

SCMS ATLANTA 2016 CONFERENCE PROGRAM PRELIMINARY DRAFT

Please review the preliminary draft of the 2016 Atlanta Conference Program and send your minor corrections or changes (affiliation, order of presentations, formatting issues or spelling corrections) to office@cmstudies.org by **Friday, January 15, 2016 at 5PM CT**.

To look up author names select the Find button on the tool bar and enter the author's name in the upper left corner of the search box and return. You can also use Ctrl + F to locate the author's name.

NOTE: SCMS cannot accommodate requests for changes to the scheduled day or time of any panel or workshop.

Corrections will not be made to the preliminary draft. Corrections will be included in the final printed program that will be available at the conference.

Open call panel chair assignments are not final.

Due to possible changes in room assignments, room numbers will only be included in the final program.

REGISTRATION

Conference presenters who have not become members and paid the conference registration fee by **Friday, February 5, 2016 at 5PM CT** will be deleted from the final printed program. To register: https://cmstudies.site-ym.com/?page=conf_registration

CANCELLATION/REFUND POLICY

All cancellation notifications and requests for conference registration refunds must be submitted online by **Monday, February 29, 2016 at 5PM CT**. **No cancellations by phone or email.**

Conference registration refunds will be processed at 80% of the amount paid.

http://www.cmstudies.org/?page=conf_cancellation (Use this link if you haven't paid the registration fee)

https://cmstudies.site-ym.com/?registration_refund (Use this link if you have paid the registration fee)

SCHEDULE OF EVENTS AT A GLANCE

Wednesday, March 30, 2016	10:00AM-11:45 AM	Session A
	12:00PM-01:45 PM	Session B
	02:00PM-03:45 PM	Session C
	04:00PM-05:45 PM	Session D
	06:00PM-07:45 PM	Session E
Thursday, March 31, 2016	09:00AM-10:45 AM	Session F
	11:00AM-12:45 PM	Session G
	01:00PM-02:45 PM	Session H
	03:00PM-04:45 PM	Session I
	05:00PM-06:45 PM	Session J
Friday, April 1, 2016	09:00AM-10:45 AM	Session K
	12:15PM-02:00 PM	Session L
	02:15PM-04:00 PM	Session M
Saturday, April 2, 2016	09:00AM-10:45 AM	Session N
	11:00AM-12:45 PM	Session O
	01:00PM-02:45 PM	Session P
	03:00PM-04:45 PM	Session Q
	05:00PM-06:45 PM	Session R

Sunday, April 3, 2016	09:00AM-10:45 AM	Session S
	11:00AM-12:45 PM	Session T
	01:00PM-02:45 PM	Session U

PROGRAM SESSIONS

Wednesday, March 30, 2016 10:00AM-11:45AM (Session A)

A1: Technologies of Time and Space: Journeys and Durations in Experimental Cinema

Chair: Andrew Vielkind (Yale University)

James Hansen (Ohio State University), "24-Hour Temporality: Omer Fast, Christian Marclay, and the Consequences of Playback"

Andrew Vielkind (Yale University), "Ernie Gehr's "Side/Walk/Shuttle": Panorama of an Invisible City"

Michael Walsh (University of Hartford), "Minimal and Multiple: Durational Cinema as Gallery Art"

Tyler Theus (Brown University), "Struggle at the Boundaries of the Nomos: The Politics of Territory and Landscape in Mortu Nega"

A2: A Golden Age of Podcasting?, Part I: The Politics, Pleasures, and Production of Narrative Nonfiction Podcasts

Chair: Alexander Russo (Catholic University of America)

Jason Loviglio (University of Maryland), "Serial and Freddie Gray: Baltimore in Neoliberal Times"

Alexander Russo (Catholic University of America), "'Shenanigans Not Stakes': The Institutional and Cultural Production of The Mystery Show's 'Twee' Affect or, The World that This American Life Wrought"

Chenjerai Kumanyika (Clemson University), "Media Diversity and the Hidden Structures of Narrative Nonfiction Radio and Podcast Production"

Andrew Bottomley (University of Wisconsin-Madison), "Radio from the Bottom Up: Storytelling Podcasts and the Politics of Everyday Life"

A3: Where is Media Theory Today?

Chair: Scott Richmond (Wayne State University)

Workshop Participants:

Stephanie Boluk (University of California, Davis)

Kris Cohen (Reed College)

Anna Fisher (Cornell University)

James Hodge (Northwestern University)

Patrick Jagoda (University of Chicago)

A4: Positioning Race: Intersectional and Transnational Studies of US Film and Television

Chair: Daniel Langford (University of California, Los Angeles)

Philana Payton (University of Southern California), "Drip, Drop, Drip Drippity Drop...: Empire's Selling of Black Queerness through the Commodification of Hip Hop"

Sylvia Chong (University of Virginia), "Playing Kim Jong Un: Randall Park, Margaret Cho, and the Quandary of Yellow Yellowface Minstrelsy"

Daniel Langford (University of California, Los Angeles), "'Sink the Boat': Countercultural Humor and the Profane Black Image in "Putney Swope"'"

Franklin Cason (North Carolina State University), "On Purpose and Positions: At the Risk of Theorizing African American Cinema as Transnational"

A5: Sick Celebrity: Making Sense of Fame, Mental Illness, Suicide, and Infertility

Chair: Spring-Serenity Duvall (Salem College)

Hilde Van den Bulck (University of Antwerp), "Celebrity Gossip Media and Audiences Framing Celebrity Suicide: Illness, Personal Responsibility and the Moral High Ground"

Jessica Birthisel (Bridgewater State University), "'This whole SPN FAM loves you like crazy': Celebrity, fandom and social media as a vehicle for creating mental illness awareness and support"

Brooke Edge (University of Colorado, Boulder), "'She's Totally One of Us': Affiliating With and Lashing Out at Pregnant Celebrities on TheBump.com"

Rosemary Pennington (Miami University), "'Nail them while they're vulnerable' – Addiction, depression, stigma and the story of Robin Williams's suicide"

A6: Re-reading the Boundaries of Art and Commercial Film**Chair:** William Evans (University of Alabama)

Michael Laramée (Lasell College), "Unthinking Industry Conventions: Reflexivity and Media Jujitsu in 'Osuofia in London'"

Larrie Dudenhoefter (Kennesaw State University), "Skin Graph(ic)s: CG Transracialization in Josh Trank's 'Fantastic Four'"

William Evans (University of Alabama), "Perception in narrative and lyrical-associative film experiences: A content analysis of mainstream and art films"

A7: Digital Mediations in Large and Small Screens**Chair:** Mi Young Park (Southern Illinois University Carbondale)

Sophie Christman Lavin (SUNY, University at Stony Brook), "Is the Gaze Human?"

Mi Young Park (Southern Illinois University Carbondale), "A Man with a Mobile Screen: Old Palace in Hand App and Narcissism"

Janina Schupp (University of Cambridge), "Creating War: The Hybridization of Cinema, Media and Video Game Technologies in Military Training"

Brian Keilen (University of Wisconsin, Milwaukee), "Tying it Together: LittleBigPlanet, Modes, and Video Game Textuality"

A8: Reenactment, Revival, and Other Historical Turns**Chair:** Lisa Jacobson (University of California, Berkeley)Lisa Jacobson (University of California, Berkeley), "From Nazi to Stasi: The Return of History as Television"
Raz Yosef (Tel Aviv University), "Ghostly Witnesses: The Ethics of Documentary Reenactment in Current Israeli Cinema"

Evangelos Tziallas (Concordia University), "The Spectacle of the Scaffold Returns: Retro AIDS Cinema and Pornopticism"

A9: Masculinities**Chair:** Beatrice Flamenbaum (University of Tennessee)

Joshua Vasquez (Indiana University), "Melancholy Men, Elegiac Battlefields: Representations of The Veteran in American Film as a Cultural Context for the Disquieted Masculine"

Emily Satterwhite (Virginia Tech), "Backwoods Slashers and the Politics of White Masculinity"

Anna Creadick (Hobart and William Smith College), "CANCELLED--Banjo Boy: Disability, Masculinity, and Difference in 'Deliverance'"

Beatrice Flamenbaum (University of Tennessee), "Harvey Keitel in 'The Piano' (1993) and 'Smoke' (1995): Foregrounding the Tender Tough Guy Role in the 1990s"

A10: Anticipation and Adaptation: Film and Television as Evolution**Chair:** Itay Harlap (Tel Aviv University)

Gilad Padva (Ben Gurion University), "Anticipating the Big Brother: Existential Reality, Mocked Stardom and Interrogated Wannabes in Hole in the Moon"

Arturo Serrano (Universidad de las artes), "Toward a Definition of 'Bajo Tierra' Cinema"

Kathleen McClancy (Texas State University-San Marcos), "Mutating History: Nostalgia, Retroactive Continuity, and 'X-Men: Days of Future Past'"

Itay Harlap (Tel Aviv University), "It's not TV, it's Be-Tipul: Discussing the Discourse of Quality in the Israeli Version of 'In Treatment.'"

A11: Difference and the Early Career Scholar: Strategies for Success**Chair:** Andrew Owens (Boston College)**Workshop Participants:**

Shelleen Greene (University of Wisconsin, Milwaukee)

Vicki Callahan (University of Southern California)

Laura Isabel Serna (University of Southern California)

A12: Transnational Media Flow**Chair:** Gillian Helfield (York University)

Lin Feng (University of Hull), "Hear the Unseen: Shanghai Dialect and Taiwan Cinema"

Jeff Porter (University of Iowa), "The Many Lives of Harry Lime: Some Dynamics of Migratory Narratives"

Geoff Lealand (University of Waikato), "We're going to be sent to Hollywood: Shirley Temple 'double' competitions in 1930s New Zealand."

Gillian Helfield (York University), "The Wandering Dead: Zombies and the New American Diaspora"

A13: Sexualized Spaces: Encounters and Exchanges**Chair:** Michael DeAngelis (DePaul University)

Daniel Laurin (University of Toronto), "'Is This Your First Time?': Pleasure, Desire, and Confession in Straight-Guy Porn"

Ryan Powell (Indiana University), "Action-Icon: The Eroto-politics of the Trucker in 70s Gay Cinema"

Michael DeAngelis (DePaul University), "Therapy, Cinema, and the Sexual Block"

A14: Policing: Interventions of Media Technology and Control**Chair:** Isra Ali (New York University)

Tero Karppi (SUNY, University at Buffalo), "Towards a Theory and Criticism of Predictive Policing"

Joshua Synenko (Trent University), "The Geospatial Rhetoric of Extremism"

Isra Ali (New York University), "Traversing the Global/Domestic Divide: Policing, Militarism, Media, in the Era of the War on Terror."

Pat Gill (University Of Illinois), "Violence Under Glass: Crime Scene Investigations, Forensic Detectives, and the Investigaton Discovery Channel"

A15: Recovering Film Histories**Chair:** Nathaniel Brennan (New York University)

Guy Barefoot (University of Leicester), "Researching Seriality, Continued: Children, Adults, the Film Serial and Film History"

Priyanjali Sen (New York University), "The Literary Poetics of Bengali Cinema (1947-67)."

Ana Grgic (University of St Andrews), "Edison in the Balkans: new perspectives on early film history"

Nathaniel Brennan (New York University), "'Execs Nix Pix Crix' or, Film Criticism According to Hollywood: 'Useless' Film Critics, Studio Publicity Campaigns, and the Daily Press, 1926-1942"

A16: Inheritance and Futurity: Critical Theory, Psychoanalysis, and the Politics of the Archive in Spanish Cinema**Chair:** Patty Keller (Cornell University)**Co-Chair:** Julian Daniel Gutierrez-Albilla (University of Southern California)**Respondent:** Steven Marsh (University of Illinois, Chicago)

Patty Keller (Cornell University), "Buñuel's Phantoms"

Cristina Moreiras-Menor (University of Michigan), "The Betraying Gaze: Image and Legacy in Agustín Villaronga's Pa Negre"

Julian Daniel Gutierrez-Albilla (University of Southern California), "Impossibility of Not Sharing: Queer/Feminine Trans-subjectivity and Trauma in Todo sobre madre"

A17: Global Feminisms and Resistant Strategies**Chair:** Jing (Jamie) Zhao (University of Melbourne)

Stella Kim (Wake Forest University), "'Narrative Circularity, the Cosmetic Gaze, and the Fusion of Self and Other in Kim Ki-Duk's Time'"

Jin Lee (Southern Illinois University Carbondale), "Feeling pleasure, guilt, and fatigue in watching body images: an audience research on Korean reality TV shows"

Koel Banerjee (University of Minnesota), "Eat, Pray, Purchase - Travel Films and Gendered Cosmopolitanism"

Jing (Jamie) Zhao (University of Melbourne), "Queering a 'Queered' Super Girl: Female Homosociality in Chinese Reality TV and Fannish Re-Worlding in Chinese Femslash Literature"

A18: Living on the Razor's Edge : On the Aesthetics of Precarity, Risk and Affect**Chair:** Darshana Sreedhar Mini (University of Southern California)**Co-Chair:** Anirban Baishya (University of Southern California)

Tupur Chatterjee, "Precarious Genres in Safe Spaces: Mapping the circuits of Miss Lovely"

Darshana Sreedhar Mini (University of Southern California), "Anonymity, Spectrality and the Precarious Labor of Soft-Porn"

Olivia Heaney (McGill University), "Laughing at Oil: 'The Grand Seduction' of Petrocomedy in Contemporary Cinema"

Anirban Baishya (University of Southern California), "Viral News: Moral Policing and the Precarious Virality of Shaming"

A19: Major Figures in Early Film Criticism**Chair:** Naoki Yamamoto (University of California, Santa Barbara)

Seth Watter (Brown University), "'Prisoners of Form': V. F. Perkins, Mise-en-Scene Criticism, and the Concept of Milieu"

Jenelle Troxell (Union College), "Mind-Cure, Ecstasy, and an Ethics of Contemplation"

Naoki Yamamoto (University of California, Santa Barbara), "'Our Dream Cinema' Revisited: Montage Theory and Japanese Film Criticism"

A20: Soundtrack, Voice, and Aurality: From Text to Context

Chair: Vanessa Ament (Ball State University)

Irina Leimbacher (Keene State College), "AURAL HAPTICS: SONORITIES of VOICE in DOCUMENTARY"

Vanessa Ament (Ball State University), "Sound Design for 'The English Patient': A Study in Contrasts"

Nina Cartier (Northwestern University), "From Mississippi Goddamn to Hell You Talm Bout: Soundtracks to Black Protest in America"

Mark Durrand (The University at Buffalo, SUNY), "The Threat of Music in Sergio Leone's 'Once Upon a Time in the West' (1968): Exploring a Dangerous Chiasm of Embodied Music and a Musical Embodiment"

A21: Production Studies at Across the World

Chair: Kath Dooley (Curtin University of Technology)

Kath Dooley (Curtin University of Technology), "Models of Collaboration: fostering screen production students' teamwork skills."

Priya Jaikumar (University of Southern California), "Mumbai's Film Location Managers: New Social and Spatial Codes of a Professionalizing Practice"

Annemarie Navar-Gill (University of Michigan, Ann Arbor), "Handling Noisy Feedback Loops: Comparing Uses of Social Media in the Production Cultures of US and German Television Writers"

Kimberly Owczarski (Texas Christian University), "The Relativity Theory: Ryan Kavanaugh, Managerial Power, and the Collapse of a Mini-Major Studio"

A22: On and Beyond the Screen: Form, Space, and Affect

Chair: Ryan Conrath (University of Rochester)

Lauren Albright (University of Maryland, College Park), "Color me Crazy: In my Haptic Space"

Ryan Conrath (University of Rochester), "Harun Farocki and Hito Steyerl: Towards a Demilitarized Montage"

Ivan Villarrea Alvarez (University of Zaragoza), "Places of Otherness. Strategies of Representation in Contemporary Ethnographic Film: An Analysis of 'Foreign Parts'."

Grant Bollmer (University of Sydney), "Shocks to the Face: Affect, Embodiment, Inscription"

Wednesday, March 30, 2016 12:00PM-01:45PM (Session B)

B1: Evolving Representations: Transgender Visibility in Contemporary Film and Television

Chair: David Coon (University of Washington Tacoma)

Selena Lester Breikss (Washington State University), "Rescripting Transgender Sexualities in 'Sons of Anarchy' and 'Sense8'"

Ellen Grabiner (Simmons College), "Gender Trap(pings): Signs of Love, Power, and Identity"

Stephen Tropiano (Ithaca College), "Jazz IS a Girl: Transgender Youth and the Media's Struggle with Gender Identity"

David Coon (University of Washington Tacoma), "Translations: A Transgender Film Festival as a Catalyst for Social Change"

B2: A Golden Age of Podcasting? Part II: A Critical Look At Cultural Identity In Podcasting's "Golden Age"

Chair: Eleanor Patterson (University of Wisconsin Madison)

Christopher Cwynar (University of Wisconsin-Madison), "'Too Endorse-y?' Podcasting, Promotional Culture, and the New Spirit of Public Radio"

Chvonne Parker (Old Dominion University), "Pass the Read Like We Used To Do: Gender, Reading, and Race on 'The Read'"

Eleanor Patterson (University of Wisconsin Madison), "Connected Listening: Podcasting, Identity and Television Fandom in the Digital Era"

Jennifer Wang (Independent Scholar), "A Woman's Work is Never Done: The Domestication of Podcasting in the Second Age"

B3: Festival Mobilities: Movement, Movements, Publics

Chair: Bernard Cook (Georgetown University)

Vincent Pham (California State University, San Marcos), "Drive Outs to 'Drive By Cinema': Public Modality and Space in an Irregular Film Festival Project"

Ran Ma (Nagoya University), "The Asian Documentary Connections: from Yamagata International Documentary Film Festival (YIDFF) to Asian Network of Documentary(AND)"
 Bernard Cook (Georgetown University), "Reality Circuits: The Documentary Film Festival and the Mode of Production of Documentary"
 Olivier Thevenin (University of Haute Alsace), "Auteur cinema at Cannes Film Festival and the Directors' Fortnight"

B4: Cultural Memory, Media Performance, and the Legacies of Black Activism

Chair: Mary Schmitt (University of California, Irvine)

Mary Schmitt (University of California, Irvine), "'By Any Means Necessary' A Neoliberal Sound Byte? The Memory of Black Radicalism in 1990's Television Documentary"
 Alexander Johnston (University of California, Santa Cruz), "The Haptic Archive: Jack Johnson, Muhammad Ali and Embodied Historical Encounters"
 Katherine Kinney (University of California, Riverside), "What an actor does: black actors in independent films of the 1960s"
 Sarah Lozier (University of California, Riverside), "Obscured Revelations: Digitality, "The Knotted Line," and the Functional Logic of Colorblind Racism"

B5: Versions of the Archive

Chair: Scott MacDonald (Hamilton College)

Scott MacDonald (Hamilton College), "paper 1 Reading Catalogues"
 Stacey Abbott (University of Roehampton), "paper 2 title Remnants of The Search (MGM, 1948) - Postwar Testimony in Production History and the Archive"
 Matt Von Vogt (Indiana University - Bloomington), "paper 3 title "Painting the Cinematic Archive: Manny Farber's Fassbinder Painting"
 Joan Hawkins (Indiana University), "paper 4 title "In the Anger Archives""

B6: Technotopias and Historical Turns

Chair: Zabet Patterson (Stony Brook University)

Zabet Patterson (Stony Brook University), "Technocracy or Technoutopia: USCO's Multimedia Environments"
 Robert Alford (University of California Berkeley), "Sounds Like Home: Vitaphone Shorts, Domestic Space and Queer Circulation"
 Hilde D'haeyere (University College Gent), "'Man-Eating Sharks': Fishing Films, the American Museum of Natural History, and Mack Sennett's Industrial Film Division (1930-1932)."

B7: Intermedial Possibilities: Theorizing New Media Projects

Chair: Braxton Soderman (University of California, Irvine)

Byron Fong (University of Texas at Austin), "'Dark Souls' and Player-Encoders: Gaming with Online Resources"
 Peter Kunze (University of Texas at Austin), "Sincerely Ours: Humans of New York, the New Sincerity, and New Media Textuality"
 Braxton Soderman (University of California, Irvine), "Total Flow: Innovation and Opposition in Video Games"
 Sheila Murphy (University of Michigan), "'I've Got No Strings': The Viral Image on the Web"

B8: States of Exception: War, Memory, Violence

Chair: John Trafton (Seattle Film Institute)

John Cruz (The Ohio State University), "Violence and Woman in a country at war: A poetic esthetic of violence in La Sirga"
 Scott Birdwise (York University), "'There is something else out there': Political Imagination in Adam Curtis's Bitter Lake"
 Maria Zalewska (University of Southern California), "#Holocaust: Rethinking the Relationship Between Spaces of Memory and Places of Commemoration In The Digital Age"
 Katerina Symes (Concordia University), "Orange Is the New Black: A Zone of Normative Indistinction in a State of Exception"

B9: Asian Cinemas in Transnational Contexts

Chair: Junji Yoshida (Old Dominion University)

Daisy Yan Du (Hong Kong University of Science and Technology), "International Childhood Fraternity: Imagining the West in Animated Films in Socialist China"
 Yiyang Hou (Columbia University), "Screening Extremity: "Men Behind the Sun" and Chinese Exploitation Cinema of the 1980s"

Erin Schlumpf (Ohio University), "The Spatial Politics of Reduction in Liu Jiayin's Beijing Diptych"
 Junji Yoshida (Old Dominion University), "Sayonara to Sayonara (1957): Shōhei Imamura's Pigs and Battleships (1961) and Cold War Orientalism"

B10: Animating Contexts: New Perspectives on Animation Theory and History

Chair: Amber Bowyer (University of Southern California)

Nicholas Miller (Loyola University Maryland), "Embryonic Visions: Drawing, Evolutionary Morphology, and the Origins of Animated Metamorphosis"

Amber Bowyer (University of Southern California), "The Application of Animation: Experiments in Instruction and Interactivity 1915-1923"

Lora Mjolsness (University of California, Irvine), "The Hibernation is Over: Russian Animation and the Globalization of Masha and the Bear."

Jesse Anderson-Lehman (University of Pittsburgh), "From Bipolarity to Simultaneity: Wanting it All in Knights of Sidonia"

B11: Back from the Past: Intertextuality, Heritage and Retro

Chair: Vito Zaggarro (Third University of Rome)

Stefano Baschiera (Queen's University, Belfast), "Giallo Nostalgia. Appropriations of Giallo aesthetics in Contemporary European Cinema."

Elena Caoduro (University of Bedfordshire), "The Gendered Politics of Retro Femininity"

Shelleen Greene (University of Wisconsin, Milwaukee), "Strange Fruits: The Scene of Lynching in the Postracial Televisual Narrative"

Louis Bayman (University of Southampton), "Retro-active: Looking back with Pride."

B12: Cultivating the Self: Rethinking Gendered Agency in Neoliberal Society

Chair: Leslie Marsh (Georgia State University)

Leslie Marsh (Georgia State University), "Women's filmmaking and comedy in Brazil: Anna Muiyaert's "Durval Discos" (2002) and "É Proibido Fumar" (2009)"

Kathleen Battles (Oakland University), "Knowledge, Agency, and the "Strong Female Lead" in Serialized Television"

Faith Day, "Between Butch/Femme: On the Politics of Quare YouTube Web Series"

Lara Bradshaw (University of Southern California), "How to be Pinteresting: Maternal Scrapbooking and Emotional Well-being in the 21st-Century"

B13: Political Ontology and the Moving Image

Chair: Adam Cottrel (Georgia State University)

Domietta Torlasco (Northwestern University), "Montage and the Rhythms of the Sensible"

Brian Price (University of Toronto), "Aesthetics Before Politics"

Davide Panagia (University of California, Los Angeles), "Sympathy, Solidarity, and Montage: On Gilles Deleuze's Political Ontology"

Meghan Sutherland (University of Toronto), "The Aporetic Apparatus"

B14: Situated Spectators: Studies in Regional Exhibition

Chair: Philip Sewell (Independent Scholar)

Philip Sewell (Independent Scholar), "'Are You a Victim of Habiphobia?': A Regional Theater Circuit Reacts to the Post-WWII Decline in Texas Movie-Going"

Chris Hite (Hancock College), "Response, reception, and suppression: Italian Neo-realism in western and central Pennsylvania after WWII."

Tom Rice (University of St Andrews), "Watching "The Face at Your Window" (1921): The KKK in Atlanta"

Julie Lavelle (Indiana University), "The Yankee's new El Dorado: Silent Film Serials in Havana"

B15: Soviet Cinema of the 1920s-1950s: Ideology, Psychology, and Genre

Chair: Vincent Bohlinger (Rhode Island College)

Natalie Ryabchikova (University of Pittsburgh), "Creation through Appropriation: Soviet Editing Bureaus of the 1920s"

Vincent Bohlinger (Rhode Island College), "'Indecent, Inhuman, and Will Tend to Corrupt Morals': Censoring Soviet Films in the U.S. in the 1920s-30s"

Ana Olenina (University of North Carolina, Wilmington), "The Soulless State: The Soviet Film Avant-Garde and the Materialist View of the Child's Psyche"

Maria Belodubrovskaya (University of Wisconsin-Madison), "'Brave Men" or "The Horsemen": Soviet film comedy, propaganda, and the Cold War circa 1950"

B16: Another Side of the 80s: Eccentric Perspectives on the Forgotten Decade**Chair:** Kenneth Pinion (SUNY, University at Stony Brook)

Adam Hebert (University of Pittsburgh), "'What We Call Monsters': The 1980s, Nuclear Sublimity, and Efforts to Turn from the Spectacular"

Kenneth Pinion (SUNY, University at Stony Brook), "This Is Not An AIDS Advertisement: GMHC Safer Sex Shorts (1985-1992) and the Logic of Pornographic Illegitimacy"

Devin Orgeron (North Carolina State University), "Regional Production in the 1980s: Walter J. Klein Company, Ltd. (Raleigh, NC) and Exploiting the Shifting Educational Market"

Melissa Dollman (Independent Researcher/Archivist), "1980s Feminism and Rewinding The Video Record"

B17: Actors, Auteurs, Stars, and Audiences: Performance and Reception in Horror and Science Fiction Film and Television**Chair:** Cynthia Baron (Bowling Green State University)

Kate Egan (Aberystwyth University), "'So well acted' to 'No acting there!': Ridley Scott's 'Alien' and Audience Responses to Performances in the 'Chestburster' Sequence"

Mike Dillon (California State University, Fullerton), "After Shock: Eli Roth as Horror Huckster"

Mark Bernard (University of North Carolina at Charlotte), "Jessica Lange and 'American Horror Story': Artificiality and Authenticity in the Post-Television Era"

Emma Pett (University of East Anglia), "Performing 'Star Wars': Transmedia Immersive Events, Subcultural Branding, and Audience Participation"

B18: Intersectional Approaches to Fandom: Racial/Cultural/National Identities**Chair:** Raven Maragh (University of Iowa)

Rukmini Pande (University of Western Australia), "Coloring outside the lines: A Postcolonial Critique of Media Fandom"

Emily Thomas (University of Michigan), "Nothing Cinematic in Andalusia: Reevaluating the Spanish Response to Visions of Spain in 1920s Hollywood"

Ramna Walia (University of Texas at Austin), "'Lonely night watchman's art': The Absent-presence of C-grade fandom of Bombay Cinema"

Raven Maragh (University of Iowa), "Layers of Online Publicness: An analysis of Connected Viewing, Race and Performativity"

B19: New Curatorial, Research, and Pedagogical Approaches for Time-based Art Exhibitions**Chair:** Kristin D Juarez (Georgia State University)**Workshop Participants:**

Gregory Zinman (Georgia Institute of Technology)

Anne Collins Smith (Spelman College)

Christina Price Washington (Artist)

Beth Malone (Dashboard Coop)

B20: Breaks With the Past: Deconstructing Ideals in the Latin Diaspora**Chair:** Stacy Rusnak (Georgia Gwinnett College)Naida Garcia-Crespo (United States Naval Academy), "Reconstructing Dominican History through Storytelling: Cinematic Strategies in Ángel Muñoz's *Perico Ripiao* (2003)"

Stacy Rusnak (Georgia Gwinnett College), "Breaking With the Past: Redefining Mexico in the Global Context in Jorge Michel Grau's 'Somos lo que hay'"

Diana Norton (University of Texas, Austin), "Race and Nationalism in the International Celebrity of María Félix"

B21: Social Optics: New Approaches to Experimental Media**Chair:** Erica Levin (Ohio State University)**Respondent:** Hoday King (Bryn Mawr College)

Erika Balsom (King's College, London), "Polavision: Instant Cinema in the Age of Video"

Erica Levin (Ohio State University), "Social Media and the New Newsreel"

Johanna Gosse (Columbia University), "(Anti-)Social Media in Contemporary Art"

B22: Ecomedia: From Classroom to Community**Chair:** Hunter Vaughan (Oakland University)**Workshop Participants:**

Tiffany Deater (State University of New York College of Environmental Science and Forestry)

Stephen Rust (University of Oregon)

Sarah O'Brien (Georgia Institute of Technology)
 Ruth Dusseault (Georgia State University)
 Paula Willoquet-Maricondi (Champlain College)

B23: Transnationality and Stars of the Silent Screen

Chair: Michael Williams (University of Southampton)
 David Morton (University of Central Florida), "America's Favorite Movie Actress: The Vitagraph Company's Promotion of Florence Turner as an Everywoman Matinee Idol."
 Agata Frymus (University of York), "'I am a Gypsy, Just Like My Father': Pola Negri as the Exotic Other."
 Martina Lovascio (York University), "Valentino as a Problematic Transnational Star in Italy in Early 1920s."
 Daniel Clarke (University of Sheffield), "Heroes and Heroines: Performing the Transcontinental Joan of Arc."

Wednesday, March 30, 2016 02:00PM-03:45PM (Session C)

C1: Reexamining New Queer Cinema: 25 Years Later

Chair: Chelsea McCracken (University of Wisconsin-Madison)
Co-Chair: Andrew Davis (Oklahoma State University)
Respondent: Daniel Humphrey (Texas A&M University)
 Chelsea McCracken (University of Wisconsin-Madison), "What's in a name? 'New Queer Cinema' and the Discursive Creation of a Movement"
 Laura Stamm (University of Pittsburgh), "Picturing AIDS, Picturing Personality: New Queer Cinema and the Biopic"
 Andrew Davis (Oklahoma State University), "Bringing New Queer Cinema into the Mainstream: 'Late Bloomers' a Case Study"

C2: What Comes Next?: The Future of Post-feminist Media Studies

Chair: Amanda Rossie (The College of New Jersey)

Workshop Participants:

Sarah Banet-Weiser (University of Southern California Annenberg)
 Jessalynn Keller (University of East Anglia)
 Chelsea Bullock (Georgia Institute of Technology)
 Taylor Nygaard (University of Denver)
 Amanda Rossie (The College of New Jersey)

C3: Rethinking Movement I: Camera Movement

Chair: Oksana Chefranova (Yale University)
Co-Chair: Lukas Brasiskis (New York University)
 Lukas Brasiskis (New York University), "Post-Historical Space through Lenses of Moving Camera in Films by Šarūnas Bartas, Béla Tarr and Fred Kelemen"
 Jordan Schonig (University of Chicago), "Seeing Aspects of the Moving Camera: Lateral Movement and 'Panoramic Perception'"
 Oksana Chefranova (Yale University), "From Gondola to iPhone: On the Definition and Aesthetics of Tracking"
 Miriam De Rosa (Catholic University of the Sacred Heart), "I move therefore I am (cinematic). Camera movement and philosophy of space in the age of new screen media"

C4: #BlackLivesMatter: The Mediatic Life of a Movement

Chair: Charles Linscott (Ohio University)
Respondent: Michael B. Gillespie (The City College of New York)
 Charles Linscott (Ohio University), "All Lives (Don't) Matter: The Internet Meets Afro-pessimism"
 Michele Prettyman-Beverly (Middle Georgia College), "No Medicine for Melancholy: The Optics of Memory, Transgression, and Mourning in the Era of the 'Black Lives Matter' Movement"
 Kristopher Cannon (Northeastern University), "When Do #BlackLivesMatter?"

C5: Mad Men: Creative Afterthoughts

Chair: Andrea Gyenge (University of Minnesota)
Co-Chair: Niels Niessen (University of Toronto)
 Andrea Gyenge (University of Minnesota), "Don Draper Isn't Afraid of Heights or, the Cultural Logic of the Fall"
 Grace Torcasio (University of Melbourne), "'More of an Idea than a Place': Utopic Spaces and the Rewritable West in Mad Men"

Molly Lewis (University of British Columbia), "Making Memories with Mad Men: The Past, the Present, and the Flashback in Contemporary Serial Television"

Niels Niessen (University of Toronto), "Mad Men & Mindfulness"

C6: Film Transnationalism and Colonialism, 1920s-1930s

Chair: Fabio Andreatza (University of Chieti-Pescara)

Fabio Andreatza (University of Chieti-Pescara), "Adapting the 1920s "International Style" in the Cinematic Periphery"

Jasmine Trice (University of California, Los Angeles), "Cinema, Race, and Hygiene Reform in Colonial Manila, Philippines"

Peter Bloom (University of California, Santa Barbara), "The Dialectics of Archival Media and Colonial Invasion: Pan-Africanism and the 1935 Italian invasion of Ethiopia"

Rocco Giansante (Hebrew University), "Radical anxiety: Paulo Rocha and Portuguese cinema."

C7: Documentary Images and the United States Criminal Justice System

Chair: Kristen Fuhs (Woodbury University)

Co-Chair: Jaimie Baron (University of Alberta)

Daniel Smith-Rowsey (Sacramento State University), "Body-worn Cameras and the New Defensive Panopticism"

Jaimie Baron (University of Alberta), "From Video Armor to InformaCam: The Production of Audiovisual Evidence by Law Enforcement and Citizen Activists"

Kristen Fuhs (Woodbury University), "The Contexts and Cultures of Confession in Contemporary Crime Documentary"

Chris Barnes (Syracuse University), "Visions of Attica: Reframing the Attica Rebellion in "Ghosts of Attica" and "Criminal Injustice: Death and Politics at Attica""

C8: War Beyond the Battlefield: Gender, Bodies, and Bioterror

Chair: Dahlia Schweitzer (University of California, Los Angeles)

Respondent: Karen Randell (University of Bedfordshire)

Karen Ritzenhoff (Central Connecticut State University), "War Bodies and Their Effacement While Battlefields Turned to Meadows: Jean-Pierre Jeunet's A Very Long Engagement (2004)"

Colleen Glenn (College of Charleston), "'Hot damn! What a foxhole!': Nostalgia and the Gendering of War in Ocean's Eleven and The Manchurian Candidate"

Dahlia Schweitzer (University of California, Los Angeles), "When Terrorism Met The Plague: How 9/11 Impacted the Outbreak Narrative"

C9: Franchises and Economies of Contemporary Media

Chair: Deron Overpeck (Eastern Michigan University)

James McMahon (York University), "The Rise of a Confident Hollywood: A Political Economic Analysis of Risk in the Contemporary Era"

Sean Guynes (Michigan State University), "Trans Narrative and DC Comics' Camelot 3000 (1982-1985)"

Joe Tompkins (Allegheny College), "The Makings of a "Revolutionary" Franchise: Promotional Cynicism and The Hunger Games"

Deron Overpeck (Eastern Michigan University), "Too Marvel for Marvel, or Why Edgar Wright's Ant-Man Failed to Astonish Marvel Studios"

C10: Slowness, Politics, the Image: Three Explorations of Boredom and Cinema

Chair: Kalling Heck (University of Wisconsin Milwaukee)

Respondent: Elena Gorfinkel (University of Wisconsin, Milwaukee)

Gordon Sullivan (University of Pittsburgh), "'They Obey Their Own Nature:' Boredom and Order in Lars Von Trier's "Dogville" (2003)"

Kalling Heck (University of Wisconsin Milwaukee), "The Project of Boredom: Dissatisfaction in/at "Sátántangó""

John Rhym (University of Pittsburgh), "Boredom as Affective Form in Chantal Akerman's "Jeanne Dielman""

C11: Sonic Articulations

Chair: Adrienne Seely (University of Illinois at Urbana-Champaign)

Joo Yun Lee (SUNY, University at Stony Brook), "Sensibility of Data, Sound, and Matter in Ryoji Ikeda's Audiovisual Performance "superposition (""

Michael Rowin (University of Florida), "Acoustic Terrorism: Noise, Capitalism, and Subjectivity in "In a Year of Thirteen Moons" and "The Third Generation""

Sean Strader (Yale University), "Phonographs, Radios, and Sound Film: The Spark of Electric Media in the Classic French Cinema"
 Adrienne Seely (University of Illinois at Urbana-Champaign), "Hear The Cicadas: "Two-Lane Blacktop" and the Sounds of Movement"

C12: Examining Digital Videos and Videogames: Ethics, Ontology, Spectacle

Chair: David Thomas (University of Colorado, Denver)

Ryan Thames (Georgia State University), "NPCs as Moral Ensembles"

Lisa Aalders (Concordia University, Montreal), "Mediating Spaces: Examining relations of space, memory and media in the work of Omer Fast"

Sara Swain, "An Octopus Steals a Camera and Makes a Movie: Revisiting Cinema's Non-Anthropocentric Ontology With Accidental Animal Videos"

David Thomas (University of Colorado, Denver), "More Than a Game: The E3 Spectacle and the Marketing of Videogames"

C13: Contemporary French Cinema and the Politics of the "Popular"

Chair: Charlie Michael (Georgia State University)

Co-Chair: David Pettersen (University of Pittsburgh)

Charlie Michael (Georgia State University), "Authorship Politics, Canal+ and the Cinema of Albert Dupontel"

Mary Harrod (University of Warwick), "Cine-filles: Genre, Pastiche and Popular French Women's Filmmaking"

Joseph Bender (Independent Scholar), "Toward a Post-Banlieue Cinema? Genre and Critique in Contemporary Suburban Film"

David Pettersen (University of Pittsburgh), "The Politics of American Popular Music in Contemporary French Banlieue Cinema"

C14: Flip the Script, This is Not Plan B: Strategic Planning for a Para-Academic Career

Chair: Caitlin McGrath (University of Maryland College Park)

Workshop Participants:

Snowden Becker (University of California, Los Angeles)

Theresa Scandiffio (TIFF Bell Lightbox)

Amy Beste (School of the Art Institute of Chicago)

Michelle Puetz (School of the Art Institute of Chicago)

C15: Politics and Policies: Alternative Media Ecologies

Chair: Katie Moylan (University of Leicester)

Katie Moylan (University of Leicester), "Complicating Community: An Ecology of New Orleans Community Radio"

Donna de Ville (University of New Brunswick), "Independent Programmers and the DIY Business of Microcinema"

Julio Jose Valdes (Concordia University), "Understanding Media Distribution in Present-Day Havana: The Advantages of a Cultural Studies Approach"

C16: Dangerous Girls or Girls in Danger?

