SCMS 2017
CONFERENCE PROGRAM

FAIRMONT CHICAGO
MILLENIUM PARK

March 22–26, 2017
Letter from the President

Dear Friends and Colleagues,

On behalf of the Board of Directors, the Host and Program Committees, and the Home Office staff, let me welcome everyone to SCMS 2017 in Chicago!

Because of its Midwestern location and huge hub airport, not to say its wealth of great restaurants, nightlife, museums, shopping, and architecture, Chicago is always an exciting setting for an SCMS conference. This year at the Fairmont Chicago hotel we are in the heart of the city, close to the Loop, the river, and the Magnificent Mile. You can see the nearby Millennium Park from our hotel and the Art Institute on Michigan Avenue is but a short walk away. Included with the inexpensive hotel rate, moreover, are several amenities that I hope you will enjoy.

I know from previewing the program that, as always, it boasts an impressive display of the best, most stimulating work presently being done in our field, which is at once singular in its focus on visual and digital media and yet quite diverse in its scope, intellectual interests and goals, and methodologies. This year we introduced our new policy limiting members to a single role, and I am happy to say that we achieved our goal of having fewer panels overall with no apparent loss of quality in the program or member participation.

With this conference we have made presentation abstracts available online on a voluntary basis, and I urge you to let them help you navigate your way through the program. To assist you further in navigating the program we have arranged for everyone to have access to the Grupio app. Among other features, it allows you to view the entire schedule and then to create your own calendars based on the sessions you want to attend. With this app you can also take notes during panels, interact with other attendees via social media, and navigate the hotel and the surrounding areas in downtown Chicago through in-app maps. I hope you’ll check it out!

I know that you will find more information about the big evening events elsewhere in the program and in Pam Wojcik’s welcome letter, so let me call your attention to several other events organized by the Board of Directors for the membership. On Thursday from 11:00 AM until 12:15 PM is the Caucus/SIG Open House. Please stop by for some edibles and beverages and an opportunity to meet your officers and Board members as well as representatives of the SIGs and caucuses. This is a wonderful opportunity for you to find out more about the work of the organization overall, to speak with representatives from groups that reflect your academic interests, and to learn about the numerous activities these groups have scheduled during the conference. Everyone is encouraged to attend, whether you are a new SCMS member or are an old hand. On Thursday evening at 7:00 PM the GSO holds its reception, and all graduate student members are invited for some libation and conversation.

Other important SCMS events to put on your calendar take place on Friday. First up is the Members’ Business Meeting at 11:00 AM where you will learn about the Society’s activities this past year. Later in the day the Awards Ceremony starts at 4:15 PM in the Fairmont. Here we will pay tribute to some of the best scholarship that appeared during the previous year. At the ceremony we will also honor and hear from the winner of this year’s Distinguished Career Award, Michele Hilmes. Following the ceremony, the official conference reception begins at 5:45 PM in the Mid-America Club on the 80th floor of the AON Center adjacent to the Fairmont. Here, over a drink and something to eat, you will have a chance to mingle with colleagues, catch up with old friends, make new acquaintances, and congratulate the winners.
I hope everyone will attend the reception in the AON Center and enjoy the distinctive panoramic view of Chicago that the Mid-America Club offers from the center’s 80th floor. We also have many panels scheduled for the AON Center during each day. Because the center requires an ID check, let me remind you all to keep your conference badges handy since—though you will reach the center via a short walkway from inside the hotel—you will need a badge to enter there for the reception and panels.

Finally, a conference of this size is never possible without the help of many people, so I must single out and thank names you will hear again during the week: Leslie LeMond, Conference Manager; Molly Youngblood, Program Coordinator; Aviva Dove-Viebahn, Web Content Manager; and Bruce Brasell, SCMS Financial Analyst. We would all be lost without the insight and oversight of SCMS Executive Director, Jill Simpson. My gratitude also goes to Pam Wojcik who chaired the Program Committee and to the many hardworking members who volunteered to serve with her this year. I also thank the Host Committee, especially the chairs Eric Freedman and Ariel Rogers, for arranging the Saturday evening events. On a day-to-day basis, my job as President would not be possible without the valuable assistance of Jill and the Home Office staff as well as the Board of Directors, who meet three times a year and more often than that on e-mail. Your officers—Past President Barbara Klinger, President-Elect Pamela Wojcik, Secretary Victoria Johnson, and Treasurer Amanda Ann Klein—are tireless in their dedication to the Society. But so are your elected representatives: Mary Beltrán, Nick Davis, Mary Desjardins, Derek Kompare, Juan Llamas-Rodriguez, Linda Mizejewski and Miriam Petty. Juan, Mary B. and Mary D. will be cycling off at the end of this academic year, and I want to thank them now for their service. I also must not forget to mention my appreciation for the contributions of Will Brooker, *Cinema Journal* editor, and Joshua Nelson, the new representative of the film program at University of Oklahoma (where the home office is located), who both serve on the Board in an ex-officio capacity.

Much of the work that keeps SCMS running efficiently and beneficially for our discipline is done on a volunteer basis. There are too many members who serve on annual, standing, and ad-hoc committees for me to thank each by name. To each of you, please know that the Board and I appreciate your service. I know I am not speaking only for myself when I say that active involvement in the Society is rewarding on both a personal and professional level. Please consider volunteering for serving on one of your Society’s annual or standing committees.

Enjoy the conference!

Steven Cohan
President
Letter from Program Chair

Welcome to the 58th annual conference of the Society for Cinema Studies and welcome to our 4th conference in Chicago!

This year’s program invites you to see Chicago in new ways. Our Host Committee has planned an evening of Chicago short films to be screened at the historical Essanay Studios (home to Chaplin comedies of 1915) on Saturday, March 25, with an after party in Chicago’s far north side. Our new Scholarly Interest Group (SIG) in Adult Film History will introduce us to Chicago’s Leather Museum and Archives in a special event on Thursday night at 8:00 PM. Thursday at 7:30 PM we also have an event on Migration and Mediations at DePaul University, inspired by Chicago’s status as a hub for migration.

Opening night will feature three special events. “Living Thinkers” at 7:00 PM at DePaul University, addresses the role of African American women in the academy, “Listening to History” considers sound, memory, and preservation in the digital age, at 8:00 PM in the Fairmont Hotel. A special pop-up roundtable, “Collective Action in 2017,” featuring numerous members and SIG representatives, has been scheduled for Wednesday at 9:00 PM, to address the effects, affect, and desire for activism following the presidential election. This year, we are also including two special film screenings at the Fairmont by SCMS members: John Caldwell will show his media-archeology-road-movie Boron to Buttonwillow: Muscle, Media and American Identity on Highway 58 on Wednesday night at 8:30 PM and Saturday at 7:00 PM, Cinema Journal editor Will Brooker will screen his documentary about Being Bowie, his year-long effort to understand Bowie by “being” Bowie.

While the conference is located in Chicago, SCMS is a global organization and the program features more than 260 international speakers from more than 30 nations, and topics ranging across the globe. Many panels deal with films from Latin America and Asia. While some members worried that limiting participants to one role would cut the number of submissions, we had the highest number of open call submissions ever (1004!) and 40 more pre-constituted panel proposals than our last conference in Chicago. The range of topics continues to expand: we noted a surge in papers on sports, games, film festivals, adult film, and timely papers on African Americans and state violence.

Chairing the program committee has been a tremendous honor. A conference this size requires more than a village: it needs a multiverse. Thanks to our program committee, a mix of board members and volunteers, who took time from their busy schedules to read thousands of proposals for papers, panels, and workshops, and who created open call panels: Mark Gallagher, Tina Kendall, Moya Luckett, Zoran Samardzija, Kevin Sanson, Michael Talbott, Miriam Petty, Maggie Hennenfeld, Linda Mizejewski, Justin Rawlins, Nick Davis, Aniko Bodroghkozy, Shawn Shimpach, Grant Wiedenfeld, Justin Wyatt, Cynthia Lucia, Derek Kompare, Carly Kocurek, Mary Beltrán, Nilo Couret, Mary Desjardins, Chris Sieving, Ina Rae Hark, Ben Aslinger, Glyn Davis, Andree Lafontaine, John Bruns, and Elana Levine. Thanks also to those who organized special events, including Andrew Bottomley, Eric Schaefer, Peter Ailunus, John Stadler, Nilo Couret, E.J. Basa, Julian Etienne Gomez, Javier Ramirez, Cynthia Baron, Shelleen Greene, Stefania Marghiti, and especially Karen Ritzenhoff and Carol Vernallis. Thanks to the Host Committee for helping to prepare the guide to Chicago, raising funds, and organizing special events: co-chairs Eric Freedman and Ariel Rogers, plus Aymar Jean Christian, Allyson Field and Michael DeAngelis. The conference truly would not be possible without Leslie LeMond, who finds hotels years in advance, negotiates with them to obtain the
best rooms, wifi, room rates, technology, catering, and more; helps organize special events; and oversees the entire conference plan (including, this year, investigating Chicago’s karaoke scene to ensure a robust list for the program guide). Our program coordinator Molly Youngblood joined the SCMS home office in late summer just as proposals started coming in: she jumped in headfirst and became immediately informed, efficient, and essential. Bruce Brasell has the Herculean task of organizing our conference grid—planning the flow of panels, organizing mini-tracks within the conference, and helping to ensure that we avoid conflicts between panels—and he does so seemingly effortlessly. David Risenberg oversees the conference portal and addresses problems with submissions and evaluations throughout the conference organization process. Former Program Chairs Neepa Majumdar and Steven Cohan provided invaluable advice and guidance. Behind it all, our Executive Director Jill Simpson is the auteur who brings together all the parts of the multiverse to make it comprehensible. Above all, I thank all of you for your labor as scholars and for providing us the opportunity to hear your amazing work.

Enjoy the conference,

Pamela Robertson Wojcik
President-Elect and Program Chair
Letter from the Executive Director

Dear SCMS Colleagues,

Welcome to Chicago!

The SCMS Board of Directors, staff, and I are all excited to welcome you back to Chicago for the 2017 conference. A big shout-out goes to the scores of member volunteers who offered their time and expertise on SCMS committees this year, our amazingly talented and hard-working staff, and our many loyal exhibitors, advertisers, and sponsors. We appreciate each and every one of you, without whose contributions the annual conference would not be possible.

We are pleased to return to Chicago, a city steeped in rich cinema history. As you may know, in the early 1900s when Hollywood was still a small, dusty Los Angeles suburb, Chicago had already established itself a central hub for motion picture production, distribution, and exhibition. Soon after Essanay Studios was founded on Argyle Street in 1907, it grew to become one of the largest film studios in the world, launching the careers of future stars like Charlie Chaplin and Gloria Swanson.

Thanks to the efforts of this year’s Host Committee, co-chaired by Eric Freedman and Ariel Rogers, you will have the opportunity to experience Essanay Studios firsthand on Saturday night for what is sure to be an evening of intriguing and entertaining short films. We hope that you won’t miss it.

I urge you to attend the Members’ Business Meeting on Friday at 11:00 AM. Representatives of the Board of Directors and the SCMS staff will be on hand to report our findings back to you on a number of topics, including the results of the recent change in conference participation rules. We will also provide you with an update on SCMS’s financial picture, and will build in time to field questions from the membership in attendance.

For your convenience, this year we will have a few of our conference registration volunteers stationed in the lobbies of the Fairmont Hotel and AON Center, as well as in the connecting walkway, to provide directions as you navigate your way between the two buildings. They will be wearing “Conference Volunteer” stickers.

I look forward to seeing you in the near future.

Best wishes for a great conference!

Jill Simpson
Executive Director
Society for Cinema and Media Studies

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

SCMS Executive Council

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Aviva Dove-Viebahn ▶ Arizona State University ▶ Web Content Manager
Leslie LeMond ▶ SCMS ▶ Conference Manager
Joshua Nelson ▶ University of Oklahoma ▶ Director of Film and Media Studies
Jill Simpson ▶ University of Oklahoma ▶ Executive Director

Conference Organization

2017 CONFERENCE PROGRAM COMMITTEE
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Ben Aslinger ▶ Bentley University
Mary Beltrán ▶ University of Texas at Austin
Aniko Bodroghkozy ▶ University of Virginia
John Bruns ▶ College of Charleston
Nilo Couret ▶ University of Michigan
Nick Davis ▶ Northwestern University
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Eric Freedman ▶ Columbia College Chicago ▶ Chair
Ariel Rogers ▶ Northwestern University ▶ Chair
Aymar Jean Christian ▶ Northwestern University
Michael DeAngelis ▶ DePaul University

Allyson Nadia Field ▶ University of Chicago
Ilana Emmett ▶ Northwestern University
Janina Cartier ▶ Northwestern University

2017 CONFERENCE ORGANIZERS

EXECUTIVE DIRECTOR: Jill Simpson
CONFERENCE MANAGER: Leslie LeMond
ASSISTANT CONFERENCE MANAGER: Ginger Leigh
PROGRAM SCHEDULE COORDINATOR AND FINANCIAL ANALYST: Bruce Brasell
PROGRAM COORDINATOR: Molly Youngblood
PROGRAM ASSISTANT: Marcia Tillison
COPY EDITOR: Mark Hain
PROGRAM DESIGNER AND TYPESETTER: Del LeMond
WEBSITE MANAGEMENT AND COORDINATION: Aviva Dove-Viebahn
CONFERENCE PHOTOGRAPHER: Michael Kackman
MULTIMEDIA FIELD PRODUCER: Maile Hetherington

Special Thanks

A special thanks to the following for their support and assistance with the 2017 conference:

Joel Neville Anderson
Christine Becker
Stephanie Brown
Michael Kackman
Bill Kirkpatrick
Tracy Hartmann
Kristina Kline
Barbara Klinger
Lauren Murljacic
Patrice Petro
David Risenberg, BMM
Desiree Scalavino
Kelley Thompson
Todd Thompson
Haidee Wasson
MAC: Gina Trombetti
PSAV: Cole Murray
RentCom: Rich Franger, Edward Wolinski
SourceOne: Raymond Andel

Please Note

Replacement conference programs are available at Registration for $20 (subject to availability). Unless otherwise noted, all meetings, panels, workshops, and events will take place at the conference hotel—Fairmont Chicago, Millennium Park, 200 N Columbus Drive and the Mid-America Club, 200 East Randolph Drive, 80th Floor, AON Center.

Replacement conference badges are available at Registration for $5 (see p. 11 for hours).

Nominations for Distinguished Career Achievement & Pedagogy Awards

All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider deserving of the Distinguished Career Achievement and Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1 in each case. For further information, including additional criteria required for each award, please visit the Awards section of the SCMS website: cmstudies.org.
2017 Conference Sponsors

SCMS would like to extend special thanks for the generous support from our sponsors.

**Sponsorships**

Northwestern University
School of Communication
Department of Radio, Television + Film
Screen Cultures PhD Program
Center for Screen Cultures
Department of Communication Studies
Rhetoric and Public Culture PhD Program

Columbia College, School of Media Arts

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

Steven Kovacs on behalf of Katherine Singer Kovacs

DePaul University
College of Communication
College of Computing and Digital Media
Global Engagement

University of California Press

Syracuse University, Department of English

University of California, Irvine, Ph.D. Program in Visual Studies

University of Chicago, Department of Cinema and Media Studies

University of Texas, Department of Radio-Television-Film
## Schedule of Events at a Glance

### Wednesday, March 22
- 10:00–11:45 AM  
  Session A
- 12:00 NOON–1:45 PM  
  Session B
- 2:00–3:45 PM  
  Session C
- 4:00–5:45 PM  
  Session D
- 6:00–7:45 PM  
  Session E
- 7:00–10:00 PM  
  SPECIAL EVENT: Living Thinkers: An Autobiography of Black Women in the Ivory Tower
- 8:00–9:30 PM  
  SPECIAL EVENT: Listening to History: Sound, Memory, and Preservation in the Digital Age
- 9:00 PM  
  SPECIAL EVENT: Collective Action in 2017: Responding to Hate, Disenfranchisement, & the Loss of the Commons

### Thursday, March 23
- 9:00–10:45 AM  
  Session F
- 11:00 AM–12:15 PM  
  Caucus/SIG Open House
- 11:00 AM–12:45 PM  
  Session G
- 1:00–2:45 PM  
  Session H
- 3:00–4:45 PM  
  Session I
- 5:00–6:45 PM  
  Session J
- 7:00 PM  
  SPECIAL EVENT: Graduate Student Reception
- 7:30 PM  
  SPECIAL EVENT: Migrations & Mediations: The Politics of Movement
- 8:00–10:00 PM  
  SPECIAL EVENT: An Evening at the Leather Archives & Museum

### Friday, March 24
- 9:00–10:45 AM  
  Session K
- 11:00 AM–12:00 NOON  
  Members’ Business Meeting
- 12:15 PM–2:00 PM  
  Session L
- 2:15–4:00 PM  
  Session M
- 4:15–5:30 PM  
  Awards Ceremony
- 5:45–6:45 PM  
  Reception

### Saturday, March 25
- 9:00–10:45 AM  
  Session N
- 11:00 AM–12:45 PM  
  Session O
- 1:00–2:45 PM  
  Session P
- 3:00–4:45 PM  
  Session Q
- 5:00–6:45 PM  
  Session R
- 7:30–11:00 PM  
  HOST COMMITTEE EVENT: Chicago Shorts & After Party

### Sunday, March 26
- 9:00–10:45 AM  
  Session S
- 11:00 AM–12:45 PM  
  Session T
- 1:00–2:45 PM  
  Session U
- 3:00–4:45 PM  
  Session V

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### SCMS Social Media & Mobile App

Follow us on Twitter (@SCMStudies) and Instagram (@scmstudies).
Use #SCMS17 to post about your experiences during the conference.
Find us on Facebook: facebook.com/SCMStudies and keep up to date on conference events via our Grupio mobile app.

Access information about the conference from your mobile device including the conference schedule, directory of speakers and exhibiting vendors, sponsors and more!
Further instructions on installing the app will be sent to registered conference goers in advance of the conference.
Your Name Badge Is Required For Admittance

Registration fees help cover the cost of putting on the conference, and as such, only those who have registered are permitted to attend conference events. You should be aware that your conference badge will be required for admittance to the AON Center (the location of the Mid-America Club where many panels, workshops, SIG/Caucus meetings, and the conference reception will take place). It is the third tallest building in the city of Chicago and thus requires additional security. Your name badge is your proof of registration, and it is required that you wear it whenever attending a meeting session or event.

The Fairmont Chicago and the AON Center are connected via an underground walkway (pedway). Again, you will be required to show your badge to security on site to enter the AON Center. Please keep your name badge with you at all times. Replacement name badges will only be printed during registration hours (see above).

Registration Hours

Program/Badge Pick-Up (if you have pre-registered)
ROOM Imperial Ballroom, Pre-Function Area ➝ Fairmont, B2 Level

On-site Registration
ROOM Imperial Parlor ➝ Fairmont, B2 Level

TUESDAY, MARCH 21
4:00 – 6:00 PM*
*Tuesday hours for badge and conference program pick-up only (pre-registered attendees)

WEDNESDAY, MARCH 22
8:00 AM – 5:00 PM

THURSDAY, MARCH 23
8:00 AM – 5:00 PM

FRIDAY, MARCH 24**
8:00 – 10:45 AM
12:15 – 4:00 PM

SATURDAY, MARCH 25
8:00 AM – 5:00 PM

SUNDAY, MARCH 26
8:30 AM – 12:00 NOON

**On Friday, March 24, the registration desks will be closed from 10:45 AM to 12:15 PM for the Members’ Business Meeting. Registration will re-open at 12:45 PM that day and will close again at 4 PM for the Awards Ceremony and Reception. Please be aware, conference attendees will not be able to pick up their registration materials or register on site during these times.

Please allow 15 minutes for conference registration. If you are registering as a student, please be prepared to provide your student ID at the time of registration.

George Kaplan
Faber College
Chicago, IL
22–26 March 2017

Replacement conference badges are available at Registration for $5. Replacement badges will only be printed during registration hours (see above).
About the Annual Conference

Thanks for staying at the Fairmont Chicago, Millennium Park—If you booked a room at the Fairmont Chicago, Millennium Park under the SCMS room block (online or by phone), your guest room rate includes the following:

▶ $15 food & beverage credit to your guestroom per night, applicable towards meals, bar, in-room dining, etc. Food & beverage credit is non-transferable.
▶ 15% discount off restaurant and in-room dining pricing, as long as guests charge to individual guestrooms
▶ Complimentary basic guestroom Internet (valued at $14.95/day)
▶ Complimentary access to MySpa fitness center (valued at $15/day)
▶ 15% discount off 2017 MySpa treatment pricing
▶ 20% discount off 2017 overnight valet parking—will automatically go into effect when charged to your room

Wireless Internet Access—Standard in all meeting space at SCMS 2017. This includes the Exhibit Area (Imperial Ballroom, Fairmont, B2 Level) and the SCMS Lounge/Recharge Area (Fairmont, 2nd Floor). You will need to obtain a password at conference registration.

The Front Desk will provide you details of how to log on to the Internet in your guest room so that it is taken care of on your final bill.

Green Partnership—Once you have arrived at the conference, please consider these greening options:

▶ Linen services—Cancel daily hotel linen service whenever possible.
▶ Cleaning products—Use your own toiletry products (shampoo, soap, etc.).
▶ Contribute to the 2017 SCMS Soap Drive—As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin. More information about this initiative can be found on the website under the Conference tab, then under SCMS Policies. This year, we are thrilled that the Fairmont is lending support and taking part in this initiative with us!
▶ Recycling—Utilize paperless check-in, check-out, and billing procedures to minimize use of paper. Use the many recycling cans around the hotel. Reduce your electricity and water use in rooms.
▶ Recycle your name badge and conference program—Look for the bins in Registration area to turn in your name badge and your conference program.

Nursing Area—You are welcome to nurse wherever you feel comfortable feeding your child. If you are looking for a more private space, you can use the nursing area located on the 10th floor of the Fairmont in Room 1023.

Pronoun Stickers—As a show of SCMS’s commitment to diversity and inclusion, this year we are introducing pronoun stickers for your name badge. Stickers will be available for pickup at registration and can easily be worn as a show of solidarity, and a means of making our annual conference a friendly and safe environment for all.

All-Gender Restroom—SCMS is committed to making the conference accessible and welcoming to all of our community. Gender-neutral bathrooms are an important part of making the annual conference more inclusive. All person-all access restrooms are available at the Fairmont Chicago on the 2nd Floor close to the Embassy Room, the Gold Room and the International Ballroom. The all-gender restroom is marked with special signage during the conference. To find other safe restrooms in Chicago, visit Refuge <refugerestrooms.org>.
On-site Accessibility Issues—Should you encounter an accessibility issue at SCMS 2017, please notify the hotel’s front desk (or the Mid-America’s front desk) so they can assist you immediately. You may also report the problem by e-mail <hotel@scmsconference.com>.

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

Sanctuary City Status—On Jan 25, Mayor Rahm Emanuel reiterated that Chicago will remain a Sanctuary City regardless of the political or economic cost. Chicago Police will not collaborate with any federal directive aimed at detaining or deporting foreign citizens. Likewise, Cook County has a sanctuary ordinance that states that the Sheriff’s Office will not do so either. Passed before the recent presidential election, these ordinances are widely revered in Chicago as the cornerstone of the city’s reputation for welcoming citizens of all nations. The SCMS website links to Sanctuary City Supportive Resources. Look under the Conference tab, then under SCMS Policies.

SCMS Lounge/Recharge Area
with Computer/Printer Access

ROOM Pre-Function Area of the International Ballroom ▶ Fairmont, 2nd Floor

Feel free to hang out in this area, network, hold informal meetings, charge your devices, work on your computer/tablet. All registered attendees of SCMS 2017 may use this area free of charge.

Terms and conditions: you agree to use these computers at your own risk. They are public terminals and SCMS cannot be held responsible for results of usage.

Quiet Room

During the conference, persons who desire a quiet place to prepare for a presentation may visit the SCMS Quiet Room. It is located on the 10th floor of the Fairmont in Room 1023.

How Are Workshops Different than Panels?

Workshops are distinct from panels in that they focus on field-specific topics with brief presentations by presenters that lead to focused, substantive discussions and debate among workshop participants and the audience. Workshops are intended to be dialogical, interactive, and productive workspaces with topics typically focused on pedagogy, research strategies, and methodologies. They may also explore major intellectual issues/trends in the discipline.
How do I get to the Mid-America Club?

Directions to the Mid-America Club, 80th Floor, AON Center

FROM THE FAIRMONT

- Take the elevator or escalator to the B1 level of hotel.
- Follow the corridor past FedEx Office toward the Lakeshore Sports and Fitness Club.
- Turn left at the first set of (brass) doors for the AON Center.
- Security table with Mid-America tablecloth will be to your left. Show your conference badge.
- Pass through security gates.
- Take escalator to the upper lobby.
- Walk towards the middle bank of elevators servicing floors 70–80.

**Smart Elevator Directions**

- Enter your destination on touchscreen (in this case, select “80” for the 80th floor, the Mid-America Club).
- Receive your elevator assignment.
- Follow the directions to your assigned elevator.

AON Center’s Smart Elevator Directions

Smart elevators make up and down buttons obsolete—users input their destinations and specific elevators are assigned to them—designed to boost efficiency.

- Enter your destination on the touchscreen (in this case, select “80” for the 80th floor, the Mid-America Club).
- Receive your elevator assignment.
- Follow the directions to your assigned elevator.
FROM THE MAIN ENTRANCE/SOUTH SIDE/RANDOLPH DRIVE

- The main entrance to the AON Center is located to the South (closest to Millennium Park) on Randolph Drive.
- To access the lobby, walk down the stairs near the water fountain.
- Check in with security at the main desk by showing your conference badge.
- Pass through the security gates.
- Take the escalator to the upper lobby.
- Walk towards the middle bank of elevators servicing floors 70–80.

   **Smart Elevator Directions**
   - Enter your destination on touchscreen (in this case, select “80” for the 80th floor, the Mid-America Club).
   - Receive your elevator assignment.
   - Follow the directions to your assigned elevator.

Accessible Directions to the Mid-America Club, 80th Floor, AON Center

FROM THE FAIRMONT

- Take the elevator to the B1 level of hotel.
- Follow the corridor past FedEx Office toward the Lakeshore Sports and Fitness Club. Turn left at the first set of (brass) doors for the AON Center. A security table with a Mid-America tablecloth will be to your left. Show your conference badge.
- Security will open gate. Proceed up the ramp to the bank of elevators servicing floors 3–19.
- Take the elevator up to “UL”.
- Head to middle bank of elevators servicing floors 70–80, even floors.

   **Smart Elevator Directions**
   - Enter your destination on touchscreen (in this case, select “80” for the 80th floor, the Mid-America Club).
   - Receive your elevator assignment.
   - Follow the directions to your assigned elevator.
   - Once on the 80th floor, the entire Club is Accessible.

FROM THE MAIN ENTRANCE/SOUTH SIDE/RANDOLPH DRIVE

- Use the Plaza elevators down 1 level to the fountain.
- Proceed around the fountain.
- Proceed through the ADA sliding doors on the opposite side of the fountain.
- Check in with security at the main desk by showing your conference badge.
- Security will open the gate and you will proceed up the ramp to the bank of elevators servicing floors 3–19.
- Take the elevator up to “UL”.
- Head to middle bank of elevators servicing floors 70–80, even floors.

   **Smart Elevator Directions**
   - Enter your destination on touchscreen (in this case, select “80” for the 80th floor, the Mid-America Club).
   - Receive your elevator assignment.
   - Follow the directions to your assigned elevator.
   - Once on the 80th floor, the entire Club is Accessible.
### SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

**Burnham Ballroom A** is located in the Mid-America Club (MAC) on the 80th Floor, AON Center.  
The **Lincoln Park Suite** is located in the Fairmont Chicago, 37th Floor, **Room 3709**

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Caucus</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wednesday, March 22</strong></td>
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</tr>
<tr>
<td>10:00–11:45 AM</td>
<td>Experimental Film and Media Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>12:00 NOON–1:45 PM</td>
<td>Urbanism/Geography/Architecture Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>12:00 NOON–1:45 PM</td>
<td>Media, Science &amp; Technology Studies Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
<td></td>
</tr>
<tr>
<td>2:00–3:45 PM</td>
<td>Comedy and Humor Studies Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>2:00–3:45 PM</td>
<td>Cognitive/Analytic Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
<td></td>
</tr>
<tr>
<td>4:00–5:45 PM</td>
<td>Classical Hollywood Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>4:00–5:45 PM</td>
<td>Caucus Coordinating Committee</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
<td></td>
</tr>
<tr>
<td>6:00–7:45 PM</td>
<td>Horror Studies Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td><strong>Thursday, March 23</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>9:00–10:45 AM</td>
<td>Adult Film History Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>9:00–10:45 AM</td>
<td>Queer Caucus</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
<td></td>
</tr>
<tr>
<td>1:00–2:45 PM</td>
<td>Comics Studies Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>1:00–2:45 PM</td>
<td>Transmedia Studies Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>3:00–4:45 PM</td>
<td>War and Media Studies Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
</tr>
<tr>
<td>3:00–4:45 PM</td>
<td>Children’s and Youth Media and Culture Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>5:00–6:45 PM</td>
<td>Media Industries Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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</tr>
<tr>
<td>5:00–6:45 PM</td>
<td>Film and Media Festivals Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>7:00–8:45 PM</td>
<td>Black Caucus</td>
<td>Ambassador - Fairmont, 2nd Floor</td>
<td></td>
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<tr>
<td><strong>Friday, March 24</strong></td>
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<tr>
<td>9:00–10:45 AM</td>
<td>Scholarly Interest Group Coordinating Committee</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
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<tr>
<td>9:00–10:45 AM</td>
<td>Latino/a Caucus</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>12:15–2:00 PM</td>
<td>Women’s Caucus</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>12:15–2:00 PM</td>
<td>Fan and Audience Studies Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>2:00–4:45 PM</td>
<td>Animated Media Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>7:00–8:45 PM</td>
<td>Middle East Caucus</td>
<td>Regal - Fairmont, B2 Level</td>
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<tr>
<td>7:00–8:45 PM</td>
<td>Caucus on Class</td>
<td>Royal - Fairmont, B2 Level</td>
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<td><strong>Saturday, March 25</strong></td>
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<tr>
<td>9:00–10:45 AM</td>
<td>French/Francophone Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>9:00–10:45 AM</td>
<td>Media and the Environment Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>11:00 AM–12:45 PM</td>
<td>Sound Studies Scholarly Interest Group</td>
<td>37th Floor Boardroom - Fairmont</td>
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<tr>
<td>11:00 AM–12:45 PM</td>
<td>Documentary Studies Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>11:00 AM–12:45 PM</td>
<td>Scandinavian Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>1:00–2:45 PM</td>
<td>Transnational Cinemas Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>1:00–2:45 PM</td>
<td>Radio Studies Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>3:00–4:45 PM</td>
<td>Media Literacy and Pedagogical Outreach Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>3:00–4:45 PM</td>
<td>Television Studies Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>5:00–6:45 PM</td>
<td>Film Philosophy Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>5:00–6:45 PM</td>
<td>Digital Humanities and Videographic Criticism Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<td><strong>Sunday, March 26</strong></td>
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<tr>
<td>9:00–10:45 AM</td>
<td>Central / East / South European Cinemas Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>9:00–10:45 AM</td>
<td>Women in Screen History Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>11:00 AM–12:45 PM</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>Burnham Ballroom A - Mid-America Club</td>
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<tr>
<td>11:00 AM–12:45 PM</td>
<td>Silent Cinema Cultures Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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<tr>
<td>1:00–2:45 PM</td>
<td>Asian Pacific American Caucus</td>
<td>Burnham Ballroom A - Mid-America Club</td>
<td></td>
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<tr>
<td>1:00–2:45 PM</td>
<td>Nontheatrical Film and Media Scholarly Interest Group</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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</tr>
<tr>
<td>3:00–4:45 PM</td>
<td>Oscar Micheaux Society</td>
<td>Lincoln Park Suite - Fairmont, Room 3709</td>
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Become an Institutional Member!