Chair: Michele Meek (University of Rhode Island)

Marian Sciacchitano (Washington State University), "Looking Spectacular: Transgender Girls in Online Media & Film"

Jessica Johnston (University of Wisconsin-Milwaukee), "Little Girls, Monstrous Secrets: How Genre Paradigms Can Restrict Our Understanding of Girlhood in Mass Culture"

Michele Meek (University of Rhode Island), "Shame and Pleasure: From Sapphire's "Push" to "Precious""

Eva-Lynn Jagoe (University of Toronto), "Feminism, Neoliberalism and the Self: Lena Dunham's Voice of a Generation"

C17: Comedy Theory and the Modern Mediascape

Chair: Nicholas Marx (Colorado State University)

Alfred Martin (New School), "From Domestic Space to Workplace: Generic Closets, Sitcoms and Black Gayness"

Amber Day (Bryant University), "Welcome to the Clickhole: The Economics of Internet Parody and Critique"

Philip Scepanski (Vassar College), "Sacred Catastrophe, Profane Laughter: "Family Guy"'s Comedy in the Ritual of National Trauma"

Matt Sienkiewicz (Boston College), "Inside Joking: Comedy Theory Beyond the Political Paradigm"

C18: Appropriate Audiences: From Industrial Imperatives to Subcultural Struggles**Chair:** Mark Stewart (Massey University)

Bethan Jones (Aberystwyth University), "'By listening to their music am I celebrating a paedophile?' - Moral Crusades, the Media and the creation of an Appropriate Audience"

Bertha Chin (Swinburne University of Technology), "'Bad fan behaviour ruins it for the rest of us': fandom policing as a form of 'fanagement'."

Mark Stewart (Massey University), "The Use of Social Media by the Television Industry to Moderate Fandom"

Mel Stanfill (Purdue University), "From Surplus Desire to Profit: Audiences, Consumption, and the Management of Desire"

C19: Strange Bedfellows: Questioning the Strategic Value of Intra-Industry Relationships**Chair:** Joshua Coonrod (Indiana University)

Joshua Coonrod (Indiana University), "'I Wanted To See Your Movie, But The Line To Meet Tom Savini Was SO LONG': Intersections of Film Festivals and Fan Conventions"

Anne Major (University of Texas, Austin), "Powering Premium Content: An Analysis of Ooyala's Online Video Services"

Jesse Balzer (Indiana University), "'Honoring the Stars Who Make the Stars Shine': The Prestige Economy and Labor of The Hollywood Reporter's Key Art Awards"

C20: Lost in space, time and consciousness: the aesthetic politics of Alejandro Jodorowsky's film and comic production**Chair:** Ivan Aguirre (Washington University, St. Louis)

Francisco Flores-Cuautle (Wichita State University), "The Initiatic Films of Alejandro Jodorowsky (1968-1972): Cruelty, Panic Nakedness and Mysticism"

Mauricio Espinoza (Ohio State University), "John the Fool and Juan the Lonely: Alejandro Jodorowsky's Comics and the Im/Possibility of Heroism"

Matthias Göritz (Washington University in St. Louis), "Dune – a movie should have changed the world"

Ivan Aguirre (Washington University, St. Louis), "Familiar magicians: the affectual assemblages of kinship theatre in Santa Sangre (1989) and Dance of Reality (2013)"

C21: Governance and Pedagogy: The Many Faces of USIA in Asia, 1940-1960**Chair:** Sueyoung Park-Primiano (New York University)**Respondent:** Regina Longo (SUNY, Purchase College)

Hongwei Chen (University of Minnesota), "Microfilm in the China-Burma-India Theater: A Logistical Genealogy of the World Brain"

Hadi Gharabaghi (New York University), "The 'Remaking' of a Documentary Film Format: The USIA at Home and in Iran during the 1950s"

Sueyoung Park-Primiano (New York University), "Projecting Anti-Communism and the USIS/A-ROK Alliance"

C22: The Other Distributors: Sharers', Pirates', Recommenders', and Renters' Roles in Global Media**Chair:** Jonathan Gray (University of Wisconsin, Madison)**Workshop Participants:**

Stuart Duncan Cunningham (Queensland University of Technology)

David Craig (University of Southern California)

Ying Zhu (College of Staten Island, CUNY)

Daniel Herbert (University of Michigan)

C23: Propaganda and the Politics of Representation**Chair:** Tong Wang (Columbia University)

Rob Ribera (Boston University), "Donald Duck in Nutzi Land: Politics and Propaganda at the Walt Disney Studios"

Ritika Kaushik (Jawaharlal Nehru University), "Violence: What price? Who pays?: Bureaucratic Films on 'Violence' in India, 1974"

Tong Wang (Columbia University), "Re-Kindle the Occupied Shanghai Cinema (1941-1945): 'Eternity' and the Dual Propagandistic Discourse of Nation-State and Nation-People"

Sean Macdonald (University of Florida), "Type, Critique, Stereotype"

Wednesday, March 30, 2016 04:00PM-05:45PM (Session D)

D1: Word is Out: Marketing Queer Film and Media**Chair:** Matthew Connolly (University of Wisconsin-Madison)**Co-Chair:** Bryan Wuest (University of California, Los Angeles)

Matthew Connolly (University of Wisconsin-Madison), "Selling the Underground in Baltimore, Queerly: Camp, Regionality, and Underground Cinema in the Marketing of John Waters's Early Shorts"

Bryan Wuest (University of California, Los Angeles), "'Building an Empire of Gay Media': LGBT Promotion and Conglomeration at Here Media"

Julia Himberg (Arizona State University), "Diversity, Inc.: The Politics of Promoting LGBT Television"

Benjamin Kruger-Robbins (University of California, Irvine), "I Don't Want to Be a Brady: Queerly Selling The Fosters on ABC Family"

D2: Jacques Rancière: Film, Politics, Equality**Chair:** Konstantinos Koutras (Carleton University)**Respondent:** Nico Baumbach (Columbia University)

Rea Amit (Yale University), "Emancipating Spectators from the Regime of (Western) Art: Jacques Rancière and the Potential for an Eastern Film Theory"

Konstantinos Koutras (Carleton University), "Ontological Equality: Rancière, Bazin, and the Paradox of Cinema"

Teet Teinmaa (University of Warwick), "'He could have been me, for God's sake!': The Politics of Contingency in 'Thirteen Conversations'"

D3: Rethinking Movement II: Body Movement**Chair:** Pamela Krayenbuhl (Northwestern University)

Philippe Bedard (Université de Montréal), "Snorricam v. Steadicam: On Visible and Invisible Relations of Bodies and Camera Movement"

Mary Pappalardo (Louisiana State University), "'Frances Ha's Clumsiness: Moving Bodies, Digital Filmmaking, and Cinematic Authenticity"

Laura Lee (Florida State University), "Transforming the Cinematic Body: Media and Movement in 'Tetsuo: the Iron Man'"

Pamela Krayenbuhl (Northwestern University), "With Cartoons, On the Ceiling, With Shadows: Innovating Dancefilm Movement in the Golden Age Hollywood Musical"

D4: Cinema and Black Visual Historiography**Chair:** Racquel Gates (College of Staten Island, CUNY)

Allyson Nadia Field (University of California, Los Angeles), "The Archive of Absence: Black Visual Historiography and Non-Extant Film"

Ayesha Hardison (University of Kansas), "Chained to the Past, Stalled in the Movement in Night Catches Us"

Courtney Baker (Connecticut College), "Disobedient Cinema: Film as Terrain of Struggle in 12 Years a Slave and Selma"

Michael B. Gillespie (The City College of New York), "Bloodbeats: Bill Gunn's Ganja and Hess, Spike Lee's Da Sweet Blood of Jesus, and Black Visual Historiography"

D5: Austerity Cinema**Chair:** Matthew Fee (Syracuse University)

Anne Ciecko (University of Massachusetts, Amherst), "Audacious Abjection and Euro/National Cinema: Contemporary Greek and Polish 'Best Foreign Language Film' Contenders in an Age of Austerity"

Jacquelyn Cain (York University), "The Entrepreneurial Self, Wall St. and The New Cinema of Excess"

Matthew Fee (Syracuse University), "Ruralized Masculinity in Ireland's Cinema of Austerity"

Michael Truscello (Mount Royal University), "Reflections on Making a Film about the Austerity Agenda"

D6: Political and Experimental Documentary**Chair:** Tess McClernon (Concordia University)

Bruno Guarana (New York University), "Deconstructing Coutinho: Documentary, Performance, and Authenticity"

Michael Svedman (University of Pittsburgh), "Gardner and Brakhage on the Art-Science Spectrum"

Laurel Ahnert (Georgia State University), "Love and the Documentary Image"

Tess McClernon (Concordia University), "Dream Catchers: The Aura of the Habitual in Grete Stern's 'Sueños' Photomontages"

D7: Global Constructions of Media Celebrity**Chair:** Jennifer Clark (Fordham University)

Jennifer Clark (Fordham University), "The Day a Libber-Lobber Came to Work at ABC: Billie Jean King, Eleanor Riger, and the Politics of Women's Sports on Television in the 1970s"
 Christina Belcher (University of Southern California), "The Unbearable Child: Region, Class, and the Endangerment of Honey Boo Boo"
 Michael OBrien (University of Texas, Austin), "Kobe Bryant and Contemporary Sport Celebrity"
 Swapnil Rai (University of Texas at Austin), "Whither Bollywood? : Articulating Bollywood Celebrity as the Industry's Global Node"

D8: How Does Lubitsch Do It?: Reconsidering the Vital Importance of (Being) Ernst Lubitsch

Chair: Kathryn Wardell (University of North Alabama)
 Richard McCormick (University of Minnesota, Twin Cities), "'Sophistication,' Screwball, & Censorship: Lubitsch in the 1930s"
 Noa Merkin (University of Chicago), "Lubitsch and the Objects of Love"
 Pauline Cadell (Trinity College), "Lubitsch and Spaces of Liminality in the German Silent Films"
 Kathryn Wardell (University of North Alabama), "Jazz Up Your Lingerie, Just Like a Melody": Sensuality and Sound in the Ernst Lubitsch Musical"

D9: (Dis)Embodiment in the Digital Visual Effects Image

Chair: Drew Ayers (Eastern Washington University)
 Nathan Blake (Northeastern University), "Between Mesh and Flesh: Pygmalionesque Desire, Curiositas, and Visual Effects in "Ex Machina""
 Mihaela Mihailova (Yale University), "The Life Plasmatic: Digital Bodies and the Negotiation of Reality"
 Drew Ayers (Eastern Washington University), "The Composite Body: Action Stars and Embodiment in the Digital Age"
 Jake Ivan Dole (Georgia State University), "Inhabiting the Camera's Gesture: The Mobile Frame in the Age of Human-Computer Interfaces"

D10: Pop after MTV: Music, the Moving Image, and the Practice and Politics of Visual Listening

Chair: Jack Hamilton (University of Virginia)
Respondent: Brian Hochman (Georgetown University)
 Jack Hamilton (University of Virginia), "'Baby I'm a Star:" Prince, Purple Rain, and the Audiovisual Making of a Rock and Roll Icon"
 Erich Nunn (Auburn University), "The Musical and Cultural Logic of Monday Night Football"
 Shirley Wong (Westfield State University), "Girl Gangs and BFFs: Taylor Swift's 1989, Pop Music, and the Performance of Female Friendship"

D11: Coupling: Media Representations of Sex and Marriage

Chair: Amanda McQueen (University of Wisconsin, Madison)
 Carol Donelan (Carleton College), "'Sing Me a Song of a Lass That is Gone": Myth and Meaning in the Starz Original Series Outlander"
 Anna Siomopoulos (Bentley University), "'They Do Not Get to Take My Marriage": The Whistleblower Couple in Hollywood Film"
 Shelton Waldrep (University of Southern Maine), "The Pornographic Imaginary in Recent Films"
 Amanda McQueen (University of Wisconsin, Madison), "Songs and Sexplicity: "Heironymus Merkin" and the Adult Film Musical"

D12: Sites of Digital Resistance

Chair: Sarah Juliet Lauro (Clemson University)
 Michela Ardizzoni (University of Colorado), "Ambivalent Spaces of Protest: Media Practices of Matrix Activism"
 HyeRyoung Ok (University of Oregon), "Fan Girls on Street: K-Pop Fandom and Youth Digital Activism in Korea"
 Sarah Juliet Lauro (University of Tampa), "Speaking Freedom: Slave Revolt in Film and Videogames"
 Jason Buel (North Carolina State University), "Mere Footage into Argument: #BlackLivesMatter and Algorithmic Montage"

D13: The FBI and Media Studies, 1914-1980

Chair: Bryce Peake (University of Maryland, Baltimore County)
 Stacy Spaulding (Towson University), "One FBI file, many stories: World War II Broadcaster Lisa Sergio"
 Carol Stabile (University of Oregon), "Monopolizing the Universal: American Business Consultants, CounterAttack, and the Television Blacklist"
 Bryce Peake (University of Maryland, Baltimore County), "A Global Turf War in the Jazz Arena"

D14: Ontologies and Affects of Digital Technology**Chair:** Ryan Pierson (University of Calgary)

Federico Pierotti (University of Florence), "Selling with color: Colored emotion in digital video advertising"

Adam Daniel (University of Western Sydney), "The Unbearable Frighness of Seeing: The Oculus Rift and Virtual Reality Horror"

Terrance McDonald (Brock University), "Towards an Ontology of Digital Cinema Through the Jurassic Franchise"

Ryan Pierson (University of Calgary), "Rotoscoping as an act of love"

D15: Hydrological Media**Chair:** Melody Jue (University of California, Santa Barbara)**Respondent:** John Shiga (Ryerson University)

Chris Russill (Carleton University), "Clouded Planet, One-World, Whole Earth: Toward a Planetary Media Theory"

Melody Jue (University of California, Santa Barbara), "Freeze-frame: Glaciers, Ice, and Intimate Scales of Climate Change"

Rafico Ruiz (McGill University), "Saudi Dreams: Icebergs in Iowa"

D16: Activating Images: Networked Activist Communities and Media Practices**Chair:** Steven Doles (Syracuse University)

Kelsey Cameron (University of Pittsburgh), "On the Limits of Technological Witness: #BlackLivesMatter and Police Video"

Steven Doles (Syracuse University), "Interpretive Practices in Postwar American Communist Film Culture"

Lucia Palmer (University of Texas at Austin), "American Dreams and Nightmares: Home, Nation and Anti-Immigration Activism in Chris Burgard's Border"

Chun Chun Ting (University of Chicago), "Redefining Neighborhoods: Documentary Filmmaking and Political Empowerment in Hong Kong's Inner City"

D17: Growing Old Comically**Chair:** Kristine Karnick (Indiana U.-Purdue U. Indianapolis)

Joanna Rapf (University of Oklahoma), "Polly Moran: A Bassoon in 'Hollywood's Symphony of Sweet-Tuned Violins'"

Kristine Karnick (Indiana U.-Purdue U. Indianapolis), "The Comedy of Experience and the Matriarchal Utopia"

Kristen Anderson Wagner (Menlo College), "'With Age Comes Wisdom:.' Joan River, Betty White, and the Aging Comedienne"

Kelli Marshall (DePaul University), "Annie Hall, All Grown Up: Diane Keaton, Self-Referentiality, and Coming of Age in 'Something's Gotta Give'"

D18: 'Sherlock', SuperWhoLock and Transfandom**Chair:** Bethan Jones (Aberystwyth University)**Respondent:** Louisa Stein (Middlebury College)

Matt Hills (Aberystwyth University), "Different Authors, Different Canons: Transfan Readings of 'Sherlock' in Relation to 'Doctor Who' and Conan Doyle"

Paul Booth (DePaul University), "SuperWhoLock and Transfandom"

Lori Hitchcock Morimoto (Northern Virginia Community College), "'Sherlock' and Global Transfandom"

D19: Make Room for Ecosystems: Vast Narratives in Contemporary Television Series**Chair:** Veronica Innocenti (University of Bologna)**Respondent:** Marta Boni (University of Montreal)

Veronica Innocenti (University of Bologna), "Serial Narratives as Ecosystems in Contemporary Television"

Hector Perez (Universidad Politecnica de Valencia), "Evolution and Science as Resources for Narrative Ecosystems"

J. D. Connor (Yale University), "Kroll Show and the Comedy-Industrial Complex"

D20: The Worldly Aesthetics of Genre in Latin America**Chair:** Ignacio Sanchez Prado (Washington University in St. Louis)

Ana Lopez (Tulane University), "Rethinking Melodrama in Latin American Cinema"

Nicolas Poppe (Middlebury College), "Gauchos and Cowboys: A Look into Cultural Identity, Film Genre, and Argentine National Cinema."

Ignacio Sanchez Prado (Washington University in St. Louis), "Capitalist Modernity as Cosmopolitan Melancholy: Rethinking Mexican Noir"
 Cristina Venegas (University of California, Santa Barbara), "History, the History Film, and Cuban Super Productions"

D21: Media Governance Research: Challenges and Opportunities I (Ref: Media Governance II, submitted by Hadi Gharabaghi)

Chair: Jaap Verheul (New York University)

Workshop Participants:

Michelle Kelley (Washington University in St. Louis)

Anna McCarthy (NYU)

Allison Perlman (University of California, Irvine)

Jennifer Holt (University of California, Santa Barbara)

D22: Where Credit is Due: Authorship, Industry, and Film Style

Chair: Christopher Sieving (University of Georgia)

Aaron Hunter (National University of Ireland), "Designing Authorship: Polly Platt's Contributions to the Early Films of Peter Bogdanovich"

Zach Cheney (University of Oregon), "Really, Really Long Takes in "Children of Men" & "Birdman": Neorealism Realized & Auteurist Autocracy"

Christopher Sieving (University of Georgia), ""Extremists from the Film Institute": Orson Welles, the New Hollywood, and Scholarly Cinéphilie"

Rebecca Bell-Metereau (Texas State University), "Filmed Realities and the Politics of Bio-Pics"

D23: Transnationalism, Migration, and Media

Chair: Ali Sengul (Artuklu University)

Kaarina Nikunen (University of Tampere), "Affective Economy of Refugee Reality Show: The case of Go Back to Where You Came From"

Carlos Jimenez (University of California, Santa Barbara), "From Telephones in Rural Oaxaca to Mobile Phones Among Mixtec Farm Workers in Oxnard, California"

Lisa Dolasinski (Indiana University), ""Talking Back": Migrant Agency, Sexuality, and Memory in Amoroso's Cover Boy"

Ali Sengul (Artuklu University), "Transnational Cinema as Discourse and The National Question"

Wednesday, March 30, 2016 06:00PM-07:45PM (Session E)

E1: Star Text and Fashion in Japanese Cinema: Towards New Practices of "Cinematic Costume" from the 1930s to the 1960s

Chair: Miyoko Shimura (Waseda University)

Akiko Miyamoto (Tokyo Institute of Technology), "Face Covering: Tokihiko Okada in Ozu's early 1930s films"

Kyohhei Kitamura (University of Tokyo), "Kyo Machiko's Star Text as an Aesthetic Vehicle: The Practices around Stars' Cinematic Bodies and the Kimono as National Costume"

Risa Hirota (Hokkaido University, Japan), "The Practice of Character Development through Costumes— Costume Designer Hanae Mori and Color"

Miyoko Shimura (Waseda University), "Yagyū Etsuko, Cinematic Costume Designer: On the Creation of "Vibrant Toho Style /Branding""

E2: Mediating Mood: Experiencing the Interfaces of Social Media

Chair: Jason Farman (University of Maryland, College Park)

Michele White (Tulane University), "The Heart of Social Media: How Love Buttons and Narratives Configure Gender, Sexuality, and Feelings"

Jason Farman (University of Maryland, College Park), "Waiting for Word: The Emotional Experience of Waiting in Mobile Media Culture"

F. Hollis Griffin (Denison University), "#TinderFail: Affect and Desire at the Mobile Media Interface"

Sarah Murray (University of Wisconsin-Madison), "Happification: Redefining the Happiness Imperative as Compulsory Media Use"

E3: Rethinking Movement III: Cinematic Movement

Chair: Philippe Bedard (Université de Montréal)

Gert Jan Harkema (Stockholm University), ""Move As If Alive": the Instability of Movement in the Early Years of the Kinematograph."

Linda Bertelli (IMT Institute for Advanced Studies, Italy), "Images, Invisibility and Motion: Brief Essay on Chronophotography, Cinema and Optical Unconscious"
 Michael LaRocco (University of Southern California), "Aesthetics of (in) Stability: Disruptions of Perception in High Frame Rate Motion Simulators"
 Abigail De Kosnik (University of California, Berkeley), "The Media Crease: Repeated Re-viewings of Video on VCRs vs. Digital Networks"

E4: 'It's kind of like a trailer...' Redefining contemporary trailers

Chair: Stephanie Janes (Royal Holloway, University of London)

Cassie Blake (Academy of Motion Picture Arts and Sciences), "Coming Soon to an Archive Near You: The Many Trailers of the Academy Film Vaults"

Ed Vollans (Economic & Social Research Council), "Watching Trailers: Experiences, Discourse and Definitions"

Ksenia Frolova (University of East Anglia), "'Putin's Russia... This video is ugly, sad, but true...': 'Russian trailers', fan creation and social protest"

Theo Plothe (American University), "Not actual game play, but is it real life?: Live-action footage in digital game trailers and advertising as gamerspace"

E5: Digital Intimacies and the Cultural Logic of Oversharing: YouTube, Affect, Collectivity

Chair: Feng-Mei Heberer (Massachusetts Institute of Technology)

Respondent: Joshua Neves (Concordia University)

Feng-Mei Heberer (Massachusetts Institute of Technology), "Asian German YouTube Channels: Bridging Popular Culture and Diasporic Activism"

Jeff Scheible (SUNY, Purchase College), "Noise without Signal: Contentless Content in Digital Culture"

Michelle Cho (McGill University), "Kinetic Intimacies and the Cosmopolitical: Kpop Dance Covers on YouTube"

E6: Experiments in Documentary and Nonfiction Film

Chair: Katherine Robinson (University of Southern California)

Jon Crylen (Coe College), "'Drawing Things Together': CG Images in Science Documentaries as Latourian Inscriptions in Motion"

Markos Hadjioannou (Duke University), "Hosting the Hostage: 'Ex Machina'"

Katherine Robinson (University of Southern California), "Finding What is Hidden in the Hyperreal: Ulrich Seidl, Hybrid Cinema, and the Austrian National Narrative"

E7: Cultural Critique in Classical Hollywood

Chair: Robert Ashmore (University of Southern California)

Michael Slowik (San Diego State University), "'What's the Matter with Bigamy?'" Evading the Production Code in The Miracle of Morgan's Creek"

Lauren Davine (Ryerson University), "Motherly Love: Maternal Lovers and Childish Men in Postwar Male-Centered Melodrama"

Robert Ashmore (University of Southern California), "The Good Soldier Goes Bad: Audie Murphy as Juvenile Delinquent in Cold War Hollywood Cinema"

Kathaleen Boche (Independent Scholar), "'I Like Myself': Dance and Cold War Self-Affirmations in Hollywood Musicals, 1955-1957"

E8: Presentation of Self in Social Media, Celebrity, & Fandom

Chair: Greg Goldberg (Wesleyan University)

Michael Lovelock (University of East Anglia), "The queerness of the Catfish: Constructing the 'good' social media user in reality TV"

Nandana Bose (University of North Carolina, Wilmington), "Sridevi, Queen of Farce: Comedy, Performance, and Star Persona in Popular Hindi Cinema"

Sky Hirschkrone (Wishing Star Productions, Inc.), "Putting Hands Together: Girl Fandom and The Political Transformation of Women Comics"

Greg Goldberg (Wesleyan University), "The Queer Narcissism of the Selfie"

E9: Work on Film: Capitalism in Contemporary European Cinema

Chair: Elena Gorfinkel (University of Wisconsin, Milwaukee)

Respondent: Karl Schoonover (University of Warwick)

Vinzenz Hediger (University of Frankfurt), "The Expendables: Configurations of Body, Honor, and Work in Contemporary Cinema"

Randall Halle (University of Pittsburgh), "Capitalism Critique in Recent Cinema: Interzones and Imaginative Communities"

Barbara Mennel (University of Florida), "Precarious Management: Ken Loach's "It's a Free World...""

E10: Analyzing Female Identity through Contextualized Studies of Performance

Chair: Staci Stutsman (Syracuse University)

Staci Stutsman (Syracuse University), "Pre-Code Stanwyck: The Sass, the Stare, and the Scream"

Will Scheibel (Syracuse University), "Gene Tierney and "Laura": Wartime Fantasies of Inconspicuous Consumption"

Steven Rybin (Minnesota State University, Mankato), "Geraldine Chaplin and Transnational Performance in the Films of Carlos Saura"

Cynthia Baron (Bowling Green State University), "Angela Bassett: What Do Black Actresses Have to Do with the Black New Wave and More?"

E11: Production and Distribution of African Content in the Digital Age

Chair: Manouchka Kelly Labouba (University of Southern California)

Co-Chair: Moradewun Adejunmobi (University of California Davis)

Jude Akudinobi (University of California, Santa Barbara), "Breaking out: African Cinema, Digital Dividends and Dilemmas"

Manouchka Kelly Labouba (University of Southern California), "The End of Dependency: Production and Distribution of African Films in the Digital Age."

Noah Tsika (Queens College, City University of New York), "Nollywood Love Beyond Cinephilia: Nostalgia, Intermediality, and Digital Preservation"

Moradewun Adejunmobi (University of California Davis), "Streaming "Quality" with An African City: Constraints and Opportunities"

E12: New Approaches to Network Era Television News History

Chair: Mark Williams (Dartmouth College)

Aniko Bodroghkozy (University of Virginia), "WFAA-TV Dallas and the Kennedy Assassination: Comparing Local and Network Television News in the History of Live, Breaking Crisis Coverage"

Tom Mascaro (Bowling Green State University), "Women Producers of Documentary Newsfilm at NBC News"

Mark Williams (Dartmouth College), "Local Television Newsfilm as Historical Resource: The Eula Love Demonstration of June, 1979"

E13: History Alive: Historical Media Pedagogies

Chair: Brad Chisholm (St Cloud State University)

Brad Chisholm (St Cloud State University), "Muybridge in Minnesota: Undergraduates, Primary Research, and the Joy of History"

Michael Newbury (Middlebury College), "Animating the Collinwood Fire of 1908"

Cary Elza (University of Wisconsin-Stevens Point), "Alice's Education: The Pedagogical Use of Cinema in the 1910s-1920s"

Elizabeth Heffelfinger (Western Carolina University), "'Time and Motion Study in a Barn" or "Sorting Personal Laundry"? A Small College Takes on a Big Task: Choosing Economic Education Films to Aid European Recovery"

E14: On the Case: "Procedural Play" in Detective Fiction

Chair: Racquel Gonzales (University of California, Irvine)

Racquel Gonzales (University of California, Irvine), "'What it's really like to be a cop": Procedural Play in Sierra On-Line's "Police Quest: In Pursuit of the Death Angel"

Kathleen McHugh (University of California, Los Angeles), "Hermeneutics or Diagnostics: The Autism Spectrum Detective"

Robert Miklitsch (Ohio University), "Odds for Tomorrow: Race, Melo-Policier, and the Trope of Oriental Inscrutability in Samuel Fuller's "The Crimson Kimono"

Zeke Saber (University of Southern California), "Film Noir and the Submission of Cinema to Literature"

E15: A Vision of Beyond: Interventions in Film Theory and Philosophy

Chair: Dan Bashara (DePaul University)

Liam Young (Trent University), "Harold Innis's logistical media archaeology"

Henry Miller (University of Cambridge), "A Matter of Being and Nothingness: Durgnat and the Archers Revisited"

Dan Bashara (DePaul University), "Cosmic Modernism: The Horror of Cinematic Abstraction"

Sulgi Lie (Free University Berlin), "Reification without Utopia, or the Death Drive in Contemporary Hollywood Cinema"

E16: Non-Hollywood Sound: Transnational Approaches, "Glocal" Perspectives

Chair: Nessa Johnston (Glasgow School of Art)

Co-Chair: Katherine Quanz (Wilfrid Laurier University)

Respondent: Jennifer Fleegeer (Ursinus College)

Ilario Meandri (University of Turin), "When Light Becomes Sound: Italian Film Industry and the Transition to the Dolby SVA (1977-1982)"

Katherine Quanz (Wilfrid Laurier University), "Pro Tools, eh?: Mermaids, Hereafter, and Technological Change in Toronto"

Nessa Johnston (Glasgow School of Art), "Film Sound Practice in Brazil and Ireland: Comparisons and Transnational Insights"

E17: New Geographies of Media Production and Distribution

Chair: Lande Pratt (Kingston University)

Olof Hedling (Lund University), "'For Two Cheeseburgers and a Coke': A Note on the Changing Geography of European Film and Television Production since 1989"

Francisco Monar (Brown University), "The Border as Interface, or, Adventures in Reconceptualizing the Borderlands"

Michael Purvis (Queen's University Belfast), "Bilingual Anglo- and Francophone stars in Latin American co-productions and their implications for processes of distribution and canonisation."

Lande Pratt (Kingston University), "Good for New Nollywood? Netflix and the Value of New Online Distribution and Licensing Strategies – The Case of Gyang's (2013) "Confusion Na Wa""

E18: Teaching Fandom: Creative Strategies

Chair: Casey McCormick (McGill University)

Workshop Participants:

Paul Booth (DePaul University)

Sarah Sinwell (The University of Utah)

Rukmini Pande (University of Western Australia)

Melanie Kohnen ()

E19: Understanding the Oikos: Approaches to the Cinematic Domestic Space

Chair: Noelle Griffis (Indiana University)

Workshop Participants:

Merrill Schleier (University of the Pacific)

John David Rhodes (University of Sussex)

Stefano Baschiera (Queen's University, Belfast)

Miriam De Rosa (Catholic University of the Sacred Heart)

E20: Mexican Queer Aesthetics and Iconography

Chair: Sergio de la Mora (University of California, Davis)

Co-Chair: Laura Gutierrez (University of Texas at Austin)

Sergio de la Mora (University of California, Davis), "Sara Garcia's Body: The Grandmother of Mexican Cinema and Lesbianism"

Mara Fortes (University of Chicago), "Impertinent Sounds, Unruly Bodies"

Laura Gutierrez (University of Texas at Austin), "Performance, Camp Aesthetics, Queerness: The Triad (Sevilla, Gout, and Custodio) of Mexican Rumbera Cinema"

Ilana Luna (Arizona State University), "Towards a Queer Mexican Iconography: Don Herosillo y sus juegos"

E21: Media Governance Research: Challenges and Opportunities II (Ref: Media Governance I, submitted by Jaap Verheul)

Chair: Hadi Gharabaghi (New York University)

Workshop Participants:

Peter Bloom (University of California, Santa Barbara)

Zoe Druick (Simon Fraser University)

Priya Jaikumar (University of Southern California)

Matt Sienkiewicz (Boston College)

E22: New Takes on Global Auteurs**Chair:** Chelsea Birks (University of Glasgow)

Shi-Yan Chao (Independent Scholar), "Camping in The Hole: Tsai Ming-liang, Queer Affect, Camp Aesthetic"

Steven Woodward (Bishop's University), "Kieślowski and the Cognizance of the Spiritual"

Jose Gutierrez (Hong Kong Baptist University), "The Realist Cinema of Lino Brocka"

Chelsea Birks (University of Glasgow), "Green unpleasant lands: ecology and the sacred in Ben Wheatley and Apichatpong Weerasethakul"

E23: Media Organizing, Activism, and Law**Chair:** Christina Aushana (University of California, San Diego)

Leslie Abramson (Loyola University, Chicago), "Keaton's Law: American Justice, Disorder, and Trials of Otherness"

Christina Aushana (University of California, San Diego), "Arresting Visualities: Screening Sociality in the Cinema of Policing"

Cait McKinney (McGill University), "The Media Infrastructures of 1990s HIV/AIDS Activism"

Kevin Sanson (Queensland University of Technology), "Workers Are Doing It for Themselves? Local Labor Solidarity in Precarious Times"

Thursday, March 31, 2016 09:00AM-10:45AM (Session F)**F1: Machine Vision Documentaries 1: The Politics and Aesthetics of Machine Witnessing****Chair:** Nea Ehrlich (Van Leer Institute in Jerusalem)

Cristina Formenti (University of Milan), "Precarious Limited Camera Gazes and their Modes of Operation in Horror Mockumentaries"

Jesse Cumming (York University), "Watching You Without You: Towards an Understanding of CCTV Cinema"

Genne Speers (York University), "Graphic Documents: Visualisation and Violence in Forensic Archives"

Sandra Danilovic (University of Toronto), "Reformatting Game Ludologies via the Computer Game Autopathography"

F2: Identifying and Analyzing Media Archives: Preservation, Institutional Legitimation, and Cultural Meaning-Making**Chair:** Jacqueline Stewart (University of Chicago)

Andy Uhrich (Indiana University), "Profiting from Preservation: Stock Footage Companies as Economically Driven Film Archives"

Lauren Bratslavsky (Illinois State University), "The Industry-Initiated TV Archive: A History of the Museum of Broadcasting"

Jenny Doctor (Syracuse University), "Archiving Media as Business: Exploring the Formation of the BBC Written Archives"

Shawn VanCour (New York University), "Amateur Archivization and the Digital Afterlife of Old-Time Radio"

F3: Violence and the Anticolonial Image**Chair:** Jasmine Cobb (Duke University)

Kenneth Berger (Brown University), "Cinema, Revolution, and the Remaking of Subjectivity: Anticolonial Critique in 'The Hour of the Furnaces'"

Aniruddha Maitra (Colgate University), "'Vox Manet: The Acoustic Mirror in Assia Djebar's 'La nouba des femmes du Mont Chenoua'"

Rijuta Mehta (Brown University), "In and Out of Repatriation's Marketplace"

Kaneesha Parsard (Yale University), "'And the house will always look clean': British West Indian housing, photography, and the soft violence of rationalization"

F4: What Is Queer About Horror?**Chair:** Peter Marra (Wayne State University)**Co-Chair:** Ashley R. Smith (Northwestern University)

Peter Marra (Wayne State University), "Queer Bogeymen; or What Is Queer About the Slasher?"