Benefits of SCMS Institutional Membership
(membership year runs from July 1—June 30)

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

Institutional members will also be featured in the Programs/Schools area of the SCMS website, listed in our annual conference program, and in future issues of Cinema Journal. In addition, institutional members receive a free ad in our conference app, a reduced rate on either a conference program ad or up to ten student memberships, and are invited to provide us with logos and links to their homepage to showcase their programs and activities on the SCMS website.

For more information, please visit cmstudies.org/?page=institut_membership
Accessibility

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

All Meeting Locations

All meeting locations have accessible lobbies; several have autoslide doors. Thresholds and doormats are in compliance with American with Disabilities Act (ADA) regulations and door-service personnel are available at most properties. Lobbies have marble floors and/or low-pile carpeting. Elevators connect all levels of each property. Each elevator has Braille numerals beside each control button. Restrooms in lobbies and on meeting room floors are wheelchair accessible and have tactile signage.

Fairmont Chicago, Millennium Park

The Fairmont Chicago, Millennium Park complies with the Americans with Disabilities Act of 1990, its regulations, and guidelines. The Fairmont has an accessible registration desk or will provide a clipboard to guests to complete registration documentation. The hotel has accessible guest rooms. Among other amenities, the guest rooms feature wheelchair-accessible doors, lever/lever door handles, ample room space, grab bars in restrooms, low sinks with insulated pipes, accessible towel racks, and accessible mirrors. The following auxiliary aids are available as well: flashing fire alarm, telephone, closed-caption decoders; Braille signage; and TTY phones.

All areas of the facility are wheelchair accessible. Electronic doors are located at all main lobby entrances. All public restrooms are ADA accessible. Attendees needing assistance with accessibility should speak to a Guest Services representative in the Lobby.

Valet Parking: Valet Parking is available with ADA spaces. The spaces, curb cuts, and garage accommodate vehicles with 82" and 108" clearance needs.

Meeting Rooms: All levels of the Fairmont Chicago, Millennium Park are accessible by elevator.

Restaurants: All dining areas meet ADA requirements and staff are willing and able to make reasonable accommodations for guests’ needs.

Other aids can be made available: wheelchair accessible rooms with roll-in showers; policy to block a specific adapted room for guests with disabilities; procedure to flag guests with disabilities in computer and generate printouts; orientation for guests with vision loss; policy to accept service animals with no fees/deposit.

Mid-America Club

All areas of the facility are wheelchair accessible. All elevators are equipped with Braille signage. Attendees needing assistance with accessibility should speak to a Guest Services representative in the Lobby or call the Mid-America Club at (312) 861–1100.

Parking: Parking is available at designated ADA spaces.

Meeting Rooms: The Mid-America Club exists on one level—the 80th floor of the AON Center. The Club is accessible by elevator. To move from one meeting room to the next, there are no obstructions, steps, etc. Lobbies have marble floors and/or low-pile carpeting.

Restaurants: All dining areas meet ADA requirements and staff are willing and able to make reasonable accommodations for guests’ needs.

For information regarding Accessible Transportation (Taxis, Vans, Paratransit Services), Scooter Rentals, Service Animal policies, and other Accessibility information, please look under the Conference Tab > SCMS Policies > Accessibility.
2017 Audio Visual Policy

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

- LCD projector (and audio)
- VGA cable (if you have a Mac, bring an adapter—mini display port to VGA, thunderbolt to VGA, etc.)
- Mini audio jack
- Power strip
- Wireless Internet access (you will obtain the password at conference registration)

Because the cost of equipping rooms with computers is prohibitively expensive, we must ask you to bring your own laptop if you plan to use projection. In addition to your own laptop, please be sure to bring your power cord and any proprietary cords required for your computer. Mac users, please bring your own VGA adapter. Wireless Internet access will be provided in the panel/workshop rooms and conference space. We will not be offering computers, DVD players, overhead projectors, slide projectors, CD players, and/or additional audio components.

**Best Practices:** Panels and workshops with multiple presentations using projection are encouraged to coordinate before their session time to have all presentations on a single computer or flash drive. Designate one person’s laptop for use during the session, load all presentations onto the laptop before the session; and test the presentation to make sure they will work with the software on the designated laptop.

*We cannot accommodate changes or requests for AV equipment onsite. SCMS is not responsible for the safety and security of attendee computers. Thank you for your cooperation.*

**Assistance with AV during the Conference**

If your room’s equipment is malfunctioning or you are having difficulty, please contact one of the technicians from PSAV. At the Fairmont, there is a house phone in every room in which any department can be paged. Simply pick up the phone and a call will automatically be placed to the royal services paging department. State you would like a PSAV technician to come to the room and tell them the issue you are experiencing. You may also use this to page a PSAV technician to come speak with you if you have extensive questions to ask before your presentation.

At The Mid-America Club, if your room’s equipment is malfunctioning or you are having difficulty, please seek a service person or RentCom technician. Thank you.
Meeting Space at Glance

Fairmont ▶ B2 Level

Fairmont ▶ Lobby Level
Meeting Space at a Glance

Fairmont ▶ 2nd floor

- Imperial Ballroom
- R e g e n a l Room
- P r e-Function Registration & Badge Pick-up
- Exhibit Area
- B 2 Level Entrance Intermediate Lake Street
- Imperial Parlor
- Public Elevators
- Service Elevators
- Intermediate Columbus Drive
- Escalators
- Onsite Registration

- Crystal Chancellor
- Pre-Function Escalators Down to All Levels
- Public Elevators
- Service Elevators
- International Ballroom
- Awards Ceremony
- SCMS Lounge/Recharge Area
- Public Elevators
- Service Elevators

- Ambassador
- State

- Gold
- Members Business Meeting
- Caucus/SIG Open House
- Graduate Student Reception

- Millennium Room
- Columbus Tap
- Main Entrance
- Main Entrance
- Mid-America Club, 80th Floor, AON Center

Fairmont ▶ 3rd floor

- Crystal
- Regent
- Diplomat

- Frank Lloyd Wright 1
- Main Dining Room
- Frank Lloyd Wright 2
- Grille Room
- Frank Lloyd Wright 3

- Mies Van der Rohe
- Louis H. Sullivan

- Wine Library
- Adler Boardroom
- West Lounge
- Receptionist

- Burnham A
- Caucus/SIG Meeting Room
- Burnham B
- Reception
- Burnham C
- Burnham D
We hope this list/map of pedway/ground level eateries, along with the restaurants listed on pages 28–29, will assist you when looking for a quick place to grab something to eat and get back to more panels and workshops! If they are open on the weekend, we have noted it.

**A Fairmont Hotel**
- Columbus Tap (lobby; open weekends)

**B Radisson Blu Aqua**
- Filini Restaurant (lobby; open weekends)

**C AON Center**
- Starbucks (until 6 PM)
- Market Thyme (until 3 PM Mon-Tue; until 8 PM Wed-Fri)
- Au Bon Pain (until 6 PM)
- Soprafina Marketcaffe (until 4 PM)
- Freshii (until 6PM; except Fri until 5 PM)
- Baskin Robbins (until 6 PM)
- Dunkin’ Donuts (until 6 PM)
- Jimmy John’s (until 7 PM)
- Green Apple Café and Juice Bar (until 3 PM)

**D Prudential Plaza**
- Caffe RöM (until 4 PM)
- Snarf’s Sandwiches (until 3 PM)
- Panda Express (until 6 PM)
- Market Creations: The Uncommon Café (ground level; until 3 PM)
- Wildberry Pancakes & Cafe (ground level; breakfast/lunch only—until 2:30 PM all week)
- Tavern at the Park (ground level; open Sat)
- Giordano’s (ground level; open weekends)

**E Michigan Plaza (205–225 N. Michigan Ave.)**
- Vista Café
- Dunkin’ Donuts (Sat 5 PM, Sun 2 PM)
- Freshii (until 7 PM; open weekends)
- Mezza Mediterranean Grill (until 3 PM)
- Jaffa Bagels (until 2 PM)
- Pret A Manger (until 7 PM)
- Starbucks (until 6:30 PM)
- Wow Bao (until 6 PM)
- Jimmy John’s (until 9 PM; except Sun until 6 PM)
- Sweetwater Tavern and Grille (until 10 PM; except Fri, Sat & Sun until 12 MIDNIGHT)
Using the Pedway

Chicago’s downtown pedestrian way system, the Pedway, lies in the heart of the city. This system of underground tunnels and overhead bridges links more than 40 blocks in the Central Business District, covering roughly five miles. Used by tens of thousands of pedestrians each day, the Pedway connects more than 50 public and private buildings, CTA stations and commuter rail facilities. The Pedway is a safe, quick and convenient way for pedestrians to travel downtown—especially in the winter and during times of rain or snow.
Host Committee Recommendations

Need to Know

Most common credit cards are widely accepted. ATMs are widespread across the city in bank offices, convenience stores, and pharmacies.

Further tourist information is available online at choosechicago.com.

From O’Hare and Midway International Airports to the Conference Hotel

CHICAGO TRANSIT AUTHORITY (CTA)

The elevated train system of the Chicago Transit Authority (CTA) has convenient transport to and from both of Chicago’s international airports. The Blue Line, with access to O’Hare, runs 24 hours a day, seven days a week. The Orange Line, with access to Midway, runs Monday through Saturday from 4 a.m. to 1 AM, and Sundays with service ending at 11 PM.

From O’Hare International Airport: Take the Blue Line to the Clark and Lake stop. Then either take a cab to the hotel or walk East on Lake St. to Michigan Ave. Cross Michigan and continue to Stetson Ave.; you can walk up and across the hotel plaza to the front door.

From Midway International Airport: Take the Orange Line to the Clark and Lake stop, then follow directions above.

Trains originating from the O’Hare Station cost $5.00 per ride. You may purchase single-ride or 1-day tickets at Ventra machines located in the airports.

More information on CTA transport to and from the airports can be found at transitchicago.com/airports/.
Getting Around Town

Walking

Chicago is a walkable city—flat and easy to explore with a good pair of walking shoes. In March, any type of weather is possible, both in terms of temperature and precipitation, so plan accordingly when packing. The areas around the Fairmont Hotel and N. Michigan Ave. are relatively safe. Still, it would not be advisable to walk in alleys or dark areas by oneself after midnight.

CTA

If you are traveling within the city, one of the easiest ways to get around is by train. Traffic can be particularly heavy in the Loop and Magnificent Mile areas near the conference hotel. The CTA operates both subway and elevated (“L”) train lines, with over 140 train stations and more than 240 miles of track. Stations are located throughout the city and nearby suburbs, including Evanston and Oak Park.

The underground subway stations closest to the hotel are Lake (State St. between Lake and Randolph streets) on the Red Line, and Clark/Lake (Lake St. between Clark and LaSalle streets) on the Blue Line. The Red and Blue lines each run 24 hours a day.

The elevated above-ground stations closest to the conference hotel are Randolph/Wabash and State/Lake. In addition to the Blue and Orange lines that service the airports, the Brown Line serves neighborhoods to the north and northwest, the Green Line provides access to Oak Park, and the Purple Line serves Evanston. Please note that these lines do not run all night.

The CTA system also features a number of bus routes with stops along Michigan Ave. You will find train and bus route maps and hours of operation at transitchicago.com.

A one-way ride on the bus or train is $2.25, except for lines to and from the airports. For trains, you may purchase single-ride or 1-day tickets at Ventra machines located in all stations. You may pay your bus fare with either a Ventra card or cash (note that drivers do not carry change). If you are considering multiple rides during your stay in Chicago, consider purchasing a reloadable Ventra card, available at train stations and many CVS and Walgreens stores. The Ventra card machine closest to the Fairmont Hotel is located in the CVS store at 205 N. Michigan Ave., near Lake St.

Stay safe on trains and buses. Keep your possessions in bodily contact and be aware of your surroundings. It is advisable to travel in groups if you are going out late at night.

Taxis

Hailing a cab and riding in Chicago are easy in the Loop and N. Michigan Ave. areas. Chicago taxicabs don’t have a uniform make or color, so just look for the light on the top of the cab. Rates are as follows: Base fare is $3.25, with each additional mile $2.25; every 36 seconds of time elapsed is $0.20. The first additional passenger is $1.00 extra, with each additional passenger after the first being an extra $0.50. The departure tax for airport destinations is $4.00.

The cab should have proof of registration and a photo ID of the driver posted for the passenger to see. Taxi drivers generally don’t mind if you have more than four passengers. Drivers are required to accept credit cards, although they occasionally do not specify this.

TAXI CAB APP—taxicabapp.com

Need a ride? With the click of a button, TaxiCab app connects you with licensed taxis to get you where you’re going quickly and safely. They meet high-standards, including insurance, training, and background checks. You can download the app for free on iTunes and Google Play.
Host Committee Recommendations

CHECKER CAB

Order a Checker cab by text message: 1) text your address (no city, state or zip code) to 312–520–3029; 2) when asked enter your full name (ex: Jane Doe); 3) to get status of where your cab is—text status; 4) to cancel your trip—text cancel.

CURB—gocurb.com

Curb connects you to safe, reliable rides from professional drivers. Download Curb for iPhone or Android to request your ride with the tap of a button, track your driver’s arrival, and pay your fare seamlessly.

Uber and Lyft

Both Uber and Lyft operate in the Chicagoland area and offer competitive rates.

Dining Near the Conference

This list includes restaurants in the vicinity of the Fairmont Hotel, as well as suggestions and directions to other dining options in the city.

In the Hotel

Columbus Tap
(312) 444–9494
columbustap.com
Burgers, ribs, fish, salads, and brunch
Average entrée: $10–30

Breakfast or Brunch Near the Hotel
(within a 10-minute walk from the conference hotel)

Eggsperience
35 W. Ontario St.
(312) 870–6773
eggsperiencecafe.com
Average entrée: $10–20

West Egg Café
620 N. Fairbanks Ct.
(312) 280–8366
westeggchicago.com
Average entrée: $10–20

Yolk
355 E. Ohio St.
(312) 822–9655
eatyolk.com
Breakfast and lunch
Average entrée: $10–15

Einstein Bros. Bagels
300 E. Ohio St.
(312) 787–6100
einsteinbros.com
Average entrée: $5–15

Lunch or Dinner Near the Hotel
(within a 10-minute walk from the conference hotel)

Heaven on Seven
111 N. Wabash Ave.
(312) 263–6443
heaveonseven.com
Cajun, serving breakfast and lunch
Average entrée: $10–15

Park Grill
11 N. Michigan Ave.
(312) 521–7275
parkgrillchicago.com
American cuisine, in nearby Millennium Park
Average entrée: $10–30

Purple Pig
500 N. Michigan Ave.
(312) 464–1744
thepurplepigchicago.com
American, Mediterranean, and Spanish, serving lunch and dinner
Average entrée: $10–15
Host Committee Recommendations

South Water Kitchen
225 N. Wabash Ave.
(312) 236–9300
southwaterkitchen.com
Midwestern fare, with breakfast, lunch, and dinner
Average entrée: $15–35

Sweetwater Tavern and Grille
225 N. Michigan Ave.
(312) 698–7111
sweetwatertavernandgrille.com
Sandwiches and burgers
Average entrée: $10–15

Trattoria No. 10
10 N. Dearborn St.
(312) 984–1718
trattoriaten.com
Italian, serving lunch and dinner
Average entrée: $15–30

Fast Food and Pubs Near the Hotel

Broken English Taco Pub
75 E. Lake St.
(312) 929–3601
tacopub.com
Mexican
Average entrée: $4–10

Brown Bag Seafood Co.
340 E. Randolph St.
(312) 496–3999
brownbagseafood.com
Terrific take-away fish
Average entrée: $8–11

Corner Bakery
360 N. Michigan Ave.
(312) 236–2400
cornerbakerycafe.com
Bakery and sandwiches
Average entrée: $7–12

Elephant and Castle
185 N. Wabash Ave.
(312) 345–1710
elephantcastle.com
Burgers and pub food, including poutine
Average entrée: $9–16

Epic Burger
227 E. Ontario St.
(312) 257–3260
epicburger.com
Beef, turkey, and portobello burgers, grilled cheese
Average entrée: $5–8

Foodlife
Water Tower Place, 835 Michigan Ave.
(312) 335–3663
foodlifechicago.com
Food court with barbecue, Chinese, pastas, soups, sandwiches, small grocery
Average entrée: $10

The Goddess and Baker
33 S. Wabash Ave.
(312) 877–5176
goddessandbaker.com
Very pleasant pastries, sandwiches, breakfast, lunch and dinner. Nice coffee.
Average entrées: $4–10

Latinicity
108 N. State St.
(312) 795–4444
latinicity.com
Ten Latin-inspired eateries in a food court
Average entrée: varies

Pastoral Artisan Cheese, Bread, and Wine
53 E. Lake St.
(312) 658–1250
pastoralartisan.com
Killer sandwiches, good for picking up food for hotel room
Average entrée: $8–10

Potbelly Sandwich Shop
225 W. Randolph St.
(312) 332–5720
potbelly.com
Made-to-order toasted sandwiches, salads, soups, and baked goods
Average entrée: $5–7

The Protein Bar
Two locations: 151 N. Michigan Ave. and 33 S. Wabash Ave.
(312) 374–1459, (312) 631–3690
theproteinbar.com
Healthy wraps, smoothies, bowls, salads, quinoa-focused. Breakfast and lunch
Average entrée: $8–9

Seven on State
111 N. State St.
(312) 782–1000
Global food court on the seventh floor of Macy’s department store, with Japanese, Mexican (Rick Bayless), salads, etc.
Average entrée: $8–10

Wow Bao
Two locations: 225 N. Michigan Ave. and 1 W. Upper Wacker Dr.
(312) 226–2299, (312) 658–0305
wowbao.com
Asian steamed buns
N. Michigan Ave. location closed Saturday and Sunday; Wacker Dr. location open seven days a week
Average entrée: $3–7
Good Places in the Area

The following dining recommendations require a bit farther walk or a short cab ride.

**Bar Toma**
110 E. Pearson St.
(312) 266–3110
bartomachicago.com
Gourmet pizzas and lots of small plates, plus Italian beers and wines
Average entrée: $11–30

**Ditka's Restaurant**
100 E. Chestnut St.
(312) 587–8989
ditkasrestaurants.com
Chops, steaks, burgers, with breakfast on weekends
Average entrée: $20–40

**Eataly**
43 E. Ohio St.
(312) 521–8700
eataly.com
Huge Italian food market with restaurants and food stands
Average entrée: $10–30

**Francesca's**
200 E. Chestnut St.
(312) 482–8800
miafrancesca.com
Italian trattoria with bar that serves very good pasta, pizza, fish, veal, and beef.
Average entrée: $10–30

**Frontera Grill**
445 N. Clark St.
(312) 661–1434
rickbayless.com
Celebrity chef Rick Bayless's regional Mexican restaurant
Average entrée: $20–30

**The Gage**
24 S. Michigan Ave.
(312) 372–4243
thegagechicago.com
Rustic American, with brunch on weekends
Average entrée: $15–35

**Gaylord Fine Indian Cuisine**
100 E. Walton St.
(312) 664–1700
gaylordil.com
Indian, with lunch buffet Fridays, Saturdays, and Sundays
Average entrée: $15–20

**Gibson's Bar & Steakhouse**
1028 N. Rush St.
(312) 266–8999
gibsonssteakhouse.com
Steaks, fish, burgers, ribs
Average entrée: $15–60

**Grand Lux Café**
600 N. Michigan Ave., Suite7
(312) 276–2500
grandluxcafe.com
Eclectic global cuisine
Average entrée: $10–20

**Hard Rock Café**
63 W. Ontario St.
(312) 943–2252
hardrock.com
American
Average entrée: $10–30

**Jake Melnick's Corner Tap**
41 E. Superior St.
(312) 266–0400
jakemelnicks.com
Burgers, ribs, sandwiches, and platters, open until 2 AM on weekends
Average entrée: $10–20

**Maggiano's Little Italy**
516 N. Clark St.
(312) 644–7700
maggianos.com
Italian
Average entrée: $15–25

**RL (Ralph Lauren)**
115 E. Chicago Ave.
(312) 475–1100
rlrestaurant.com
Salads, sandwiches, and fish entrées
Average entrée: $15–30

**Roka Akor**
456 N. Clark St.
(312) 477–7652
rokaakor.com
Japanese steaks, seafood, and sushi
Average entrée: $20–40

**Roy's**
720 N. State St.
(312) 787–7599
roysrestaurant.com
Hawaiian fusion, with "Aloha Hour" drink specials and bar bites
Average entrée: $30–45

**Shaw's Crab House**
21 E. Hubbard St.
(312) 527–2722
shawscrabhouse.com
Seafood
Average entrée: $30–55

**Volare**
201 E. Grand Ave.
(312) 410–9900
volarerestaurant.com
Traditional Italian
Average entrée: $20–40

**Wildfire**
159 W. Erie St.
(312) 787–9000
wildfirerestaurant.com
Steaks, burgers, seafood, salads
Average entrée: $15–30

**Xoco**
449 N. Clark St.
(312) 661–1434
rickbayless.com
Rick Bayless's Mexican street food, serving breakfast, lunch, and dinner
Average entrée: $8–12
Host Committee Recommendations

Restaurants Farther Away but Worth a Trip

Pretty close: West Loop

**Au Cheval**
800 W. Randolph St.
(312) 929–4580
auchevalchicago.com
Upscale “diner” that works with ingredients ranging from bologna to foie gras
Average entrée: $11–30

**The Publican**
837 W. Fulton Market
(312) 733–9555
thepublicanrestaurant.com
A creative seafood and pork-focused menu, plus global brews, communal tables
Average entrée: $20–35

**Wishbone Restaurant**
1001 W. Washington Blvd.
(312) 850–2663
wishbonechicago.com
Southern dishes and breakfast with a Cajun spin
Average entrée: $15–20

**Avec**
615 W. Randolph St.
(312) 377–2002
avecrestaurant.com
Inventive small and large plates, communal seating
Average entrée: $12–30

**La Sardine**
111 N. Carpenter St.
(312) 421–2800
lasardine.com
Classic French comfort food and drink
Average entrée: $20–35

**The Publican**
837 W. Fulton Market
(312) 733–9555
thepublicanrestaurant.com
A creative seafood and pork-focused menu, plus global brews, communal tables
Average entrée: $20–35

Not too far, North: Lincoln Park

**Café Ba-Ba-Reeba!**
2024 N. Halsted St.
(773) 935–5000
cafebabareeba.com
Tapas, pintxos, sangria
Average entrée: $10–20

Not too far, Northwest: Wicker Park/Bucktown

**Antique Taco**
1360 N. Milwaukee Ave. (also has location in Bridgeport)
(773) 687–8697
antiquetaco.com
Excellent hipster Mexican place, good drinks
Average Entrée: $7–9

**Big Star**
1531 N. Damen Ave.
(773) 235–4039
bigstarchicago.com
Mexican street food, plus margaritas. Gets crowded
Average entrée: $4–7

**Le Bouchon**
1958 N. Damen Ave.
(773) 862–6600
lebouchonofchicago.com
Small, bustling neighborhood French bistro with classic cuisine and quaint decor
Average entrée: $25

**Furious Spoon Wicker Park**
1571 N. Milwaukee Ave. (also has location in Logan Square)
(773) 687–8445
furiousramen.com
Japanese ramen soup offered with toppings and sides
Average entrée: $7–12

**Green Zebra**
1460 W. Chicago Ave.
(312) 243–7100
greenzebrachicago.com
Vegetarian restaurant with seasonal, creative small plates
Average entrée: $12

**Mana Food Bar**
1742 W. Division St.
(773) 342–1742
manafoodbar.com
Intimate spot with global vegetarian/vegan food, smoothies, sake cocktails
Average entrée: $15
Host Committee Recommendations

**Mindy’s Hot Chocolate Restaurant and Dessert Bar**  
1747 N. Damen Ave.  
(773) 489–1747  
hotchocolatechicago.com  
Family-friendly American eatery known for its seasonal fare, rich desserts, and hot chocolate  
Average entrée: $20

**Trenchermen**  
2039 W. North Ave.  
(773) 661–1540  
trenchermen.com  
Hip spot for modern American dining and craft cocktails  
Average entrée: $20–40

**Not too Far, Northwest: Logan Square**

- **Chicago Diner**  
  2333 N. Milwaukee Ave. (also has location in Lakeview)  
  (773) 252–3211, ext. 1  
  Veggiediner.com  
  Vegetarian restaurant  
  Average entrée: $14

- **Giant**  
  3209 W. Armitage Ave.  
  (773) 252–0997  
giantrestaurant.com  
  Seasonal New American plates and craft cocktails. Small and can be tough to get a seat  
  Average entrée: $31

- **Longman and Eagle**  
  2657 N. Kedzie Ave.  
  (773) 276–7110  
  longmanandeagle.com/  
  Nose-to-tail brew pub. Does not take reservations  
  Average entrée: $12–32

- **Lula Café**  
  2537 N. Kedzie Blvd.  
  (773) 489–9554  
lulacafe.com  
  Excellent farm-to-table restaurant serving brunch and dinner  
  Average entrée: $12–30

**A Short Cab Ride South and West: Pilsen and Bridgeport**

- **Kimski**  
  960 W. 31st St. (seating available in Maria’s Packaged Goods and Community Bar)  
  community-bar.com/kimski  
  Counter-serve spot featuring Korean-Polish fusion eats (kimchi pierogi!) with draft beer and wine  
  Average entrée: $7

- **Maria’s Packaged Goods and Community Bar**  
  5357 W. Belmont Ave. (connected to Kimski)  
  (773) 545–9428  
  community-bar.com  
  Amazing bar with great cocktails, home brew, and music

- **Pleasant House Bakery**  
  2119 S. Halsted St., #1  
  (773) 523–7437  
  pleasanthousepub.com/  
  Rustic café with a blackboard menu of farm-to-table fare, savory pies, baked goods, brunch, and Sunday tea service  
  Average entrée: $15

**Far North: Edgewater**

- **Alice & Friends’ Vegan Kitchen**  
  5812 N. Broadway  
  (773) 275–8797  
  Average entrée: $11–30

- **Cookies & Carnitas**  
  5757 N. Broadway  
  (773) 769–2900  
  cookiesandcarnitas.com  
  Organic sandwiches, tacos, pizza, and cookies; BYOB  
  Average entrée: $10–15

- **Demera Ethiopian Restaurant**  
  4801 N. Broadway  
  (773) 334–8787  
demeraethiopian.com  
  Average entrée: $15–20

- **Mango Pickle**  
  5842 N. Broadway  
  (773) 944–5555  
mangopicklechicago.com  
  Innovative Indian bistro  
  Average entrée: $15–20

- **Mas Alla del Sol**  
  5848 N. Broadway  
  (773) 654–1900  
  masalladelsolrestaurant  
  Mexican  
  Average entrée: $15–25

- **Thai Pastry & Restaurant**  
  4925 N. Broadway  
  (773) 784–5399  
thaipastry.com  
  Average entrée: $10–20
## “Old School” Chicago Joints

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Phone Number</th>
<th>Specialties</th>
<th>Average Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Billy Goat Tavern</strong></td>
<td>430 N. Michigan Ave. (lower level)</td>
<td>(312) 222–1525</td>
<td>Burgers, breakfast, and bar—tavern inspired the famous “Cheezborger”/John Belushi Saturday Night Live skit.</td>
<td>$5–7</td>
</tr>
<tr>
<td><strong>Gold Coast Dogs</strong></td>
<td>159 N. Wabash Ave.</td>
<td>(312) 917–1677</td>
<td>Hot dogs, cheddar fries</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Lou Mitchell’s</strong></td>
<td>565 W. Jackson Blvd.</td>
<td>(312) 939–3111</td>
<td>Breakfast</td>
<td>$10–15</td>
</tr>
<tr>
<td><strong>Manny’s</strong></td>
<td>1141 S. Jefferson St.</td>
<td>(312) 939–2855</td>
<td>Deli</td>
<td>$10–15</td>
</tr>
<tr>
<td><strong>Portillo’s</strong></td>
<td>100 W. Ontario St.</td>
<td>(312) 587–8910</td>
<td>Hot dogs, burgers, Italian beef, ribs</td>
<td>$5</td>
</tr>
</tbody>
</table>