Ashley R. Smith (Northwestern University), "Queering Whiteness: 1970s Hicksploitation Cinema and the Horror of the White Underclass"

David Church, "Ruined Love and the Horrors of Monogamy in 'It Follows'"

Andrew Owens (Boston College), "The Blood is the Life/Death: Queer Contagion and Viral Vampirism in the Age of HIV/AIDS"

F5: Rage Against the Machine: Failure, Gaps, and Noise in the Age of Streaming**Chair:** Neta Alexander (New York University)**Co-Chair:** Chris Baumann (Stockholm University)

Derek Kompare (Southern Methodist University), "Unavailable to Stream: Coming to Terms With Gaps in the Digital Archive"

Chris Baumann (Stockholm University), "Better Viewing: Streaming Devices and the Quest for Interoperability"

Anna McCarthy (NYU), "The Austerity of Streaming, the Irresponsibility of Clutter"

Neta Alexander (New York University), "Catered to Your Future Self: Netflix's "Predictive Personalization" and the Mathematization of Taste"

F6: Alternative Visions: Technological Innovations in Film and Video**Chair:** Hannah Spaulding (Northwestern University)

Ila Tyagi (Yale University), "Blood Moon: Infrared Cinematography in Early Wartime Hollywood"

Daniel D'Amore (Harvard University), "Astral Projections: The Screen Environments of Manned Spacecraft Center - Building 30 and the Harris County Domed Stadium, Houston, 1965"

Hannah Spaulding (Northwestern University), "TV Eyes and Video Doorbells: Television as Domestic Protection in Cold War America"

Kyle Parry (University of Rochester), "The Event Archive as a Genre of Networked Media"

F7: Legendary Figures, Both Real and Imagined**Chair:** Elizabeth Haas (University of Bridgeport)

Boaz Hagin (Tel Aviv University), "Not the Israel John Wayne Promised Me: "Cast a Giant Shadow" and the Unmaking of "Exodus""

Bruce Williams (William Paterson University), "A Wonder Woman of the Czech New Wave: Intertext and Gender Politics in Václav Vorlíček's "Who Wants to Kill Jessie""

Christine Acham (University of Southern California), "Shifting Shonda: The Politicization of Shondaland."

Elizabeth Haas (Other), "Tormenting Olivia: Image, Surveillance, and Torture in Scandal"

F8: Understanding Temporalities and Histories**Chair:** Alex Pittman (Barnard College)

Masaki Kondo (York University), "Encountering Owen Kydd's "Retail Compositions": Temporality of Affectivity through an Event of Contemporary Moving Image Art"

Yael Munk (Open University of Israel), "Israeli Fantastic Cinema: Coming to Terms with History in the Present"

Alex Pittman (Barnard College), "Images Under Pressure: Cauleen Smith, the Aesthetic of Intensification, and the Historical Present"

Matthew Noble-Olson (Georgetown University), "Purchasing the Future"

F9: Film Advertising: Address, Regulation, and Manipulation**Chair:** John Nichols (Christopher Newport University)

John Nichols (Christopher Newport University), "'Shovelers of Print Filth': Censoring Film Advertisement under the Production Code"

Martin Johnson (The Catholic University of America), "Exhibitors! Stop Being the Goat! The curious failure of the advertising film in the United States"

Beth Corzo-Duchardt (DePaul University), "The Great "Daughter of the Gods" Poster Controversy"

Nick Bestor (University of Texas, Austin), "Fabio's Blood on the Tracks: Masculinity, Celebrity, and a Fateful Roller Coaster Ride"

F10: Girl Fandoms in the 21st Century: Identity, Participation, and Queer Reappropriation in Global Media**Chair:** M.M. Chandler ()

Janett Buell (Yale University), "Appropriating Loki: the Cultural Significance of Girl Fans, Queerness, and Fannish Nonfiction"

Daisy Asquith (University of Sussex), "This is Not Us: Public and Private in the One Direction Fandom"

Lies Lanckman (University of Kent), "Brickbats, Bouquets and Bytes: Classic Hollywood Fandom in the 21st Century"

Yiyi Yin (The Chinese University of Hong Kong), "Rethinking Interaction: Girls, Tsukkomi and Bullet Screen in Contemporary China"

F11: Imagining Ethnicity, Race, and Racial Politics**Chair:** Carol Siegel (Carol Siegel)

Joy Schaefer (Stony Brook University), "The Ecole Laïque as Transnational Microcosm"
 Joo Young Lee (University of Michigan), "Visualizing Genealogies of (Be)gotten Korean Negro: Representations of Racialized and Gendered Afro-Koreans in Korean Films in the 1980s"
 Chuck Tryon (Fayetteville State University), "Melodramas of Political Process: Fictional US Television Depicts Black Lives Matter"
 Carol Siegel (Carol Siegel), "Opposing Views of The Jewish Sexologist: 'A Dangerous Method' and 'Nymphomaniac'"

F12: Interactivity in Cinema, Games, and Online: Archives, Curation, Immersion

Chair: Oscar Moralde (University of California, Los Angeles)
 Maria Engberg (Malm?? University), "'I Love Your Work:.' Procedurality and Weak Narrative in Interactive Documentary Film"
 Jedd Hakimi (University of Pittsburgh), "Interactive Design and the Moving Image: Unpacking MoMA's Foray into Video Game Collection"
 Oscar Moralde (University of California, Los Angeles), "Machines of the Interactable: Video Games and Experiencing the Body Politic"
 Richard Rushton (Lancaster University), "'Ida', Art Cinema, and Immersion"

F13: Transference and Transgression: Forming Identities Online and in Cinema

Chair: Nova Smith (University of Chicago)
 Wan-Jun Lu (University of Wisconsin-Madison), "Deconstructing Cultural Hybridity: The Identification of Diasporic Mothers on Mixed-Race Children's Facebook Fan Pages"
 Samanta Ordonez (Wake Forest University), "New Cinematic Directions of Mexican Masculinity: Precarity, Violence, and Corporeal Control"
 Nova Smith (University of Chicago), "Paint the White House Black: 'White Films,' Black Aesthetics, and the Infiltration Narratives of Antoine Fuqua"
 Caroline Leader (University of Wisconsin, Madison), "The Princess Problem?: Feminine culture transference and Disney's Princess Collection"

F14: Histories of/on Television: Discursive Forms, Industrial Practices

Chair: Benjamin Olin (New York University)
 Katherine Steinbach (University of Iowa), "Anchoring Time: The Broadcast Journalist Sign-off, Mass Media Audiences, and Time Manipulation"
 Benjamin Olin (New York University), "Reframing the New York School: 'Public Access Poetry' and the Performance of Poetic Coterie"
 Reece Peck (College of Staten Island, CUNY), "Usurping the Usable Past: How Fox News Remembered the Great Depression during the Great Recession"
 Ian Murphy (University of North Carolina, Chapel Hill), "What the History of Television Retransmission Fees Indicates About the Future of Media Content Distribution"

F15: Paratextual Analysis and Global Circulation

Chair: Lisa Patti ()
Co-Chair: David Richler (Carleton University)
 David Richler (Carleton University), "Film Festival Paratexts, Digital Circulation, and the Idea of World Cinema"
 Pavitra Sundar (Kettering University), "Sound and Subtitles: The Paratexts of Lunchbox"
 Melissa Gelinas (University of Michigan, Ann Arbor), "Trailers and the Transnational Circulation of Multilingual Films"
 Fan Yang (University of Maryland, Baltimore County), "House of Cards in China: Paratexts and Transnational Circulation"

F16: Blurred Boundaries in Silent & Early Sound Film

Chair: Jeffrey Zamostny (University of West Georgia)
 R. Gabriel Dor (Northwestern University), "'You'll Queer Yourself on Broadway': Gender Trouble and Ethnic Masquerade in the Synchronized Musical Numbers of 'The Jazz Singer'"
 Megan Boyd (University of Wisconsin, Madison), "Olive Thomas, 'Joy of Living' Star: Madcaps, Showgirls and the Foundations of the Film Flapper"
 Jeffrey Zamostny (University of West Georgia), "Queer Fandom and the Dawn of Spanish Sound Film: 'El misterio de la Puerta del Sol' (1929)"
 Babli Sinha (Kalamazoo College), "A 'strangely un-English actress': Race, legibility, and the films of Merle Oberon"

F17: Night on Earth: Nocturnal Spaces Across the Media Landscape**Chair:** Iggy Cortez (University of Pennsylvania)**Respondent:** Jean Ma (Stanford University)

Iggy Cortez (University of Pennsylvania), "Holy Motors' Nocturnal Delirium: The Digital Nightscape as Cinema's Analogue and Limit"

Will Straw (McGill University), "Fear and Possibility in the Mexico City Night"

Charlotte Ickes (University of Pennsylvania), "'Nothingness in the Cage': Darkness, Blueness, and Blackness in the Work of Steve McQueen"

F18: Intermedial Aesthetics and Affects in Contemporary East Asian Cinema**Chair:** Moira Weigel (Yale University)**Respondent:** Weihong Bao (University of California Berkeley)Panpan Yang (University of Chicago), "Animating the Handscroll: Edward Yang's Unfinished Film *The Wind*"

Jianqing Chen (University of California, Berkeley), "Very Very Moe: The Cuteness of 3-D Animations"

Daniel Cohen (Stanford University), "Genre Unbound: Some Reflections on Cao Fei's Works on Video"

Moira Weigel (Yale University), "Slowness, Mobility, and Precarity in Midi Z's Homecoming Trilogy (2011-2014)"

F19: Rethinking Auteurism: French Cinema Between the Waves**Chair:** Sam Di Iorio (Hunter College/CUNY Graduate Center)**Respondent:** Steven Ungar (U of Iowa)

Marco Grosoli (University of Kent), "The Unobtrusive Passeur. Jean-Louis Comolli's Early Writings"

Sam Di Iorio (Hunter College/CUNY Graduate Center), "Farewell to Mac-Mahonism: Classicism and Modernity in *Présence du Cinéma*"

Jamie Berthe (New York University), "Decolonizing la Nouvelle Vague: On Godard's African Epiphany"

F20: Video Essays in Transnational Cinema Studies**Chair:** Tracy Cox-Stanton (Savannah College of Art and Design)**Workshop Participants:**

Nicolas Poppe (Middlebury College)

Michael Talbott (Castleton University)

Austin Fisher (Bournemouth University)

Catherine Grant (University of Sussex)

Jeffrey Middents (American University)

F21: Pay TV Innovations versus Public-Service Traditions. Continuity and Change in European Television Fiction Production**Chair:** Giancarlo Lombardi (The Graduate Center, CUNY)

Petr Szczepanik (Masaryk University), "'Act Locally, Think Regionally, Aspire Internationally'?: HBO Europe's Original Programming as a Challenge to PSB in Central-Eastern Europe"

Massimo Scaglioni (Catholic University of the Sacred Heart, Milan), "Looking for a New Production Model. Sky Italia Original Fictions and the Struggle for Difference"

Juan Francisco Gutierrez Lozano (University of Málaga, Spain), "Spanish Television Fiction Production: Past in the public national channel, Present in commercial networks, Future in Pay TV"

Catherine Johnson (The University of Nottingham), "Online Original Shorts: a public service response to Netflix?"

F22: Sound Pedagogy: Teaching With and Through Audio**Chair:** Aaron Trammell (Rutgers University)**Workshop Participants:**

Tim Anderson (Old Dominion University)

Andrew Bottomley (University of Wisconsin-Madison)

Amanda Keeler (Marquette University)

Jeremy Morris (University of Wisconsin, Madison)

Aaron Trammell (Rutgers University)

F23: Out of Historical Time: Anachronism, Appropriation and Adaptation**Chair:** Anne Mecklenburg (University of Michigan, Ann Arbor)

Anne Mecklenburg (University of Michigan, Ann Arbor), "Eyes and Brains: The Role of Female Students in Sherlock Holmes Modernizations"

Sandra Annett (Wilfrid Laurier University), "Dance the Body Electric: Re-animating Classical Hollywood in Electroswing Music Videos"
 Sophia Satchell-Baeza (King's College London), ""Time Turn Turtle": Representing "expanded" notions of time with the classical Indian film score in British psychedelic cinema of the 1960s"
 Linda Liu (University of Massachusetts Boston), "Out of Time: Anachronism and Historical Consciousness in "It Follows""

Thursday, March 31, 2016 11:00AM-12:45PM (Session G)

G1: Machine Vision Documentaries 2: Algorithmic and Virtual Culture

Chair: Ted Kafala (College of Mount Saint Vincent)

Nea Ehrlich (Van Leer Institute in Jerusalem), "Telepresence and Indexicality in Virtual Documentaries"

Halil Deniz Tortum (MIT), "Documentary and the Transplane Image: Virtual Documentaries"

Daniela Agostinho (Catholic University of Portugal), "Under the Clouds: Algorithmic Culture and the Scopic Regime of Data Visualization"

Ted Kafala (College of Mount Saint Vincent), "Data Metanarratives, Fuzzy Logic and Info-Aesthetics"

G2: A World of Frontiers: 50 Years of Star Trek

Chair: Matt Yockey (University of Toledo)

Respondent: Matt Hills (Aberystwyth University)

Ina Hark (University of South Carolina), "On the Fan Spectrum: the Fictionalized Trekkie"

Bob Rehak (Swarthmore College), "Building a Playable Universe: Reference Materials, Tabletop Miniatures Games, and Grassroots Transmedial Adaptation in 1970s Star Trek Fandom"

Matt Yockey (University of Toledo), "Return to Tomorrow: Star Trek Continues and the Afterlife of Star Trek"

G3: Black Images Matter: Contextualizing Images of Racialized Police Violence

Chair: Ellen Scott (University of California, Los Angeles)

Respondent: Jasmine Cobb (Duke University)

Roopali Mukherjee (New York City University, Queens College), "Bio-work in the Blacking Factory: Police Videos and the Work Ethics of Seeing and Being Seen"

LaCharles Ward (Northwestern University), "On the Pain of Black Bodies: Racialized Violence and Contemporary Protest Images"

Safiya Noble (University of California, Los Angeles), "Black Death on Screen: the Politics of Internet Spectacles"

Ellen Scott (University of California, Los Angeles), ""The So-Called 'Third Degree Method': Police Brutality and Race in Classical Hollywood Cinema"

G4: Contemporary Queer Camp

Chair: Josh Morrison (University of Michigan, Ann Arbor)

Respondent: Caryl Flinn (University of Michigan, Ann Arbor)

Josh Morrison (University of Michigan, Ann Arbor), "Killer Camp: Communal Trauma and Ticked-Off Trannies with Knives"

Mark Lipton (University of Guelph), "I Got AIDS at Camp: Prognosis, Hope & Sontag's Camp"

Matthew Tinkcom (Georgetown University), "The Purple Sweater: Beginners, Camp and the Gerontic Style"

G5: Gaming the Archive: The Challenges of Games Collections in Libraries, Archives, and Institutions

Chair: Christopher Hanson (Syracuse University)

Workshop Participants:

Jennifer deWinter (Worcester Polytechnic Institute)

Lori Emerson (University of Colorado Boulder)

Ken S. McAllister (University of Arizona)

Judd Ruggill (Arizona State University)

Patrick Williams (Syracuse University)

G6: The Politics of Place and Space

Chair: Jon Kraszewski (Seton Hall University)

Antje Ascheid (University of Georgia), ""Coffee in Berlin:" German Identity and the Berlin Film"

Justin Shanitkovich (New York University), "Estrangement, Modernity, and the Urban Space in The Naked City and Another Country"

Wyatt Phillips (Texas Tech University), ""Deliverance," Atlanta, and Appalachia: Ecological Regionalism in James Dickey and John Boorman's post-classical "Western""

Jon Kraszewski (Seton Hall University), "Open Spaces in Allen Funt's "Candid Camera:" Urban Geography and Postwar Economic Equalitarianism"

G7: Out of the Past: History on Film

Chair: Jennifer Alpert (University of California Berkeley)

Qi Wang (Georgia Institute of Technology), "Sauntering on the Edge of History: Narrative and Color in the Films of Hong Sang-soo"

Arthur Knight (College of William & Mary), "Miles Ahead? The Black Biopic after "Malcolm X""

Neerja Vyas (Birla Institute of Technology and Science), "Tracing Genre Specific Traits of Selected Indian Biopics: An Empirical Study"

Jennifer Alpert (University of California Berkeley), "Utopia in high key lighting: the happy ending as a balm for history in contemporary Argentine cinema"

G8: Disruption: Practices, Policies, and Histories of Media in the Digital Era

Chair: Danny Kimball (Goucher College)

Paul Torre (University of Northern Iowa), "Global Streaming: Netflix Expands into New Territories"

Kyle Wrather (University of Texas at Austin), "Boxed In?: Home Streaming Video Devices as a Site of Industrial Conflict, Compromise and Change"

Leo Rubinkowski (University of Wisconsin Madison), "The Digital Cinema Distribution Coalition's Satellite Network and the Slow Evolution of Efficient Distribution"

Danny Kimball (Goucher College), "Net Neutrality and Wonkish Populism in Media Policy Discourse"

G9: Star Maps: Publicity, Authorship and Hollywood Stars

Chair: Milan Hain (Palacky University)

Michael Williams (University of Southampton), "'Above Everything?' Icons and Idolatry in 'Mata Hari' (George Fitzmaurice, 1931)"

Milan Hain (Palacky University), "Courting Europe: David O. Selznick and His Transnational Stars"

Kelsey Moore (University of Southern California), "'A Story Only Life Itself Could Have Inspired:' Publicity, Subjectivity, and "A Star is Born""

R. Colin Tait (Texas Christian University), "'The King of Comedy' in the Archive: What the Robert De Niro Papers Tell Us About the Actor's Authorial Stamp"

G10: Framing the Screen: Theater, Architecture, and Screen Practices

Chair: William Paul (Washington University in Saint Louis)

William Paul (Washington University in Saint Louis), "Roaring Trains, Screaming Ladies, and the Fourth Wall"

Diane Lewis (Washington University in St. Louis), "The Projected Image in Political Avant-Garde Theater in Interwar Japan"

Chie Niita (Meijigakuin University), "Cinema and Variety Stage: The Rise of Modern Movie Houses in Japan"

Ariel Rogers (Northwestern University), "Tele-Vision: Screens, Windows, and Mirrors in the Los Angeles Theatre"

G11: What is Music for Film Theory?

Chair: Olga Solovieva (University of Chicago)

Respondent: Temenuga Trifonova (York University)

Olga Solovieva (University of Chicago), "'Large Scale Form': The Function of Music in Theorizing Cinematic Hybridity"

Victor Fan (King's College London), "Cantonese Music and Cantonese Theater Film in the 1950s: Cultural Extraterritoriality and the Rise of Hong Kong Identity"

Rosemary Overell (University of Otago), "The Voice in Contemporary Japanese Punk Films: Revisiting Tensions between Film Theory and Cultural Studies of Popular Media"

G12: Of Droids and Dollhouses: Transmedia and Material Culture

Chair: Moya Luckett (New York University)

Jessica Campbell (University of Washington, Seattle), "Clap if You Believe in Hollywood: Colleen Moore's Fairy Tales"

Moya Luckett (New York University), "Surplus Beauty and Synthetic Stars: Star Search Contests, Transmedia Ephemerality and the Lottery of Fame"

Philipp Dominik Keidl (Concordia University Montreal), "Fans, Museums, and the Material Culture of Cinema"

Jeff Hinkelman (Carnegie Mellon University), "Bring 'em Back Alive: Frank Buck and the Multimedia Formation of a Public Persona"

G13: Hacking the Industry - Studying Hollywood Digitally**Chair:** Matthias Stork (University of California, Los Angeles)**Workshop Participants:**

Alisa Perren (University of Texas at Austin)

Kristen Warner (University of Alabama)

James Fleury (University of California, Los Angeles)

Myles McNutt (Old Dominion University)

David Hesmondhalgh (University of Leeds)

G14: Identity and Experimentation in the Public Sphere: 1970s Transnational Asian/Middle Eastern Film/Video**Chair:** Jun Okada (SUNY, University at Geneseo)**Co-Chair:** Joel Neville Anderson (University of Rochester)**Respondent:** Peter Feng (University of Delaware)

Jun Okada (SUNY, University at Geneseo), "Global Flow vs. Racial Resistance: Paik, Ono, Fluxus and Asian American Film and Video"

Joel Neville Anderson (University of Rochester), "Circuits of Performance and Engagement: Public Access Video Art and Community Video"

Tara Najd Ahmadi (University of Rochester), "Gavaznha (Masoud Kimiayi 1974): The Depiction of a Transformation in the Iranian Public Sphere"

G15: In Theory: Interdisciplinary and Historical Approaches**Chair:** Eszter Polonyi (Columbia University)

Patrice Petro (University of Wisconsin, Milwaukee), "Film Theory Now: Revisiting From Caligari to Hitler"

Katherine Rochester (Bryn Mawr College), "CANCELLED--Theorizing Ornament in Weimar Film: Lotte Reiniger, Béla Balázs, and Sigfried Kracauer"

Eszter Polonyi (Columbia University), "Seeing Words on the Screen: Bela Balazs, "Fraeulein Else" and the Emergence of the Film Script"

Liam Young (Trent University), "Harold Innis's logistical media archaeology"

Nicholas Baer (SUNY, Purchase College), ""Things as they could have happened": Film, History, and Poetics in Siegfried Kracauer's Writings"

G16: Expanded Horizons: New Approaches to CinemaScope Aesthetics**Chair:** Sam Roggen (University of Antwerp)**Co-Chair:** Anthony Coman (University of Florida)

Sam Roggen (University of Antwerp), "The End of Montage? A Systematic Formal Analysis of Editing Style in Early CinemaScope"

Marshall Deutelbaum (Purdue University), "Graphic Continuity and Set Design in the CinemaScope Composition of "The Tender Trap""

Anthony Coman (University of Florida), ""Out of the Inner Moment Comes the Whole": Organic Continuity in Wright, Ray, and Perkins"

Nathaniel Deyo (University of Florida), "Toward a Non-Bourgeois Use of CinemaScope: Notes on "Contempt""

G17: Bronze Skin and the Silver Screen: Race, Film and Moving Image Repositories in Mexico**Chair:** Monica Garcia Blizzard (Ohio State University)

Monica Garcia Blizzard (Ohio State University), "Tracing the Ethnographic Spectacle in Mexican Cinema"

Patricia Arroyo Calderon (University of California, Los Angeles), "Screening Indigeneity: tourism, anthropology, and the ethnographic gaze during the Lost Decade of Mexican Cinema (1955-1965)"

Julian Etienne (University of Texas at Austin), "Writing, Storing, Processing... Race. Mexico's Archivo Etnográfico Audiovisual"

G18: Perspectives on Québec Global Cinema**Chair:** Bill Marshall (University of Stirling)

Bill Marshall (University of Stirling), "Quebec Cinema; Globalising la Francophonie?"

Kester Dyer (Concordia University), "Recasting Québec/France as Intercontinental Haunting: Jean-Marc Vallée's "Café de Flore""

Fulvia Massimi (Concordia University), "«I didn't say 'superhero'»: alternative configurations of paternal masculinity in Québec popular cinema"

Julie Ravary (Université de Montréal), "The Exportability of National Specificities on the International Circuit: A Case Study of Quebec National Cinema and the Emergence of its Historical Frescoes in the 2000s"

G19: Re-assessing Auteurism I: New Places, Politics, and Histories**Chair:** Linda Mokdad (University of Iowa)

Bjorn Nordfjord (University of Iceland), "Anxiety as Comedy: The Challenging Aesthetics of Swedish provocateurs Ruben Östlund and Roy Andersson"

Amy Monaghan (Clemson University), "Ethan Hawke as Paratext and Pop Song in the Films of Richard Linklater"

Linda Mokdad (University of Iowa), "Salah Abu Seif's Women's Empowerment Trilogy: Filmic Realism and Feminism in Nasser's Egypt"

G20: Liberating Rhythms: Choreographies of Gender in Early European Cinema**Chair:** Tami Williams (University of Wisconsin, Milwaukee)**Co-Chair:** Elisa Uffreduzzi (University of Florence (Italy))**Respondent:** Lucia Cardone (Università di Sassari)

Elisa Uffreduzzi (University of Florence (Italy)), "Women and Dance: Perspectives of Liberty in Italian Silent Cinema"

Tami Williams (University of Wisconsin, Milwaukee), "From Sentiment to Line: Gestural Abstraction,

Rhythmic Sensation, and Sexual Liberty in Belle Époque Dance and French Impressionist Cinema."

Chiara Tognolotti (University of Florence (Italy)), "The female body and the gaze in the films of Jean and Marie Epstein"

G21: In the Trenches: Teaching Film at Sites of Production, Distribution, and Exhibition**Chair:** Andrew Douglas (Bryn Mawr Film Institute)**Workshop Participants:**

Kelley Conway (University of Wisconsin-Madison)

Timothy Jones (University of California, Los Angeles)

Glenn Man (University of Hawaii at Manoa)

Robert Silberman (University of Minnesota)

Andrew Utterson (Ithaca College)

G22: Trauma, Desire, and Movement: Women's Bodies and Meanings**Chair:** Raya Morag (Hebrew University)

David Lerner (Fairfield University), "Fifty Shades of Burgundy: Sexuality and Desire Across Contemporary Film Cultures"

Baran Germen (University of Oregon), "Playing the Victim: "Vurun Kahpeye" and the Melodramatics of Turkish Politics"

Usha Iyer (Clark University), "Transitioning from Bai to Devi: Professional Dance and Female Stardom in 1950s and 1960s Hindi Cinema"

Raya Morag (Hebrew University), "Gendered Genocide - Cambodia's New Women's Documentary Cinema"

G23: Target Markets: Issues of Identity, Audience, and Access in the Global Era**Chair:** Tim Bell (Indiana University)

Jiwon Ahn (Keene State College), "Gourmet Cinema in Transnational Encounters"

Karmen Crey (University of California Los Angeles), "Broadcasting Indigeneity: Indigenous Independent Television In Canada"

Ilana Emmett (Northwestern University), "Switched at Birth and Troy's Big Break: A Look at ASL in Narrative Programming"

Tim Bell (Indiana University), "A Study in Tweed: Sherlock Holmes, Transnational Address, and Heritage Beyond Genre"

Thursday, March 31, 2016 01:00PM-02:45PM (Session H)**H1: PRODUCING/CURATING/COMMENTARY PRE-WORLD WAR II AFRICAN AMERICAN AND RACE CINEMA****Chair:** Charles Musser (Yale University)**Workshop Participants:**

Charlene Register (University of North Carolina, Chapel Hill)

Rhea Combs (National African American Museum of History and Culture)

Charles Musser (Yale University)

Jacqueline Stewart (University of Chicago)

H2: World Cinema in French**Chair:** Rachel Gabara (University of Georgia)**Respondent:** Dudley Andrew (Yale University)

Carina Yervasi (Swarthmore College), "West Africa's Heterolingual Spaces of Cinéma-monde"

Panivong Norindr (University of Southern California), "The Force of the Image: History, Trauma, and Filmwork in Rithy Panh's Movies"

Rachel Gabara (University of Georgia), "'I Travel in French': Dyana Gaye's Global Cinema"

H3: Color and Film I: Animated Materialities, Aesthetics and Visual Culture**Chair:** Carolyn Kane (Ryerson University and Brown University)

Kirsten Moana Thompson (University of Victoria), "'Better Living Through Chemistry': Du Pont, Disney and the Getty Institute."

M.M. Chandler, "'I Must Succeed in Fixing the Colors': Towards A New History of Color Imaging and Preservation."

Rebekah Rutkoff (Institute for Advanced Study), "Lillian Schwartz: Light Pen/Paintbrush"

Carolyn Kane (Ryerson University and Brown University), "Chroma Glitch: Datamoshing in Contemporary Digital Video Art."

H4: Queer(ing) Celebrity**Chair:** Raffi Sarkissian (University of Southern California)**Co-Chair:** Mark Hain (Bowling Green State University)**Respondent:** Richard Dyer ()Erica Rand (Bates College), "In the Season of Cait and K.C.: Transgender Celebrity and Racial Obfuscation on *The Bold and The Beautiful*"

Mark Hain (Bowling Green State University), "Only My Book in Bed Knows How I Look in Bed: Chris Connor and the Closet of Cool"

Raffi Sarkissian (University of Southern California), "The Queer Politics of Celebrity Capital: George Takei, Laverne Cox, and Digital Era Activism"

H5: "The Babadook," Motherhood, and Feminism**Chair:** Jason Middleton (University of Rochester)**Respondent:** Shilyh Warren (The University of Texas, Dallas)Aviva Briefel (Bowdoin College), "Parenting through Horror: Reassurance in Jennifer Kent's *'The Babadook'* (2014)"Meredith Bak (Rutgers University-Camden), "Magic, Materiality, and Maternal Rage: Challenging a Feminist Interpretation of *'The Babadook'*"Jason Middleton (University of Rochester), "Haunting the Mommy Wars: Taking Care of Monsters in *'The Babadook'*"**H6: Viewing and Listening to War and Violence****Chair:** Andre Carrington (Drexel University)Roberta Tabanelli (University of Missouri), "Transnational consumption. Critical reception of Spike Lee's *Miracle at St. Anna* in the USA and in Italy"Matthew Ellis (Brown University), "Almost Like a Real War: The Mercury Theater on the Air's *'War of the Worlds'*, cinema, and the sonic topography of battle"

Tanya Shilina-Conte (SUNY at Buffalo), "'How It Feels To Be Run Over': Film Phenomenology and Black Screens in 9/11 Cinema"

andre carrington, "Audiofuturism: The War of the Worlds, Theories of Genre and Adaptation"

H7: Contended Maps and Lenses: Documentary and Topography**Chair:** Ben Mendelsohn (New York University)

Faith Olson (Northern Michigan University), "'Three Ways of Looking at a 'Native Girl': John Marshall and Jamie Uys' Ethnographic Cinema'"

Chris Cagle (Temple University), "Beyond the Straw Man: Observational Style in Contemporary European Documentary"

Ben Mendelsohn (New York University), "Elemental Media, Infrastructuralism, and the Making of Urban Coastlines"

George Potter (Valparaiso University), "Mapping Amman: Social Geography and Cinema in Jordan"

H8: Sites of Non-Theatrical Exhibition and Distribution**Chair:** Javier Ramirez (Indiana University)

Maria Vinogradova (New York University), "UNICA and The Global Amateur Film Movement: If Filmmaking Is Not Art, Is It Sport?"

Javier Ramirez (Indiana University), "Defining Mexican American: Fort Bliss and Nontheatrical Exhibition"

Kelsey Cummings (University of Pittsburgh), "'I'll Miss Our Late Night Phone Chats': Word-of-Mouth in the Distribution and Narrative of 'Snowpiercer'"

Alex Kupfer (New York University), "The Non-Theatrical Exhibition of Football Newsreels in the Studio Era"

H9: Exploiting and Enjoying: Desire and Sexuality in Cinematic Contexts

Chair: Michelle Robinson (University of North Carolina Chapel Hill)

Anthony Kinik (Brock University), "'Valérie' in Space: Early Quebec Sexploitation and the Swinging Spaces of Montreal"

Elin Abrahamsson (Stockholm University, Sweden), "Consuming Passions: a queer reading of the popular romance genre through the concept of masturbation"

Candice Wilson (University of Pittsburgh), "The Wound and the Blade: Queering the Japanese New Wave"

Michelle Robinson (University of North Carolina Chapel Hill), "The Zoot Suit Riots, Kenneth Anger's

"Fireworks," and the Ethnic Dimensions of Early Gay Cinema"

H10: Data Mining and Fandoms: Quantitative and Qualitative Approaches

Chair: Josh Stenger (Wheaton College)

Deborah Castro (Autonomous University of Barcelona), "Fans & Series Finales: Analyzing the Internet Users' Discourse"

Shawn Shimpach (University of Massachusetts???Amherst), "'Only In This Way is Social Progress Possible': The Social Survey Movement and Early Film Audiences"

Jeremy Butler (University of Alabama), "Data Mining TV Comedy: Laugh Tracks and Sitcom Production Modes"

Josh Stenger (Wheaton College), "Canon Fodder: Fan Fiction Metadata and What Mining it Can Tell Us About Fandom"

H11: Palestine Solidarity in Film and Media - Historiographic and Theoretical Approaches

Chair: Terri Ginsberg (The American University in Cairo)

Malek Khouri (The American University in Cairo), "Appropriations of the Palestinian Struggle in Arab Cinema"

Terri Ginsberg (The American University in Cairo), "Vanessa Redgrave's 'The Palestinian': Star Vehicle or Political Praxis?"

Greg Burris (American University of Beirut), "Black Power Palestine: Media, Race, and Transnational Solidarity"

Umayyah Cable (University of Southern California), "Cinematic Activism: Palestinian-American Identity Politics at the Boston Palestine Film Festival"

H12: Nationhood and Citizenship in Television Histories

Chair: Michael Kackman (University of Notre Dame)

Michael Kackman (University of Notre Dame), "From Human to Digital: 'The Americans' and Intelligence Work in 1980s America"

Joanna Hearne (University of Missouri), "I Am Not a Fairy Tale: Indigenous Storytelling on Canadian Television"

Michelle Kelley (Washington University in St. Louis), "To Observe but Not to Celebrate: NAACP TV and the Ten-Year Anniversary of Brown v. Board"

Matthew Kendall (University of California, Berkeley), "The Meeting Place has been Changed: Domestic Transformation and Seriality in the Late Soviet Union"

H13: For Your Consideration: Critical Approaches to Media Industry Awards

Chair: Cory Barker (Indiana University)

Karen Petruska (Gonzaga University), "Financing the Fete: The History of Televised Media Award Programs"

Cory Barker (Indiana University), "Snubbed: The Discursive Power of Being Ignored By The Emmy Awards"

Alyxandra Vesey (University of Wisconsin, Madison), "'Elevate the Music': Struggles for Awards

Recognition and Cross-Industrial Legitimation in the Guild of Music Supervisors"

Myles McNutt (Old Dominion University), "Award Shows as Professional Ritual: The Location Managers

Guild of America Awards"

H14: Modernization and the Politics of Space in South American Silent Film and Film Culture

Chair: Juan Ospina (University of California, Berkeley)

Luciana Correa de Araujo (Universidade Federal de Sao Carlos), "Stage and screen attractions at Teatro Santa Helena in São Paulo"

Rafael Freire (Federal Fluminense University), "Film Projection and Film Projectors: Notes for a History of Film Exhibition in Brazil during the Silent Era."

Matt Losada (University of Kentucky), "Urban Modernization and Rural Space in Early Argentine Silent Feature Film"

Juan Ospina (University of California, Berkeley), "Porteño Cinedrama: Urban Locales and Sociocultural Boundaries in Argentine Silent Cinema, 1916-1929"

H15: Media Crisis and Transformation in the 1970s

Chair: Allison Perlman (University of California, Irvine)

Jennifer Petersen (University of Virginia), "From Radio Speakers to Corporate Speech"

Richard Popp (University of Wisconsin-Milwaukee), "'One Holistic System of Systems': Conglomerates and Political Culture in 1970s America"

Kathryn Brownell (Purdue University), "The Politics of Cable Deregulation in the 1970s"

Heather Hendershot (Massachusetts Institute of Technology), "Tripping over Tricky Dick: Firing Line, Watergate, and the Conservative Movement in Crisis"

H16: Cinematic New York: Reframing the Ruins

Chair: Johan Andersson (King's College London)

Respondent: Sabine Haenni (Cornell University)

Cortland Rankin (New York University), "Gordon Matta-Clark's New York: Cinematic Reappropriations of Urban Space"

Johan Andersson (King's College London), "'Downtown 81" and the urban picturesque"

Lawrence Webb (University of Sussex), "Selling NYC 1981: Nostalgia for Urban Decline and the Marketing of "A Most Violent Year""

H17: Ecologies of Scale

Chair: Amy Rust (University of South Florida)

Kian Bergstrom (Roosevelt University), "Scales of Wonder in Exotic Melodramas and Early Modern Philosophy: or, Descartes & Sidney on Skull Island"

Scott Ferguson (University of South Florida), "A Tale of Two Infinities: Money, Physics, and Scale in 2001: A SPACE ODYSSEY"

Zach Horton (University of California, Santa Barbara), "POWERS OF TEN as Trans-Scalar Ecology"

Amy Rust (University of South Florida), "Passage Within Limits: Ecology, Scale, and the Long Take"

H18: Cinematic Representations of the Everyday

Chair: Heike Klippel (Braunschweig University of Art)

Heike Klippel (Braunschweig University of Art), "Fatal Objects of Everyday Life"

Tom Paulus, "To Show Life, You Must Show People Eating: Food as Ritual and Sensuous Particular in the Cinema of Hou Hsiao-Hsien"

Florian Krautkramer (Braunschweig University of Art), "Staging the Real: GoPro, Selfie & Co and the Documentation of the Everyday"

Rembert Hueser (Goethe University Frankfurt), "Everyday Life on the Observation Deck"

H19: Re-assessing Auteurism II: Theory and Analysis

Chair: Justin Horton (GEORGIA STATE UNIVERSITY)

Jeffrey Menne (Oklahoma State University), "The Theoretical Business of Auteurism"

Henry Miller (University of Cambridge), "A Matter of Being and Nothingness: Durngat and the Archers Revisited"

Ben Rogerson (Savannah College of Art and Design), "Public Apathy and the Limits of Professional Expertise in The Great Waldo Pepper"

Justin Horton (GEORGIA STATE UNIVERSITY), "Reverberant Auteurism: Repetition and Anamorphosis in Lynne Ramsay's Cinema"

H20: Fans, Videogames, and the Archive: Collection, preservation, and exhibition

Chair: Melanie Swalwell (Flinders University)

Respondent: Carly Kocurek (Illinois Institute of Technology)

Jennifer deWinter (Worcester Polytechnic Institute), "Repacking my Library: The Divestment of Game Collections and the Building of Archives"

Melanie Swalwell (Flinders University), "Working with Game Fans for Preservation Outcomes"

Helen Stuckey (Flinders University), "Replaying the Past: Museums and Retro Gamer sites collecting and exhibiting the intangible"

H21: Sound and Scoring

Chair: Michael Hammond (University of Southampton)

Daniel Robinson (SUNY, University at Buffalo), "A Problem In the Historiography of Recorded Sound: The Hidden History of Optical Sound, and Walter Ruttmann's "Study in Sound-Montage," "Wochenende" (1930)"

Michael Hammond (University of Southampton), "Cowboys, Beggars and the Deep Ellum Blues: Playing 'Authentic' to Silent Films"

Sarah Fuchs Sampson (Eastman School of Music, University of Rochester), "Opera between the Stage, Studio, and Screen: The Gaumont Company's Operatic Phono-scènes, 1902-1916"

Alexander Stalarow (University of California, Davis), "Postwar Orpheus at Play: Dramatized Creative Processes in Orphic Settings by Jean Cocteau and Pierre Schaeffer"

H22: The Pleasures and Perils of Comedy Scholarship, Part I

Chair: Annie Berke (Yale University)

Workshop Participants:

Rob King (Columbia University)

Stephanie Brown (University of Illinois, Urbana-Champaign)

Kyle Stevens (Colby College)

Nilo Couret (University of Michigan)

H23: Don't Touch that Dial: The Gendered Interface

Chair: Stephen Monteiro (American University of Paris)

Asha Tamirisa (Brown University), "Audio Interfacing: Logics and Rhetorics of Modularity in Electronic Sound"

Ian Jones (School of the Art Institute of Chicago), "Interfacing Intuition: Attention, Alignment, and the Peculiar Constraints of the Mystery Genre in Videogames"

Annie Dell'Aria (Hanover College), "The Controlling Touch: Analyzing the Haptic in Contemporary Media Art"

Stephen Monteiro (American University of Paris), "You See with Your Eyes, Not Your Hands: Gender, the Gaze, and Mobile Media Interfaces"

Thursday, March 31, 2016 03:00PM-04:45PM (Session I)

I1: Gone with the Wind: Interracial Crossings

Chair: Matthew H. Bernstein (Emory University)

Steve Wilson (University of Texas at Austin), "The Slave "Hopefuls": Casting Gone with the Wind"

Douglas Kern (University of Maryland), "Lending Body and Voice: Investigating Hattie McDaniel's Performances of White-Authored Texts"

Charlene Regester (University of North Carolina, Chapel Hill), "White Fascination with Blackness: Racial Masquerades in Gone With the Wind"

Matthew H. Bernstein (Emory University), "Gone with the Wind in Black Theaters: The Distribution Plan"

I2: Television Studies from "Rest of the World": Re-energizing "Core" Debates

Chair: Sharon Shahaf (Georgia State University)

Workshop Participants:

Graeme Turner (University of Queensland)

Aniko Imre (University of Southern California)

Michael Curtin (University of California)

Chiara Ferrari (California State University, Chico)

Bish Sen (University of Oregon)

I3: Color II: Perception, Address and Space

Chair: Tyler Schroeder (University of Chicago)

Respondent: Kirsten Moana Thompson (University of Victoria)

Hannah Garibaldi (Chapman University), "Natalie Kalmus: "Conscious" Chromatic Cinema"

Junko Yamazaki (University of Chicago), "Between Black and Dark: Matsumoto Toshio's "Pandemonium" (1971)"

Tyler Schroeder (University of Chicago), "Marginal Habitability: Sourcing Colored Light in "All That Heaven Allows" (1955)"

14: New Cold War Cinemas: The Arctic, Ice Melt, and Geopolitical Tension**Chair:** Gunnar Iversen (Norwegian University of Science and Technology)**Co-Chair:** Scott MacKenzie (Queen's University)**Respondent:** Jay Telotte (Georgia Tech University)

Gunnar Iversen (Norwegian University of Science and Technology), "Arctic Noir – Sámi Detectives and Arctic Spies in Contemporary Norwegian Cinema"

Scott MacKenzie (Queen's University), "The New Cold War and Arctic Allegories"

Noelle Belanger (University of Illinois at Urbana-Champaign), "Contemporary Hollywood Films, Cold War Legacies, and The Politics of Ice"

15: Projecting Feminist Futures: Climate Change, Post-Cinema and Origin Stories**Chair:** Dijana Jelaca (St. John's University)**Respondent:** Anne Ciecko (University of Massachusetts, Amherst)

E. Ann Kaplan (Stony Brook University), "Visualizing Climate Trauma: The Cultural Work of Films Anticipating the Future"

Kristin Hole (Portland State University), "Fantasy Echoes and the Future Anterior of Cinema and Gender"

Dijana Jelaca (St. John's University), "Becoming-Feminists, Post-Cinemas and Affective Turns"

16: Encounters across Media: New Paradigms**Chair:** Maria Fackler (Davidson College)

Lindsay Reckson (Haverford College), "Reenacting Indigeneity: the Ghost Dance and Cacophonous Media"

Brian Herrera (Princeton University), "My Actor Alibi, or How Juano Hernandez Taught Me to Defy Discipline"

Maria Fackler (Davidson College), "Complicating Intermediality: Michael Winterbottom's Collaborations with Steve Coogan and Rob Brydon"

Nick Salvato (Cornell University), "Poetry's Televisions: Contemporary Experiments in Medium and Form"

17: Children at War: Performance, Reception and Ideology in Cinema**Chair:** Rebecca Harrison (University of East Anglia)**Co-Chair:** Michael Lawrence (University of Sussex)

Rebecca Harrison (University of East Anglia), "'Away from the village, the cinema, everything': Film Entertainments for Evacuees in the Second World War"

Michael Lawrence (University of Sussex), "'The Grammar School Girls' Laurence Olivier': Steven Muller, a 'British' German Jewish Juvenile Actor in 1940s Hollywood"

Maria Shpolberg (Yale University), "Children in Soviet World War II Films: Images of Heroic Victimhood"

Sabah Haider (Concordia University, Montreal, Canada), "Situating Children's Perspectives in Palestinian Cinema"

18: Class Outing: Contemporary Representations in British and American Media**Chair:** June Deery (Rensselaer Polytechnic Institute)**Respondent:** Andrea Press (University of Virginia)

June Deery (Rensselaer Polytechnic Institute), "Class Caricature and Containment: the Entertainment Value of Poverty and Wealth."

Helen Wood (University of Leicester), "The Magalluf Girl: Public Sex, Viral Attitudes and the Class Relations of Social Contagion."

Britney Summit-Gil (Rensselaer Polytechnic Institute), "All the World's a Market: the New American Masculinity"

19: Rethinking Indian New Wave Cinema**Chair:** Rochona Majumdar (University of Chicago)

Rochona Majumdar (University of Chicago), "'ART CINEMA': THE INDIAN CAREER OF A GLOBAL CATEGORY"

Aparna Frank (NYU), "The Artisans' Dissent: Mani Kaul, Kumar Shahani and the Subject-matter of the Indian New Wave"

Sangita Gopal (University of Oregon), "Indian New Wave Cinema and the Woman Question"

Anuja Jain (St. Andrew's University), "The Politics and legacies of New Wave Movement in Contemporary South Asian Cinema"

110: Redefining the Market: U.S. Spanish-Language Networks' New Business and Creative Trends**Chair:** Tasha Oren (University of Wisconsin, Milwaukee)

Moses Shumow (Florida International University), "Capitalizing on cultural identity: Broadcasters' efforts to break into the Spanish-language/Latino news market in an era of corporate monopoly"
 Carolina Acosta-Alzuru (University of Georgia), "Writing Telenovelas for a Country within a Country: A Study of Telemundo's Telenovela Writers"
 Yeidy Rivero (University of Michigan), "Teresa Mendoza, a.k.a. "la reina del sur": A Woman who Loves Women"
 Juan Pinon (New York University), "The New "Male Oriented Latin American Melodrama": Fighting for TV Audiences in an Era of Digital Convergence"

I11: Queering Game Studies

Chair: Eric Freedman (Queens University of Charlotte)
Respondent: Matthew Payne (University of Alabama)
 Eric Freedman (Queens University of Charlotte), "Engine: (En)gendering the Mechanics of Play"
 Bonnie Ruberg (University of California, Berkeley), ""Passing" for Human: "Octodad" and Queerness as Video Game Mechanic"
 Whitney Pow (Northwestern University), ""You can get away from it all here, at least for a little while": Affect, interface and queer domestic space in the video game "Curtain""

I12: Gendered Fan Practices, Gendered Spectatorships

Chair: Sean Griffin (Southern Methodist University)
 Laura Brunner (University of Maryland, College Park), "Feminism, Postfeminism and Solidarity, According to Fans of The Other Woman (2014)"
 JSA Lowe (University of Houston), "Wayward Daughters, Drunk Prophets, and Fringed Hackers: The Transformative Labor of "Supernatural"'s Young Female Fandom"
 Heather Osborne-Thompson (California State University Fullerton), "A Seat at the Table: Professionalized Fandom and the Marketing of "Outlander""
 Sean Griffin (Southern Methodist University), "Brozens: Straight Male Subjectivity and Disney's "Frozen""

I13: Transnational Stardom and Celebrity

Chair: Ashley Young (University of Southern California)
 Danielle Seid (University of Oregon), "Forgotten Femmes, Forgotten War: The Kim Sisters' Disappearance from American Television"
 Priyadarshini Shanker (New York University), "Why Study Shah Rukh Khan's Film Acting? : The Cultural Politics of SRK's Performances in Karan Johar's cinema"
 Ashley Young (University of Southern California), "Viola Davis and the Politics of Image Formation: Exploring Black Female Agency in Television"
 Helle Kannik Hastrup (University of Copenhagen), "Infatuation and Insight: Analyzing Celebrity Documentaries in Contemporary Cinema"

I14: Audio Cultures

Chair: Benjamin Wright (University of Toronto)
 Eric Dienstfrey (University of Wisconsin Madison), "The Negatives and Positives of Magnetic Recording, 1947 to 1952"
 Paul Cote, ""He Goes Boing-Boing Instead" – Dismantling the Conventions of Synchronized Sound Cartoons in Gerald McBoing-Boing"
 Julie Hubbert (University of South Carolina), "Audio Only: High Fidelity and the New Hollywood Film Soundtrack"
 Benjamin Wright (University of Toronto), "The Sound is the Studio: Film Music in Contemporary Hollywood"

I15: David Perlov: Media, Montage, Poetics

Chair: Noa Steimatsky (visiting appointment at the University of California, Berkeley)
Respondent: Doron Galili (Stockholm University, Sweden)
 Michael Renov (University of Southern California), "Diary/Essay/Exile: The Impure Poetics of David Perlov"
 Christa Blumlinger (Paris 8 University), "The Intelligence of Montage: David Perlov/Chris Marker/Henri Langlois"
 Noa Steimatsky (visiting appointment at the University of California, Berkeley), "Film's Memory, Photography's Smile, Perlov's Media"

I16: Interactive Documentary and the Spectator Experience

Chair: Vicki Callahan (University of Southern California)
 Aashish Kumar (Hofstra University), "Highrise and Community Advocacy"
 Lance Weiler (Columbia University), "Crime Scene Stories in Sherlock Holmes and the Internet of Things"

Patrick Reagan (Yale University), "Structures of Immemory: Chris Marker's Interactive Documentary Practice"

Joshua Glick (Hendrix College), "UnionDocs, Living Los Sures, and Documentary Historiography"

I17: Branding National Difference in Sport Media Culture

Chair: Jennifer McClearen (University of Washington)

Respondent: Dayna Chatman (University of Southern California)

C. Richard King (Washington State University), "Staging Sovereignties: National Narratives and Indigenous Identities at the Olympics"

Mia Fischer (University of Minnesota, Twin Cities), "Aktiv, Attraktiv, Anders? The Bundeswehr's Deployment of German Athletes as Sport Soldiers"

Jennifer McClearen (University of Washington), "Gendering the National Sports Star in the Ultimate Fighting Championship"

I18: The Adjunct Crisis: Combating Neoliberal Trends in the Academy

Chair: Jennifer Moorman (University of California, Los Angeles)

Workshop Participants:

Emily Carman (Chapman University)

Alison Hoffman-Han (Moorpark College)

Laurel Westrup (University of California, Los Angeles)

I19: Teaching Authorship: Negotiating Collaboration within the Media Industries

Chair: Aaron Hunter (National University of Ireland)

Workshop Participants:

Alexis Carreiro (Queens University)

Helen Hanson (University of Exeter)

R. Colin Tait (Texas Christian University)

Corinn Columpar (University of Toronto)

I20: "School Is Out; or What Happens When a Wave is No Longer New?"

Chair: Marco Abel (University of Nebraska)

Respondent: Eric Rentschler (Harvard University)

Marco Abel (University of Nebraska), "'School is Out': Christoph Hochhäusler's Polit-Thrillers and the Fate of the Berlin School's Utopian Politics"

Margrit Froelich (University of California, San Diego), "Reverberations of American genre cinema and German history in Christian Petzold's film 'Phoenix'"

Gerd Gemunden (Dartmouth College), "Recent Trends in the New Argentine Cinema and the Berlin School Gerd Gemunden"

I21: Global Formations of Horror

Chair: Meheli Sen (Rutgers University)

Lawrence Musante (Georgia State University), "Insidious Forms: Deleuze, The Bodily Diagram, and the Haunted House Film"

Mary Grytko (University of Pittsburgh), "Trapped in the 'Children's Limbo:' The Horror of Eternal Childhood in 'The Orphanage' and 'The Others'"

Pedro Noel Rodríguez (Emory University), "Screen-Captured Horror: Not Yet 'Found,' Not Quite 'Footage'"

Meheli Sen (Rutgers University), "The Planetary Paranormal: Bollywood Horror in the New Millennium"

I22: Screen Policies : Confronting and Responding to International Challenges and Developments

Chair: Julia Hammett-Jamart (University of Wollongong)

Julia Hammett-Jamart (University of Wollongong), "Pivots in Policy: comparisons and contrasts between New Zealand and Australian screen policy"

Petar Mitric (University of Copenhagen), "European Screen Policies in Times of Crisis: The Case Study of Serbia"

Marco Cucco (Università della Svizzera italiana), "The Shapes of State-Funded Cinema: Researching Italian Film Policy"

Noah Zweig, "The Screen Policies of Ecuador's Early-Twenty-First Century Film Scene: Towards a 'Plurinational' Industry?"

I23: Ordinary Media

Chair: Shaka McGlotten (SUNY-Purchase College)
Respondent: Tung-Hui Hu (University of Michigan)
 Kris Cohen (Reed College), "Bitmapped Form"
 James Hodge (Northwestern University), "The Time of the Animated .gif: twohundredfiftysixcolors"
 Scott Richmond (Wayne State University Dept. of English), "How Networks Matter: #blacklivesmatter, Documentary Violence, and Network Form"

Thursday, March 31, 2016 05:00PM-06:45PM (Session J)

J1: The Future of "Film/Cinema Studies" in the Age of Media Studies

Chair: Thomas Schatz (University of Texas Austin)

Workshop Participants:

Charles Wolfe (University of California, Santa Barbara)
 Julie Turnock (University of Illinois, Urbana-Champaign)
 Kathy Fuller-Seeley (University of Texas at Austin)
 Joshua Gleich (University of Arizona)
 Ross Melnick (University of California, Santa Barbara)

J2: Écriture and Cinema: from Bazin and Barthes to Derrida and Daney

Chair: Daniel Fairfax (Yale University)

Respondent: Tom Conley (Kirkland House)

Colin Burnett (Washington University, St Louis), "Écriture and Écrivance in the Criticism of the Nouvelles Avant-Gardes, 1948-1953"
 Dudley Andrew (Yale University), "Barthes, Bazin, and Books in Cinema: the force of écriture"
 Daniel Fairfax (Yale University), "From Astruc to Derrida: Écriture in the Critical Writings of Serge Daney and Pascal Bonitzer"

J3: Upstream Color: Saturation, Chromo-politics and Dark Animism in Contemporary Film and Media

Chair: Yvette Granata (SUNY, University at Buffalo)

Respondent: Tony Yanick (University of Glasgow)

Yvette Granata (SUNY, University at Buffalo), "Red and/or Dead: Chromatic Realism, Photo-Fiction, and the Chromo-Politics of Thermal Imagery"
 Halbe Kuipers (University of Amsterdam), "Between I and I: Ed Atkin's Translucent Self"
 Bogna Konior (Hong Kong Baptist University), "Personhood of Color: Dark Animism and Cinematic Darkness"

J4: Gaming Race: Seeking Justice Beyond Representation

Chair: Amanda Phillips (University of California, Davis)

Respondent: Kishonna Gray (Eastern Kentucky University)

Amanda Phillips (University of California, Davis), "Nothing is True: Racial Hybridity, Manipulated Memory, and White Innocence in Assassin's Creed III"
 Alexandrina Agloro (Worcester Polytechnic Institute), "The Perils of Gaming While Brown: The Limitations of Game Worlds in ARGs"
 Kimberly Bain (Princeton University), "Glitches//Black Bodies: "Alright", Digital Games, and Newly Imagined Emancipations"

J5: Dis/Apearances: Archives of Southeast Asian Cinema

Chair: Fatimah Tobing Rony (University of California Irvine)

Bliss Lim (University of California, Irvine), "The Archive and the Dictatorship: the National Film Archive of the Philippines under the Marcos Regime"

Lan Duong (University of California, Riverside), "Vietnamese Transnational Cinemas and the Making of Archival Spaces"

Fatimah Tobing Rony (University of California Irvine), "The Disappeared Archive: "Tracing a Song in Cinema""

Viola Lasmana (University of Southern California), "The Willful Archive of Indonesian Women's Stories"

J6: Bodies in Motion: Cinematic Spectacle and Sensation

Chair: Lauren Steimer (University of South Carolina)

Scott Combs, "Films Without Nets: DeMille's Circus and the Suspense of Acrobatic Narrative"

Mark Minett (University of South Carolina), "Up in the Air!: Sensation and Superhero Storytelling of the 1930s and 1940s"

Carolyn Jacobs (Yale University), "Travelogues on the Treadmill: Corporeal Spectatorship and Cinematic Relocation in Forward Motion Simulation Videos"
 Lauren Steimer (University of South Carolina), "Experts in Action: a New Paradigm for the Analysis of Action Genre Performance"

J7: Useful Cinemas

Chair: Kenneth Garner (Oakland Community College)

Kia Afra (Independent Scholar), "'Organizing Our Old Opposition to Sell Our Films for Us': The Better Films Movement and the MPPDA's Committee on Public Relations, 1922–1926"

Tanya Goldman (New York University), "Isn't Her Smile of Gratitude Worth Your Investment?: Fundraising, Useful Cinema, and the Henry Street Settlement Visiting Nurse Service, 1924-1944"

Lauren Pilcher (University of Florida), "Cities Down South in Post-World War II Useful Films"

Kenneth Garner (Oakland Community College), "Grand Illusions: French Educational Film and Intellectual Cooperation at the League of Nations, 1924-35"

J8: Television Settings, Locations, and Places on the Dial: Rethinking American Television Histories

Chair: Evan Brody (University of Southern California)

Laura LaPlaca (Northwestern University), "'Live Like Lucy' : Suburban Aspiration and the Commodification of Sitcom Set Design"

Kevin Hagopian (Penn State University), "Toma, 'The Cop Show,' Urbanism, and the White Ethnic Problematic in Post-Civil Rights Era Primetime Television"

Evan Brody (University of Southern California), "Pride and Progress: An Archival Analysis of the Gay Cable Network's Flagship News Program"

Heather Birdsall (University of California, Los Angeles), "Of Backlots and Genres: Disneyland's Industrial and Conceptual Origins in Film and Television"

J9: Mis-fits: Stardom and the Casting of Doubt

Chair: Kyle Stevens (Colby College)

Linda Ruth Williams (University of Southampton), "Performing conservatism: Meryl Streep, Margaret Thatcher and political imitation"

George Toles (University of Manitoba), "Miscast for Death: Gene Lockhart's Inconsequential End in Red Light (1949)"

Daniel Vandell (University of Winchester), "Charm Offensive: A Close Look at 'Gorgeous George' in 'Up in the Air'"

Murray Pomerance (Ryerson University), "'The Man Who Never Was': A Case of Erasure"

J10: Talking Dolls, Female Replicants, and Elastic Hearts: Synthesizing Gendered Voices and Bodies Across Media

Chair: Sarah Kessler (University of California, Irvine)

Co-Chair: Reem Hilu (Northwestern University)

Respondent: Allison de Fren (Occidental College)

Reem Hilu (Northwestern University), "'A ROM of One's Own': Computing and Voice in Girls' Talking Doll Technologies"

Ramzi Fawaz (University of Wisconsin, Madison), "We, Women: Replicating Difference and Dystopia in Radical Feminist Science Fiction of the 1970s"

Sarah Kessler (University of California, Irvine), "The Voice Behind the Big Blonde Wig: Sia's Ventriloquial Aesthetic"

J11: Framing Nollywood's Global Audiences from Above and Below

Chair: Anouk Batard (University of Toulouse)

Co-Chair: Jade Miller (Wilfrid Laurier University)

Respondent: Lindiwe Dovey (University of London)

Anouk Batard (University of Toulouse), "Nigerian uses of a stigmatized movie culture, Nollywood."

Alessandro Jedlowski (University of Liege), "The time of responsibility: Female audience's responses to Nigerian video films about prostitution in Italy"

Jade Miller (Wilfrid Laurier University), "iROKO in Nigeria: Digital distribution and transparency in Nollywood's domestic market"

J12: Prison Media Networks

Chair: Daniel Grinberg (University of California, Santa Barbara)

Co-Chair: Joshua Mitchell (University of Southern California)

Catherine Harrington (Northwestern University), "'Be Systematic, Be Thorough, Be Curious': Instructional Films for Corrections Officers, 1960-1980"
 Joshua Mitchell (University of Southern California), "Film Spectatorship, Reform, and the Endurance of Violence at Angola Prison"
 Alison Griffiths (City University of New York, Baruch College), "Media in the Women's Reformatory: The (Slow) Rise of Entertainment Culture and Anxiety About Cinema"
 Daniel Grinberg (University of California, Santa Barbara), "Some Restrictions Apply: The Exhibition Spaces of Guantanamo Bay"

J13: Cross-dressing in Silent Cinema: Fashion, Costume, and Gender

Chair: Ricardo E. Zulueta (University of Miami)
 Ricardo E. Zulueta (University of Miami), "Dragging Fashion into American Silent Cinema: Sartorial Influences that Shaped Cross-dresser Popularity"
 Laura Horak (Carleton University), "The Sexualization of Cross-Dressing and Emergence of Lesbians in American Cinema"
 Michelle Finamore (Museum of Fine Arts, Boston), "Out of the Harem and Into the Suit: Dressing La Garçonne in Early Cinema"
 Anupama Kapse (Queens College, CUNY), "From Anna Salunke to Bal Gandharva: Cross-dressing and the Transition to Sound"

J14: Technologies of Losslessness: Media History in Perpetuity

Chair: Patrick LeMieux (University of California, Davis)
Respondent: Lori Emerson (University of Colorado Boulder)
 Jacob Gaboury (Stony Brook University), "A Voice Uncoiled: Noise, Loss, and the Origins of Digital Sound"
 Patrick LeMieux (University of California, Davis), "Losing Time: Microtemporal Histories of Speedrunning"
 Laine Nooney (New York University), "What the Engine Can't Reveal: The Other Lives of Sierra On-Line's AGI Development Software"

J15: Space and Politics in Spanish Film and Media

Chair: Juan Tarancon (Universidad de Zaragoza)
Co-Chair: Vicky Luzon (University of Zaragoza)
 Juan Tarancon (Universidad de Zaragoza), "Spaces and Politics in Francoist Cinema: The Case of Early Crime Films"
 Steven Marsh (University of Illinois, Chicago), "Space, Periodization and the Filmic Frame: Disturbing Andalucía in the 1970s Films of Gonzalo García Pelayo"
 Vicky Luzon (University of Zaragoza), "On Deadly Ground: Landscape and sexual politics in 'Marshland'/'La isla mínima'"
 Almudena Escobar Lopez (University of Rochester), "Digital Occupation and the Right to Protest: The First Hologram Demonstration in Spain"

J16: Cinema Landmarks in American Youth Culture

Chair: Timothy Shary (Independent Scholar)
Co-Chair: Barbara Brickman (University of Alabama at Tuscaloosa)
 Yannis Tzioumakis (University of Liverpool), "In the Shadow of 'The Wild One', 'Blackboard Jungle', and 'Rebel Without A Cause': 'Rock Around the Clock' and its 'Independent' Look at the Youth of the 1950s"
 Elissa Nelson (Purchase College, State University of New York), "'The Breakfast Club' as Archetype: Revealing the Tropes of the Teen Film as Genre"
 Tim McNelis (University of Delaware), "'Precious' about Genre? Hybridity and the African American Youth Film"
 Timothy Shary (Independent Scholar), "Depicting 'Boyhood' on Screen: Richard Linklater's Audacious Endeavor"

J17: Spaces of Spectatorship: Architectures of the Projected Image

Chair: Swagato Chakravorty (Yale University)
Respondent: Andrew Uroskie (Stony Brook University, SUNY)
 Swagato Chakravorty (Yale University), "Screen Architectures and (Expanded) Screen Practices: Space, Movement, Spectatorship"
 Grazia Ingravalle (University of St Andrews), "Projecting Works of Art: The George Eastman House as Museological Dispositif"
 Katerina Korola (University of Chicago), "Probing Light: Projection Mapping, Architectural Surface, and the Politics of Luminous Abstraction"

J18: Between and Beyond Borders: Media Infrastructures, Technology, and Geography**Chair:** Sarah T. Roberts (Faculty of Information and Media Studies, Western University)**Respondent:** Lisa Parks (University of California, Santa Barbara)

Evan Elkins (Miami University), "Geoblocking and Everyday Experiences of Infrastructure"

Aynne Kokas (Rice University), "Content Control Infrastructure in Digital Entertainment: The Global Impacts of the Sino-US Case"

Sarah T. Roberts (Faculty of Information and Media Studies, Western University), ""Building Visions": The Infrastructure and Imaginary of the Globalized Filipino Outsourcing Industry"

Elizabeth Ellcessor (Indiana University), "911, What is Your Emergency? Digitization and Emergency Media Infrastructure"

J19: Women Working Behind the Scenes in World-War-Two and Postwar Hollywood**Chair:** Therese Grisham (Oakton Community College)

Sheri Chinen Biesen (Rowan University), "Virginia Van Upp and Women Behind the Scenes in "Musical" Jazz Film Noir"

Christina Lane (University of Miami), "Producing Joan Harrison: Work, Feminism, Politics, and the Post-War Era"

Therese Grisham (Oakton Community College), "Ida Lupino's Creative Diplomacy and Off-Screen Roleplaying"

Helen Hanson (University of Exeter), "Behind the Scenes, Below the Line: Female Sound Technicians, Creative Labour and Constraints in Hollywood's Studio System"

J20: The Attainable Text? Reflecting Upon The Evolving Status of Videographic Film Studies and Criticism**Chair:** Mariachiara Grizzaffi (International University of Languages and Media IULM)

Mariachiara Grizzaffi (International University of Languages and Media IULM), "Rethinking the Spectrum: A Formal Approach"

Pasquale Iannone (University of Edinburgh), "Performance, Stardom and the Audiovisual Essay"

Miklos Kiss (University of Groningen), "PowerPrezi and VimeoTube: Towards a User-friendly Production and Presentation Platform for Videographic Work"

Drew Morton (Texas A&M University, Texarkana), "Beyond the Essayistic: Defining the Varied Modal Origins of Videographic Criticism"

J21: Queer-Cinematic-Style**Chair:** David Gerstner (College of Staten Island, CUNY)**Workshop Participants:**

Matthew Tinkcom (Georgetown University)

Sarah Keller (University of Massachusetts, Boston)

Lara Martin (University of Iceland)

Daniel Humphrey (Texas A&M University)

J22: Audiovisual Aids: Producing Media Adjuncts to Scholarly Publications**Chair:** Judd Ruggill (Arizona State University)**Workshop Participants:**

Alice Lovejoy (University of Minnesota)

Devin Orgeron (North Carolina State University)

Raina Polivka (Indiana University - Bloomington)

Tom Rice (University of St Andrews)

Andy Uhrich (Indiana University)

J23: The Act of Killing and The Look of Silence: New Approaches**Chair:** Sonia Luper (University of Pittsburgh)

Daniel Miller (University of Oregon), "Transnational Collaborations in Documenting Human Rights in "The Look of Silence" and its predecessor "The Act of Killing,""

Sonia Luper (University of Pittsburgh), "Epistephilia and Generic Excess in "The Act of Killing""

Elizabeth Gailey (University of Tennessee), "Intertextuality, Rhythm, and Construction of the "Jurified"

Audience as Affective Strategies in Joshua Oppenheimer's "The Look of Silence""

Michael Meneghetti (N/A), "Self-Exculpatory Imaginings: Reenactment and Observation in "The Act of Killing" and "The Look of Silence""

Friday, April 1, 2016 09:00AM-10:45AM (Session K)**K1:** Programming and Curating Experimental Film and Media, Part I (Panel)**Chair:** Michael Zryd (York University)

Michele Pierson (King's College London), "Creativity and Collaboration: Programming at The Collective For Living Cinema"

Michael Zryd (York University), "Experimental Film and the Campus Film Society: Innis Film Society (1984-93)"

Kenneth White (New School), "Period Visions: Tom Sherman's Art-Style Computer Processing System"

Andrew Uroskie (Stony Brook University, SUNY), "Exhibiting Movement: Robert Breer and the Institutionalization of the Moving Image, 1955-1980"

K2: Current Trends in Critical Media Industry Studies**Chair:** Philippe Meers (University of Antwerp)

Daniel Biltereyst (Gent University), "Audience's agency, stratification and structural limitations: deconstructing 'celebratory' audience studies"

Janet Wasko (University of Oregon), "Global Media Giants: The Importance of Studying Corporations"

Eileen Meehan (Southern Illinois University Carbondale), "Rethinking the Hollywood-Burbank Divide: Critical Research, Academic Fields, and Transindustrial Conglomeration"

Philip Drake (Edge Hill University), "Inside and Outside: Critical reflections on researching media industries in partnership with media industries"

K3: Meet Me at the Crossroads: Intersectionality and Feminist Game Studies**Chair:** Shira Chess (University of Georgia)**Workshop Participants:**

Shira Chess (University of Georgia)

Adrienne Shaw (Temple University)

Kishonna Gray (Eastern Kentucky University)

sarah schoemann (Georgia Institute of Technology)

Adrienne Massanari (University of Illinois at Chicago)

K4: Hollywood Stardom and Transnationalism, 1920-1960**Chair:** Scott Balcerzak (Northern Illinois University)

Lucy Fischer (University of Pittsburgh), "Nazimova: Art Film Star of the 1920s"

Maureen Turim (University of Florida), "From Bara to Garbo: The Pose and Timing of Female Desire"

Mark Gallagher (University of Nottingham), "Beyond 'Caligari' and 'Casablanca': Conrad Veidt's Global Performances"

Scott Balcerzak (Northern Illinois University), "Kowalski via Stanislavski: Marlon Brando, Stella Adler, and Soviet Performance"

K5: Beyond Montage: Soviet Film Theory, 1945-1991**Chair:** Victor Fan (King's College London)**Respondent:** Philip Rosen (Brown University)

Viktoria Paranyuk (Yale University), "Soviet Film Theory and Criticism and Their Love Affair with Neorealism"

Raisa Sidenova (Yale University), "Soviet Film Theory With and Against Socialist Realism, 1956-1991"

Lilya Kaganovsky (University of Illinois at Urbana-Champaign), "Ways of Seeing: Was there a Soviet Women's Cinema?"