## Chicago-style Pizza

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Phone Number</th>
<th>Website</th>
<th>Specialties</th>
<th>Average Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gino’s East</strong></td>
<td>162 E. Superior St.</td>
<td>(312) 266–3337</td>
<td>ginoseast.com</td>
<td>Classic bar and restaurant with a fantastic city view from the 95th floor of the Hancock Center</td>
<td>$5–7</td>
</tr>
<tr>
<td><strong>Giordano’s</strong></td>
<td>Two locations: 730 N. Rush St. and 130 E. Randolph St.</td>
<td>(312) 951–0747; (312) 616–1200</td>
<td>giordanos.com</td>
<td>Delicious beverages and finger-friendly foods</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Lou Malnati’s</strong></td>
<td>439 N. Wells St.</td>
<td>(312) 828–9800</td>
<td>loulmalnatis.com</td>
<td>Classic bar and restaurant with a fantastic city view from the 95th floor of the Hancock Center</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Pizzeria Uno</strong></td>
<td>29 E. Ohio St.</td>
<td>(312) 321–1000</td>
<td>unos.com</td>
<td>Delicious beverages and finger-friendly foods</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Pizzeria Due</strong></td>
<td>619 N. Wabash Ave.</td>
<td>(312) 943–2400</td>
<td>unos.com</td>
<td>Delicious beverages and finger-friendly foods</td>
<td>$5–10</td>
</tr>
</tbody>
</table>

## Bars/Hangouts

<table>
<thead>
<tr>
<th>Venue</th>
<th>Address</th>
<th>Phone Number</th>
<th>Website</th>
<th>Specialties</th>
<th>Average Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Arbella</strong></td>
<td>112 W. Grand Ave.</td>
<td>(312) 846–6654</td>
<td>arbellachicago.com</td>
<td>Chic, cozy bar with global eats, craft cocktails, regular DJs, and sometimes dancing</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Boleo at the Kimpton Gray Hotel</strong></td>
<td>122 W. Monroe St.</td>
<td>(312) 750–9007</td>
<td>boleochicago.com</td>
<td>Luxury rooftop restaurant and bar with a resident DJ</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Burton Place</strong></td>
<td>1447 N. Wells St.</td>
<td>(312) 664–4699</td>
<td>yelp.com/biz/burton-place-chicago</td>
<td>Casual, three-story bar and grill featuring TVs, pool tables, and a jukebox, plus pub grub served late</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Game Room Chicago at the Chicago Athletic Association</strong></td>
<td>12 S. Michigan Ave., 2nd Floor</td>
<td>(312) 792–3535</td>
<td>lsdatcaa.com/game-room-chicago</td>
<td>Billiards tables, a full-sized bocce court, cards, checkers and chess tables, foosball, shuffleboard, and more. Delicious beverages and finger-friendly foods</td>
<td>$5–10</td>
</tr>
<tr>
<td><strong>Headquarters Beercade—River North</strong></td>
<td>213 W. Institute Pl.</td>
<td>(312) 291–8735</td>
<td>hqbeercade.com</td>
<td>Funky arcade bar with loads of throwback video games, plus craft beers and specialty cocktails</td>
<td>$5–10</td>
</tr>
</tbody>
</table>

## Host Committee Recommendations
Host Committee Recommendations

**The Redhead Piano Bar**  
16 W. Ontario St.  
(312) 640–1000  
redheadpianobar.com  
Cocktail piano bar dressed in yesteryear memorabilia draws the well-heeled for crooners and cocktails

**SPiN Chicago**  
344 N State St  
(773) 635–9999  
chicago.wearespin.com  
Energetic, sprawling hangout featuring lots of ping pong tables, plus global food, cocktails, and DJs

<table>
<thead>
<tr>
<th>Clubs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bottom Lounge</strong></td>
</tr>
<tr>
<td>1375 W. Lake St.</td>
</tr>
<tr>
<td>(312) 666–6775</td>
</tr>
<tr>
<td>bottomlounge.com</td>
</tr>
<tr>
<td>Hip venue with live music and DJs.</td>
</tr>
<tr>
<td>Check website for specific shows and times</td>
</tr>
<tr>
<td><strong>Disco</strong></td>
</tr>
<tr>
<td>111 W. Hubbard St.</td>
</tr>
<tr>
<td>discochicago.com</td>
</tr>
<tr>
<td>Friday (11 PM–4 AM) and Saturdays (11 PM–5 AM)</td>
</tr>
<tr>
<td>All disco, all the time at this chic new venue</td>
</tr>
<tr>
<td><strong>Double Door</strong></td>
</tr>
<tr>
<td>1551 N. Damen Ave.</td>
</tr>
<tr>
<td>(773) 489–3160</td>
</tr>
<tr>
<td>doubledoor.com</td>
</tr>
<tr>
<td>Big Wicker Park dance club. CumbiaSazo, a popular Latin night, is on Saturday. Check website for other events.</td>
</tr>
<tr>
<td><strong>Graffiti Lounge</strong></td>
</tr>
<tr>
<td>116 W. Hubbard St., 8th Floor</td>
</tr>
<tr>
<td>(312) 955–5000</td>
</tr>
<tr>
<td>graffiti.chicago.com</td>
</tr>
<tr>
<td>Luxurious lounge featuring a range of DJs</td>
</tr>
<tr>
<td><strong>Primary</strong></td>
</tr>
<tr>
<td>5 W. Division St.</td>
</tr>
<tr>
<td>primarychi.com</td>
</tr>
<tr>
<td>Tuesday–Sunday (10 PM–4 AM), Saturday 10 PM–5 AM</td>
</tr>
<tr>
<td>Dedicated to the best in electronic dance music. Check website for DJs and show times.</td>
</tr>
<tr>
<td><strong>Spybar</strong></td>
</tr>
<tr>
<td>646 N. Franklin St.</td>
</tr>
<tr>
<td>(312) 337–2191</td>
</tr>
<tr>
<td>spybarchicago.com</td>
</tr>
<tr>
<td>Long-running club and lounge bringing in top tier global DJs</td>
</tr>
<tr>
<td><strong>Underground Wonderbar</strong></td>
</tr>
<tr>
<td>710 N. Clark St.</td>
</tr>
<tr>
<td>(312) 266–7761</td>
</tr>
<tr>
<td>undergroundwonderbar.com</td>
</tr>
<tr>
<td>Evening live music upstairs and late-night dancing downstairs every day until 4 AM</td>
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<table>
<thead>
<tr>
<th>Karaoke</th>
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</thead>
<tbody>
<tr>
<td><strong>Alice’s Lounge</strong></td>
</tr>
<tr>
<td>3556 W. Belmont Ave.</td>
</tr>
<tr>
<td>(773) 279–9382</td>
</tr>
<tr>
<td>yelp.com/biz/alices-lounge-chicago</td>
</tr>
<tr>
<td>Neighborhood tavern near the Belmont Blue Line stop in Avondale transforms from a dive where you may have to be buzzed in during the day into a packed karaoke mecca at night for a mix of young and old singers.</td>
</tr>
<tr>
<td><strong>Brando’s Speakeasy</strong></td>
</tr>
<tr>
<td>343 S. Dearborn St.</td>
</tr>
<tr>
<td>(773) 216–3213</td>
</tr>
<tr>
<td>brandoschicago.com</td>
</tr>
<tr>
<td>This 1920s-themed spot with red velvet curtains has on-demand and planned karaoke in addition to DJs spinning classic soul, comfortable couches, and cheap drink specials.</td>
</tr>
<tr>
<td><strong>Cafe Mustache</strong></td>
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<tr>
<td>2313 N. Milwaukee Ave.</td>
</tr>
<tr>
<td>(773) 687–9063</td>
</tr>
<tr>
<td>originalrapkaraoke.com</td>
</tr>
<tr>
<td>Hip hangout offering coffee, local microbrews, and light bites in chill quarters with an eclectic look. Home to Chicago’s original hip-hop karaoke on every first and third Saturday night.</td>
</tr>
</tbody>
</table>
Hidden Cove
5338 N. Lincoln Ave.
(773) 275–6711
yelp.com/biz/hidden-cove-chicago
One big main room features a large dancefloor, wood-paneled walls, old-school tube TVs, and many cardboard cutouts of Corona models and Dos Equis ads.

Lincoln Karaoke
5526 N. Lincoln Ave.
(773) 895–2299
lincolnkaraoke.com
Best private-room karaoke on the north side. The interior is no-frills, the drinks are cheap, the food is fried. Hourly rates for groups of all sizes run from $30–50.

Louie’s Pub
1659 W. North Ave.
(773) 227–7947
louiespub.com
There’s a long main front bar and a back room, with a karaoke booth in the middle where “karaoke jockeys” will play songs that you or groups of tipsy revelers can sing using wireless mics.

Sakura Karaoke
234 W. Cermak Rd.
(312) 326–9168
sakurakaraokebar.com
Dim and almost dive-y, includes a stage in the gently neon-lit main room, and a full-beverage menu with bottle service that’s cheaper than other places. Private rooms cost between $30 and $50 per hour.

Shoes Pub
1134 W. Armitage Ave.
(773) 871–4640
shoespubchicago.com
Raucous and loud, Shoes Pub is one main room where locals, DePaul students, and travelers loudly sing karaoke standards deep into the night on Fridays and Saturdays and munch on free popcorn.

Spyners Pub
4623 N. Western Ave.
(773) 784–8719
yelp.com/biz/spyners-pub-chicago
This tavern draws an eclectic crowd for karaoke on Friday and Saturday nights, cheap drink specials, free pool, and free popcorn.

Trader Todd’s
3216 N. Sheffield Ave.
(773) 348–3250
tradertodd.com
Florida-imported island-themed karaoke bar has a neon sign inside proclaiming it “Chicago’s best karaoke bar,” and it gets raucous many nights thanks to the sugary-drink-fueled masses.

LGBTQ+

Berlin
954 W. Belmont Ave.
berlinchicago.com
Late-night staple brings diverse crowds every night until 4 AM (Saturday until 5 AM). Check website for specific parties as they vary widely in target audience.

Progress
3359 N. Halsted St.
progressbarchicago.com
Popular bar/club in the heart of the Boystown strip, every night until 2 AM (Saturday until 3 AM)

Second Story
157 E. Ohio St., #2
(312) 923–9536
Downtown dive bar with diverse crowd, every night until 2 AM (Saturday until 3 AM)

Specialty Film Venues

Black Cinema House
6760 S. Stony Island Ave.
(312) 857–5561
rebuild-foundation.org/site/black-cinema-house
Located at the Stony Island Arts Bank, Black Cinema House screens films by and about Black people and the issues shaping their lives, with programming ranging from silent-era to contemporary.

Block Cinema
40 Arts Circle Dr., Evanston, IL
(847) 491–4000
blockmuseum.northwestern.edu/view/ma
Housed in the Mary and Leigh Block Museum of Art on the Northwestern University campus, Block Cinema screens contemporary as well as classic films.
Host Committee Recommendations

Chicago Filmmakers
5243 N. Clark St.
(773) 293–1447
chicagofilmmakers.org
Home of Reeling: The Chicago LGBTQ+ International Film Festival and the Onion City Experimental Film and Video Festival, Chicago Filmmakers also offers year-round weekly programming dedicated to artistically innovative, socially relevant, and diverse films and videos.

Doc Films
Max Palevsky Cinema, Ida Noyes Hall, 1212 E. 59th St.
(773) 702–8574
docfilms.uchicago.edu
Located at the University of Chicago and founded in 1940, Doc Films is the longest continuously running student film society in the United States.

Facets Multimedia
1517 W. Fullerton Ave.
(800) 331–6197
facets.org
A leading national media arts and educational organization, Facets screens world, classic, and independent film.

Gene Siskel Film Center
164 N. State St.
(312) 846–2600
siskelfilmcenter.org
Affiliated with the School of the Art Institute of Chicago, the Gene Siskel Film Center presents world-class contemporary independent and international cinema as well as excellent repertory programs in a state-of-the-art space.

Music Box Theatre
3733 N. Southport Ave.
(773) 871–6607
musicboxtheatre.com
One of the premiere venues in Chicago for independent and foreign films, the Music Box Theatre opened as a neighborhood picture palace in 1929, and it has retained its original architecture and atmospheric design.

Northwest Chicago Film Society
Building E, Northeastern Illinois University, 3701 W. Bryn Mawr Ave.
(773) 850–0141
northwestchicagofilmsociety.org
Repertory programming, featuring film prints (mostly 35mm) from studio vaults, film archives, and private collections.

Theaters and Performance Spaces

Chicago is recognized as one of the finest theater towns in the country. A number of productions that originated here in the past years have done on to worldwide fame and recognition. Theater companies are both large and small; some of the best experimental work takes place in the fringe groups.

Auditorium Theatre of Roosevelt University
50 E. Congress Pkwy.
(312) 341–2310
broadwayinchicago.com

Cadillac Palace Theatre
151 W. Randolph St.
(312) 384–1502
broadwayinchicago.com

Chicago Shakespeare Theater
800 E. Grand Ave. (at Navy Pier)
(312) 595–5600
chicagoshakes.com

Chicago Theater
175 N. State St.
(312) 276–1235
thechicagotheatre.com

Goodman Theatre
170 N. Dearborn St.
(312) 443–3800
goodmantheatre.org

Harris Theater
205 E. Randolph St.
(312) 334–7777
harristheaterchicago.org

Lookingglass Theater
821 N. Michigan Ave.
(312) 337–0655
lookingglasstheatre.org

Oriental Theatre
24 W. Randolph St.
(312) 977–1700
broadwayinchicago.com

Private Bank Theatre
17 E. Adams St.
(312) 977–1700
broadwayinchicago.com

Second City
1816 N. Wells St.
(312) 337–3992
secondcity.com

Steppenwolf Theatre
1650 Halsted St.
(312) 335–1650
steppenwolf.org

Victory Gardens Theater
2433 N. Lincoln Ave.
(773) 871–3000
victorygardens.org
**Museums**

**Adler Planetarium**  
1300 S. Lake Shore Dr.  
(312) 992–7827  
adlerplanetarium.org  
The Adler, which opened in 1930, was the first planetarium in the Western hemisphere. It now houses two star-gazing theaters, a unique collection of antique instruments, extensive exhibit space, and many hands-on exhibits.

**Art Institute of Chicago**  
111 S. Michigan Ave.  
(312) 443–3600  
artic.edu  
Founded in 1879, the Art Institute is one of the leading art museums in the United States, with a collection of about 300,000 works ranging from ancient to contemporary, and from around the world. A new modern wing, designed by Renzo Piano, opened in 2009.

**Chicago History Museum**  
1601 N. Clark St.  
(312) 642–4600  
chicagohistory.org  
The Chicago History Museum exhibits artifacts from the depth of their 22-million-item collection and from the breadth of the city’s history.

**DuSable Museum of African American History**  
740 E. 56th Pl.  
(773) 947–0600  
dusableduseum.org  
DuSable is the nation’s oldest museum dedicated to the exploration, documentation, and celebration of the African American experience.

**Field Museum of Natural History**  
1400 S. Lake Shore Dr.  
(312) 922–9410  
fieldmuseum.org  
The Field Museum currently holds, conserves, and studies more than 20 million objects, a collection which grew from holdings received after the World’s Columbian Exposition of 1893.

**Museum of Broadcast Communications**  
360 N. State St.  
(312) 245–8200  
museum.tv  
The Museum of Broadcast Communications is devoted to collecting, preserving, and presenting historic radio and television content.

**Museum of Contemporary Art**  
220 E. Chicago Ave.  
(312) 280–2660  
mcachicago.org  
Chicago’s contemporary art center explores, exhibits, and collects art created since 1945.