K6: Technological Innovation and Media Materiality**Chair:** Michael High (Fordham University)

Megan Brown (Indiana University Bloomington), "'Mysteries of #Gravity': Science Fiction Cinema, Social Media, and Scientific Verisimilitude"

Michael High (Fordham University), "Computer Heroes: Masculinity and Tech in the Spy Film"

Kevin Chabot (University of Toronto), "Glitch/Error: Technological Failure as Indexical Trace in Found-Footage Horror Film"

Nicholas Hanford (Rensselaer Polytechnic Institute), "Grappling Hooks and Jet Packs: Technology and Verticality in First-Person Shooters"

K7: Cinema in the 1930s: Modernity, Museums, and Exoticism**Chair:** HyunHee Park (University of Chicago)

Hilaria Loyo (University of Zaragoza (Spain)), "How To Be Modern and Spanish: Lessons on Modernity through Fan Magazines in 1930s Spain"

Maxime Bey-Rozet (University of Pittsburgh), "The Horrors of Exoticism in 1930s French Cinema"
 Maya Sidhu (Northwestern University), "Reconsidering Jean Renoir's 1930's films through his editor, Marguerite Houllé-Renoir"
 HyunHee Park (University of Chicago), "Enchantment and Enlightenment: "Sweet Dream" (1936), Traffic Film, and Disillusioned Modernity of Women"

K8: Documenting the Arts

Chair: Roger Hallas (Syracuse University)

Dimitrios Latsis (Internet Archive), "American Art Comes of Age: Documentaries and the Nation at the Dawn of the Cold War"

Vera Brunner-Sung (Ohio State University), "Ekphrasis and Experience: Contemporary Art Practice in Recent Documentaries"

Roger Hallas (Syracuse University), "Intermediality and Aesthetic Mimicry in Photography Documentaries"

Stephan Boman (University of California, Santa Barbara), "Drawing Distinctions: The Art and Automatism of "Tim's Vermeer""

K9: Bringing Sexy Back: Rebooting the Erotic Thriller

Chair: Maya Montanez Smukler (New School)

Co-Chair: Maria San Filippo (Independent Scholar)

Respondent: Linda Ruth Williams (University of Southampton)

Suzanne Leonard (Simmons College), "Postfeminism and the Suburban Noir: From 'Desperate Housewives' to 'Gone, Girl'"

Maya Montanez Smukler (New School), "The Girl Next Door Gets Away With Murder: Viola Davis, Jennifer Lopez, and the Legacy of 'Fatal Attraction'"

Maria San Filippo (Independent Scholar), "Queering the 'Homme Fatal': Re-reading the Erotic Thriller through 'The New Girlfriend' and 'Stranger by the Lake'"

K10: Towards a Transnational Fan Studies

Chair: Iain Smith (University of Roehampton)

Workshop Participants:

Jamie Sexton (Northumbria University)

Tamao Nakahara (Independent Scholar)

Sandra Annett (Wilfrid Laurier University)

Bertha Chin (Swinburne University of Technology)

Lori Hitchcock Morimoto (Northern Virginia Community College)

K11: Methodologies of Race and Place: Economic and Racial Disparities in Mediated Space

Chair: Leigh Duck (University of Mississippi)

Elizabeth Patton (University of Maryland, Baltimore County), "We All Have Our Jobs To Do!: Maintaining Labor Relations in the Private Sphere on Postwar Television"

Lauren Cramer (Georgia State University), "It's a Trap! Race & Space in Atlanta's Hip-Hop Visual Culture"

Noelle Griffis (Indiana University), "The Godfather Comes to Sixth Street: The Ethics of the Urban Location Shoot"

Nathan Koob (Oakland University), "The Gentrification of John Waters"

K12: Urban Representation and Restructuring in Los Angeles cinema since the 1960s

Chair: Kirk Boyle (University of North Carolina, Asheville)

Respondent: Joshua Glick (Hendrix College)

Mark Shiel (King's College London), "'A Free-thinking environment': Beatniks, hippies, and the cinematic landscape of Venice, California around the 1960s"

Celestino Deleyto (Universidad de Zaragoza), "Lost and Found on the Freeway: L.A. Alienation and "Collateral" (2004)"

Kirk Boyle (University of North Carolina, Asheville), "Ecology of Opportunity: Los Angeles and the Imagination of Disaster Capitalism in "Nightcrawler" (2014)"

K13: On the Subject of Hearing: Audio, Identification, and Address in Moving Images

Chair: Ian Jones (School of the Art Institute of Chicago)

Respondent: Kiri Miller (Brown University)

Dan Wang (University of Chicago), "Two Speeches by Colin Firth"

Laura Jaramillo (Duke University), "ASMR: Affective Labor, Sound Tactility, and Spectatorship"

Peter Shultz (Whitman College), "Undermining Music in Games"

K14: Upstairs Downstairs: Masters and Servants in American Cinema**Chair:** Lisa Dombrowski (Wesleyan University)**Respondent:** Ina Hark (University of South Carolina)

Lisa Dombrowski (Wesleyan University), "The Land of Might Have Been: Constructing Service in "Gosford Park""

David Lugowski (Manhattanville College), "Authorship, Britishness, Chronotopes, and the Depression: The ABCD's of Masters & Servants in James Whale's Films"

Robert Lightning (Manhattanville College), "Full Integration?: The Political Nexus Centered on Black Female Servitude"

K15: Film festivals, cultural memory and politics of the (in)visible.**Chair:** Antoine Damiens (Concordia University)**Co-Chair:** John Lessard (University of the Pacific)

John Lessard (University of the Pacific), "The East German Amateur Film Festival as Archive"

Kristine Kotecki (Ball State University), "Re-collecting Yugoslavia: Curatorial Politics at Regional Film Festivals"

Beth Tsai (SUNY, University at Stony Brook), "Visible Art, Invisible Nations? On the Politics in Film Festivals and the Case of Taiwanese Cinema"

Antoine Damiens (Concordia University), "Screening festivals: Queer Film Festivals as visual architecture"

K16: Girls Rule!: Are Nickelodeon and Disney Constructing the New Girl Power Order?**Chair:** Christina Hodel (University of Kansas)

Emily Chandler (University of New South Wales), ""If Ginger is Courtney, Who Am I?": Power, Agency and Transformation in Nickelodeon's 'As Told By Ginger'"

Gregoire Halbout (Francois Rabelais University), "Nickelodeon's "Dora the Explorer" Social Project: Revisiting Gender Representation and Youth Construction in Children's Television Programs"

Sharon Ross (Columbia College Chicago), "" 'At Nickelodeon, your daughter kicks Cinderella's ass': Growing Pains for Girl Power at Nickelodeon" (*Cyma Zarghami, President Viacom Kids and Family, 2015)"

Christina Hodel (University of Kansas), "From Superstars to Psychics: A Decade of Girl-Power-Fueled Disney Tween Television (2001-2011)"

K17: New Media Mutations: The Cultural Logic of Contemporary Capitalism**Chair:** Genevieve Yue (Eugene Lang College, The New School)

Leo Goldsmith (New York University), "Precarious Networks, Online Ethnography, and Contemporary Appropriation Films"

Genevieve Yue (Eugene Lang College, The New School), "Medium Retrospection: Industrial Test Imagery in Contemporary Art and Film"

Nico Baumbach (Columbia University), "A Pharmacology of Anonymous Media"

Damon R. Young (University of California, Berkeley), "Post-Cinematic Sexuality: Making Sex Public in The Canyons"

K18: From Footsteps to Breath: Atmosphere, Affect, and Audible Bodies in the Cinema**Chair:** Liz Greene (Dublin City University)

Liz Greene (Dublin City University), "The Breathing Body and the Environment: Sound design, Authorship, and Collaboration in cinema"

Meredith Ward (Johns Hopkins University), "What Seeps Through: Body Sounds in the Film Theater's Soundscape"

Robert Spadoni (Case Western Reserve University), "Film Atmosphere and Breath"

Tracy Cox-Stanton (Savannah College of Art and Design), "The Sounding Body and Film Aesthetics"

K19: Ecosensuality in PostCinema**Chair:** Thomas Patrick Pringle (Brown University)

Adrian Ivakhiv (University of Vermont), "Toxic Masculinity and Ecofeminist Post-Apocalypse in "Mad Max: Fury Road""

Selmin Kara (OCAD University, Toronto), "The Anthropocene Breach"

Alanna Thain (McGill University), "Bodies of Light: Mobile Media's Intimate Allure"

Lauran Whitworth (Emory University), "Goodbye Gauley Mountain: Hello Eco-Camp"

K20: Moving Across Different Worlds: Cinematic Movement and Imagination**Chair:** James Tweedie (University of Washington)**Respondent:** Daniel Morgan (University of Chicago)

James Tweedie (University of Washington), "The Cinematic Imagination in a Speculative World: Camera Movement, CAD, and the Contradictions of Design Thinking"
 Ling Zhang (University of Chicago), "Animating the Cityscape: Horizontal Movement and Vertical Montage in Chris Marker's *Dimanche à Pékin* (1956)"
 Yunwen Gao (University of Southern California), "Reimagining Late Qing Shanghai: Mobility of Time and Space in Hou Hsiao-hsien's *Flowers of Shanghai*"
 Man Fung Yip (University of Oklahoma), "Motion in Stillness: The Aesthetics of Movement in Hou Hsiao-hsien's *The Assassin* (2015)"

K21: (Self-) Disclosure In and Out of the Classroom
Chair: Charlotte Howell (University of Texas at Austin)

Workshop Participants:

David Gurney (Texas A&M University, Corpus Christi)
 Mary Celeste Kearney (University of Notre Dame)
 Taylor Cole Miller (University of Wisconsin Madison)
 F. Hollis Griffin (Denison University)
 Nina Cartier (Northwestern University)

K22: Media Activism and Social Formations

Chair: Chris Robe (Florida Atlantic University)
 Angela Aguayo (Southern Illinois University), "Documenting Labor: Political Agitation and the Women of the Radical Left Counter-Culture"
 Christina Dunbar-Hester (Rutgers University), "Diversity Advocacy, Labor, and Freedoms in Open Technology Projects"
 Nike Nivar Ortiz (University of Southern California), "The Borders of Light Movement as New Media Activism"
 Chris Robe (Florida Atlantic University), "Criminalizing Dissent: State Repression, Video Activism, and Counter-Summit Protesting"

K23: Reanimating Technology, Bodies, and Things in Spain's Disappearing Silent Era

Chair: Leigh Mercer (University of Washington, Seattle)
Respondent: Jennifer Bean (University of Washington)
 Leigh Mercer (University of Washington, Seattle), "Sexual Technophilia: Vernacular Modernism in Spain's Early Pornographic Film History"
 Juli Highfill (University of Michigan), "The Fabric of Modern Life: The Mantón de Manila in "Rosa de Madrid"
 Eva Woods (Vassar College), "Technology and the Body in Spanish Cinema and Film Magazines, 1921-1936"

Friday, April 1, 2016 12:15PM-02:00PM (Session L)

L1: Programming and Curating Experimental Film and Media, Part II (Workshop)

Chair: Joshua Guilford (Amherst College)

Workshop Participants:

Andy Ditzler (Film Love)
 Irina Leimbacher (Keene State College)
 Rebecca Meyers (Bucknell University)
 David Pendleton (Harvard Film Archive)
 Joshua Guilford (Amherst College)

L2: Image and Culture in Japanese Film: Local and Global Contexts

Chair: Stephen Prince (Virginia Tech University)
Respondent: Mitsuyo Wada-Marciano (Carleton University)
 Linda Ehrlich (Case Western Reserve University), "CANCELLED--Kannon-Sama (The Goddess of Compassion) on the Japanese Screen"
 David Desser (n/a), "The Ambiguous Stardom of Misora Hibari"
 Ryan Cook (Emory University), "On the Olympic Railroad: Olympic-Era Japanese Cinema as Subcultural Critique"
 Stephen Prince (Virginia Tech University), "The Vertical Dimension: The High Camera Position in the Films of Kobayashi Masaki"

L3: I Confess: Gay Male Pornographic Self-Presentation in the Internet Age.

Chair: Thomas Waugh (Concordia University)

Co-Chair: Brandon Arroyo ()

Brandon Arroyo, "The Economy of Confession: Gay Pornographic Desire and Affective Potentiality in the New Internet Economy"
 Thomas Waugh (Concordia University), "Come and Confess"
 Nicholas de Villiers (University of North Florida), "The Videomaker and the Rent Boy: Gay-for-Pay Confessional in 101 Rent Boys and Broke Straight Boys TV"
 Nicholas Mendoza (Harvard University), "Erotic Askesis and Spiritual Community in the work of Paul Morris and Purusha Larkin"

L4: Exploitation Cinema and History: Rethinking the Relationship

Chair: Johnny Walker (Northumbria University)
 Austin Fisher (Bournemouth University), "Blood in the Streets: Negotiating History Through the Italian Vigilante Film"
 Johnny Walker (Northumbria University), "A "Golden Age" of Exploitation? Video Culture in 1980s Britain, Beyond the "Video Nasties""
 Neil Jackson (University of Lincoln), "From Porno Chic to Porno Eeeek! "Forced Entry" and the Hardcore Roughie"
 Eric Schaefer (Emerson College), "Sexploitation After Hardcore: Strategies of Soft-Core Sex Films in the 1970s"

L5: Hollywood Confidential: Gossip, Politics, and Lifestyle, 1945-1967

Chair: Jon Lewis (Oregon State University)
Respondent: Thomas Doherty (Brandeis University)
 Nora Gilbert (University of North Texas), "Hedda Hopper's Housewives: A Conservative Defense of a Progressive Cause"
 Catherine Russell (Concordia University), "Barbara Stanwyck as the Bad Mother"
 Jon Lewis (Oregon State University), "Fly Straight and Live Right (Fly Right and Live Straight): Westbrook Pegler and the Politics of Gossip"
 Ken Feil (Emerson College), "Jacqueline Susann's Gossip Girls: Valley of the Dolls, Star Scandal Narratives, and New Hollywood"

L6: The Horror of the Domestic

Chair: Marc Olivier (Brigham Young University)
 Stephanie Jennings (Rensselaer Polytechnic Institute), "Demonic Conceptions: The Forced, Divine Pregnancies of Horror"
 Marc Olivier (Brigham Young University), "Houseplant Horror: Telepathy, Torture, and Time-lapse Paranoia in the 1970s"
 Nina Martin (Connecticut College), "Monstrous Mothers or Evil Children: Maternal Ambivalence in Women-directed Horror"
 Katarzyna Ancuta (Assumption University of Thailand), "Murder by Numbers: Domesticating Serial Killer Narratives in Asian Cinemas as an Alternative to Supernatural Horror"

L7: Archaeologies of the Time Capsule: Media Preservation, Materiality, and American Culture

Chair: Brian Murphy (Champlain College)
Respondent: Aleksandra Kaminska (Simon Fraser University)
 Nick Yablon (University of Iowa), "'A living history of the times': Alexander Konta and the Modern Historic Records Association, 1911-14"
 Brian Murphy (Champlain College), "The Golden Crates Time Capsule: Media Preservation as Resistance to the Corporatization of Hip Hop"
 Diana Kamin (New York University), "'Poor Images': Preserving the Picture Collection at the New York Public Library"

L8: Cinematic Aftershocks from the Nazi Era: Re-Screening the Wartime Archive

Chair: Jennifer William (Purdue University)
 Brad Prager (University of Missouri), "Offspring Trauma: Nazi Family Photographs in Contemporary Documentaries"
 Chris Wahl (Film University Babelsberg KONRAD WOLF), "The Real Triumph of the Reels of "Triumph of the Will""
 Michael Richardson (Ithaca College), "Individual Suffering and Collective Identity: Recent Cinematic Portrayals of The Battle of Stalingrad"
 Michael Wedel (Film University), "Memory as Melodrama and Myth: The Nazi Past and the Collaboration between Veit and Thomas Harlan in the 1950s"

L9: Screening Finance I: Imaginaries**Chair:** Zenia Kish (Stanford University)**Respondent:** Joyce Goggin (University of Amsterdam)

Ben Stork (Seattle University), "Speculative Temporalities: Documenting Finance"

Kit Hughes (Miami University), "Building the Big Board on the Backs of Buffers: Sponsored Film in the NYSE's Mid-Century Expansion Campaign"

Lana Swartz (Microsoft Research), "Performing the Future of Money in Silicon Valley Science Fiction"

L10: "Black Pleasure is a Critical Thing": : Centering Black Audiences' Consumption, Critique, and Desire**Chair:** Patrick Johnson ()**Co-Chair:** Ralina Joseph (University of Washington, Seattle)**Respondent:** Cherise Smith (University of Texas Austin)

Patrick Johnson, "'Where Did Tommy Work?': Black audiences and remembering past black television"

Kaia Shivers (Rutgers University), "Primal Sites in Nollywood Consumption"

darnell hunt (University of California, Los Angeles), "The End of Television as We Know It: The Case of Anacostia"

Ralina Joseph (University of Washington, Seattle), "The Pleasure of Hatewatching: Black Women Audiences and Interactive Television Viewing"

L11: The Pirate Audience: Production, Representation, Regulation and Reception of Illegal Audiences in Film and Media**Chair:** Paul McDonald (King's College London)

Paul McDonald (King's College London), "Producing the Pirating Public: Creating Evidence in the MPA's Anti-Piracy Campaigning"

Virginia Crisp (Coventry University), "Printing the Legend: (Re)-producing Statistics on the "Pirate Audience""

Annette Hill (Lund University), "The Unmeasured Audience: Illegal Television Viewers, Users and Fans"

Sarah Atkinson (King's College, London), "Prevention is Better Than More: From Criminalization to Commercialization of Mass-Pirating-Publics"

L12: Publishing Outside Academia: Perks and Pitfalls**Chair:** Krin Gabbard (Stony Brook University, Professor Emeritus)**Workshop Participants:**

Caryl Flinn (University of Michigan, Ann Arbor)

Rebecca Bell-Metereau (Texas State University)

Laine Nooney (New York University)

Julia Kostova (Oxford University Press)

L13: Selling Games, Gaming Sells: Promotion and Videogames**Chair:** Ed Vollans (Economic & Social Research Council)

Daniel Reardon (Missouri University of Science and Technology), "Quest for the Happy Ending: Undelivered Marketing Promises in Mass Effect 3"

Drew Byrd-Smith (University of Southern California), "Video Game Advertising and the Commodification of Technological Progress"

Leora Hadas (University of Nottingham), "Geniuses and Garages: Promotional Authorship in the Video Game Industry"

Stephanie Janes (Royal Holloway, University of London), "'This Is Not A Game' – Immersive Promotional Strategies for Videogames"

L14: Global Latin American Cinema: Politics, Aesthetics, and Ethics**Chair:** Sophia McClennen (Pennsylvania State University)

Sophia McClennen (Pennsylvania State University), "The Location of Capital: What Latin American Cinema teaches us about Globalization"

Kerry Hegarty (Miami University Ohio), "Global Film Worlds: The Cinematography of Emmanuel Lubezki"

Jeffrey Middents (American University), "'My dream is to represent the beauty of the women from my State': Latin American vs. World Cinema"

Deborah Shaw (University of Portsmouth), "Domestic Servants in Latin American Women's Cinema: Revealing Private Lives to International Audiences"

L15: Hollywood Women in Transition: Rediscovery and Reconfiguration from Stage and Screen to

Television

Chair: Vera Dika (New Jersey City University)

Vera Dika (New Jersey City University), "Remaking the Serpentine Dance and the Skin of the Film: Edison, the Lumières, and Stephanie Wuertz"

Desiree Garcia (Arizona State University), "You Can't Keep a Good Girl Down: Marilyn Miller, Stardom, and Early Musicals"

J. E. Smyth (University of Warwick), "Refusing the Feminist Frame: A Struggle Over Hollywood's Women in the 1930s and 1970s"

Cynthia Lucia (Rider University), "Big Screen/Small Screen: Natalie Wood's Quest for the New Hollywood"

L16: World Cinema and Cultural Memory

Chair: Inez Hedges (Northeastern University)

Katherine Henninger (Louisiana State University), "paper 1 title: On Success: When Counter Narratives Become Dominant"

Sheila Petty (University of Regina), "paper 2 title: Out of Amnesia: filming the memory-narrative"

Joshua Kierstead (University of Iowa), "paper 3 title: Confronting Atomic Trauma: The Face of Another's Point/Counterpoint Structure as Cultural Discourse"

Elaine Basa (University of Wisconsin-Milwaukee), "paper 4 title: Trauma Echoes: Memorialization and Mediation in Chilean Films After Allende"

L17: Philosophical Approaches to the Cinema of the Dardenne Brothers

Chair: William Rothman (University of Miami)

Respondent: Joseph Mai (Clemson University)

Charles Warren (Boston University, Harvard University), "Immersion in Rosetta"

Catherine Wheatley (King's College London), "The Third City: Ethics, the Sacred, and the Post Secular Space of the Dardenne Brothers' Seraing"

William Rothman (University of Miami), "Philosophy and the Films of the Dardenne Brothers"

L18: Professionalizing and Digitizing the Cultural Forum: Television's New Curators, Agenda Setters, and Archivists

Chair: Aymar Christian (Northwestern University)

Respondent: Derek Kompare (Southern Methodist University)

Ethan Tussey (Georgia State University), "Mentored Binge Viewing: Talking about TV in an On-Demand Era"

Suzanne Scott (University of Texas at Austin), "Television as a Subcultural Forum?: Fannish Curation, Brandom, and the Cult of Chris Hardwick"

Jonathan Gray (University of Wisconsin-Madison), "X Marks the Spot: How We Get to Television Shows and Why It Matters"

Aymar Christian (Northwestern University), "Developing Community-Based Web TV with Small Data"

L19: Centering on the Peripheral: Design Histories of Home Media Networks

Chair: Brent Strang (Stony Brook University)

David Parisi (College of Charleston), "Designing, Domesticating, and Disputing Gamic Touch: The Case of the Rumble Apparatus"

Brent Strang (Stony Brook University), "Armchair Harmonics: Designing Logitech's Harmony One Remote Control"

Megan Ankersen (University of Michigan), "From Desktop Publishing to Everyday iLife: Configuring Peripherals in the Digital Home"

Carlin Wing (New York University), "Made for TV: The Mediatic Life of the Optic Yellow Tennis Ball"

L20: New Directions in Videographic Criticism

Chair: Christian Keathley (Middlebury College)

Respondent: Drew Morton (Texas A&M University, Texarkana)

Allison de Fren (Occidental College), "Fembot in a Red Dress: A Video Essay on Gender, Technology, and Affect"

Jason Mittell (Middlebury College), "Adaptation's Anomalies: A Videographic Adaptation of Adaptation"

Melanie Kohnen, "Non-Normative Scholarship for Non-Normative Media: A Videographic Exploration of Classical Hollywood Cinema's Queer Tropes"

Corey Creekmur (University of Iowa), "Digital Madhubala: The Video Essay and South Asian Cinema"

L21: Who Paints the Light?: Contextualizing and Theorizing Cinematography's Boundaries

Chair: Patrick Keating (Trinity University)

Patrick Keating (Trinity University), "Theorizing Light: Henri Alekan and Vittorio Storaro"
 Clifford Galiher (University of Southern California), "Getting the Impossible Shot: Virtual Cinematography at RKO"
 Bradley Schauer (University of Arizona), "From Innovation to Convention to Transgeneric Mode: Approaches to Action Film Cinematography, 1986-1996"
 Julie Turnock (University of Illinois, Urbana-Champaign), "Creating Light in the Computer: Cinematographers and Special Visual Effects Artists as Collaborators and Competitors"

L22: Rethinking Documentary Film History

Chair: Heather McIntosh (Minnesota State University, Mankato)
 David Resha (Birmingham-Southern College), "Selling Direct Cinema: Robert Drew and the Rhetoric of Reality"
 Shilyh Warren (The University of Texas, Dallas), "The Feminist Documentary Commitment and the 1970s Distribution Cooperatives"
 Juan Rodriguez (Georgia Institute of Technology), "Towards a Film Micology? Thoughts on the Biodeterioration of Cuban Revolutionary Documentaries from the Seventies"
 Heather McIntosh (Minnesota State University, Mankato), "Kartemquin Films: Writing an Institution into Documentary Film History"

L23: Circuits of Cinema: Methods & Cases for Histories of Film Distribution

Chair: Paul Moore (Ryerson University)
Co-Chair: Deb Verhoeven (Deakin University)
 Paul Moore (Ryerson University), "Visualizing the Space & Pace of Cinema Circuits in North America, 1896-1907"
 Kathy Fuller-Seeley (University of Texas at Austin), "Archeology of itinerant film exhibition – unpacking the Brinton Company collection"
 Michael Aronson (University of Oregon), "A Very Circuitous Route: Locating The Telenews Theatre Chain, 1939-1949"
 Deb Verhoeven (Deakin University), "On Location: Techniques for analysing the Circulatory Economies of Cinema"

Friday, April 1, 2016 02:15PM-04:00PM (Session M)

M1: A Lesbian Education: Producing and Distributing Activist Media in the 1970s

Chair: Roxanne Samer (University of Southern California)
Co-Chair: Greg Youmans (Western Washington University)
Respondent: Lisa Henderson (University of Massachusetts Amherst)
 Greg Youmans (Western Washington University), "Gay-Liberal Media Activism "In the Best Interests of the Children" (1977)"
 Ingrid Ryberg (University of Gothenburg), "Lesbianism as contraception: Media activism and state feminism in Sweden in the 1970s and 1980s"
 Roxanne Samer (University of Southern California), "Lesbian Media in Movement: International Videoletters (1975-77)"

M2: Rethinking Transcendental Style: New Approaches to Spirituality and Cinematic Form

Chair: Cristina Ruiz-Poveda (University of Florida)
Co-Chair: Dan Chyutin (University of Pittsburgh)
Respondent: Paul Schrader (Independent Scholar)
 Joseph Kickasola (Baylor University), "Schrader's Transcendental Style and the Challenge of Tarkovsky"
 Dan Chyutin (University of Pittsburgh), "Transcendental Style: Between Quietism and Analogical Verification"
 Cristina Ruiz-Poveda (University of Florida), "Political Transcendence: The Sacred and the Everyday in Patricio Guzman's "Nostalgia for the Light""

M3: Shonda Rhimes Reboots Televisuality: Celebrating Shondaland's Bad Feminist Transmedia Discourses

Chair: Anna Everett ()
Respondent: Allyson Nadia Field (University of California, Los Angeles)
 Anna Everett, "paper 1 title: Scandalized: Affective Expressionism in Shondaland's Live-Tweeting Fandom Phenomenon"
 Norma Coates (University of Western Ontario), "paper 2 title: Auteurs of Sound: The "Blindsounded" Television Music of Shondaland"

Mia Mask (Vassar College), "paper 3 title: Scandalous Sexploitation?: Shonda Rhimes and the Race for Ratings"

M4: Joint Ventures: Middle Eastern Cine-Media in Co-Production, Past and Present

Chair: Sara Saljoughi (University of Toronto)

Samhita Sunya (American University of Beirut), "India - Iran Cinematic Alignments: Cold-War-Era Co-Production and the Case of SUBAH O SHAM (Tapi Chanakya, 1972)"

Persheng Vaziri (Temple University), "Raised Stakes: Contemporary Iranian Documentary Film, Between State and External Sources of Funding"

Mohannad Ghawanmeh (University of California, Los Angeles), "The "Face" and Funding: Politics and Practices of Casting for Arab Characters in Transnational Film Production"

Laura Marks (Simon Fraser University), "Co-Producing Distribution in Arab Experimental Cinema"

M5: Magazines about the movies: fans, trades, and more

Chair: Tamar Jeffers McDonald (University of Kent)

Gregory Waller (Indiana University), "Beyond Fan Magazines and Trade Journals: Motion Picture Discourse in Periodicals of the 1910s"

Michael Cowan (St Andrews University), "Trade Journals and the Logic of Professions"

Tamar Jeffers McDonald (University of Kent), "Reviewing "Reviewing The Fan Mags""

Eric Hoyt (University of Wisconsin, Madison), "Martin Quigley's Failed Monopoly and the Triumph of American Cinema's Trade Press"

M6: Remapping the Hollywood Western Landscape

Chair: Matt Hauske (University of Chicago)

Jennifer Peterson (University of Colorado, Boulder), "Landscape and Ecology on The Big Trail"

Richard Grusin (University of Wisconsin, Milwaukee), "Landscape, Diegesis, and Music in the Westerns of John Ford, Anthony Mann, and Budd Boetticher"

Matt Hauske (University of Chicago), "You've Gotta Know the Territory: Maps, Landscapes, and Physical Reality in Action Cinema"

Joshua Gleich (University of Arizona), "'Coogan's Bluff.'" Transposing Western and Urban Frontiers"

M7: Beyond the Panopticon: Media Archaeologies of the Surveillance State

Chair: Dimitrios Pavlounis (University of Michigan)

Respondent: Catherine Zimmer (Pace University)

Brian Hochman (Georgetown University), "The Bug In the Martini Olive: Privacy and Publicity in the Age of the Transistor"

Dimitrios Pavlounis (University of Michigan), "The Failure to Communicate: Tape Recorders, Bugs, and the Limits of Surveillance Networks in "The Anderson Tapes""

Scott R Selisker (University of Arizona), "'Evidence of Apparent Intent": Patty Hearst and the Media Histories of Surveillance and Privacy"

M8: Scoring the Final Frontier: Fifty Years of Music in the Star Trek Franchise

Chair: Brooke McCorkle (SUNY, University at Geneseo)

Michael Harris (University of Colorado Boulder), "Borrowing Beyond the Stars: James Horner's Music for Star Trek II and III"

Jess Getman (University of Michigan, Ann Arbor), "I, Musician: Humanity, Music, and the Star Trek Android"

Evan Ware (Madonna University), "It's Been A Long, Hard Road: Analytical perspectives on hatred of the "Enterprise" title cue"

Brooke McCorkle (SUNY, University at Geneseo), "The Concert Movie Chimera and Star Trek: Into Darkness"

M9: Screening Finance II: Subjectivities

Chair: Roopali Mukherjee (New York City University, Queens College)

Eva Hageman (New York University), "Debt by Design: Race and Home Valorization on Reality TV"

Justin Rawlins (DePauw University), "Pioneering Precarity in Alaska: Entrepreneurial Subjects and Financial Survival in Reality TV's Last Frontier"

Daniel Marcus (Goucher College), "Excess and Access in Recent Films of Finance"

Zenia Kish (Stanford University), "Mediating the Returns on Giving: Philanthrocapitalist Testimonials from The Giving Pledge to NBC's "The Philanthropist""

M10: Independent Game Scenes

Chair: Maria B. Garda (University of Lodz)

Felan Parker (Concordia University, Montreal, Canada), "Canadian Indie Games Between the Local and the Global"

Olli Sotamaa (University of Tampere), "Demos, Mods, Freeware, Indies: Changing Modes of Independence within The Finnish Game Industry"

Jaroslav Svelch (Charles University), "The scene and the platform: The case of the 1980s Czechoslovak Sinclair ZX Spectrum scene"

Maria B. Garda (University of Lodz), "Towards a Comparative History of Independent Games"

M11: Cruising "Cruising" (1980): Rethinking Strategies and Approaches to a Controversial Film

Chair: David Lugowski (Manhattanville College)

Workshop Participants:

Gary Needham (Nottingham Trent University)

Harry Benshoff (University of North Texas)

Joseph Wlodarz (University of Western Ontario)

David Greven (University of South Carolina)

M12: The Work of Scholarship in the Age of Digital Reproducibility

Chair: Virginia Kuhn (University of Southern California)

Jentery Sayers (University of Victoria), "From Accessing to Prototyping Media History"

Stephen Charbonneau (Florida Atlantic University), "Playing the Archive: Gaming, Pedagogy, and New Modes of Expressivity"

George Carstocea (University of Southern California), "The Cinemanuensis: A Speculative Tool and the Bootstrapped Solutions that Point to It"

M13: Scientific Fictions

Chair: Jeffrey Kirkwood (Binghamton University)

Respondent: Kenneth White (New School)

Grant Wythoff (Columbia University), "Making Science in the Pulps"

Ghislain Thibault (University of Montreal), "Towers: Transmitting Fictions"

Jeffrey Kirkwood (Binghamton University), "Cinematic Empiricism around 1900"

M14: Spanish-Language Amusement Industries: Cuba, Mexico, and Argentina in Los Angeles (before 1960)

Chair: Colin Gunckel (University of Michigan)

Co-Chair: Laura Isabel Serna (University of Southern California)

Paulina Suarez (New York University), "From Theatrical Libretto to Film Scenario: the Lost History of Antonio Guzmán Aguilera (1917-1940)"

Jan-Christopher Horak (University of California, Los Angeles), "Classic Latin American Cinema in Los Angeles: A Preservation Challenge"

Colin Gunckel (University of Michigan), "Cinema between Hollywood and Mexico: What We Can Learn from Adaptations, Remakes, Dubs, Talent Swaps and Other Curiosities"

Alejandra Espasande Bouza (Academy Film Archive), "Romualdo Tirado and Pioneers of Independent Spanish-language cinema in Los Angeles"

M15: French Cinema at the Margins: Forgotten Sites, Practices, and Discourses, 1920-1960

Chair: Eric Smoodin (University of California, Davis)

Eric Smoodin (University of California, Davis), "The Last Amateurs of Pure Cinema: Ciné-Clubs and French Film Culture, 1927-1945"

Annie Fee (University of Washington, Seattle), "Educational Cinema Between Art and Social Activism: Competing Cinephiliacs in 1920s Paris"

Jennifer Wild (University of Chicago), "Beyond the Margin: Against Avant-Garde Film c. 1930"

Brian Jacobson (University of Toronto), "Industrial Film Festivals and the Cultural Politics of Postwar Business"

M16: Networks and the American South on TV

Chair: Katherine Lonsdale Waller (Cornell University)

Molly Schneider (Northwestern University), "Rod Serling and Emmett Till: The American South as Television Bogeyman"

Charlotte Howell (University of Texas at Austin), "Rectify, Christianity, and Representing an 'Authentic South'"

Whitten Overby (Cornell University), "'A Huge Machine': Dolly Parton and Southern Christian Discomfort in Her 1987-88 ABC Variety Show, Dolly"

Katherine Lonsdale Waller (Cornell University), "CMT, MTV, and Viacom's Homogenization of Regional American Identities"

M17: Invisible Ecologies in Contemporary Asian Film and Media Installations

Chair: Livia Monnet (University of Montreal)

Christine Marran (University of Minnesota), "paper 1 Slow Violence in Film"

Najat Rahman (Université de Montréal), "paper 2 Ecologies of Absence: Sama Alshaibi's "Silsila" and "Sand Rushes In""

Elise Domenach (Ecole Normale Supérieure Lyon), "paper 3 Narration, storytelling and poetry in recent Asian documentary on environmental disasters"

Livia Monnet (University of Montreal), "paper 4 Invisible Violence, Trauma, and Chaomopolitics in Nalini Malani's Multimedia Installation "In Search of Vanished Blood""

M18: Working With Farocki

Chair: Paige Sarlin (University at Buffalo, SUNY)

Respondent: Abina Manning (Video Data Bank)

Cathy Lee Crane (Ithaca College), "Farocki's Hands: On the Problem of Performance in Non-Fiction film"

Caspar Stracke (University of the Arts Helsinki), "Build your own Farocki. Curating the 60th Flaherty Seminar."

Paige Sarlin (University at Buffalo, SUNY), "Practice: Farocki's "Die Bewerbung" and the Problem of Work"

M19: Media, Ecology, and New Materialism

Chair: Rachel Jekanowski (Concordia University Montreal)

Kenneth Rogers (York University), "Plastic Ecologies: Media and Materialism"

Rachel Jekanowski (Concordia University Montreal), "Between apocalypse and utopia: Imagining another media archeology through Crumbs (2015)"

Matthew Stoddard (University of Minnesota), "The Celluloid Animal: Ahuman Temporalities and the Alien Phenomenology of Cinema"

Charles Musser (Yale University), "Documentary and the 1970s Environmental Movement: The Flooding River (1972)"

M20: Pedagogies of Film and Media Theory: Historical and Contextual Classroom Practices

Chair: Shira Segal (University at Albany, SUNY)

Workshop Participants:

Maureen Turim (University of Florida)

Janet Robinson (University of Colorado, Boulder)

Claire King (Vanderbilt University)

Nicholas Miller (Loyola University Maryland)

Diane Waldman (University of Denver)

M21: Contemporary Global Political (Non)Cinema

Chair: Agnieszka Piotrowska (University of Bedfordshire)

Respondent: Robert Burgoyne (University of St Andrews)

William Brown (Roehampton University), "Khavn de la Cruz and the Politics of Non-Cinema paper 1 title"

Agnieszka Piotrowska (University of Bedfordshire), "Non-Cinema in Zimbabwe – 'Lobola' (2010)"

Anna Backman Rogers (University of Gothenburg), "Abandoning Happiness in Maja Borg's 'Future My Love'"

M22: Transmedial Artistry and Aesthetics in the New Audiovisual Swirl

Chair: James Buhler (University of Texas Austin)

Respondent: Selmin Kara (OCAD University, Toronto)

James Buhler (University of Texas Austin), "Afterglow: Television, Joss Whedon and the Avengers"

Carol Vernallis (Stanford University), "Baz Luhrmann's Audiovisual Sublime: Partying in "The Great Gatsby""

Charles Kronengold (Stanford University), "Songs and Multivocality in the Action Films of Johnnie To and Ringo Lam"

M23: Now Playing at ...: Geopolitical Histories of Distribution and Exhibition

Chair: Jessica Whitehead (York University)

Jessica Whitehead (York University), "Cinema-going on the Margins: The Mascioli Theater Circuit in the Company Towns of Northeastern Ontario"

Daniel Sánchez-Salas (Universidad Rey Juan Carlos), "SPECTATOR COMBATANTS. CONFLICT IN SPANISH CINEMAS DURING THE FIRST WORLD WAR"
 Katie Young (Royal Holloway, University of London), "Indian Cinema in the Zongo: Impacts of Colonial Urban Planning on Cinema Programs in Ghana's Urban Migrant Neighbourhoods, 1945-1965"
 Claudia Romanelli (University of Alabama at Tuscaloosa), "Distributors Marzetto, Baronetto & Co., Barattolo, and Lombardo, and the Rise of Feature Length Film in Italy (1909-1912)"

Saturday, April 2, 2016 09:00AM-10:45AM (Session N)

N1: The Seventies Cinema Underbelly

Chair: Christine Holmlund (University of Tennessee)

Gary Needham (Nottingham Trent University), "Andy Warhol's "Flesh": The Commercialization of underground cinema?"

Harry Benschhoff (University of North Texas), "Hollywood, Hollywood, Down We Go: Tearing Apart Tinseltown and the American Family in "Angel, Angel, Down We Go""

Amelie Hastie (Amherst College), ""Wanda""s Ghost"

Christine Holmlund (University of Tennessee), "The Trouble with "Female Trouble""

N2: Comics & Methodology (Or, Which Method Would Win in a Fight, Superman and Semiotics or the Hulk and Historiography?)

Chair: Blair Davis (DePaul University)

Workshop Participants:

Bart Beaty (University of Calgary)

Scott Bukatman (Stanford University)

Henry Jenkins (University of Southern California)

Benjamin Woo (Carleton University)

N3: Screen Policies: Defining and Defending National Interest

Chair: Nolwenn Mingant ()

Mike Van Esler (University of Kansas), ""Sophisticated Cyber Terrorists": The Film Industry, Rhetoric, and National Security"

Jeffrey Brassard (University of Alberta), "Putin's Lumbering Giant: State Television and Ontological Security in the Putin Era"

Natalie Kowalik (University of Antwerp), "New Perspectives on South Africa's Post-Apartheid Film Policy"

Alfio Leotta (Victoria University of Wellington), "Screen Policies and Emerging Film Industries in the Middle East: The Case of the United Arab Emirates"

N4: Television's Lesser Forms: The Other Side of the "New Golden Age"

Chair: Sudeep Sharma (University of California, Los Angeles)

Workshop Participants:

Marsha Cassidy (University of Illinois at Chicago)

John Caldwell (University of California, Los Angeles)

Shawna Kidman (University of California, San Diego)

Lindsay Palmer (UW-Madison School of Journalism & Mass Communication)

Robert Cavanagh (Emerson College)

Alexander Thimons (DePaul University)

N5: Light and Darkness as Media

Chair: Antonio Somaini (Universit?? Sorbonne Nouvelle - Paris 3)

Co-Chair: Noam Elcott (Columbia University)

Respondent: Jennifer Wild (University of Chicago)

Noam Elcott (Columbia University), "Artificial Darkness: A Different Archaeology of Cinema"

Larisa Dryansky (Pantheon-Sorbonne University), "Black Light: Dada and Photography as a Medium of Darkness"

Antonio Somaini (Universit?? Sorbonne Nouvelle - Paris 3), "The Plasticity of Light as a "Medium of Perception": Walter Benjamin, László Moholy-Nagy, Fritz Heider"

N6: Ruminations on Food Programming

Chair: Gerald Sim (Florida Atlantic University)

Respondent: Rosalind Galt (King's College, London)

melissa zimdars (Merrimack College), ""It's Like Crack to Me": Rethinking Fatness and the Discourse of Personal Responsibility in Food Television."

Peri Bradley (Bournemouth University), "Snap, Crackle and Pop: The Aural Language of Food, Affect, and Desire in TV Advertising"

Sabiha Khan (University of Texas, El Paso), "Reality Bites Back: Animated Food as Agro-Environmental Critique in Documentary Media"

Bryan Sebok (Lewis & Clark College), "Reflections from the Mobile Kitchen: An Autoethnography of Documentary Practice and Distribution"

N7: Unglamorous Work: Media Labor's Discontents

Chair: Alexandra Bevan (Massey University)

Maria Boyd (Delaware County Community College), "Do Reality TV Writers Have Rights? The Curious Case of the America's Next Top Model Strike"

Gina Giotta (California State University, Northridge), "Dead Labor: Facebook Memorialization and the Work of Mourning"

Danielle Williams (Georgia Gwinnett College), "Mission Accomplished: A Three-State Labor Analysis Confirms Tax Credits Increase Film Labor"

Alexandra Bevan (Massey University), "One Fifth the Thickness of a Human Hair: 3D Printing and New Approaches in Film and TV Art Direction"

N8: Rendering Volume: Digital Technologies in Cinema and Beyond

Chair: Gloria Kim (Center for 21st Century Studies)

Gianni Barchiesi (New York University), "Ambient occlusion: verisimilitude and the impossible shadow."

Javier O'Neil-Ortiz (University of Pittsburgh), "Change of Scale: Magnitude, Sound, and Silence in "Pacific Rim" and "Gravity""

Gloria Kim (Center for 21st Century Studies), "Technologies of Foresight: GIS Visualization, Pandemic Speculation and Making Calculated Futures."

Scott Higgins (Wesleyan University), "The Depth of Adventure, the Volume of Discovery: Feeling 3D Space"

N9: Affect, Collectivity, Contemporary Cinema

Chair: Claudia Breger (Indiana University)

Shane Denson (Duke University), "Post-Cinematic Affect, Collectivity, and Environmental Agency"

Anders Bergstrom (Wilfrid Laurier University), "On Dissipation: The Loss of the Movie Theatre as Affective Site in "Goodbye, Dragon Inn""

Jecheol Park (National University of Singapore), "A Counter-neoliberal Collective to Come: Joshua Oppenheimer's The Act of Killing"

Claudia Breger (Indiana University), "The Epic Aesthetics of Ruptured Collectivity in Fatih Akin's "The Cut" (2014)"

N10: Film Socialism

Chair: Robert Bird (University of Chicago)

Robert Bird (University of Chicago), "The Lyrical Document: Dziga Vertov in 1938"

Joshua Malitsky (Indiana University), "Nonfiction Cinematic Labor in Yugoslavia, 1945-1952"

Alice Lovejoy (University of Minnesota), "Socialism and International Documentary in Early Cold-War Europe"

Christina Kiaer (Northwestern University), "An Aesthetic of Anti-racism in the Animated Short Blek-end-Uait, 1932"

N11: British Film Cultures

Chair: Lindsey Decker (Syracuse University)

Robert Shail (Leeds Beckett University), "John Krish and British Art Cinema"

Rachel Fabian (University of California, Santa Barbara), ""What Are We Left With?": The London Women's Film Group and the Limits of 1970s British Alternative Film Culture"

Lindsey Decker (Syracuse University), "The British Are (or Aren't) Coming: Transnational Influence, Film Festivals, and Middle-Class British Film Culture"

Justin Smith (University of Portsmouth), "Ploughing a lonely furrow?: "A Field in England" (2013) and alternative distribution in the UK"

N12: Unruly Bodies: Gender and Performance across Media

Chair: Frances Smith (University of Warwick)

Philippa Gates (Wilfrid Laurier University), "AGING IN ACTION: The Ensemble Aging Action Hero Series of the 2010s"

Lucia Soriano (Washington State University), "On How the Bodies of Women of Color Matter in TLC's "Love, Lust, or Run" and "Dare to Wear""

Frances Smith (University of Warwick), "Melissa McCarthy: Gender, Class, and Body Politics in Contemporary Hollywood Comedy"
 Tamas Nagypal (York University), "Hollywood's Sovereign Exception: On Film Noir's Masculine Biopolitics"

N13: Troubling Transgender Media: Fact, Fiction, and Compromise

Chair: Daniel Udy (King's College London)

Co-Chair: Nicole Erin Morse (University of Chicago)

Respondent: Alexandra Juhasz (Pitzer College)

Daniel Udy (King's College London), "Keeping it Real: Reality TV and the Politics of Caitlyn Jenner"

Nicole Erin Morse (University of Chicago), "Trans Consultants: Aesthetics of Authenticity and Compromise"

Micha Cardenas (University of Southern California), "Transreal Games: Trans of Color Shifting Between Truth and Fiction"

N14: The Promotion and Circulation of Contemporary Latin American Cinemas: Agents, Strategies and Policies

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

Respondent: Eva Woods (Vassar College)

Dolores Tierney (University of Sussex), "Twenty Years On: INCAA and the Branding of the New Argentine Cinema"

Miguel Fernandez Labayen (Charles III University of Madrid), "Branding as conflict: The institutionalization of Iberoamerican cinema in the 21st Century"

Clara Garavelli (University of Leicester), "On Exhibition: The Ontology of Experimental Video in Argentina"

N15: Fascist Screens: New Approches to Italian Cinema under Mussolini

Chair: Luca Peretti (Yale University)

Edward Bowen (Wake Forest University), "Film Culture at a Roman Cinema Palace during Fascism"

Sergio Rigoletto (University of Oregon), "Neorealist Stardom and its Fascist Hauntings"

Lorenzo Fabbri (University of Minnesota, Twin Cities), "Before Neorealism: Realism, Black Shirts, and White Telephones"

Jennifer Myers (University of Washington, Tacoma), "'The Machine and the Woman': 'Grandi magazzini,' Gender, Genre, and Intermediality in Inter-War Italy"

N16: A Job (Un)like Any Other: Graduate School as Academic Labor

Chair: Juan Llamas Rodriguez (University of California, Santa Barbara)

Workshop Participants:

Vicki Mayer (Tulane University)

Brady Fletcher (New York University)

Kelli Marshall (DePaul University)

Laila Shereen Sakr (University of California Santa Barbara)

N17: Mapping Urban Horror

Chair: Zachary Price (Cornell University)

Respondent: Caetlin Benson-Allott (University of Oklahoma)

Lorrie Palmer (Other), "Chicago's Bloody Baths: 'Candyman' and the Cabrini-Green Housing Projects"

Zachary Price (Cornell University), "Echolocation and Soundscapes in 'Only Lovers Left Alive'"

Andrew Scahill (Salisbury University), "Our Lady of Gentrification: 'The Exorcist,' Washington, D.C., and Black Displacement"

N18: From Popular Misogyny to Feminist Fantasy: Current Feminisms and Affective Politics

Chair: Inna Arzumanova (University of Southern California)

Respondent: Kyra Pearson (Loyola Marymount University)

Sarah Banet-Weiser (University of Southern California Annenberg), "Popular Misogyny: The Pick-Up Artist and Men's Rights Activism"

Carrie Rentschler, "Bystander Intervention and the Feminist Politics of Witness"

Melissa Deem (Princeton University), "Feminism's Angry Optimism"

N19: Selling Ideology: Authenticity, Likeability, and Sexuality in Contemporary Celebrity

Chair: Elizabeth Affuso (Pitzer College)

Respondent: Kate Fortmueller (Fairfield University)

Ann Mattis (University of Wisconsin-Sheboygan), "Amy Schumer's Likeability and Feminist Counter-publics"

Elizabeth Affuso (Pitzer College), "They're Just Like Us: Celebrity Civilianizing on Social Media"

Jorie Lagerwey (University College Dublin), "A Duggar Family Scandal and the Failure of Authenticity"

N20: Race, Digital Technologies and Social Media Activism**Chair:** Madhavi Mallapragada (University of Texas at Austin)

Lori Lopez (University of Wisconsin, Madison), "Fighting Online Racism in the Age of the Troll"

Alexander Cho (University of Texas, Austin), "Selfie Politics: Understanding #BlackOutDay's Affirmative Resonances"

Myra Washington (University of New Mexico), "#hashtagactivism: Using digital media for coalition building"

Madhavi Mallapragada (University of Texas at Austin), "Online Tactics of Immigrant Activists: Articulating Race and Gender to Social Media Technologies"

N21: "The World Viewed" and Stanley Cavell's Perplexing Modernism**Chair:** Jennifer Fay (Vanderbilt University)**Respondent:** Justus Nieland (Michigan State University)

Jennifer Fay (Vanderbilt University), "Must We Mean What We Film?: Stanley Cavell's Sincerity"

Daniel Morgan (University of Chicago), "Stanley Cavell and the Competition of Modernisms"

James McFarland (Vanderbilt University), "When There's No More Room in Hell, Should We Read Stanley Cavell? The Zombie-Image in the Ordinary World"

N22: Susanne Bier's Oeuvre: Transnationality, Genre, Ethics and Authorship**Chair:** Meryl Shriver-Rice (Miami Dade College)**Co-Chair:** Melissa Molloy (University of South Florida)

Gunhild Agger (Aalborg University), "Susanne Bier's Genre Strategies"

Melissa Molloy (University of South Florida), "Ethics in Crisis: Transgressive Desires in Bier's B-Sides"

Meryl Shriver-Rice (Miami Dade College), "First World Guilt, Danish Privilege and Responsibility in the work of Susanne Bier"

Catherine Moore (Deakin University), "Susanne Bier as transnational Signifier and Co-Story Creator"

N23: Speculative Aesthetics: Media Between Art and Science**Chair:** Brooke Belisle (Stony Brook University)

Tung-Hui Hu (University of Michigan), "Media for 10,000 Years: Aesthetics, Visualization, and the Long Duration"

Alenda Chang (University of California, Santa Barbara), "An Infinite Canvas in Time" and Space: Big History, or Science Fiction?"

Kristopher Fallon (University of California, Davis), "Data Visualization and Documentary's (In)visible Frontiers"

Nicole Starosielski (New York University), "Material Compositions of Agricultural Media"

Saturday, April 2, 2016 11:00AM-12:45PM (Session O)**O1: The Aesthetics of Film****Chair:** Todd Berliner (University of North Carolina Wilmington)**Co-Chair:** Malcolm Turvey (Tufts University)

Malcolm Turvey (Tufts University), "Jacques Tati and Parametric Narration"

Temenuga Trifonova (York University), "On the Limits of Neuroaesthetics and Neurocinematics"

Todd Berliner (University of North Carolina Wilmington), "The Aesthetics of Ideology in Hollywood Cinema"

Sarah Kozloff (Vassar College), "We Need to Talk About Dialogue"

O2: Television as Transatlantic Aesthetic Commodity**Chair:** Christine Becker (University of Notre Dame)

Amanda Keeler (Marquette University), "Remake, Adaptation, or Copy: The Aesthetic Transformation of "Broadchurch" into "Gracepoint""

Taylor Cole Miller (University of Wisconsin Madison), "'Sue, Did the Precedent Call?': Veep and the Evolution of Adaptations"

Barbara Klinger (Indiana University), "Anatomy of a Transatlantic Cycle: The Gothic, Seriality, and Female Bodies in Imported Procedural TV Today"

Christine Becker (University of Notre Dame), "Public Value, Commercial Service: The Last Kingdom's Utility for the BBC and BBC America"

O3: Destination Atlanta: Branding Blackness in the Southern Media City**Chair:** Helen Morgan Parmett (Western Washington University)**Co-Chair:** Kate Ranachan (University of Minnesota, Twin Cities)

Amy Corbin (Muhlenberg College), "New Films of Racial Uplift: Atlanta as a Symbol in African American Film"

Brendan Kredell (Oakland University), "Tyler Perry in the Black Mecca: Atlanta and the Ascendancy of the New South"

Jacquelyn Arcy (University of Minnesota), "Black Wives Matter: Black Women, Reality TV, and Branding 'Black Hollywood'"

Helen Morgan Parrett (Western Washington University), "Fortune favors the Braves? Race, Media, & the Suburban Re-branding of Baseball in Atlanta"

O4: Giving Voice: The Location of Voice in Experimental and Documentary Cinema

Chair: Tess Takahashi (Camera Obscura: Feminism, Culture, and Media Studies)

Respondent: Mary Ann Doane (University of California, Berkeley)

Tess Takahashi (Camera Obscura: Feminism, Culture, and Media Studies), "Children Make Movies: Voice as Testimony and Metaphor in the 1960s"

Soyoung Yoon (The New School), "Nagra or It-will-record: Politics of Synch Sound in Chronicle of a Summer"

Pooja Rangan (Amherst College), "The Skin of the Voice and the Films of Mounira Al Solh"

O5: Occupying the Academy as Feminists: Rethinking Work/Life

Chair: Amanda Ann Klein (East Carolina University)

Workshop Participants:

Julie Wilson (Allegheny College)

Carol Stabile (University of Oregon)

Kamille Gentles-Pearl (Roger Williams University)

Roxana Walker-Canton (Akosua Productions)

Amanda Ann Klein (East Carolina University)

O6: De/Legitimizing Media Histories

Chair: Mark Lynn Anderson (University of Pittsburgh)

Mark Lynn Anderson (University of Pittsburgh), "'Reckless to the Point of Stupidity': The Armat-Jenkins Controversy at the National Museum and the Politics of Historical Recovery."

Evelyn Kreutzer (Northwestern University), "'Untold Stories and Official Histories:' Europeana 1914-1918 as a democratic memory platform"

Paul McEwan (Muhlenberg College), "In Search of Legitimacy and Masterpieces: The Birth of a Nation in Academic Film Studies, 1965-1985."

Katie Day Good (Northwestern University), "'Coming to Our Senses': Multimodality, Youth Participation, and Media Literacy Education in American Schools, 1920-1946"

O7: Border Crossings: Transnational Studies of Media

Chair: Mari Pajala (University of Turku)

Martin Roberts (University of Derby), "From Iron Chef to Fresh Off The Boat: Street Food and Oppositional Taste in Post-Millennial U.S. Food Media"

Kristen Alfaro (New York University), "From the United States to Japan: The Aesthetics of Tourism in 1980s American Video Art"

Mari Pajala (University of Turku), "Popular television from socialist countries in Finnish television culture from the 1960s to the 1980s"

Yoshiharu Tezuka (Komazawa University), "Japan's Cinematic Flows and Exchanges: Otherness and Self-Orientalism"

O8: Movement in the Marketplace: Four Approaches to Distribution

Chair: Gerald Butters (Aurora University)

Maureen Rogers (University of Wisconsin-Madison), "From 'X' to 'R': The 1970s Teen Sexploitation Cycle and the Juvenilization of the Adult Film Market"

Derek Long (University of Wisconsin, Madison), "The Franchise System as a Strategy of National Feature Distribution: Triangle and First National, 1915-25"

Luke Robinson (University of Sussex), "On Networks and Sole Traders in the Global Film Festival Circuit"

Gerald Butters (Aurora University), "It's Not Playing in the Loop?: The Exorcist and Its Impact on Film Distribution in Chicago"

O9: Banality in/and the Everyday Media Landscape

Chair: Dan Hassoun (Indiana University Bloomington)

Co-Chair: James Gilmore (Indiana University)

Respondent: Charles Acland (Concordia University)

Jocelyn Szczepaniak-Gillece (University of Wisconsin-Milwaukee), "The Other Distracted Spectator: Hallucinogens, Film, and Media Spectatorship"

Stephen Groening (University of Washington), "The Banality of Happiness"

Dan Hassoun (Indiana University Bloomington), "Slow Media: Everyday Deceleration and Routines of Restfulness"

O10: Urban Cartographies: Mobile, Geolocative Technologies and the City

Chair: Nanna Verhoeff (Utrecht University)

Nanna Verhoeff (Utrecht University), "Connecting Cartographies: Media Meeting Places between Intervention and Infrastructure"

Heather Zwicker (University of Alberta), "Mobilizing Multiplicities: Charting the Economic Topography of Urban Space in Rosedale, Alberta, Canada"

Maureen Engel (University of Alberta), "Perverting Play: Theorizing a Queer Game Mechanic"

Heidi Rae Cooley (University of South Carolina), "Productive Mis-mappings: Geo-locative Contingencies and Dis-locations in the Case of Ghosts of the Horseshoe"

O11: Screening Women's Health: Autonomy, Access, and Advocacy

Chair: Megan Minarich (Tennessee State University)

Respondent: Jeffrey Menne (Oklahoma State University)

Megan Minarich (Tennessee State University), "'Can't you see I'm well and strong?': Denying Female Health Knowledge in Crane Wilbur's *Tomorrow's Children* (1934)"

Lauren Mitchell (Vanderbilt University), "Lifting the Fleshly Veil: Self, Exam, and Self-Exam in David Cronenberg's *Dead Ringers* and *Orlan's Carnal Art*"

Marie-Alix Thouaille (University of East Anglia), "'A Lazy, Self-indulgent, Little Girl Who Is Driving Herself Crazy': Screening Female Mental Illness in *Girl, Interrupted* (1999)"

O12: MCNS: Harnessing the Power of Teen Connectivity to Fuel YouTube's Algorithmic Ecosystem

Chair: Denise Mann (University of California, Los Angeles)

Stuart Duncan Cunningham (Queensland University of Technology), "Appetite for Mass Disruption: Agentic Creative Labor and Precarious Media Management in Online Entertainment"

Denise Mann (University of California, Los Angeles), "MCNs Partner in YouTube's Algorithmic Land Grab Across Transnational Borders"

Alice Marwick (Fordham University), "'Yeah But That Backflip Though.' Young People and Micro-Celebrity on Vine"

Patrick Vonderau (Stockholm University), "Producing Selves in the New Screen Ecology"

O13: Sex, Class, and Stardom in Postwar Hollywood

Chair: Amanda Konkle (University of Kentucky)

Adrienne L. McLean (University of Texas at Dallas), "'Can Allure Be Mature?': Stardom and Age in Late-Studio Hollywood"

Lucy Bolton (Queen Mary University of London), "'Well I'll take the lower, every time': Sex, Class, and Princess Grace Kelly"

Amanda Konkle (University of Kentucky), "'An Unacceptable Suggestive Flavor': Marilyn Monroe's Films, Class, and the Weakening of the Hollywood Production Code"

Andrea Press (University of Virginia), "Sex, Class, and Trash: The Gold-Diggers and Femmes Fatales of Postwar Hollywood"

O14: New Frames on Latino/a Film & Television and on Latina/o Media Studies

Chair: Frederick Aldama (The Ohio State University)

Camilla Fojas (DePaul University), "'Latino Film in the End Times'"

Isabel Molina (University of Illinois), "'Thugs, Cops, Maids & Spitfires: From the Past to the Future of Casting Latino on Contemporary US Television'"

Frederick Aldama (The Ohio State University), "'21st Century Reel Latinas and The Anxiety of Presence'"

Mary Beltran (University of Texas, Austin), "Disney TV's *Elfego Baca*: Whitewashing History for Late '50s, Law-Abiding Kids"

O15: Reading Swedish Auteurs Against the Grain: Arne Sucksdorff, Ingmar Bergman, and Jan Troell

Chair: Arne Lunde (University of California, Los Angeles)

Respondent: Anna Stenport (University of Illinois)

Emil Stjernholm (Lund University), "paper 1 title: Visions of Post-Independence India in Arne Sucksdorff's Documentaries"

Arne Lunde (University of California, Los Angeles), "paper 2 title: Monika, the Story of a Bad Girl!: "Summer with Monika", Sexploitation, and the Selling of Erotic Bergman in America"

Robert Silberman (University of Minnesota), "paper 3 title: Hubristic Men, Heroic Women: Gender Roles and Sexual Politics in the Films of Jan Troell"

O16: Technologies of Transition: Sound, Color, and the Body in India's Film Industries (1920s-1960s)

Chair: Nitin Govil (University of Southern California)

Neepa Majumdar (University of Pittsburgh), "Indian Cinema's Talkie Debates: "Bazaar Rumors" and "All Facts""

Nitin Govil (University of Southern California), "Technique, Travel, and Translation: Film Technology between Hollywood and Bombay"

Ranjani Mazumdar (Jawaharlal Nehru University), "The Geography of Color in 1960s Bombay Cinema"

Debashree Mukherjee (Columbia University), "The Body in the Cine-Machine: Accidents, Breakdowns & Depletion in the Early Talkie Studio"

O17: New Approaches to Teaching Animation History and Theory

Chair: Nicholas Sammond (University of Toronto)

Workshop Participants:

Donald Crafton (University of Notre Dame)

Lien Fan Shen (University of Utah)

Andrew Johnston (North Carolina State University)

Hannah Frank (University of Chicago)

Andrea Comiskey (University of Wisconsin-Madison)

O18: The State of Horror Studies

Chair: Murray Leeder (University of Calgary)

Co-Chair: Adam Hart (Harvard University)

Workshop Participants:

Joan Hawkins (Indiana University)

Barry Keith Grant (Brock University)

Katarzyna Ancuta (Assumption University of Thailand)

Aviva Briefel (Bowdoin College)

O19: Disney's Star Wars: Forces of Production, Promotion, and Reception

Chair: Justin Battin (University of Bogota Jorge Tadeo Lozano)

Matthew Freeman (Bath Spa University), "Promoting Transmedia Star Wars: Strategies of Branding and Un-Branding a Galaxy Far, Far Away"

Andrew Myers (University of Southern California), "A Certain Point of View: Authorship, Authenticity, and Materiality in Behind-The-Scenes Discourse for Star Wars: The Force Awakens"

Richard McCulloch (University of Huddersfield), "When You Wish Upon a Death Star: Disney, Star Wars and Trans-Fandom at the 2015 D23 Expo"

William Proctor (Bournemouth University), "'A Disturbance in the Force': Hyperdiegetic Genocide, Online (Fan) Activism and the Fate of the Star Wars Expanded Universe"

O20: The New Cultural Politics of Camp

Chair: Dana Heller (Old Dominion University)

Misha Kavka (University of Auckland), "Truly, Madly, Queerly: Extending the Camp Canon"

Katrin Horn (Friedrich-Alexander University, Erlangen-Nuremberg), "'Naturally Fancy' – 30 Rock's Jenna as Postfeminist Camp"

Tanya Gonzalez (Kansas State University), "Virgins, Spitfires & Latin Lovers: Latina/o Camp in Jane the Virgin"

Brenda Weber (Indiana University), "Taking it in the Missionary Position: The Book of Mormon, the LDS Brand, and the Divine Politics of Cultural Appropriation"

O21: Cybernetic Cinema

Chair: Justus Nieland (Michigan State University)

Bernard Dionysius Geoghegan (Leuphana University), "An Archaeology of Intermediation: Cybernetics, Cinema, and the Suburbs in the Filmwork of Gregory Bateson"

Laura Frahm (Harvard University), "A World of Signs and Signals: The Cybernetic Cinema of Ottomar Domnick"

Orit Halpern (Concordia University Montreal), ""Demo or Die!": The Architecture Machine Group, Expanded Cinema, and the rise of Responsive Environments"
 Seb Franklin (King's College London), "Post-cybernetic Cinema"

O22: I'll be Watching You: Technologies of Surveillance and Socialization in DEFA (East German) Cinema.

Chair: Muriel Cormican (University of West Georgia)

Respondent: Faye Stewart (Georgia State University)

Evan Torner (University of Cincinnati), ""Overhasty" and Open Marriages – East German Women's Cinematic Confessions"

Delene White (University of Massachusetts, Amherst), "Runaway Girl on the Streets of Berlin: Sabine Kleist, 7 Years Old"

Muriel Cormican (University of West Georgia), "Technologies of Surveillance: Medicine and the Body Politic in Roland Gräf's Die Flucht"

O23: The Utopian Body as Screen Structure and Mediated Object

Chair: Margaret Schwartz (Fordham University)

Jennifer Fleeger (Ursinus College), "When Robots Speak on Screen: Imagining the Cinemechanical Ideal"

Ofer Eliasz (Ohio University), "Utopian Absences and the Contemporary Cinematic Image"

Erica Stein (Marymount Manhattan College), "Seeing Symphonically: New York City Symphonies as Utopia and Rhythmanalysis"

Margaret Schwartz (Fordham University), "Future Perfect: The Photographed Corpse As Utopian Object"

Saturday, April 2, 2016 01:00PM-02:45PM (Session P)

P1: NOT Seen on TV: Blackness, Television, and Participatory Digital Media Practices

Chair: Sarah Florini (Old Dominion University)

Dayna Chatman (University of Southern California), ""Olivia's Hair Is Laid!": Black Viewership and Live-tweeting during Scandal"

Meredith Clark (University of North Texas), "Out of "The Nothing": @BlackGirlsNerds and the TV Audience Online"

Sarah Florini (Old Dominion University), "#DemThrones: Enclaving and Cultural Resonance in Game of Thrones Fan Practices"

TreaAndrea Russworm (University of Massachusetts, Amherst), "Blackness, Branded Play, and the Televisual Remediations of the Family Vlog"

P2: Postwar Hollywood: Containing Female Agency in the Workplace

Chair: Alan Nadel (University of Kentucky)

Respondent: Lucy Fischer (University of Pittsburgh)

Alan Nadel (University of Kentucky), "It's _All_ about Eve: Margo Channing, Norma Desmond, Lina Lamont and the Abjection of Female Stars"

Mary Desjardins (Dartmouth College), ""One Good Idea into the Mainstream of American Life": Hollywood Stardom Under the Sign of Post-war Catholicism"

Steven Cohan (Syracuse University), "Paris Loves Lovers and Americans Loved Paris: Gender, Work, and Modernity in the Postwar Hollywood Musical"

P3: Theorizing Feminist Media and Comedy

Chair: Linda Mizejewski (Ohio State University)

Respondent: Maggie Hennefeld (University of Minnesota)

Linda Mizejewski (Ohio State University), "Wexler's "Hysteria" and a Theory of Women's Comedy"

Rebecca Krefling (Skidmore College), "Social Media: Public Enemy #1 of Comedy's Gag Rule"

Stephanie Brown (University of Illinois, Urbana-Champaign), "Gendered Taste Cultures and Comedic Distinction, or Why Everyone Ignored Oxygen's "Funny Girls""

P4: Class and Comic Books

Chair: Chera Kee (Wayne State University)

Blair Davis (DePaul University), "From the Streets to the Swamp: Luke Cage, Man-Thing and the 1970s Class Issues of Marvel Comics"

Kevin Scott (Albany State University), "It's just us here": Daredevil's Fight against BIG POWER from the Streets of Hell's Kitchen"

Daniel Martin (Korea Advanced Institute of Science and Technology), "The Americanization of the Hong Kong Kung Fu Hero: Class and Power in Marvel Comics' Iron Fist"

Chera Kee (Wayne State University), "Gwen Dylan is Not the Girl She Used to Be: Class and the Transformation of iZombie"

P5: The System Beyond the Studios: The Industrial Geography of Hollywood

Chair: Luci Marzola (University of Southern California)

Respondent: Brian Jacobson (University of Toronto)

Luci Marzola (University of Southern California), "'Maintained Solely for Your Benefit': Building the Hollywood Service Corridor"

Charlie Keil (University of Toronto), "Building a Unique Industry: The Discourses of Early Hollywood"

Paul Monticone (University of Texas at Austin), "The Hollywood Office of the MPPDA and the Bicoastal Geography of the Film Industry"

P6: Mimesis and Authenticity: Global Cinematic Realisms

Chair: Paul Schroeder Rodriguez (Northeastern Illinois University)

Paul Schroeder Rodriguez (Northeastern Illinois University), "The Multiple Realisms and Realities of Buñuel's 'Los olvidados'"

Fareed Ben-Youssef (University of California, Berkeley), "'When I'm in the Ring, I Can't Act.': Lifting the Veils of Authenticity in Hidekazu Takahara's 'Gamushara'"

Christina Petersen (Eckerd College), "The 'Marvelous New Birth' of Cameron Frye: Mimetic Play and Genre Aesthetics in 'Ferris Bueller's Day Off' (1986)"

P7: New Discoveries and Directions in Silent Film

Chair: Booth Wilson (University of Wisconsin-Madison)

Booth Wilson (University of Wisconsin-Madison), "Transnational Cinema and Taste in Silent-era Europe: Recent Rediscoveries from Yakov Protazanov's Émigré Period"

Suzanne Gauch (Temple University), "Georges Méliès and the Dream Palaces of Early Cinema"

Burke Hilsabeck (Oberlin College), "On Comedy and Ambivalence: Buster Keaton and the Machine Age"

Aurore Spiers (University of Chicago), "French Cowboys in the Camargue: Jean Durand and Joë Hamman's Silent Westerns."

P8: Questions of Access: Rethinking Media Spectatorship

Chair: Zeynep Yasar (Indiana University, Bloomington)

Caren Pagel (Georgia State University), "Riding the Bull: Gamergate, 'Dragon Age: Inquisition' and the Production of an Inclusive Gaming Culture"

Hye Seung Chung (Colorado State University), "THE INTERVIEW as a Millennial THE GREAT DICTATOR?: Rethinking Foreign Relations and Film Regulation through the Sony Crisis"

Janea Johnson (University of California Los Angeles), "Prisoners as a Niche Market: Media Consumption, Censorship & The Prison Industrial Complex"

Zeynep Yasar (Indiana University, Bloomington), "Circulation Despite and Through Censorship: The Politics of 'North' at the Istanbul Film Festival"

P9: Illusionism and its Limits in Artists' Moving Images

Chair: Grahame Weinbren (Millennium Film Journal)

Co-Chair: Susan Felleman (University of South Carolina)

J. Carlos Kase (University of North Carolina, Wilmington), "Where Is the Surface? : Formalism Contra Autobiography"

Gregory Zinman (Georgia Institute of Technology), "Echoes of the Earth: Nonhuman Collaboration in Process Cinema"

Susan Felleman (University of South Carolina), "A view of narrative: 'Wavelength' and its intertexts"

Grahame Weinbren (Millennium Film Journal), "The Disappearance of the Silver Screen"

P10: On Mediation: Technological Becomings and World-Making Gestures

Chair: Alessandra Raengo (Georgia State University)

Co-Chair: Bishnupriya Ghosh (University of California, Santa Barbara)

Bishnupriya Ghosh (University of California, Santa Barbara), "Cut and Flow: Molecular Choreographies of Change in Scientific Animations"

Alessandra Raengo (Georgia State University), "Mercurial Contemplations: The Diasporic Subject and the Liquid Image"

Angelo Restivo (Georgia State University), "The Color of Sound, the Sound of Color: Larry Clark's 'Passing Through'"

Bhaskar Sarkar (UC Santa Barbara), "Bollywood's Global Gesture"

P11: Alternative Channels: Exploring Music Video in International and Aesthetic Contexts**Chair:** Carol Vernallis (Stanford University)

Rachel Kahn (Guggenheim Museum), "Curating Music Video: The Museum Space and Pop Visual Flow"

Marc Rose (University of Portsmouth), "MTV to Channel 3: British music video and 'The Chart Show'"

Sarah Lerner (University of California, Santa Barbara), "Derek Jarman's Music Video Activism: From The Sex Pistols No.1 (1976) to Blue (1993)"

David Henderson (St. Lawrence University), "Very Wavy: Music Video in Nepal"

P12: Working in the Archives**Chair:** Eirik Frisvold Hanssen (National Library of Norway)

Nichole Neuman (University of Minnesota, Twin Cities), "Who Shapes the Film Archive? The Personal and Political in Creating German Film History"

Eirik Frisvold Hanssen (National Library of Norway), "Imitating the Past: Cultural Memory and the Digitization of Norwegian Educational Films"

Anna Warchalowska (Birkbeck, University of London), "Saving archival world cinema. The case of Maung Wunna's 'Tender are the Feet - Ché phawa daw nu nu' (1972)."