**Museum of Science and Industry**  
5700 S. Lake Shore Dr.  
(773) 684–1414  
msichicago.org  
Since 1933, this enormous museum has been dedicated to educating the public about science and technology.

**Peggy Notebaert Nature Museum**  
2430 N. Cannon Dr.  
(773) 755–5100  
naturemuseum.org  
Devoted to “inspiring people to learn about and care for nature and the environment,” the Notebaert Nature Museum works in conjunction with the collections and scientists of the Chicago Academy of Sciences.

**The Shedd Aquarium**  
1200 S. Lake Shore Dr.  
(312) 939–2438  
shedd aquarium.org  
The Shedd houses 32,000 animals representing more than 1,500 species from waters around the world.

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**Life’s Necessities (near the hotel)**

**Grocery Stores**

**Bockwinkel’s**  
222 N. Columbus Dr.  
(312) 228–9920  
Grocery store with deli, hot entrees, sandwiches, and liquor—open late

**Mariano’s**  
333 E. Benton Pl.  
(312) 228–1349  
marianos.com

**Trader Joe’s**  
44 E. Ontario St.  
(312) 951–6369  
traderjoes.com

**Whole Foods Market**  
255 E. Grand Ave.  
(312) 379–7900  
wholefoods.com
Host Committee Recommendations

**Liquor Stores**

Bockwinkel’s and Mariano’s (listed above under “Grocery Stores”) sell alcoholic beverages. CVS and Walgreens (listed below under “Pharmacies”) both also sell alcoholic beverages; the CVS has a limited selection of beer, wine, and liquor, and Walgreens has an extensive selection of wine.

**Office Supplies**

- **Staples**  
  Heritage at Millennium Park  
  111 N. Wabash Ave.

**Dry Cleaners**

- **Associates Center Cleaners & Shoe Repair**  
  150 N. Michigan Ave.  
  (in the pedway)

**Pharmacies**

- **CVS**  
  205 N. Columbus Dr. (across from Fairmont Hotel)  
  (312) 861–0315
- **Walgreens**  
  151 N. State St.  
  (312) 863–4249  
  walgreens.com  
  Open until midnight

**Miscellaneous**

- **Target**  
  1 S. State St.  
  (312) 279–2133  
  target.com

**Beyond Necessities: Books, Comics, and Records**

<table>
<thead>
<tr>
<th><strong>Chicago Comics</strong></th>
<th><strong>Powell’s Bookstore</strong></th>
<th><strong>The Seminary Co-op Bookstore</strong></th>
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<tbody>
<tr>
<td>3244 N. Clark St.</td>
<td>1501 E. 57th Street</td>
<td>5751 S. Woodlawn Ave.</td>
</tr>
<tr>
<td>(773) 528–1983</td>
<td>(773) 955–7780</td>
<td>(773) 752–4381</td>
</tr>
<tr>
<td>chicagocomics.com</td>
<td>powellschicago.com</td>
<td>semcoop.com</td>
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Very good comic shop in pleasant neighborhood

- **Dusty Groove**  
  1120 N. Ashland Ave.  
  (312) 342–5800  
  dustygroove.com  

Excellent record store with CDs and vinyl, featuring Latin, jazz, soul, classical, and some rock.

- **Graham Crackers Comics**  
  77 E. Madison St.  
  grahamcrackers.com/chstore.htm  

Crowded, fun comic shop

- **Powell’s Bookstore**  
  1501 E. 57th Street  
  (773) 955–7780  
  powellschicago.com  

Not as large as Seattle’s famous Powell’s, but darn good, filled with excellent used books from University of Chicago faculty and students

- **Reckless Records**  
  26 E. Madison St.  
  (312) 629–1810  
  reckless.com  

Terrific record store (CDs and vinyl, as well as DVDs), mainly rock and pop

- **The Seminary Co-op Bookstore**  
  5751 S. Woodlawn Ave.  
  (773) 752–4381  
  semcoop.com  

Amazing academic bookstore in Hyde Park neighborhood; a bit far, but worth the trip. See also its sister store 57th Street Books at 1301 E. 57th Street for more popular fare, including cookbooks and children’s books.
Chicago Vicinity Map

Key to Off-Site Events

1. Fairmont Chicago
2. Living Thinkers
3. Documentary Studies
4. SIG Social Event
5. Migrations and Mediations
6. Leather Archives & Museum (not on map)
7. Grrrls Night Out
8. Chicago Shorts & After Party (not on map)
9. Sami Blood
INSTRUCTIONS
FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes. Panels with more than 3 presenters will need to reduce presentation times to fit the 105-minute sessions.
   - When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
   - Audience members are rightfully upset when there is no time to ask questions.

2. Papers should be no longer than 8 double-spaced pages for a 20-minute talk, and fewer pages if there are clips. If your panelists have more than this, ask them to edit down in advance.

3. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.

4. Please check that all visuals and audio are functional before your session begins.

5. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.

6. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.

7. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.
TO ALL SCMS MEMBERS
YOU’RE INVITED!

Caucus/SIG Open House
Thursday, March 23
11:00 AM – 12:15 PM
ROOM Gold » Fairmont, 2nd Floor

Visit this drop-in open house to learn more about our various Caucuses and Scholarly Interest Groups and their current and upcoming activities. Representatives from these groups will be on hand to answer questions, welcome new conference attendees, and build connections with longtime SCMS members.

Members’ Business Meeting
Friday, March 24
11:00 AM – 12:00 NOON
ROOM Gold » Fairmont, 2nd Floor

All SCMS members are encouraged to attend the annual Members’ Business Meeting to hear reports from the officers, Board of Directors, and Executive Director about recent efforts to support and enhance the member experience, as well as the solidify the overall health of the Society. Q & A to follow.

Awards Ceremony
Friday, March 24
4:15 – 5:30 PM
ROOM International Ballroom » Fairmont, 2nd Floor

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

Reception
Friday, March 24
5:45 – 6:45 PM
ROOM Burnham Ballroom » Mid-America Club, 80th Floor, AON Center

Celebrate this year’s awards recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances. Please remember, your conference badge is required for admittance to the AON Center. You won’t want to miss the view at night!
**A1** Navigating the Past
Excavation, Archiving, and Memory

**Chair** Sophie Saint-Just  ▶ Williams College

**Justin Morris** ▶ University of Toronto ▶ "Join the Dodge Rebellion!: Serializing Nostalgia in 1960s Television Advertising"

**Monica Filimon** ▶ Kingsborough Community College, CUNY ▶ "Buried Boxes: The Absurd as a Means of Working through the Past in Corneliu Porumboiu’s The Treasure (2015)"

**Sophie Saint-Just** ▶ Williams College ▶ "Afro-futurist Guadeloupean Dystopia: Archiving Historical Memory in Janluk Stanislas’s Trafik d’info (2005)"

**A2** Nationhood and Collaboration in Transnational Media Culture

**Chair** Michael Laramee  ▶ Lasell College

**Michelle Baroody** ▶ University of Minnesota ▶ "Politics and Programming the Festival: The Place of Levity and Experiment in Arab Cinema"

**Olof Hedling** ▶ Lund University ▶ “On Present European Co-production Practices through the Prism of The Girl with the Dragon Tattoo (2009)"

**Michael Laramee** ▶ Lasell College ▶ “Tunde Kelani, Sawooride, and a Model of Pedagogically Intersecting Nollywood with Intergenerational Learning”

**Sponsor** Scandinavian Scholarly Interest Group
10:00 – 11:45 AM

**A3 Screening Race**
Cinemas of Difference and Identity

**CHAIR**
Oliver Speck ▶ Virginia Commonwealth University

Leila Estes ▶ University of Florida ▶ “Passing as Transnational Trope: Basil Dearden’s *Sapphire*”

Oliver Speck ▶ Virginia Commonwealth University ▶ “Absolute Possession: Representations of Black Captivity in Cinema”

Michele Beverly ▶ Mercer University ▶ “‘Blackness Is a Void’: The Metaphysical Cinema of Kathleen Collins”


**A5 Auteurs in Context**

**CHAIR**
Michael Baumgartner ▶ Cleveland State University

Anthony Coman ▶ University of Florida ▶ “‘A Punch in the Stomach’: CinemaScope and Displeasure in *Lola Montès* (1955)”

Michael Baumgartner ▶ Cleveland State University ▶ “F for Music or the M-Word as Fake: Music in Orson Welles’s Last Completed Film”

Amos Stailey-Young ▶ University of Iowa ▶ “Narrative Ecologies: An Environmental Awareness in Agnès Varda’s *La Pointe courte* and *The Gleaners and I*”

Priyadarshini Shanker ▶ New York University ▶ “Chaitanya Tamhane’s *Court*: A Brave, New Bombay Cinema!”

**A4 Global Queer Audience and Reception**

**CHAIR**
Andrew Davis ▶ Oklahoma State University

Andrew Davis ▶ Oklahoma State University ▶ “Transnational Queer Cinema and Its Audiences: Analyzing *Circumstance* and Its Marketing and Reception”

Suzi Garcia ▶ University of Michigan ▶ “Don’t Be so *Chiflada*: An Examination of Raced Camp, Kitsch, and *Domesticana* in *Ugly Betty* and Monica McClure’s *Chiflada*”

**Sponsors**
Caucus Coordinating Committee, Transnational Cinemas Scholarly Interest Group

**A6 WORKSHOP**
Making Media in “The Chi”

**CHAIR**
Racquel Gates ▶ College of Staten Island, CUNY

**WORKSHOP PARTICIPANTS**

Racquel Gates ▶ College of Staten Island, CUNY

Jeffrey McCune ▶ Washington University in St. Louis

Aymar Christian ▶ Northwestern University

Ricardo Gamboa ▶ New York University

Tiffany Curtis ▶ Professional Actress

**Sponsor**
Black Caucus
A7  Inside Out
Technology, Intermediality, Gender, and Sexuality in the Japanese Cinema of Economic Miracle

CHAIR  Chika Kinoshita  Kyoto University
RESPONDENT  Dan O’Neill  University of California, Berkeley
Yutaka Kubo  Kyoto University  “Why Left Behind?: The Images of Passing Trains and Women in Keisuke Kinoshita’s Films”

A8  Scalar Logics in Screen Media

CHAIR  Christopher Ernst  Stevenson University
Anne Pasek  New York University  “Climate Visualization and the Problem of Scale”
Christopher Ernst  Stevenson University  “Size Matters: Toward a Cinematic Language for Mobile Devices”
Sam Roggen  University of Antwerp  “Planimetric Staging and Pictorial Flatness in 1950s CinemaScope: A Systematic Style Analysis”
Steven Pustay  Independent Scholar  “The Micro and the Macro: Life, Death, and Fractal Logic in The Tree of Life”

A9  Environmental Iterations
Where the Digital and the Ecological Entwine in Media

CHAIR  Dale Hudson  New York University Abu Dhabi
RESPONDENT  Timothy Murray  Cornell University
Dale Hudson  New York University Abu Dhabi  “Digital Habitats: Ecologies of Sex, Race, Religion, and Species”
Patricia Zimmermann  Ithaca College  “Unsettling and Reimagining Politics: Beyond Interventionist Activism”
Claudia Pederson  Wichita State University  “New Screen Worlds: Critiquing Google Earth, YouTube, and Empire”

A10  Contemporary Fandom and Community Archives

CHAIR  John Bruns  College of Charleston
Leah Steuer  University of California, Los Angeles  “She Believes in Yesterday: Archiving Intimacy and Obsession with the Beatles Fangirls”
Ann-Marie Fleming  University of Kent  “100,000 Copies Can’t Be Wrong: British Fandom in Elvis Monthly 1960–1965”
Jeremy Moore  University of California, Santa Barbara  “Constructing the Survivor Archive: Historicizing Reality Television through Surplus Audience Labor”
Mike Van Esler  University of Kansas  “‘Elated Just to See It’: The Videophile’s Newsletter, Community, and Technological Meaning”
10:00 – 11:45 am

**A11 Feminine/Feminist Aesthetic Strategies**

**Chair** Rachel Fabian  ▶  University of California, Santa Barbara


Rachel Fabian  ▶  University of California, Santa Barbara  ▶  “Historicizing Transnational Feminist Documentary Practice: The Case of Martha Stuart Communications, Inc.”

Vanessa Cambier  ▶  University of Minnesota  ▶  “Womanhouse: Domestic Space, Gender Performance, and the Everyday”

Karen Backstein  ▶  Sterling Publishing  ▶  “Documenting the Dance Institution: Cinema, the Ballet Company, and Culture”

**A12 Gameplay**

**Chair** Jason Lopez  ▶  University of Wisconsin-Madison

Matthew Knutson  ▶  University of California, Irvine  ▶  “Frame Perfect: Optimization in the Micro-Temporality of Skillful Play”

Christopher Bingham  ▶  University of Oklahoma  ▶  “What’s for Sale on Twitch”

Alexander Champlin  ▶  University of California, Santa Barbara  ▶  “Live from the Virtual Sofa: Mediating Intimacy, Immediacy, and Player Power on Twitch.TV”

Jason Lopez  ▶  University of Wisconsin-Madison  ▶  “Regulating Mediated Spaces: Mobile Media and the Rise of Fantasy Sports”

**A13 Visual and Print Media**

Adaptation, Influence, Intertextuality

**Chair** Sarah Gleeson-White  ▶  University of Sydney

Priyanjali Sen  ▶  New York University  ▶  “Transnational Conversations: Shakespeare and Contemporary Bengali Cinema”

Sarah Gleeson-White  ▶  University of Sydney  ▶  “Beyond Picturization: Early American Cinema and Print Cultures, and the Case of Barton’s Camille (1926)”

Andrea Schmidt  ▶  University of Washington  ▶  “‘Then, I go among the Germans:’ Klein Dorrit (1934)”

Philip Scepanski  ▶  Marist College  ▶  “‘Our Most Distinguished Guest’: Prospects of Mankind, Eleanor Roosevelt, and John F. Kennedy”

**A14 Documentary Cinema**

Origins, Auteurs, and Performance

**Chair** Caroline Blinder  ▶  Goldsmiths, University of London

Kathryn Hearst  ▶  Brooklyn College, CUNY  ▶  “Origins of Contemporary Documentary: Barbara Kopple’s Harlan County, USA, 40 Years Later”


Shilyh Warren  ▶  The University of Texas at Dallas  ▶  “Observation: Lauren Greenfield and the Limits of Feminist Vérité”

Caroline Blinder  ▶  Goldsmiths, University of London  ▶  “The Lyrical Gaze of Helen Levitt: In the Street (1952)”
10:00 – 11:45 am

SESSION A

A15 What Is It Good For? Aesthetics of War and Peace

CHAIR Jonna Eagle ▶ University of Hawaii at Manoa

Katerina Loukopoulou ▶ University of the Arts London ▶ “Peace Documentaries: The Case of Thorold Dickinson’s Productions for the United Nations”

Jonna Eagle ▶ University of Hawaii at Manoa ▶ “To Be Real: War and American Screen Culture”

SPONSOR War and Media Studies Scholarly Interest Group

A16 Crafting Cinema

CHAIR Constance Balides ▶ Tulane University


Brandon Colvin ▶ University of Wisconsin-Madison ▶ “Directing Spontaneity: Improvisational Tactics in American Microbudget Cinema”