Belinda Smaill (Monash University), "Documentary, Life and Extinction: The Moving Image and the Archive"

P13: The Future of Pornography**Chair:** Patrick Keilty (University of Toronto)

Susanna Paasonen (University of Turku), "'Not your average smut': Pornography, risk and safety"

Jennifer Moorman (University of California, Los Angeles), "'Doing It Online': Women's Authorship in the Production and Distribution of Internet Porn"

Patrick Keilty (University of Toronto), "Desire by Design"

Shaka McGlotten (Purchase College), "Porn Fast"

P14: Cinephilia and Modernism: Latin American Film Culture at Mid-Century**Chair:** Rielle Navitski (University of Georgia)

Nilo Couret (University of Michigan), "Labor on Display: Cinephilic Site-Seeing at the Studio Pavilions in the Mar del Plata Film Festival of 1948"

Rielle Navitski (University of Georgia), "Educating Film Audiences, Forging Institutional Networks: The Cine Club de Colombia, 1949-1969"

Irene Rozsa (Concordia University Montreal), "The Institutionalization of Cinephilia in Cuba: ICAIC and Its Discontents"

Jeronimo Arellano (Brandeis University), "'Intimidación de los parques'/'Intimacy of Parks': Experimental Screenwriting, 'Boom' Literature, and New Argentine Cinema in the 1960s"

P15: New Histories of the American Newsreel**Chair:** Mark Cooper (University of South Carolina)**Workshop Participants:**

Dan Streible (NYU Orphan Film Symposium)

Greg Wilsbacher (University of South Carolina)

Jennifer Peterson (University of Colorado, Boulder)

Joseph Clark (Franklin & Marshall College)

Mary Samuelson (University of California, Los Angeles)

P16: The Technicity of Surveillance**Chair:** Lisa Han (University of California, Santa Barbara)

Catherine Zimmer (Pace University), "Seriality and Surveillance: Television and Surveillant Narration"

Jennifer Hessler (University of California, Santa Barbara), "Peplemeter Technologies and Cooperative Surveillance: Metering Active/Passive Bodies"

Lisa Han (University of California, Santa Barbara), "Tactical Transport: Surveillance, (In)security, and Transportation Network Company"

Mark Andrejevic (Pomona College), "Droning the Media: The Automation of Surveillance and the Foreclosure of Politics"

P17: Bioregional Cinema: Environment, Culture, Image**Chair:** Matthew Holtmeier (Ithaca College)**Co-Chair:** Graig Uhlin (Oklahoma State University)

Graig Uhlin (Oklahoma State University), "The Bioregional Imagination of Jean Epstein's Brittany Films"

Leigh Duck (University of Mississippi), "Documenting Louisiana's Wetlands: Place, People, and Petroleum"

Matthew Holtmeier (Ithaca College), "Space Becoming Place: Hollywood North, Transnational Capital, and Bioregional Resistance"
 Hunter Vaughan (Oakland University), "Invasive Species in the Bioregion: the Ecology of Incentive Programs and Runaway Productions"

P18: The Cronenberg Question: Rethinking a Body of Work

Chair: Adam Lowenstein (University of Pittsburgh)

Caetlin Benson-Allott (University of Oklahoma), "The Minor Cronenberg"

Adam Hart (Harvard University), "I, Mugwump: Projection, Abjection, and Monstrosity in Cronenberg's "Naked Lunch""

Timothy Holland (University of Southern California), "Cronenberg's Anesthetics"

Adam Lowenstein (University of Pittsburgh), "Exploding Heads: Cronenberg's Cinema of Therapeutic Disintegration"

P19: The Art Documentary: Debates and Institutions (1940-1960)

Chair: Steven Jacobs (Ghent University)

Birgit Cleppe (Ghent University), "The Institutional Breeding Grounds of the Postwar Art Documentary: ICOM's New Method of Revealing Art"

Henning Engelke (Goethe University Frankfurt), "Beyond Neoplasticism: Ilya Bolotowsky's Art Documentaries and Experimental Film Practice"

Natasha Ritsma (Indiana University), "'The Photographer': A Weapon of Cultural Diplomacy"

Steven Jacobs (Ghent University), "Art Documentary and Art Historiography 1940-1960"

P20: Reframing Travel Film: Modernity, Imperialism, and Corporeality

Chair: Shota Ogawa (University of North Carolina at Charlotte)

Respondent: Dimitrios Latsis (Internet Archive)

Shota Ogawa (University of North Carolina at Charlotte), "On-Location Adventures at the Fringes of Technicolor (1927-1934)"

Mitsuyo Wada-Marciano (Carleton University), "2 + 1 Travelogues: Memories from the Empire of Japan"

Youngmin Choe (USC), "Paris in Korean Cinema"

P21: Ethics and Fan Studies

Chair: Louisa Stein (Middlebury College)

Workshop Participants:

Kristina Busse (Independent Scholar)

Bob Rehak (Swarthmore College)

Francesca Coppa (Muhlenberg College)

Gregory Steirer (Dickinson College)

P22: Emerging Screen Practices in China

Chair: Anne Balsamo (The New School)

Respondent: Kristy H.A. Kang (Nanyang Technological University)

Jia Tan (Hong Kong Baptist University), "Masking, Masquerading, Manifestation: Domestic Social Media Assemblage for Freeing China's Feminist Five"

Anne Balsamo (The New School), "Emerging Technologies and Soft Power: Nation Branding at the 2010 Shanghai World Expo"

Stephanie DeBoer (Indiana University), "Interventions in Media Art, Public Screens, and Urban Space: a Hong Kong/China Genealogy"

P23: Putting Film under the Microscope: French Cinema and Science

Chair: Raymond Watkins (Colgate University)

James Younger (Trinity College), "Renoir and Watteau: The Cytherean Chronotope"

Raymond Watkins (Colgate University), "Empirical Cinema: Robert Bresson's "L'Argent" and the Constructivist Machine"

Kristi McKim (Hendrix College), "'Always the same and ever new": Meteorology and Aging in "Clouds of Sils Maria""

Angela Dalle Vacche (Georgia Institute of Technology), "Andre Bazin's Film Theory: Biology and Mathematics"

Saturday, April 2, 2016 03:00PM-04:45PM (Session Q)

Q1: Prison is the New Guilty Pleasure: "Orange is the New Black," the Prison TV Genre, and the Prison-

Industrial Complex

Chair: Hannah Mueller (Cornell University)

Co-Chair: Alan Pike (Emory University)

Lauren DeCarvalho (University of Arkansas), "'We Do Everything Around Here': An Analysis of Litchfield Penitentiary as a Workplace on 'Orange is the New Black'"

Hannah Mueller (Cornell University), "Soap Opera vs. Dropping the Soap: The Gendered Representation of Prison Inmates on TV"

Kyra Pearson (Loyola Marymount University), "Digital Pleasures: Surrendering to the Affective and Temporal Mobility of 'Orange is the New Black'"

Alan Pike (Emory University), "The Prison Genre on Premium Television, from 'Oz' to 'Orange is the New Black'"

Q2: The Apartment Plot Reconsidered

Chair: Pamela Wojcik (University of Notre Dame)

Respondent: Patrice Petro (University of Wisconsin, Milwaukee)

Pamela Wojcik (University of Notre Dame), "What Makes an Apartment Plot?"

Merrill Schleier (University of the Pacific), "Palaces of Pleasure and Deceit Among the Clouds: the Depression-Era Cinematic Penthouse Plot"

Leigh Goldstein (Northwestern University), "Is There a Feminist Apartment Plot?"

Q3: Educational Media In and Outside of the American Classroom

Chair: Lisa Rabin (George Mason University)

Respondent: Gregory Waller (Indiana University)

Josh Shepperd (The Catholic University of America), "Educational Effect and Aesthetic Affect: The Origins of Media Industry Research in Public Radio Discourses, 1937-1939"

Lisa Rabin (George Mason University), "Screening, Discussing, and Repurposing: A U.S. Reception History of Three Post-War Documentary Shorts, 1945-1960"

Victoria Cain (Northeastern University), "Seeing (like) a Scientist: PSSC, MACOS and the Shifting Paradigms of Postwar Classroom Films"

Q4: Renewing the Ciné-Genre: Pasts and Futures

Chair: Colin Williamson (Franklin & Marshall College)

Respondent: Tom Gunning (University of Chicago)

Hannah Frank (University of Chicago), "The Draughtsman's Imagination: Deep-Focus Cinematography in Walt Disney's 'Cinderella' (1950)"

Nathan Holmes (University of Iowa), "Chase Scenics: Global Pursuits in Contemporary Action Cinema"

Colin Williamson (Franklin & Marshall College), "Dramatized Natural History: Virtuosity, Special Effects, and Machine Interest in Contemporary Popular Science Films"

Q5: The Politics of the Blacklist

Chair: Chuck Maland (University of Tennessee)

Respondent: Brian Neve (University of Bath)

Thomas Doherty (Brandeis University), "The Hollywood Eleventh and Twelfth: Bertold Brecht and Emmett Lavery before the House Committee on Un-American Activities"

Chuck Maland (University of Tennessee), "I Am What you Call a Peacemonger: Chaplin, Government Investigation, and the Blacklist 1947-1952"

Cynthia Meyers (College of Mount Saint Vincent), "Blacklisting as an Advertising Strategy: J. Walter Thompson, Television Sponsors, and Anticommunist Activists 1951-1955"

Q6: Mediating Contemporary Global Politics

Chair: Harry Karahalios (Duke University)

Nathan Lee (Brown University), "Economies of 'Cosmopolis'"

Gregor Campbell (University of Guelph), "Realism and Race in David Simon's 'Show Me a Hero'"

Alexander Champlin (University of California Santa Barbara), "Risky Play: Swatting Streamers, or Now You're Playing with (Police) Power"

Harry Karahalios (Duke University), "The indefinite location of the Greek gaze in Sotiris Goritsas' Trilogy of Borders"

Q7: Mediating the Mexican Drug War: Narcos, Media, and Violence

Chair: Sophia Serrano (University of Southern California)

Juan Llamas Rodriguez (University of California, Santa Barbara), "The Transmedia Lives of the Female Narcotrafficker"

Deborah Jaramillo (Boston University), "Kingspins No More: The Evolving Mexican Narco on U.S. Television"
 Sophia Serrano (University of Southern California), "Circulating Violence and the Internet Media Ecology of the Mexican Drug War"
 Pavel Shlossberg (Gonzaga University), "Folklore, Cultural Production, and the Erasure of the Drug War in Michoacan"

Q8: Cinema and the Planetary

Chair: Jessica Mulvogue (York University)

Jessica Mulvogue (York University), "Expanded Cinema and Planetary Aesthetics: R. Buckminster Fuller's "World Game""

Andrew Bieler (University of Saskatchewan), "The role of aesthetic cosmopolitanism in climate change communication and education: explorations of the future anterior of our place/s on the planet"

Eu Jin Chua (University of London / Auckland University of Technology), "Planetary Landscape as Posthuman Cinema"

Janine Marchessault (York University), "Planetary Consciousness at the Festival of Britain"

Q9: Corporate Production Studies in European Cinema and Television

Chair: Alisa Perren (University of Texas at Austin)

Ben Harris (University of California, Los Angeles), "International Adventures and Domestic Bliss: Constantin Film and the (Re)Invention of German Cinema in the 1990s"

Christopher Meir, "Polygram, StudioCanal and the Pursuit of a European Studio, 1991-Present"

Eva Redvall (University of Copenhagen), "Outsourcing public service television drama: The cultural policy battles and industry debates around the production of Denmark's most expensive television drama series 1864"

Inge Sorensen (University of Glasgow), "Reality Check: connected viewing of live news, factual and documentary events across screens"

Q10: Beyond the Sea: New Perspectives on "BioShock"

Chair: Jessica Aldred (University of Montreal)

Co-Chair: Felan Parker (Concordia University, Montreal, Canada)

Patrick Brown (University of Iowa), "The Hands of the Other: Media Allegory in "BioShock" and "The Hands of Orlac""

John Vanderhoef (University of California, Santa Barbara), "Big Daddies & Monstrous Mommies: Maternal Abjection, Absence, and Annihilation in the "BioShock" Franchise"

Sarah Thorne (Carleton University), "Imagining the Infinite: Narrative Decision Systems After "BioShock""

Cameron Kunzelman (Georgia State University), ""Bioshock 2" and the Decay of the Human"

Q11: Film Industries in the Middle East and North Africa

Chair: Patricia Caille (Universite de Strasbourg)

Nolwenn Mingant, "Hollywood vs. France? Coopetition in the North African Market (1910s-1960s)"

Kaveh Askari (Northwestern University in Qatar), "Relaying American Films in Iran after WWII"

Florence Martin (Goucher College), "Shoe string or no shoe string? The impact of Arab Film Festivals on MENA cinema production"

Patricia Caille (Universite de Strasbourg), "Researching film spectatorship in North Africa"

Q12: War on Terror Cinema

Chair: Shakti Jaising (Drew University)

Fabrizio Cilento (Messiah College), "The Aesthetics of the Procedural in Post-9/11 Cinema"

Adam Knee (University of Nottingham Ningbo China), "Training the Body Politic: Media, the Body, and the War on Terror in "Unstoppable" and "Source Code""

Dinah Holtzman (Indiana University), "Sympathetic Post 9/11 Bollywood Representations of Diasporic Muslim Indians in "New York" (2009) and "My Name is Khan" (2010)"

Shakti Jaising (Drew University), "Radical Documentary Perspectives on The Iraq War: The Work of James Longley and Laura Poitras"

Q13: Queering and Contextualizing Melodrama

Chair: Aviva Dove-Viebahn (Arizona State University)

Aaron Boalick (Columbia University), "Almodóvar's Queer Revisions of Melodrama"

Aviva Dove-Viebahn (Arizona State University), "Queer Eye for the Housewife: Julianne Moore, Domestic Space, and Destabilizing the Suburban Family"

Michelle Smiley (Bryn Mawr College), "Passionate Failures: The Melodramas of Mark Rothko and Douglas Sirk"

Andree Lafontaine (Université de Montréal), "Dorothy Arzner: Performing and Trans-Forming Gender in Hollywood"

Q14: Ancillary Media Industries: Businesses That Shape How We Produce, Sell, and Consume Media

Chair: Shawna Kidman (University of California, San Diego)

Kate Fortmueller (Fairfield University), "Breaking Down the Casting Process: The Business of Breakdown Services"

Andrew Zolides (University of Wisconsin-Madison), "Scoring Personas/Scoring Audiences: A History of the Celebrity Ratings Industry"

Erin Hanna (University of Oregon), "Geeks, Leaks, and Sneak Peeks: Comic-Con, Exclusivity, and Industry Power"

Michael Dwyer (Arcadia University), "Something on the Air: Radio Formats, Soundtracks, and Hollywood Film"

Q15: From Revolutionaries to Outcasts: Historicizing Workers' Struggle in Korean Independent Cinema

Chair: Nam Lee (Chapman University)

Inyoung Nam (Dongseo University), "paper 1 title: Voices of Social Others in Minjung Documentary Films"

Nam Lee (Chapman University), "paper 2 title: The Making of Minjung Cinema: Socialist Realism and Workers' Struggle in "The Night Before Strike""

Mi Jeong Lee (University of Quebec at Montreal), "paper 3 title: Aesthetic Rethinking of Women's Labor in the Korean Avant-garde Documentaries"

Jeeheng Lee (Chung-Ang University), "The Emergence of "Apocalyptic Subject" in Recent Korean Independent Films"

Q16: Authorship At Its Limits: Case Studies for New Histories of Documentary and Nonfiction Media

Chair: Joshua Malitsky (Indiana University)

Respondent: James Cahill (University of Toronto)

Alla Gadassik (Emily Carr University of Art + Design), "A Skillful Isis: Esfir Shub and the Feminization of Film Editing"

Zoe Druick (Simon Fraser University), "Documentary Seriality: The Database Logic of Post-War Governmental Film Agencies"

Joshua Neves (Concordia University), "Inhuman, Nonhuman, Posthuman: Dead Bodies and Authoring Agencies in Contemporary Documentary"

Q17: Music Matters: Sound Studies in Context

Chair: Brian Fauteux (University of Alberta)

Brian Fauteux (University of Alberta), ""Songs you Need to Hear": Public Radio Partnerships and the Mobility of National Music"

Steve Spence, ""Eyes on the Prize" and the Music of Black Power"

Colleen Montgomery (University of Texas at Austin), "From the Little Mermaid to Merida: Female Vocal Performance in Disney and Pixar Animation"

Tim Anderson (Old Dominion University), "Listening to what I want to become: Instructional records, Instructional listening"

Q18: Digital Humanities and Media Studies: Methodological Expansion and Hands-On Experimentation

Chair: Eric Hoyt (University of Wisconsin, Madison)

Workshop Participants:

Miriam Posner (University of California, Los Angeles)

Virginia Kuhn (University of Southern California)

Kevin Ferguson (City University of New York, Queens College)

Jason Mittell (Middlebury College)

Charles Acland (Concordia University)

Q19: Girls as Media Agents: Consumption, Creativity, and Self-Representation

Chair: Diana Anselmo-Sequeira (University of Pittsburgh)

Respondent: Mary Celeste Kearney (University of Notre Dame)

Diana Anselmo-Sequeira (University of Pittsburgh), "Girl Crafters: Fan Agency and Movie Consumption in the 1920s"

Kirsten Pike (Northwestern University in Qatar), "Feminist, Media Critic, Girl: Lessons from Trina Porte's 1970s Teen Diaries"

Jessalynn Keller (University of East Anglia), ""I'm Proud of This Belly:" #CropTopDay and Girls' Self-Representation as Feminist Activists"

Q20: New Directions and Methods in Urban Studies and Film

Chair: Erica Stein (Marymount Manhattan College)

Workshop Participants:

Jennifer Bean (University of Washington)

Stan Corkin ()

Sabine Haenni (Cornell University)

Mark Shiel (King's College London)

Lawrence Webb (University of Sussex)

Q21: Defining Deviancy: Modern Sexuality and the Global Hygiene Film

Chair: Ervin Malakaj (Sam Houston State University)

Co-Chair: Courtney Andree (Washington University in St. Louis)

James Burns (Clemson University), "Social Hygiene films in the British Empire, 1895 to 1940"

Courtney Andree (Washington University in St. Louis), "Beyond the 'Sterile Screen': Dramatizing Disability and Eugenics in Tomorrow's Children"

Ervin Malakaj (Sam Houston State University), "The Potentials of Genre and the Popularization of the 'Third Sex' in Anders als die Andern (1919)"

Katie Sutton (Australian National University), "Deviance, Sexuality, and Scientific Respectability in Interwar German Film"

Q22: Collaboration Now: How We Practice Together and with Others in the Transnational/Digital Era

Chair: Stephanie DeBoer (Indiana University)

Workshop Participants:

Duncan Buell (University of South Carolina)

Heidi Rae Cooley (University of South Carolina)

Kristy H.A. Kang (Nanyang Technological University)

Veronica Paredes (University of Southern California)

Lisa Parks (University of California, Santa Barbara)

Q23: Contestations of Mobility and Interactivity in Global Contexts

Chair: Peter Limbrick (University of California, Santa Cruz)

Jennifer Blaylock (University of California, Berkeley), "Who wants a BlackBerry these days? "BlackBerry Babes" (2011-12) and the Serial Promises of Virtual Mobility"

Najmeh Moradiyan Rizi (University of Kansas), "Gender Mobility and Contested Spaces: A Case Study of Mania Akbari's Feminist Cinema"

Aaron Tucker (Ryerson University), "Military Virtual Reality in Cinema: Brainstorm, Gamer, and Ghost Machine"

Peter Limbrick (University of California, Santa Cruz), "'The Voice of the Arabs': Radio, Voice, and Transmission in North African Modernist Cinema."

Saturday, April 2, 2016 05:00PM-06:45PM (Session R)

R1: Atlanta's Favorite Son: Tyler Perry's Black Cultural Imaginary

Chair: TreaAndrea Russworm (University of Massachusetts, Amherst)

Respondent: Eric Pierson (University of San Diego)

Miriam Petty (Northwestern University), "A Simpler Place in Time: Tyler Perry and African American Nostalgia"

Keith Corson (Rhodes College), "Tyler Perry Superstar: Brand Management and the Re-Imagining of Gospel Theater"

Karen Bowdre (Independent Scholar), "Spike and Tyler's Beef—Blackness, Authenticity, and Discourses of Black Exceptionalism"

Ben Raphael Sher (University of California Los Angeles), "All My Life I Had to Fight: Domestic Trauma and Cinephilia in Tyler Perry's Archive of Feelings"

R2: If it doesn't spread, it's dead? finding value and meaning in unspreadable media

Chair: Sam Ford (Fusion)

Henry Jenkins (University of Southern California), "The Geographies of Public Writing: Genres of Participation and Circulation in Contemporary Youth Activism"

Sam Ford (Fusion), "The Broadcast Ghost: The Persistent Logic of Traditional Media Industries Metrics"

Lauren Berliner (University of Washington), "The Best LGBTQ Youth Videos Are the Ones You'll Probably Never See"

Leah Shafer (Hobart and William Smith Colleges), "Targeted advertising, exhibition interfaces and the "individually wrapped" viewing public"

R3: Practicing Scholarly Action: Questions of Belonging

Chair: Bambi Haggins (Arizona State University)

Respondent: Beretta Smith-Shomade (Tulane University)

Bambi Haggins (Arizona State University), "Black Laughter Matters: How Black Comedy Speaks To The State of Black America"

Miranda Banks (Emerson College), "The Pre Industry: Mapping Gender and Racial Disparities Among Media Production Students"

John Caldwell (University of California, Los Angeles), "Boron To Buttonwillow: Film Studies from the Ground"

R4: Re-Imagining New Sources and Methodologies for Film Histories

Chair: Richard Abel (University of Michigan)

Naida Garcia-Crespo (United States Naval Academy), "Reconstructing Dominican History through Storytelling: Cinematic Strategies in Ángel Muñiz's Perico Ripiao (2003)"

Janelle Blankenship (University of Western Ontario), "Alternating Apparatuses: Illustrative and Descriptive Magic Lantern Catalogues, 1896-1909"

Richard Abel (University of Michigan), "The Michigan Film Review (1917-1918): Rethinking early cinema history at the local and regional level"

Amos Stailey-Young (University of Iowa), "Finding the View: Classical Hollywood Location Shooting and the Indexing of Nature"

R5: Porn Pedagogy: Discovering Best Practices

Chair: Constance Penley (University of California, Santa Barbara)

Workshop Participants:

David Church ()

Mariah Larsson (Maria Larsson)

Kevin Heffernan (Southern Methodist University)

Eric Schaefer (Emerson College)

Laura Marks (Tulane University)

R6: Neoliberalism and Postfeminist Affect

Chair: Nick Davis (Northwestern University)

Natalie Greenberg (York University - Dept of Film), "Flying Toasters and Boris the Cat: Labour and the Personal Computer"

Jonathan Cohn (University of Alberta), "Not Needing but Wanting: #WomenAgainstFeminism and Postfeminist Phenomenology"

Angelica Fenner (University of Toronto), "An Aesthetics of Disaffection: The Films of Maria Speth"

Nick Davis (Northwestern University), "Queer Machines and Sexual Contracts: The Girl with the Dragon Tattoo"

R7: Theorizing Contemporary Media

Chair: Sam B. Girgus (Vanderbilt University)

Masaki Kondo (York University), "Encountering Owen Kydd's "Retail Compositions": Temporality of Affectivity through an Event of Contemporary Moving Image Art"

Suzanne Buchan (Middlesex University), "White Cube / Dark Cube: Curating Animated Wonderworlds"

Andrew Marzoni (Georgia Institute of Technology), "On Failure in American Cinema"

Sam B. Girgus (Vanderbilt University), "Birth to Presence"

R8: History Repeats: Linking the Digital Era to Its Past

Chair: Kevin McDonald (California State University, Northridge)

James Fleury (University of California, Los Angeles), "New Frontier or Virtually the Same Thing? : Hollywood's VR Vision"

James Hodges (Rutgers University), "Negotiating a Mind Movie: Timothy Leary's Failed Cinematic Software"

Kevin McDonald (California State University, Northridge), "Patching into the World's Mixing Board: Public Libraries and Home Video"

Peng-yi Tai (National Central University), "Zombie and the Digital Mode of Production: The Automatic Gameplay of Plants. vs. Zombie"

R9: Silence in Experimental Cinema**Chair:** Justin Remes (Iowa State University)

Sarah Keller (University of Massachusetts, Boston), "Unspeakable Sound and the Voice's Tyranny"

Justin Remes (Iowa State University), "Brakhage and the Birth of Silence"

Ken Eisenstein (Bucknell University), "Sounding Structural Film"

Glyn Davis (University of Edinburgh), "Cinema and Taxidermy: The Silence of the Museum"

R10: Restoring and Reinventing Animation Aesthetics**Chair:** Kara Andersen (Brooklyn College, CUNY)

Patrick Sullivan (University of Rochester), "Animation and Our World"

Kara Andersen (Brooklyn College, CUNY), "Slightly Fake: Animation Aesthetics in Films the Films of Wes Anderson"

Alison Patterson (University of Pittsburgh), "'Song of the Sea's 'Simple' Geometry"

Andrea Comiskey (University of Wisconsin-Madison), "Straight-Ahead Character Animation, Workflow, and Stop Motion"

R11: The Spotification of Media: Subscribing to Culture in the Digital Age**Chair:** Jennifer Holt (University of California, Santa Barbara)**Respondent:** Patrick Vonderau (Stockholm University)

Maria Eriksson (University of Umea), "Notes from a Scientific Record Label"

Blake Durham (University of Oxford), "Designing Participation: Circulatory Labour and Media Rentier Capitalism"

Jeremy Morris (University of Wisconsin, Madison), "The Spotify App: Multi-Platform Media Delivery and the Reformatting of Culture"

R12: Behind the Screens: Critical Interventions in Debates about Technological Change**Chair:** Irene Chien (Muhlenberg College)

Aaron Gully (Beloit College), "Digital Videography, Whiteness, and Skin Tone Rendering: Some Concerns Regarding Practice and Pedagogy"

Andrew Lison (University of Kansas), "'My Socrates Note': Cryptography and Multimedia from the 1990s to the Present"

Katie Bird (University of Pittsburgh), "The Man and the (Robotic) Movie Camera: Automated Visual Technologies and Cinematographic Craft Labor"

Irene Chien (Muhlenberg College), "The Serial Saga of Candy Crush and 'Freemium' Gameplay"

R13: Queer Excisions in Global Cinema**Chair:** Marc Siegel (Goethe University Frankfurt)

Karl Schoonover (University of Warwick), "Queer Excision 1: Jump Cuts as History and Aesthetic Form"

Rosalind Galt (King's College, London), "Queer Excision 2: Registrations of Longing in Global Cinema"

Marc Siegel (Goethe University Frankfurt), "How Do I Look Now?"

Juan Suarez (University of Murcia), "Cuts, Wounds, Skins: Jennifer Reeves and Luther Price"

R14: One Hundred Years of Advertising**Chair:** William Boddy (Baruch College, CUNY)

William Boddy (Baruch College, CUNY), "Advertising Theory and Early Cinema"

Peter Lester (Brock University), "'A Certain Amount of Hokum:' Reconsidering the Press Agent in Early Hollywood"

Jason Sperb (Lake Bluff History Museum), "The Hard Sell of Paradise: Hawaii Five-O, United Airlines, and the Rhetoric of '60s Hawaiian Tourism"

Robert Kroll (St. Clair County Community College), "'No Wine Before It's Time': The History of Orson Welles with Paul Masson"

R15: The Northern Question: Cinema, Sustainability, and Eco-Aesthetics in India and Italy**Chair:** Marguerite Waller (University of California, Riverside)**Respondent:** Christine Danelski (California State University, Los Angeles)

Tabassum Ruhi Khan (University of California, Riverside), "paper 1 title: The Implacable Rain Gods and Infallible Capitalism: The Moral Decrepitude of Indian Eco-Critique"

Tanya Rawal (California State University, Los Angeles), "paper 2 title: Farmer Suicide as Protest: The Land as Creditor and a Sickly Economy"

Marguerite Waller (University of California, Riverside), "paper 3 title: Filming Slow Violence: The Eco-Aesthetics of Sabina Guzzanti's 'Le regioni dell'aragosta'"

R16: New "Format Capitals": Exploring emerging centers of production in "the global South"

Chair: Tim Havens (University of Iowa)

Respondent: Serra Tinic (University of Alberta)

Sharon Shahaf (Georgia State University), "The Israeli Format Boom: De-centering television Innovation"
Sookeung Jung (Georgia State University), "Doing business with China: The Korean television format industry"

Sebnem Baran (University of Southern California), "The Curious Case of Turkish Television: Challenging Global Format Markets"

R17: Accommodating Difference: US Network Television and Social Change in the 1960s

Chair: Caryn Murphy (University of Wisconsin-Oshkosh)

Meenasarani Murugan, "This is Tom Jones: Variety Performance and Transatlantic Desire"

Kelly Kessler (DePaul University), "Who's the Diva Here?: Male Authorship, Female Performance, and Small Screen Musicals of the Sixties"

Caryn Murphy (University of Wisconsin-Oshkosh), "Correction and Rejection: Prime-Time TV's Campaign for Racial Understanding"

Elana Levine (University of Wisconsin, Milwaukee), "Integration for Housewives: Writing Race into 1960s Daytime Soap Opera"

R18: Blood, Guts, and the Spanish Horror Film

Chair: Dean Allbritton (Colby College)

Shelagh Rowan-Legg (King's College London), "Bastard Sons: Álex de la Iglesia and the Spanish Fantastic New Wave"

Dean Allbritton (Colby College), "It Came from California: The Cinematic Villainry of AIDS in Spain"

Alejandro Melero (Uc3m), "The Pornification of Spanish Horror Cinema in the 1980s"

Agustin Rico Albero (University of Hertfordshire), "[REC]ycling Spanish Horror"

R19: First Person Plural: Filmic Autobiography in Documentary Cinema

Chair: Linnea Hussein (New York University)

Alisa Lebow (University of Sussex), "Performing the Self at a Distance: Simone Fattal's "Autoportrait" (1971/2012)"

Lawrence Andrews (University of California, Santa Cruz), "Fragile States"

Nicole McClure (Kutztown University), "Acting our trauma: Reliving the events of Bloody Sunday in Keys & Gargan's "Sunday""

Linnea Hussein (New York University), "Schizophrenia's Subjectivities: Documenting First Person Narratives of Psychosis"

R20: Film and Philosophy: Unanswered Questions

Chair: Rebecca Sheehan (California State University, Fullerton)

Co-Chair: Katherine Rennebohm (Harvard University)

Workshop Participants:

David Rodowick (University of Chicago)

Gregory Flaxman (University of North Carolina, Chapel Hill)

Meghan Sutherland (University of Toronto)

Brian Price (University of Toronto)

R21: Popular Culture 15 Years after 9/11

Chair: Anna Froula (East Carolina University)

Respondent: Andrew Martin (University of Wisconsin Milwaukee)

Stacy Takacs (Oklahoma State University), "Terror of a New Order? A the Genealogy of Conspiracy Post-9/11"

Tony Grajeda (University of Central Florida), "Remembering and Mis-Remembering 9/11: American Sniper and Historical Trauma"

James Castonguay (Sacred Heart University), "Why We Keep Fighting: Gender, Genre and the Terror TV, 2001-2015"

R22: A Machine for Recreating Life: Film and Reproduction

Chair: Kirsten Ostherr (Rice University)

Oliver Gaycken (University of Maryland, College Park), "Cinema's Plasticity: The Embryological Series and Animation"

Patrick Ellis (University of California, Berkeley), "A Cinema for the Unborn: Moving Pictures, Mental Pictures, and New Thought Film Theory"
 Caitjan Gainty (King's College London), "The Obstetrical Oeuvre of Joseph B DeLee, 1920-1940"
 Janina Wellmann (Leuphana University Luneburg), "Animating Embryos: The 'In Toto' Representation of the Embryo"

R23: The Politics of Place: Technologies and Aesthetics

Chair: Ben Ogrodnik (University of Pittsburgh)

Yi Lu (University of Texas, Austin), "Orientalist Exhibitionism, Chinese Landscape Paintings, and Spectacles in Zhang Yimou's Blockbusters"

Jacob Watson (University of North Carolina Chapel Hill), "'The World as an Animated Panorama': Graphic Visualization and the Invention of TV News"

Michael Darroch (University of Windsor), "Experiments in Multiperspective: Edmund Carpenter's Film and Media Projects in Arctic Art"

Ben Ogrodnik (University of Pittsburgh), "Repurposing Industrial Ruins and Aesthetic Obsolescence in Peggy Ahwesh's Pittsburgh Trilogy (1983)"

Sunday, April 3, 2016 09:00AM-10:45AM (Session S)

S1: E/Affective Encounters: Emerging Urban Mediations in the Global South

Chair: Bianka Ballina (University of California Santa Barbara)

Co-Chair: Bhargavi Narayanan (University of California, Santa Barbara)

Respondent: Rahul Mukherjee (University of Pennsylvania)

Allison Schifani (Case Western Reserve University), "Playing in the City: Speculative Art as Urban Intervention"

Bhargavi Narayanan (University of California, Santa Barbara), "Ephemeral Mediations: Chennai, Its Infrastructures, and Media Events"

Bianka Ballina (University of California Santa Barbara), "Modernity from the Margins: Cinematic Views of Post-Special Period Havana"

Kyoung-lae Kang (University of Rochester), "Kyung-Sung, a Space of Negativity or 'a Forgotten Future'—Cinematic Memories of the Colonial Past in Contemporary Korea"

S2: Real People: Celebrity, Performance, and Reality

Chair: Janet Staiger (University of Texas, Austin)

Kristina Busse (Independent Scholar), "Community, Fiction, and Reality: Real People Fiction as Historiography"

Frankie Mastrangelo (University of Wisconsin-Milwaukee), "Neon Balaclavas and Nonprofit Spectacles: Media Compression and Pussy Riot's Convergence with Amnesty International"

David McGowan (Savannah College of Art and Design), "Nicolas Cage as Meme: Celebrity and Performance in the Age of the Internet"

Janet Staiger (University of Texas, Austin), "Mailer and Maidstone: When Cinéma Vérité Fiction Becomes Real"

S3: Music, Memory and Nostalgia: Towards a Theoretical Model for Music in European Cinema

Chair: Michael Baumgartner (Cleveland State University)

Workshop Participants:

Hannah Lewis (University of Texas Austin)

Maria Cizmic (University of South Florida)

Joan Titus (University of North Carolina Greensboro)

Ewelina Boczkowska (Youngstown State University)

S4: Pornography is a Fighting Word: Sex Media and the Law

Chair: Benjamin Strassfeld (University of Michigan)

Respondent: Constance Penley (University of California, Santa Barbara)

Benjamin Strassfeld (University of Michigan), "'Burn the House to Roast the Pig': Censorship and Childhood in 1950's Detroit"

Laura Marks (Tulane University), "The New Wave: The Fall Out of Traci Lords"

Peter Alilunas (University of Oregon), "Regulation, Authenticity, and Pornography: The Legacy of 'Freeman v. California'"

S5: From Comics to Screens: Adapting the Marvel Universe

Chair: Robert Buerkle (University of Southern California)

Paul Young (Dartmouth College), "Frank, Drew, Daredevil: The Function of Comics Creators in Superhero Adaptations"

Caitlin McCann (University of California, Los Angeles), "The Phoenix Force and Female Empowerment: A Fan Reception Study of Marvel's Phoenix from Page to Screen"

Paul Morton, "Peter Parker and Johnny Storm Hang Out at the Film Forum: Stan Lee and Alain Resnais's *The Monster Maker*"

Monica Sandler (UCLA Dept. of Film, Television & Digital Media), "Presenting Quicksilver, the Cross-franchise Enigma! The effect of Copyright Constraints on Adaptation in the Marvel Cinematic Universe"

S6: Media Industries: Labor and Commodification

Chair: Jennifer Porst (Emerson College)

Lindsay Palmer (UW-Madison School of Journalism & Mass Communication), "The Invisible Side of War Reporting: a Media Industries Approach to the Labor of the News *"Fixer"*"

Erik Watschke (University of California, Irvine), "Are You Watching Closely?: The Crisis of Illusionism in Christopher Nolan's *"The Prestige"*"

Jennifer Porst (Emerson College), "The Soundtrack of Precarious Labor: The American Federation of Musicians and the Fight for Musicians' Rights and Residuals in the Digital Age"

S7: The Essay Film: Technologies and Aesthetics

Chair: Rick Warner (University of North Carolina Chapel Hill)

Nicolas Guezennec-Fouche (EHESS Paris France / UC Berkeley), "Figure, Distancing And Intermediality"

Andrew Utterson (Ithaca College), "Toward a 3-D Camera-Style: Technologies of Dimensionality in Jean-Luc Godard's *"Adieu au langage"*"

Patrick Smith (Concordia University), "The possibilities of *"structural essayism"*: Jonathan Perel's *Toponymy*"

Rick Warner (University of North Carolina Chapel Hill), "The 3D Essay Film in the New Century: Aesthetic and Philosophical Interventions"

S8: Architectures and Ecologies: Place and Space in Global Cinema

Chair: Martin Doll (Heinrich Heine University Dusseldorf)

Clayton Dillard (Oklahoma State University), "Flying On Foot: The Politics of Land Use in Transnational Film Styles"

Stephen Babish (Northwestern University), "*"A Confusion of Metal"*: Quintet, Man the Explorer, and the Ecological Fiction of Postindustrial Space"

Martin Doll (Heinrich Heine University Dusseldorf), "*"Reception in Distraction"*. About the *"casual noticing"* of architecture (in film) from a media studies point of view"

Chi Li (University of California, Berkeley), "Kitchen Design and Chinese Films of Transformed Housewives, 1948-1966"

S9: Detecting the South: Race and the Intersections of Film Noir, the Detective Genre, and the Southern Imaginary

Chair: Deborah Barker (University of Mississippi)

Phoebe Bronstein (Georgia Tech), "FAILED SOUTHS: Detecting Race, Gender, and Region on *"Bourbon Street Beat"*"

Claudia Calhoun (Skidmore College), "A City without Boundaries: Elia Kazan's New Orleans in *"Panic in the Streets"* (1950)"

Jacqueline Pinkowitz (University of Texas, Austin), "Whiteness Undercover: Detecting Black Southern Oppression in *"Black Like Me"* (1964)"

Sarah Leventer (Boston University), "Film Noir, Matthew McConaughey, and Queer Capital in the Southern Imaginary"

S10: Who Rules the World? Re-Thinking the Media Heroine

Chair: Karen Williams (Fordham University)

Naomi Graber (University of Georgia), "Sympathetic Vibrations: Minimalist Music and Violence in *The Hunger Games*"

Mila Zuo (Oregon State University), "Uncooperative Women: Resistant Femininities in Contemporary East Asian Women's Cinema"

Karen Williams (Fordham University), "Masculinity's Undercurrent: The Affective Pedagogy of the 1940s Female Gothic Film"

Shaylynn Lesinski (University of North Texas), "Patriarchy By Proxy: Heroine-ism in *Game of Thrones*"

S11: Tracing Abjection Across Media: Uncute Manga, Cold War Drek, Effusive Cinema, and A Woman

Beyond Unruly

Chair: Kate Russell (University of Toronto)

Thomas Lamarre (McGill University), "Everyday a Little Death: Domestication and Abjection in Animation"

Nicholas Sammond (University of Toronto), "The Abject Objection: The Fluid Vernacular in Cold War Control Society"

Maggie Hennefeld (University of Minnesota), "The Comedy of Abject Feminism on Post-Apocalyptic Television"

Kate Russell (University of Toronto), "Abject Laughter in a Cinema of Effusions: John Waters and Georges Bataille"

S12: Teaching Film Criticism: The Question of the Internet

Chair: Christopher Sharrett (Seton Hall University)

Workshop Participants:

Cynthia Lucia (Rider University)

Christopher Sharrett (Seton Hall University)

David Cook (University of North Carolina Greensboro)

Robert Lightning (Manhattanville College)

S13: Liveness in Medical Media

Chair: Luke Stadel (DePaul University)

Scott Curtis (Northwestern University), "Liveness, Cell Biology, and the Television Microscope"

Kirsten Ostherr (Rice University), "Live-Tweeting the Awake Craniotomy"

Karly-Lynne Scott (Northwestern University), "Her Sexual Skeleton: Stillness and Death in X-ray Pornography"

Luke Stadel (DePaul University), "Surgical TV: Endoscopy as Televisual Practice"

S14: Market Strategies for Digital Media: Advertising from Print to YouTube

Chair: Josh Jackson (University of California, Berkeley)

Josh Jackson (University of California, Berkeley), "YouTube and Monetizing the Pleasures of Video Game Spectatorship"

Caitlin Reynolds (Indiana University), "Press Play to Get Paid: The Politics of Monetizing User-Generated Content on YouTube"

Alexander Swanson (Indiana University, Bloomington), "We Are All Marked: "Paranormal Activity" and the Horrors of Possession, Promotion, and Fan Participation"

Carl Therrien (University of Montreal), "Lock and Load. Targeting the audience and pre-shaping the game experience in video game printed marketing (1981-1996)"

S15: Re-Reading the Filmic Text: Authorship, Economics, Celebrity

Chair: Thomas Dorey (York University)

Eric Herhuth (University of Wisconsin, Milwaukee), "Reconsidering Corporate Art: Critical Aestheticism and Studio Authorship"

Justin Wyatt (University of Rhode Island), "Textual Media Economics: Model Building & Design"

John Bruns (College of Charleston), "Showtime!: Under the Spell of Tony Curtis in Sweet Smell of Success"

Thomas Dorey (York University), "Wes Anderson's Close-ups: Implied Authorship and the Deleuzian Affection-Image"

S16: 1968 and Global Cinema

Chair: Christina Gerhardt (University of Hawaii)

Sara Saljoughi (University of Toronto), "A Cinema of Refusal: "The Sealed Soil," the Iranian New Wave, and Oppositional Form"

Pablo La Parra-Perez (New York University), "Striking film: Helena Lumbreras's and Joaquim Jordà's militant films and industrial struggles in 1970s Spain"

Morgan Adamson (Macalester College), "Toward a New Mode of Study: Militant Student Filmmaking and the Long 1960s"

Sarah Hamblin (University of Massachusetts Boston), "Disaffected Utopianism: Imagining Revolution in The Adversary"

S17: Surface Tension: Flatness and its Filmic Uses

Chair: Jennifer Stob (Texas State University)

Respondent: Lalitha Gopalan (University of Texas, Austin)

Lida Oukaderova (Rice University), "The Engendered Flatness of Kira Muratova's Screens"

Peter Schweigert (University of California Irvine), "The Flatness of Experience: Exploring the Limits of Representation in Caveh Zahedi's "I Was Possessed by God""
 Michael Cramer (Sarah Lawrence College), "'...the screen is no more than a blackboard..': Intermediality, Flatness and "Discursive Superimposition" in Godard"

S18: Screaming, Silence: Aural Textures and Sound Formations

Chair: Brenda Austin-Smith (University of Manitoba)

Arzu Karaduman (Georgia State University), "Cryptic Voices: Hauntings from the Past, from the Future"

Joseph Pomp (Harvard University), "Tectonics of Vision and the Deaf-Mute Flâneuse in "Babel" (2006)"

Brenda Austin-Smith (University of Manitoba), "The Acousmatic City: The Sounds of "Summertime""

, "paper 4 title"

James Deaville (Carleton University), "Selling Abjection: The Female Scream in the Horror Trailer"

S19: Outside the Lines: Interrogating Sports Media Textuality

Chair: Branden Buehler (University of Southern California)

Co-Chair: Matthew Perkins (University of California Los Angeles)

Respondent: Victoria Johnson (University of California, Irvine)

Branden Buehler (University of Southern California), "Second Screen and Back Again: Making Sense of the Sports TV "Microcast""

Chris Paul (Seattle University), "It's Outside the Game: Texts and Sports Video Games"

Matthew Perkins (University of California Los Angeles), "Man Caving: Visualizing Multi-Platform Sports Media Texts"

S20: Mediating Contemporary Television Industries: Perspectives on Transnational Distribution and Transmedia Integration

Chair: Barbel Gobel-Stolz (Indiana University, Bloomington)

Paul Grainge (The University of Nottingham), "Training the Transmedia Audience: the promotional imagination of the BBC iPlayer"

Elizabeth Evans (University of Nottingham), "Viewing, Tweeting, Playing: Negotiating "Engagement" within Transmedia Culture"

Luca Barra (Catholic University of the Sacred Heart), "Setting Up Different Temporalities. Broadcasters' Logics and Viewing Practices in Italian Convergent Television"

Barbel Gobel-Stolz (Indiana University, Bloomington), "'Far or Wide?" – Investigating Television Industries and Global Audiences In a Transnational/Transmedia "Circuit of Affect"

S21: Korean Cinema, Television, and Stars Across Geographies and Genres in the Age of the Korean Wave

Chair: Benjamin Han (Concordia University Wisconsin)

Benjamin Han (Concordia University Wisconsin), "Exporting Tears: Korean TV Dramas in Latin America"

Robert Cagle (University of Illinois at Urbana-Champaign), "Time is ticking away... Trauma, Temporality, and the Post-Hallyu Drama"

Aaron Magnan-Park (University of Hong Kong), "CANCELLED--Hollywood and the Strange Case of the Korean Ethno-Masquerade: Koreans as Substitute Chinese and Perpetual Japanese But Not Simply as Korean"

Ungsan Kim (University of Washington), "Disposable Labor, Social Outcasts, and Queer Others: New Voices in Recent Korean Queer Cinema"

S22: Gender, Media and the Euro-Crisis

Chair: Jack Bratich (Rutgers, the State University of New Jersey)

Respondent: Nadia Kaneva (University of Denver)

Zala Volcic (University of Queensland), "Gender, Cinema, and Geographies of Crime and Justice in Bosnia and Herzegovina"

Maria Stehle (University of Tennessee), "The Politics of Intimacy in Contemporary European Cinema"

Aniko Imre (University of Southern California), "Pop Music, Gender and European Nationalism"

S23: The Presence and Manifestation of Info-Capital in Everyday Life

Chair: William Proctor (Bournemouth University)

German Duarte (University of Bogota Jorge Tadeo Lozano), "Value Creation in the Info-Capital Era"

Justin Battin (University of Bogota Jorge Tadeo Lozano), "The Essence of Instagram: A Heideggerian Exploration Into the Relationship Between Embodiment, Info-Capital, and The World's Most Prolific Photo Sharing Application"

Evi Karathanasopoulou (Bournemouth University), "Selling a Box of Air"

Ana Castillo (Universidad Alberto Hurtado), "#SitiadosTVN: Practice Theory in Online Conversations About Historical TV Series"

Sunday, April 3, 2016 11:00AM-12:45PM (Session T)

T1: Pleasure Just for Us: Affective Resonance and Women Targeted Media

Chair: Melissa Lenos (Donnelly College)

Melissa Click (University of Missouri), "Shades of Postfeminism: Understanding Fifty Shades of Grey's Audiences"

Dana Och (University of Pittsburgh), "Fifty Shades of Fans: Hailing Multiple Women Audiences"

Faye Woods (University of Reading), "Pleasure, desire and male nudity in Outlander's recognition of the female viewer"

Kristen Warner (University of Alabama), "'Any God Worth Believing in Sends You Dudes in Thongs When in Need': Affect, Resonance, and Magic Mike XXL"

T2: Event Cinema and Livecasting: Aesthetics, Identification and Liminal Social Space

Chair: Christopher Pullen (Bournemouth University)

Respondent: Peri Bradley (Bournemouth University)

Sandrine Simeon (Susquehanna University), "Theatre in 2D: The Rhetoric of the NT Live Films"

Christopher Pullen (Bournemouth University), "Event Cinema and Liminal Spaces of Dress: Popular Music, Venues and Performativity"

Julia Sirmons (Columbia University), "Theatrical Liveness and Seductive Visuality"

T3: Chasing Paper: Studio Planning, Support Departments, and Hollywood Production

Chair: Erin Hill (University of California Los Angeles)

Aaron Rich (University of Southern California), "Bible Building, World Building: Studio Research Libraries and the Creation of Realism"

Erin Hill (University of California Los Angeles), "Weeders, Readers and 'D-Girls': Feminized Labor in the Story Department"

Dawn Fratini (Chapman University), "Tracing Technological Transformation in the 1950s: The Long and Wide Paper Trail of the Motion Picture Research Council"

Daniel Steinhart (University of Oregon), "The Learning Curves and Trade Knowledge of Hollywood's Postwar 'Runaway' Productions"

T4: My So-Called AcaMedia Life: A Professional Development Workshop for Junior Faculty

Chair: Kyle Edwards (Oakland University)

Workshop Participants:

Kimberly Hall (Wofford College)

Tania Darlington (Northwestern State University of Louisiana)

Kyle Edwards (Oakland University)

David Shaerf (Oakland University)

Bryan Sebok (Lewis & Clark College)

T5: Playful Thinking: Explorative Perspectives on Textuality in Japanese Videogames

Chair: Martin Roth (Leipzig University)

Michael Craig (University of California, Berkeley), "Character-ifying the Hyperobject: On Branching Storylines That Don't Actually Branch and the Revenge of the Narrative Impulse in 'Chrono Trigger'"

Martin Roth (Leipzig University), "Touching Alternatives - On the Haptic Quality of Game Spaces"

Douglas Schules (Rikkyo University), "Gaming Nationalism: The Semantic Reproduction of Ideology in JRPGs"

Christopher Yap (Nara Institute of Science and Technology), "Tale of the Snake: The Meta-narrative of Hideo Kojima and the 'Metal Gear' Franchise"

T6: Marketing Globalization, Globalizing Markets: Big and Small Worlds

Chair: Simon Hewitt (King's College London)

Miranda Larsen (University of Tokyo), "Subcultural Franchising: Viz Media's Fashionable Venture in 'Shimotsuma Monogatari'"

Jason Rothery (Carleton University), "Mutatis Mutandis: Industrial Discourses of Fidelity and the Comic Book Film Adaptation"

Gohar Siddiqui (University of Wisconsin, Platteville), "Selling Tasty Globalization: Industry, Ideology, and The Emergent Bollywood Trailer"

Simon Hewitt (King's College London), "Talk Does Not Come Cheap: Word-of-Mouth and the 'Guardians of the Galaxy' Campaign"

T7: Media, Memory, and Site Specificity

Chair: Viviane Saglier (Concordia University)

Hatim El Hibri (American University of Beirut), "Hizballah and Media Theory: Two Reflections on Verticality"

Anat Zanger (Tel Aviv University), "The Then and Now in Chantal Akerman's Cinema (Anat Zanger)"

Dorit Naaman (Queen's University), "The web documentary as a geography of pain and hope"

Viviane Saglier (Concordia University), "'Global Sumud' and the Shashat Women's Film Festival"

T8: Performance and Subjectivities in Documentary Media

Chair: Ryan Watson (Misericordia University)

Elizabeth Bolton (University of Texas at Austin), "The Clamor of Reticence: Producing News Television in Pakistan"

Isaac Rooks (University of Southern California), "Slow But Steady: An Ecocritical Appreciation of Norway's Slow TV Movement"

Ulrike Hanstein (Bauhaus University, Weimar), "Framing Performance Art: Acts of Documenting in "Being and Doing" (1984)"

Ryan Watson (Misericordia University), "Interactive Documentary and the Radical Tradition"

T9: Art and Avant-Garde Cinema: Industries Reception, Technologies

Chair: Jonathan Buchsbaum (City University of New York, Queens College)

Jonathan Buchsbaum (City University of New York, Queens College), "Quality Control and Art Cinema in the French Film Industry"

Mark Benedetti (Blackburn College), "Watching the Avant-Garde: Online Rhetorics of Avant-Garde Film and Video"

Ruth Johnston (Pace University), "A genealogy of the cinematic frame: Peter Greenaway's "The Draughtsman's Contract""

John Powers (University of Wisconsin-Madison), "Unprintable: Avant-Garde Cinema, Pornography, and Marvin Soloway's Cinelab"

T10: First and Second Nature: Sound Recording as a Human-Ecological Interface

Chair: Mack Hagood (Miami University, Ohio)

Max Ritts (University of British Columbia), "The Hydrophone as Eco-Sonic Medium"

Mack Hagood (Miami University, Ohio), "'A Cybernetic Ecology': Irv Teibel's Psychologically Ultimate Seashore"

Jacob Smith (Northwestern University), "The Chance Meeting of a Goose and a Plover on a Turntable: Problems of Frame in Chris Watson's Wildlife Sound Recordings"

Ely Rosenblum (University of Cambridge), "Sono-montage: Tony Schwartz and his Urban Ecologies"

T11: Screening Migration, Identity, and Borders in Post-Colonial French-language Cinema

Chair: Leslie Kealhofer-Kemp (University of Rhode Island)

Dayna Oscherwitz (Southern Methodist University), "Overturned Equality: Migration, Globalization and the African Immigrant Film"

Joseph McGonagle (The University of Manchester), "Filming an "Imageless War": Cinematic Representations of the Algerian Civil War"

Leslie Kealhofer-Kemp (University of Rhode Island), "Inter-Ethnic Couples in Contemporary French Cinema: Exploring Difference, Integration, and Identity on the Big Screen"

Michael Gott (University of Cincinnati), "Crossing 2.0: Cinéma-monde and France's Flexible, Contested Borders"

T12: Post-War Negotiations of Gender

Chair: Nicoleta Bazgan (University of Maryland, Baltimore County)

Catherine Martin (Boston University), "You Don't Have to Be a Bad Girl to Love Crime: Representations of Women in Post-War Radio Crime Programming"

Shelley Stamp (University of California, Santa Cruz), "Marketing Noir's "Red Meat" to Women"

Nicoleta Bazgan (UMBC), "The Atlas of Cinematic Paris: City Women in Paris since 1957"

Monique Bourdage (University of Michigan), "'Teevee Jeebies:' Gender, Taste, and Playboy's Stake in the Critique of Television as Mass Culture, 1954-1972"

T13: Queer and Trans-formative: Film and Television's Recent Approaches to Gender and Sexual Identities across the US and Latin America.

Chair: Gilberto Blasini (University of Wisconsin, Milwaukee)

Respondent: Yeidy Rivero (University of Michigan)

Jen Kelly (DePaul University), "The Triumphs and Pitfalls of Netflix's Sense8: How the Series Succeeds at Queer Representation and Fails in its Construction of the Global"

Edward Danecki (University of Wisconsin, Milwaukee), "Space, Sexuality, & Disconnection: Lucía Puenzo's XXY and Contemporary New Argentine Cinema"

Gilberto Blasini (University of Wisconsin, Milwaukee), "Queer Incarnations"

Luisela Alvaray (DePaul University), "Visible Lives: Transgenderism in Latin American Films"

T14: Pedagogy Beyond the Podium: Teaching Using Twenty First Century Technologies

Chair: Miriam Posner (University of California, Los Angeles)

Workshop Participants:

Brendan Kredell (Oakland University)

Miriam Sweeney (University of Alabama)

Nicole Cooke (University of Illinois at Urbana-Champaign)

Meredith Ward (Johns Hopkins University)

T15: War in Contemporary Global Media: Between Commemoration and Critique

Chair: Tanine Allison (Emory University)

Tanine Allison (Emory University), "Saving White Masculinity: American War Films of the Late 1990s"

M. Niclas Heckner (University of Michigan, Ann Arbor), "History's Essentials: The Postbody and Postindexical Historiography of "Medal of Honor"'s Multiplayer Mode"

Graeme Stout (University of Minnesota), "Between War and Rebellion: Reconciling Media Commemoration in Contemporary Ireland"

Ying Xiao (University of Florida), "'The Flowers of War'!?: Chinese Cinema and the Unbearable Lightness of Memory and Commemorating in the Post-war Era"

T16: Consistent Inconsistencies: Gender, Globality, and the Complexities of Historical Media Industries Research

Chair: Sara Levavy (University of North Carolina Chapel Hill)

Courtney Brannon Donoghue (Oakland University), "Breaking 'Hollywood's Glass Ceiling'?: Institutional Structures, Management Cultures, and Women in the Conglomerate Era"

Mary Samuelson (University of California, Los Angeles), "Changing Stations: Gracie Allen, Marion Jordan and the Transition From Radio to Television"

Emily Carman (Chapman University), "Hard Bargainer: Constance Bennett as Star-Turned-Producer in Postwar Hollywood"

Ross Melnick (University of California, Santa Barbara), "Warner Worldwide: Warner Bros. Theater Circuits and the Global Marketplace, 1938 - 2013"

T17: Readings in Film and Television Comedy

Chair: Andrew Horton (University of Oklahoma)

Rebecca Burditt (Hobart and William Smith College), "Laughing at Failure: Gag Reels and Contemporary Hollywood Comedy"

Katherine Morrissey (Rochester Institute of Technology), "Modular Love: The Contemporary Hyper-Romance Comedy"

Kriszta Pozsonyi (Cornell University), "The Politics of Jocular Butts on "Inside Amy Schumer""

Seth Soulstein (Cornell University), "That's Hysterical! A Genealogy of Gesture from Tragic to Comic"

T18: Hitchcock Adapted: Constructing and Reconstructing an Auteur

Chair: Matthew Bolton (Concordia College - New York)

Sidney Gottlieb (Sacred Heart University), "Truffaut Adapts Hitchcock"

Donna Kornhaber (University of Texas Austin), "Alfred Hitchcock Presents Alfred Hitchcock: Brand, Media, and Directorial Identity"

John Hellmann (The Ohio State University), "Petzold's Hitchcock"

Matthew Bolton (Concordia College - New York), "Hitch Out-Hitches Hitch: Consolidation of a Romantic Style in "The Man Who Knew Too Much""

T19: Post-Cinematic Control

Chair: Lisa Akervall (Bauhaus-University Weimar)

Respondent: Shane Denson (Duke University)

Lisa Akervall (Bauhaus-University Weimar), "The Truth of Auto-Tune: Voice Modulations in Post-Cinematic Media-Ecologies"

Viviana Lipuma (North Carolina State University), "Semiocapitalism: the production of signs as the production of desire in the media"

Gregory Flaxman (University of North Carolina, Chapel Hill), "Left of Conspiracy"

T20: Transmedia Studies: Where Now?

Chair: Elizabeth Evans (University of Nottingham)

Workshop Participants:

Mark J.P. Wolf (Mark Joseph Wolf)

Helen Kennedy (University of Brighton)

Sarah Atkinson (King's College, London)

Matthew Freeman (Bath Spa University)

T21: Re/claiming Film Theory: Politics and Visualities

Chair: Nicolas Cabot (University of Southern California)

Olga Blackledge (University of Pittsburgh), "Two Soviet Theoretical Systems of Views on Animation: Lev Kuleshov and Sergei Eisenstein"

Joseph Kraemer (Towson University), "Abbas Kiarostami's Poetics of Automobility"

Syed Feroz Hassan (University of Michigan), "The Hors-Champ of Radical Film Theory at Cahiers du Cinéma: Pascal Bonitzer and the Re-claiming of Bazin"

Nicolas Cabot (University of Southern California), "The Thing from Another Medium: Kracauer's Theory of CGI"

T22: Computation and Attention: Perspectives on Statistical Tools

Chair: Yuri Tsivian (University of Chicago)

Zdenko Mandusic (University of Chicago), "Editing Strategies of the Soviet New Wave"

Kaitlin Fyfe (University of Wisconsin-Madison), "Visualizing Strategies for Cutting Dialogue Scenes"

Mohsen Nasrin (Carleton University), "Measurement and Perception in Using Statistical Analysis"

T23: Animal Studies and Mediated Cuteness

Chair: Katy Peplin (University of Michigan)

Samantha Close (University of Southern California), "The Melodramatic Imagination of the Internet: Cute Animal Videos and the New Flow"

Melissa Bianchi (University of Florida), "Awkward Animal Avatars: Examining 'Goat Simulator' as a Case of Botched Taxidermy"

Kelly Wolf (University of South Carolina, Columbia), "The Cybercute Universe: Media Convergence and Multispecies Celebrity"

Katy Peplin (University of Michigan), "'She's such a good mama': Constructions of Motherhood, Adoptability and Cuteness in Shelter Livestreams"

Sunday, April 3, 2016 01:00PM-02:45PM (Session U)

U1: Multi-Platform Cuteness: Media and Cute Affect

Chair: Joyce Goggin (University of Amsterdam)

Matt Cornell (University of Amsterdam), "The Cuteness Within Cruelty: A Close Reading of ISIS Cats"

Maria Pramaggiore (Maynooth University), "Military Cuteness: Gaga, Beyoncé, YouTube and the Deployment of Soft Power in the War on Terror"

Rebecca Gordon (Northern Arizona University), "Skewering Normative Cuteness with Latinidad"

Julia Leyda (Free University Berlin), "Gendering Machine Cuteness: Androids, AIs, and Femininity"

U2: Film Remakes: Transnational Perspectives

Chair: Constantine Verevis (Monash University)

Lucy Mazdon (University of Southampton), "Remaking Scandinavian Cinema in Hollywood"

David Scott Diffrient (Colorado State University), "A Tale of Two Balloons: Intercultural Cinema and Transnational Nostalgia in Le voyage du ballon rouge"

Iain Smith (University of Roehampton), "For the dead travel fast: The Transnational Afterlives of Dracula"

Constantine Verevis (Monash University), "Trading Places: Das doppelte Lottchen and The Parent Trap"

U3: Tracking Sound: On Film Music, Aesthetics, and Narrative

Chair: Paula Musegades (Brandeis University)

Paula Musegades (Brandeis University), "Communism, Propaganda, and Music: Aaron Copland's Film Score for Lewis Milestone's 'The North Star' (1943)"

Kevin John Bozelka (Bronx Community College), "Music is heard, not seen: Grand Rights and the Visualization of Song in Hollywood Cinema"
 Hannah Lewis (University of Texas Austin), "'Love Me Tonight' (1932) and the Development of the Integrated Film Musical"
 Matthew McDonald (Northeastern University), "Behind the Whirring Machinery: Narrative Levels in the Coen Brothers' Films"

U4: Teaching Media Industries in the Digital Age

Chair: Amanda Lotz (University of Michigan)

Workshop Participants:

Tim Havens (University of Iowa)
 Serra Tinic (University of Alberta)
 Chuck Tryon (Fayetteville State University)
 Erin Copple Smith (Austin College)
 Amanda Lotz (University of Michigan)

U5: Eroticism and Ideology in Spanish Cinema (1960s-2010s)

Chair: Santiago Fouz-Hernandez (Durham University)

Co-Chair: Annabel Martin (Dartmouth College)

Annabel Martin (Dartmouth College), "The Failures of Sexualized Nationhood in 1960's Spain: Queering Neoliberalism, Tourism, and Dictatorship"
 Jorge Perez (University of Kansas), "Undressing the Opus Dei: On the Underrated Political Currency of Destape"
 Santiago Fouz-Hernandez (Durham University), "Boys Interrupted: Sex between Men in Recent Spanish Cinema"
 Txetxu Aguado (Dartmouth College), "Another Type of Sexual Body Politics: Erika Lust's Feminist Porn"

U6: Digital Dispersions

Chair: Matt Applegate (Molloy College)

SILPA MUKHERJEE (School of Arts and Aesthetics, Jawaharlal Nehru University, India), "Badmash Networks: Dispersion of the Item Numbers of Bombay Cinema"
 Kuhu Tanvir (University of Pittsburgh), "Voices of Devotion: Voice, Mediation and Taste in the Remixed Devotional Song"
 Ayanna Dozier (McGill University), "Affect and Body Intensities in FKA Twigs' M3LL155x"
 Matt Applegate (Molloy College), "Communicating with the Homologlyph: Mimesis, Visual Culture, & Commodification as Culture"

U7: Elements of Style: On Film Form and Aesthetics

Chair: Jenny Oyallon-Koloski (University of Wisconsin-Madison)

Guy Harrison (Arizona State University), "Bennett Miller's Big Gamble: 'Moneyball,' the Baseball Film and Mise-en-Scène"
 Hiaw Khim Tan, "Rediscovering the emblem form in Hollywood visual style of the studio period."
 Jenny Oyallon-Koloski (University of Wisconsin-Madison), "A Dance in Disguise: Figure Movement and Genre Play in Jacques Demy's 'Peau d'âne'"
 Shu Ching Chan (University of Texas, Austin), "Cinematographers of Coproduction - Eastern Aesthetics Meets Western Technology"

U8: Worldbuilding on Television: Poetics, Artificiality, Gender

Chair: Elizabeth Alsop (Western Kentucky University)

C. Lee Harrington (Miami University), "Mapping the Daytime Landscape: World-Building on US Soap Opera"
 Anne Gilbert (University of Kansas), "Sex, Money, Anti-Heroine: Lifetime's UnREAL and the Dirty Feminism of Quality Television"
 Elizabeth Alsop (Western Kentucky University), "Stop Action: The Lyrical Turn in Complex Television"
 Despina Kakoudaki (American University), "Artificial People in The Twilight Zone, 1959-1964"

U9: Africa, the Cold War and Film Culture

Chair: Aboubakar Sanogo (Carleton University)

Ros Gray (Goldsmiths, University of London), "The Socialist Friendships of Filmmaking in the Mozambican Revolution"
 Kodwo Eshun (Goldsmiths, University of London), "The Black Star: A Cinema of Affiliation and Conflict in Ghana, East Germany and West Germany"
 Aboubakar Sanogo (Carleton University), "Cinematic Revisitations of the Congo Crisis"

U10: Negotiated Personas: Investigating the Woman in American Crime Film Narratives, Mass Media and Audience Appeal

Chair: Sarah Delahousse (City University of New York, York College)

Sarah Delahousse (City University of New York, York College), "Mediating Female Empowerment: Marketing the American Female Detective Figure as an Adventure Heroine in the Kate Kirby Detective Series and "The Hazards of Helen""

April Miller (Arizona State University), "Cooking Up Crime: Domesticity and Detection in Clarence Brown's "The Goose Woman""

Darrell Newton (Salisbury University), "Investigating Women Investigators: The Dangerous Dame in "Dark Corner" and "Phantom Lady""

William Covey (Slippery Rock University), "Millennial Female Sleuths: Victims, Vixens and Victors"

U11: Regional Platforms in Asia

Chair: Marc Steinberg (Concordia University)

Respondent: Thomas Lamarre (McGill University)

Jihoon Kim (Chung-Ang University), "Digital Television in the Matrix Media: Broadcasting TV's Multiple 'Lives' in Korean Digital Platforms"

Rahul Mukherjee (University of Pennsylvania), "Reconfiguring Mobile Media Assemblages: Chinese DVD players and Translocal Flows of Platforms across Asia"

Jinying Li (University of Pittsburgh), "The Interface Affect of a Contact Zone: Danmaku on China's Video Streaming Platforms"

Marc Steinberg (Concordia University), "On Line WeChat: Regional Platforms and Visual Culture"

U12: What Will Cinema Become: Paramediality, Interface, Emotion

Chair: Philippe Gauthier (Harvard University)

Marc Vernet (Universite de Montpellier 3), "Access to and cultural understanding of American cinema of the 1915-1920 period"

Matthew Ogonoski (Concordia University), "[Be]Coming to a Screen Near You: Advertising and the shaping of the VCR film experience."

Philippe Gauthier (Harvard University), "Social Media as Interface in Web Series"

Richard Neupert (University of Georgia), "Pixar, Embodied Characters, and Emotional Style"

U13: Of Queer Times and Places

Chair: Vinicius Navarro (Emerson College)

Curran Nault (University of Texas at Austin), "'Queer' Philippine Cinema's Undead: Homonationalism and the Zombading"

Vinicius Navarro (Emerson College), "Queer Relationality and Place-Making in the Films of Fernando Eimbcke"

Jennifer Smith (University of Wisconsin-Madison), "Seeing Stars: Northstar, Shatterstar, and the Queer Temporality of Comic Book Seriality"

Victoria Thomas (University of Washington), "'Us' Versus 'Them': Ideal White Women and Flawed Black Women in The L Word Mississippi"

U14: Colonial and Post-Colonial Disciplinarity

Chair: Nadine Chan (Nanyang Technological University)

Paul Fileri (New York University), "'In the Mirror of Its Constitution': "L'éveil d'un monde" (1949) and the Documentary as Colonial Bureaucratic Document"

Nadine Chan (Nanyang Technological University), "Disciplining Slippery Cinemas: Sexual Hygiene and the Governance of Colonial Educational Film"

Dong Hoon Kim (University of Oregon), "Reforming the Colony: Moving Picture Unit of the Japanese Colonial Government of Korea"

Michael Potterton (University of California, Los Angeles), "Translating Democracy: Intersecting Postcolonialism and Media Imperialism in Postwar Korea Film Policy (1945-1948)"

U15: Theorizing Documentary Form and Politics

Chair: Nora Stone (University of Wisconsin-Madison)

Freya Schiwy (University of California, Riverside), "Rage, Rebel, Rejoice. Some thoughts on cinema, video and the affective modes of the political"

Nora Stone (University of Wisconsin-Madison), "Omniscating to Subjectivizing: A Spectrum of Reenactments in Non-Fiction Film and Television"

Ashley Smith (Stockholm University), "Re-seeing the Home Movie Collection: Documentary Reuse and Live Screenings"

Maria Hofmann (University of Minnesota), "Between Respite and Return of the Image: Harun Farocki's "Rewind" and the New Genocide Documentary"

U16: Beyond Backdrop: Landscape Allegory in Transnational Cinema

Chair: David Melbye (Effat University)

David Melbye (Effat University), "The Allegorical Extreme of Joseph Losey's Figures in a Landscape"

Susan Barber (Susan Barber), "The Hunter: Stranger in a Strange Land"

Grant Wiedenfeld (Sam Houston State University), "Commons, Commoners, and Tycoons: Progressive Pastoral Landscape in D.W. Griffith's 1776: or, The Hessian Renegades"

Kohki Watabe (University of Southern California), "Japanese Farming Immigrants' Cultural Assimilation of the American Frontier Myth in Hollywood Cinema"

U17: The Past and Future of Genre

Chair: Patricia Ventura (Spelman College)

Dora Valkanova (University of Illinois at Urbana-Champaign), "Science Fiction Film As A Site of Memory: Moving Forward While Looking Back"

Luis M. Garcia-Mainar (University of Zaragoza), "The Context of the Introspective Realist Crime Film, an International Film Trend"

Chelsea Wessels (Cornell University), "North/Western: industry and bioregion in McCabe & Mrs. Miller"

Patricia Ventura (Spelman College), "Hit Me Baby One More Time: Regenerative Violence and Hipster Racism in Harmony Korine's Spring Breakers"

U18: Media and Ecological Crisis

Chair: Carolyn Fornoff (University of Pennsylvania)

Belinda Smaill (Monash University), "Documentary, Life and Extinction: The Moving Image and the Archive"

Thomas Patrick Pringle (Brown University), "Epistemic Barometry: Reading media ecological history in light of global nuclearity"

Anastasia Kostina (Yale University), "From Geiger's Counter to Birds Singing: Documentary

Representations of Chernobyl Over Time"

Carolyn Fornoff (University of Pennsylvania), "Framing the Guatemalan Tropics: Anxiety and Biophony"

U19: Across the Ethers: The U.S. Media Industries in the 1940s

Chair: Andrea Kelley (Auburn University)

Seth Friedman (DePauw University), "Alfred Hitchcock's Radio Lodging: Selling "The Master of Suspense" across Media"

James Paasche (Indiana University Bloomington), "Citizen Bob: Hope's Transmedia Patriotism"

Andrea Kelley (Auburn University), "Jockeying for a Home: Soundies on Early Television"

Susan L. Brinson (Auburn University), "'Patrolling the Ether": A 1944 Film About Radio on Television"

U20: Space, Data, Narrative: Rethinking Video Game and Digital Media Analysis

Chair: Blake Hallinan (Indiana University)

Mark J.P. Wolf (Mark Joseph Wolf), "A Brief History of Procedurally-Generated Space in Video Games"

Blake Hallinan (Indiana University), "Digitizing the Theatrical Audience: Computers, Communications, and Cards"

Xiaochang Li (New York University), "Driven by Data: Automatic Speech Recognition and the Algorithmic Imagination"

Robert Buerkle (University of Southern California), "At Play on the Frontier: What the Western Can Teach Us About Open World Videogames"

U21: Little Data: Challenges and Strategies for Media Research in Contexts of Absence and Scarcity

Chair: Amy Shore (SUNY Oswego)

Workshop Participants:

Tejaswini Ganti (New York University)

Debashree Mukherjee (Columbia University)

Shawn Shimpach (University of Massachusetts??Amherst)

Janine Marchessault (York University)

U22: Forms and Politics of Representation

Chair: Erin Tobin (The Ohio State University)

Mary Hoque (University of Georgia), "'This Is How We Roll': Bro-Country and (Re)Defining Country Masculinity"
 Marisela Chavez (Northwestern University), "The 'Magic' of Liveness: Blackness, Tape-Delay, and the 1980 NBA Finals"
 Allison Ross (University of Southern California), "Visual Dialogues from Silenced Images: Documenting the Unspeakable in South African LGBT Documentary"
 Erin Tobin (The Ohio State University), "'Of spectators and citizens: Negotiating Postwar Blackness, Equality, and Intersectional Identities in a Web of Stereotypes'"

U23: Between Progadanda and Resistance: Violence, Atrocity, and Media Form

Chair: Bret Vukoder (Carnegie Mellon University)

Katie Model (New York University), "Simultaneous Atrocities in the Interactive Documentary: Eyal Sivan's 'Montage Interdit'"

Thong Win (University of California, Santa Barbara), "One of Us/US: The USIA in the Republic of Vietnam and Cold War Internationalism"

Bret Vukoder (Carnegie Mellon University), "Violent Images as Cold War Currency: The United States Information Agency's Propaganda Documentary, Vietnam! Vietnam!"

Qui Ha Nguyen, "Women, Nation and Space: Northern Socialist Women and Spatial Mobility in Ngoc Quynh's 'On Top of the Wave, On Top of the Wind' (1967)"

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