Julie Lavelle ▶ Indiana University ▶ “‘A Colored Serial Supreme!’: Richard E. Norman’s Zircon and the Long History of Serial Films”

Constance Balides ▶ Tulane University ▶ “Civic Cinema and the Secular Spectator: ‘Sociological’ Films in the 1910s”

A17 Intersectional Genres and Modes of Address

CHAIR Jason Sperb ▶ Benedictine University

Emily Saidel ▶ University of Michigan ▶ “Politics Is the New Black: Governmental Fictions as a Genre of American Prime Time”

Racquel Gonzales ▶ University of California, Irvine ▶ “Entertainment with an Ulterior Motive: The Role of Procedural Reenactment in NBC’s Dragnet”

Godofredo Mendez ▶ University of North Texas ▶ “Gotta Colonize ‘em All: Pokémon as the New Western”

Jason Sperb ▶ Benedictine University ▶ “Save that Gag for the Tourists: Industrial Reflexivity and Post-tourism Narratives in Hollywood’s Hawaii Cycle of the 1930s”

A18 Situating Narrative Music, Time, and Place

CHAIR Paula Musegades ▶ Brandeis University

Paula Musegades ▶ Brandeis University ▶ “Composing Place for Lost in Space: John Williams’s Television Music”

Georgia Luikens ▶ Brandeis University ▶ “Motif and the Mob: Locating On the Waterfront”

Reba Wissner ▶ Montclair State University ▶ “Suburban Explosions: Music, Destruction, and the Atomic Bomb in 1950s and 1960s Television Anthologies”
A19 Hip-hop, Dance, Song, and Opera
Languages of Musical Cinema

CHAIR  Steve Spence  »  Clayton State University
Dhrubaa Mukherjee  »  Texas A&M University  »  “Can the Subaltern Sing?”
Eleonora Sammartino  »  King’s College London  »  “‘Tyler Gage Has a Hot Style’: Male Dancers and Fluid Masculinities in the Contemporary American Film Musical”
Panpan Yang  »  University of Chicago  »  “Translocality, Remediation, and the Vernacular: Teochew Opera Film in the 1950s and 1960s”
Steve Spence  »  Clayton State University  »  “Hip-hop Aesthetics in La Haine (Mathieu Kassovitz, 1995)”

SPONSOR  Sound Studies Scholarly Interest Group

A20 The Politics and Aesthetics of the (Global) Moving Image

CHAIR  Eric Herhuth  »  Tulane University
Kalling Heck  »  University of Wisconsin-Milwaukee  »  “Global Art Cinema Aesthetics and the Messianic Gaze”
Adam Cottrel  »  Georgia State University  »  “The Liquid Aesthetic of Global Art Cinema”
Eric Herhuth  »  Tulane University  »  “Post-truth Pixar: Spectatorship and Judgment in Animated Film and Digital Culture”

MEETING
10:00 – 11:45 AM
Experimental Film and Media Scholarly Interest Group

ROOM  Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center
SESSION B

Wednesday
MARCH 22, 2017
12:00 NOON – 1:45 PM

B1 Media Temples
Where and How Religion Gets Onscreen

CHAIR Jenna Supp-Montgomerie ▶ University of Iowa

Saundarya Thapa ▶ University of California, Los Angeles ▶ “Of Temples and Goddesses—a Suggestive History of Film Exhibition in Nepal”

Stephen Patino ▶ University of North Texas ▶ “Christian Exploitation Films: An Analytical Study of the Marketing and Box Office Success of Sony’s Faith-based Films”


Jenna Supp-Montgomerie ▶ University of Iowa ▶ “The Medium Is the Mission: Spectacular Media in Colonial Christianity”

B2 In Defense of Dheepan
(Jacques Audiard, 2015)

CHAIR Charlie Michael ▶ Georgia State University

RESPONDENT Vinay Swamy ▶ Vassar College

Charlie Michael ▶ Georgia State University ▶ “Affect, Ambiguity, Audiard: Making Sense of Dheepan”

Julianna Blair Watson ▶ Emory University ▶ “Can Crime Pay?: Immigrant Criminality in Jacques Audiard’s Dheepan”

Subha Xavier ▶ Emory University ▶ “‘A Violence of Their Own’: Audiard’s Cinematic Attempt to Capture the Tamil Diaspora in France”

SPONSOR French/Francophone Scholarly Interest Group
**B3**

**WORKSHOP**

**Race Postrace**
Culture, Critique, and the Color Line

**CHAIR**
Sarah Banet-Weiser ▶ USC Annenberg School for Communication and Journalism

**WORKSHOP PARTICIPANTS**

Cynthia A. Young ▶ Pennsylvania State University
Karen Tongson ▶ University of Southern California
Brandi Summers ▶ Virginia Commonwealth University
Eva Hagement ▶ University of Richmond
Inna Arzumanova ▶ University of Southern California

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**B4**

**Screen Queerness, Sexuality, and Feminism**

**CHAIR**
Jenelle Troxell ▶ Union College

Jenelle Troxell ▶ Union College ▶ “‘I can’t get any exultation from bombs bursting’: Close Up and the Emergence of a Feminist Counter-cinema”

Sarah Panuska ▶ Michigan State University ▶ “The Queerly Past and Present in Su Friedrich’s The Ties That Bind”

Desirae Embree ▶ Texas A&M University ▶ “Investigating Carol: Lesbian Representability and the Status of Intradiagetic Sound”

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**B5**

**Complex Figures in Classic Hollywood**

**CHAIR**
Delia Konzett ▶ University of New Hampshire

Delia Konzett ▶ University of New Hampshire ▶ “Racial Fantasy and Colonial Gaze in Pre-Code Racial Adventure Films: W.S. Van Dyke’s Shadows of the South Seas and Tarzan the Ape Man”

Stephen Sharot ▶ Ben-Gurion University of the Negev ▶ “Class Passing in Cross-class Romance Films of the 1930s: Societal Comparisons”

Katherine Fusco ▶ University of Nevada, Reno ▶ “Cluck Cluck Clams and Baby Burlesks: Child Stars and the Marketing of Wholesome Hollywood”

Andree Lafontaine ▶ Aichi University ▶ “‘Eating Chinese’: Chop Suey Identity in 1930s Hollywood”

**SPONSOR**
Classical Hollywood Scholarly Interest Group

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**B6**

**Manufacturing Popular Memory in the Present**

**CHAIR**
Matthew Leggatt ▶ University of Winchester

Matthew Leggatt ▶ University of Winchester ▶ “Cold War Nostalgia in Contemporary Television Series (and why it’s not all just politics)”

Ian Peters ▶ Brenau University ▶ “Post-9/11 Cold War Nostalgia: The Americans, Deutschland 83, and the International Humanization of Conflict”

Bailey Kelley ▶ University of Iowa ▶ “A Tale of Two Goldbergs: The Evolution of Jewishness on Broadcast Television”

Matthew Ellis ▶ Brown University ▶ “Film and Popular Memory Revisited: The Other Side of Neoliberalism in The Big Short and Two Days, One Night”
**SESSION B7**
Moving Images
Videographic Visuality in Post-Mao China

**CHAIR** Jennifer Dorothy Lee  ▶  School of the Art Institute of Chicago

**CO-CHAIR** Katherine Grube  ▶  New York University

- Katherine Grube  ▶  New York University  ▶  “From Painting to Video: Zhang Peili’s 30 x 30”
- Jennifer Dorothy Lee  ▶  School of the Art Institute of Chicago  ▶  “Archiving Zhang Yuan’s Mama”
- Meng Jiang  ▶  New York University  ▶  “Videographing Hong Kong Cinema”

**SESSION B8**
Workflow, Style, and Aesthetics in Digital Cinema

**CHAIR** Marc Furstenau  ▶  Carleton University

- Marc Furstenau  ▶  Carleton University  ▶  “The Aesthetics of Digital Montage: Film, Editing, and Technological Change in the Cinema”
- Zach Cheney  ▶  University of Oregon  ▶  “Film Makes the Cut: Editing Long Takes in Analog and Digital”
- Matthew Hipps  ▶  University of Iowa  ▶  “Pixar, Pixels, and Paper: Animation and the Digital Amalgam”

**SESSION B9**
Case Studies for New Theories
Subjectivity, Attention, Slowness, Repetition

**CHAIR** David Johnson  ▶  Salisbury University

- Cooper Long  ▶  University of Chicago  ▶  “Rethinking the Disruption-Attention Linkage: Theory, Language, and The Incredible Shrinking Man”
- N Cabot  ▶  Hallym University  ▶  “Going through the Motions: Theorizing the Limited Animation Sight Gag”
- Chang-Min Yu  ▶  University of Iowa  ▶  “Cinema’s Turing Test: The Truth of Consciousness in Hardcore Henry (2015)”
- David Johnson  ▶  Salisbury University  ▶  “The Speed of Cinephilia”

**SESSION B10**
Precarious Movement
Embodied Uncertainty in Contemporary Latin American Cinema

**CHAIR** Elaine Basa  ▶  University of Wisconsin-Milwaukee

- Lucia Palmer  ▶  University of Texas at Austin  ▶  “Precarity, Grievability, and the Lives of Border Crossers: Documentary Film Activism and Reimagining Frameworks of Migration Along the Mexico-US Border”
- Javier Ramirez  ▶  Indiana University  ▶  “Affect in Stillness and Slowness: Rodrigo Reyes’s Purgatorio and the Slow Cinema Aesthetic”
- Elaine Basa  ▶  University of Wisconsin-Milwaukee  ▶  “Strange Futures: Land, Body, and Film Intimacies in Perut and Osnovikoff’s SURIRE (2015)”
- Julian Etienne  ▶  University of Texas at Austin  ▶  “Vibrant Media: Gleaning, Digging, and Turbulence in the Work of Bruno Varela”

**SPONSOR** Latino/a Caucus
**B11**  
**Categorical Ambiguity**  
The Contemporary Genre Corpus and Gendered Identity

**CHAIR**  
Emily Mattingly  
The University of the Arts

Daren Fowler  
Georgia State University  
“Queer Fusions: The Queer Utopia of Children’s Animation”

Kelsey Cummings  
University of Pittsburgh  
“Can We Just Breathe?: Contemporary White Masculinities and Chris Evans as Sex Symbol”

Linda Liu  
University of Massachusetts Boston  
“Bright Futures Ahead: Intimate Investments and Social Reproduction in Advantageous”

Emily Mattingly  
The University of the Arts  
“Old Friends, Fag Hags, and the Developmental Plotlines of Sitcoms”

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**B12**  
**Reputation, Reputation, Reputation**  
Rethinking Contemporary Auteurs

**CHAIR**  
Concepcion Cascajosa Virino  
Carlos III University of Madrid

Brad Bellatti  
University of Minnesota  
“Not a Twist, but a Loss: The Politics of Grieving in M. Night Shyamalan’s Oeuvre”

Claudia Pummer  
University of Hawaii at Manoa  
“The Voice and the Text: Danièle Huillet’s Cinematic (After)life (in Recent Films by J.M. Straub)”

Concepcion Cascajosa Virino  
Carlos III University of Madrid  
“Everybody Is a Showrunner Now: The Case of Television Creator Javier Olivares in Spain and the Quest for Creative Autonomy”

Maxfield Fulton  
Yale University  
“Gendered Media Consumption and Auteurist Self-fashioning in Lars von Trier’s Recent Trilogies”

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**B13**  
**The Screen Legacy of the Group Theatre**  
Adler, Garfield, Brando, and De Niro

**CHAIR**  
Cynthia Baron  
Bowling Green State University

Cynthia Baron  
Bowling Green State University  
“The Strasberg-Adler Clash in 1934: A Window into the History of Acting”

Justin Rawlins  
University of Tulsa  
“Pre- and Re-historicizing the Method: John Garfield, the Group Theatre, and the Paratexts of Performance”

Scott Balcerzak  
Northern Illinois University  
“Marlon Brando and the Adler Tradition: Stanislavskian and Yiddish Characterizations”

R. Colin Tait  
Texas Christian University  
“Letters from Gadg: De Niro, Kazan, and The Last Tycoon”

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**B14**  
**Form and Rhetoric in Recent Documentary Film**

**CHAIR**  
Scott Krzych  
Colorado College

Scott Krzych  
Colorado College  
“Hysterical Imitation in Conservative Political Documentaries”

Boaz Hagin  
Tel Aviv University  
“Reenacting Neoliberalism: The Other Untold Story of Cannon Films”

Elisabeth Windle  
Washington University in St. Louis  
“Nostalgia, a Queer Mode of Grief: Freud, Kübler-Ross, and Lovett’s Gay Sex in the 70s (2005)”

**SPONSOR**  
Documentary Studies Scholarly Interest Group
SESSION B

**SESSION B15**  They’re the Worst  Interrogating Millennial Television Whiteness

- **Chair**: Taylor Nygaard  > University of Denver
- **Jorie Lagerwey**  > University College Dublin  > “Precarious Whiteness in the Time of Trump: UnReal, Anti-heroines, and Mental Illness”
- **Hunter Hargraves**  > California State University, Fullerton  > “Irritated Girls and the Problem of Affective Representation”
- **Taylor Nygaard**  > University of Denver  > “Broad City’s Affable Critique and the Racial Discourses of Girlfriendship”

**SESSION B16**  Commodifying Girlhood in the 21st Century

- **Chair**: Mary Harrod  > University of Warwick
- **David Coon**  > University of Washington Tacoma  > “POWER UP Films: Filmmaking and Education as Queer Feminist Activism”
- **Katherine Lehman**  > Albright College  > “Queering the ‘Single Girl’: Bisexual Desire and Brazen Humor on Comedy Central’s Broad City”
- **Mary Harrod**  > University of Warwick  > “Prosthetic Identity and Eros as Mediatized Commodity in Spring Breakers and The Bling Ring”

**SESSION B17**  Packaging Movies  Exhibition and Booking

- **Chair**: Bradley Schauer  > University of Arizona
- **Jessica Whitehead**  > York University  > “From Blind Pigs to Movie Palaces: The Rise and Decline of the Palace Theatre in Timmins, Ontario”
- **Derek Long**  > University of Wisconsin-Madison  > “‘Every Production to Stand on Its Own Merit’: Selective Distribution and Early Hollywood’s ‘Open Market Bunk,’ 1918–1922”
- **Bradley Schauer**  > University of Arizona  > “The Secret Weapon of the ‘Major Minor’: Universal-International and the Postwar Programmer”
- **Claire Jesson**  > University of Warwick  > “Experiencing the Difference: Film Exhibition as Represented in Movie Theater Policy Trailers”

**SESSION B18**  Revolutionary Archives  Censorship, Geopolitics, and State Violence

- **Chair**: Victoria Ruetalo  > University of Alberta
- **Natalie Ryabchikova**  > University of Pittsburgh  > “Between the Soviet State and the Film Industry: Association of Workers in Revolutionary Cinema in the 1920s”
- **Pedro Doreste**  > University of Chicago  > “Revolutionary Exceptions: Reception of the Godfather Films in Cuba”
- **Victoria Ruetalo**  > University of Alberta  > “Reading the ‘Disappeared’ Film Censorship Archive in Argentina”
**B19 Labor and Professionalization in Shifting Media Industries**

**Chair**
Shawn VanCour ▶ University of California, Los Angeles

Shawn VanCour ▶ University of California, Los Angeles ▶ “Defining Production Techniques for Postwar Television: Transformative Media Labor and the Making of the Professional Television Worker, 1945–1959”

Danielle Williams ▶ Georgia Gwinnett College ▶ “Television Broadcasting Employment Defies the Forces Reshaping Labor in the Media Industries”

Ritesh Mehta ▶ University of Southern California ▶ “‘Hustling’ in Film School as Anticipating Early Career Work in Media Industries”

Catherine Bernier ▶ Concordia University ▶ “The Labor of the ‘Agents of Change’: Creative Autonomy and Socioprofessional Trajectories in the Bollywood Indies”

**Sponsor** Media Industries Scholarly Interest Group

**B20 Immersion, Distance, Space, and Duration**

**Chair**
Nathan Carroll ▶ College of St. Scholastica

Amanda Shubert ▶ University of Chicago ▶ “Magic Lantern Projection and the Victorian Affective Spectator”

Nathan Carroll ▶ College of St. Scholastica ▶ “One Shot in Real Time: Digitally Staging Sublime Cinema”

Sarah O’Brien ▶ Georgia Institute of Technology ▶ “Inhabiting Scarcity and Sprawl: Narrative Complexity and Spectacular Mise-en-scène in the Contemporary Detective Mini-series/Anthology Series”

**MEETING**

12:00 NOON – 1:45 PM

**Urbanism/Geography/Architecture Scholarly Interest Group**

**Room** Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

**MEETING**

12:00 NOON – 1:45 PM

**Media, Science & Technology Studies Scholarly Interest Group**

**Room** Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
Wednesday
MARCH 22, 2017
2:00 – 3:45 PM

C1 National Identities and Cultural Policy in the Fiction Feature
CHAIR Jeeyoung Shin ▶ Yonsei University
Joseph Coppola ▶ Columbia University ▶ “Negotiating Italian Whiteness: Silent Cinema Revised”
Monica Garcia Blizzard ▶ Ohio State University ▶ “The Native as Spiritual Other in 20th-Century Mexican Cinema”
Jeeyoung Shin ▶ Yonsei University ▶ “Screening North Koreans in Multicultural South Korea”
Michael Turcios ▶ University of Southern California ▶ “A Cinematic Attempt to Address Mexico’s Blackness as Influenced by Hollywood’s Problem Film”

C2 Politics in and of Middle Eastern Fictional Television
CHAIR Christa Salamandra ▶ Lehman College, CUNY
Arzu Ozturkmen ▶ Boğaziçi University ▶ “On Politics of Political Expressivity in Turkish Television Series”
Christa Salamandra ▶ Lehman College, CUNY ▶ “The Critical Politics and Somber Poetics of Syrian Television Drama”
Burcu Yildiz ▶ Istanbul Technical University ▶ “‘It Is a Fictional Drama, Not a Documentary!: The Magnificent Century as a Site of Memory in Turkey”
Nour Halabi ▶ University of Pennsylvania ▶ “The Spatialized Politics of Syrian Television Drama”
SPONSOR Middle East Caucus
Beyond MTV
Mediating Music on Screen

CHAIR Andrea Kelley ▶ Auburn University
CO-CHAIR Landon Palmer ▶ Indiana University

Andrea Kelley ▶ Auburn University ▶ “Up-close and Personal: The Shifting Aesthetics of the Jukebox Film”
Landon Palmer ▶ Indiana University ▶ “A Record for Your Television: Music and SelectaVision during the Format Wars”
Eric Harvey ▶ Grand Valley State University ▶ “From Blondie to Beyoncé: The ‘Visual Album’ in 1979 and 2016”
Mack Hagood ▶ Miami University ▶ “Sonic Selfcraft: A Comparison of Vibro-affective Media Practices”

Screen Cultures and the Curatorial Impulse

CHAIR Cary Elza ▶ University of Wisconsin-Stevens Point

Cary Elza ▶ University of Wisconsin-Stevens Point ▶ “A Wunderkammer of Monsters: Guillermo del Toro, Hollywood Pedagogy, and New Museology”
Sarah Lerner ▶ University of California, Santa Barbara ▶ “NASA CineSpace Seeks Higher Ground: Appropriation, Public Culture, and the Curatorial”
Ulrike Hanstein ▶ Friedrich Schiller University Jena ▶ “Moving Images and Histories of Movements: Transmissions of Pina Bausch’s Tanztheater”

Films Without Images

CHAIR Justin Remes ▶ Iowa State University

Justin Remes ▶ Iowa State University ▶ “Walter Ruttmann and the Blind Film”
John Powers ▶ Washington University in St. Louis ▶ “Stan Brakhage’s Dark Night of the Soul”
Bruce Jenkins ▶ School of the Art Institute of Chicago ▶ “Showing Nothing”
Jennifer Proctor ▶ University of Michigan-Dearborn ▶ “‘Am I Pretty?’: Visual Silence and the Disrupted Gaze”

SPONSOR CinemArts Scholarly Interest Group

WORKSHOP Rethinking the Cinematic
Conversations on Public Engagement

CHAIR Nora M. Alter ▶ Temple University

WORKSHOP PARTICIPANTS
Christa Blumlinger ▶ University of Paris 8
Christopher Pavsek ▶ Simon Fraser University
Nora M. Alter ▶ Temple University
Louis Massiah ▶ Scribe Video Center

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Christa Blumlinger ▶ University of Paris 8
Christopher Pavsek ▶ Simon Fraser University
Nora M. Alter ▶ Temple University
Louis Massiah ▶ Scribe Video Center
Contemporary Economies of East Asian Media

CHAIR
Dennis Lo ▶ James Madison University

Hojin Song ▶ Roberts Wesleyan College ▶
“Authenticity of Pasta: Distinction of the Upper-class Taste and the Boundaries of South Korean Foodways”

Dennis Lo ▶ James Madison University ▶
“The Translocal Auteur: Production Studies of Hou Hsiao-Hsien’s Cross-Strait Location Shoots”

Raymond Tsang ▶ New York University ▶
“The Myth of Hong Kong and the Rule of Law: Rethinking Martial Arts Cinema and Government”

SPONSOR: Asian Pacific American Caucus

Small Screens and Mundane Routines
The App-ification of Media

CHAIR
Jeremy Morris ▶ University of Wisconsin-Madison

Jeremy Morris ▶ University of Wisconsin-Madison ▶
“Is It Tuesday?: Novelty Apps and Mundane Media”

Elizabeth Ellcessor ▶ Indiana University ▶
“Companion: Never Walk Alone”

Devon Powers ▶ Temple University ▶
“This. Reader: Curating Influence or Community?”

Sarah Murray ▶ University of Michigan ▶
“Carrot To-Do: The Name of the Productivity Game Is Shame”

Manifestos for Multiple Histories of Film
The ‘Transitional Zones’ of Artists’ Films, Live Documentaries, Animations, and Installations

CHAIR
Catherine Fowler ▶ University of Otago

Miriam De Rosa ▶ Coventry University ▶
“Manifesto One for a Cinema of Conjunction: Artists’ Films and Variability”

Kim Nelson ▶ University of Windsor ▶ “Manifesto Two for New Historiographies: Off-roading Audiovisual Histories Foregrounding Polyvocalities and Human-to-Human Interactivity via Participatory Live Documentary”

Paola Voci ▶ University of Otago ▶ “Manifesto Three for the Digital Animateur: Shadow Plays and Handmade Cinema”

Catherine Fowler ▶ University of Otago ▶
“Manifesto Four for Dynamic Forms: The Precarity, Provisionality and Chaos of Artistic Installations”

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Advertising and Promotional Culture

CHAIR
JJ Bersch ▶ University of Wisconsin-Madison

Jason Rothery ▶ Carleton University ▶ “Advertising Agency: Communicating Agency in Video Game Advertising”

JJ Bersch ▶ University of Wisconsin-Madison ▶ “He’ll Make Your Company a Star: The Role of the Product Placement Marketer”

Victoria Gerstman ▶ University of Nottingham ▶ “Media Industry Anxiety in the Age of Automation: Ethnography at Cannes Lions 2016”
**C11** Global Feminist Histories  
1950s Cinema and Its Afterlife

**CHAIR**  
Meredith Slifkin  
*Concordia University*

**RESPONDENT**  
Agustin Zarzosa  
*SUNY, Purchase College*

Catherine Russell  
*Concordia University*  
“The Three Disappearances of Soad Hosni: Melodrama, Critical Cinephilia, and Egyptian Modernity”

Meredith Slifkin  
*Concordia University*  
“Melodrama at Sea: Constructing Female Citizenship in Hollywood’s Transnational Imagination”

Mitsuyo Wada-Marciano  
*Carleton University*  
“Love Letter: Images ofProstitutes in Japanese Films of the 1950s”

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**C12** Remaking Bodies, Remixed Media

**CHAIR**  
Phillip Maciak  
*Louisiana State University*

Sasha Crawford-Holland  
*University of Southern California*  
“Virtual Healing: Violence and ‘Sourcery’ in Virtual Reality Exposure Therapy”

Annu Dahiya  
*Duke University*  
“Splice: Feminizing the ‘Human’ and the Horror of Trans* Non/human Subjectivity”

Jessica Mathiason  
*University of Minnesota*  
“Patenting the Human: Orphan Black, Eugenics, and Synthetic DNA”

Phillip Maciak  
*Louisiana State University*  
“Post-filmic, Postsecular: Mel Gibson’s (Un)subtle Effects”

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**C13** Avant-garde Practitioners  
Experiment, Adaptation, Temporality

**CHAIR**  
Allison Ross  
*University of Southern California*

Allison Ross  
*University of Southern California*  
“Autobiography and Adaptation: Polyvocality and Referential Imagery as Autoethnography in Damned if You Don’t (1987)”

Atene Mendelyte  
*Lund University*  
“Structuralist Horror in Hollis Frampton’s (nostalgia)”

Jungmin Lee  
*Harvard University*  
“Scrolls as Virtual Media: Kinetic Abstraction and Projection circa 1920”

Victoria Gao  
*University of Rochester*  
“The Anti-road Movie and Deconstructing Identity in Robert Frank’s Me and My Brother”

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**C14** Retracing Histories of Soviet and East European Media

**CHAIR**  
Zoran Samardzija  
*Columbia College Chicago*

Lora Mjolsness  
*University of California, Irvine*  
*and* Michele Leigh  
*Southern Illinois University Carbondale*  
“Wom-an-imation: Was There a Soviet Women’s Animation?”

Zoran Samardzija  
*Columbia College Chicago*  
“From Socialist Realism to Political Modernism in Věra Chytilová”

Colleen Montgomery  
*University of Texas at Austin*  
“For Those Who Survived the ‘90s: Aleksei Balabanov’s Post-Soviet Heritage Porn”
Media Publics and Communities

**Chair:** Evan Brody » University of Southern California

Charles Bludsworth » Queens University of Charlotte » “Slates for Sarah: Marking Mourning and Community-building in the Film Industry”

Sangeet Kumar » Denison University » “Facebook’s Emotional Contagion Study and the Appropriation of Networked Desire”

Evan Brody » University of Southern California » “One Day You’re Queer and the Next Day You’re Gone: OutQ, Logo, and the Shifting Nature of Modern LGBT-specific Programming”

Working It
Performance and Structure in Media Labor

**Chair:** Kelly Wolf » University of South Carolina

Kelly Wolf » University of South Carolina » “Training Grounds: Performance Infrastructures and Multispecies Ethnography within Media Industries”

Bryan Hartzheim » Reitaku University » “Jokes and Stories: Writing for Children’s TV in the US and Japan”

Ramna Walia » University of Texas at Austin » “Branding Mollywood: Mobile Economy of India’s Spoof Video Industry”

Li Cornfeld » McGill University » “Sexy Work: Booth Babes as Media Labor”

Faces, Voices, and Sounds in Contested Spaces

**Chair:** Babli Sinha » Kalamazoo College

Babli Sinha » Kalamazoo College » “Mulk Raj Anand, the BBC Imperial Service, and the Crisis of Cosmopolitanism”

Eszter Zimanyi » University of Southern California » “Digital Transcience: Emplacement and Authorship in Refugee Selfies”

Kariann Goldschmitt » Wellesley College » “Samba for Survival: Sonic Stereotypes of Urban Violence in City of God and Elite Squad”

Media in a Surveillance Culture

**Chair:** Camilla Fojas » University of Virginia

Camilla Fojas » University of Virginia » “Wild Border: Drones and Surveillance Media”

Emma Bedor Hiland » University of Minnesota » “Governing from the Armchair Media, Psychiatric Discourses, and Psychosurveillance”

Chris Barnes » Syracuse University » “The Embodied Experience of Solitary Confinement in Herman’s House”

Alexandra Bevan » Massey University » “Designed for Threat: School Architecture, Mass Shootings, and Surveillance Culture”
WORKSHOP
Reformatting of Touch
A Workshop in Haptic Media Studies

CHAIR
David Parisi ▶ College of Charleston

WORKSHOP PARTICIPANTS
Jason Archer ▶ University of Illinois at Chicago
Kelsey Cameron ▶ University of Pittsburgh
Rachel Plotnick ▶ Northwestern University
Erkki Huhtamo ▶ University of California, Los Angeles

Difference, Disability, and Mental Illness

CHAIR
Kristen Loutensock ▶ University of California, Berkeley

Kristen Loutensock ▶ University of California, Berkeley
“Detecting Difference: Disability in Television Crime Serials”

Christina Wilkins ▶ University of Winchester
“Recoding the Stereotype: Mental Illness and Technology in Mr. Robot”

Slava Greenberg ▶ Tel Aviv University
“Disabling the Corporeal Body: Embodiment in Adam Elliot’s Claymations”

MEETING
 Comedy and Humor Studies Scholarly Interest Group
ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

MEETING
Cognitive/Analytic Scholarly Interest Group
ROOM Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
Wednesday
MARCH 22, 2017
4:00–5:45 PM

D1 Beyond Mise-en-scène
Aspects of Film Style

CHAIR
Ryan Bowles Eagle ▶ California State University, Dominguez Hills
Andrew Falcao ▶ Wilfrid Laurier University ▶ “Tragedy, Ecstasy, Doom: Abstract Expressionism and West Side Story”
Carolin Kirchner ▶ University of California, Los Angeles ▶ “Traces of Noir: Neo-modernist Revisionism and the Vernacular Cityscape in Jacques Deray’s The Outside Man (1972)”
Ryan Bowles Eagle ▶ California State University, Dominguez Hills ▶ “Playing Pretend: The Significance of Staging and Setups in Documentaries about Children”

D2 Unstable Publics
The Political Aesthetics of Media Infrastructures in India

CHAIR
Ishita Tiwary ▶ Columbia University
Ritika Kaushik ▶ University of Chicago ▶ “Bureaucratic Film Infrastructures in the Time of Emergency”
Ishita Tiwary ▶ Columbia University ▶ “Unsettling News: Video Magazines in 1980s India”
Shaunak Sen ▶ Jawaharlal Nehru University, New Delhi ▶ “Infrastructures of Truth: Sting-Videos and ‘Court-Video’ Cultures in India”
4:00 – 5:45 pm

**D3**

**Understanding the Formation**  
Re-viewing Beyoncé’s *Lemonade* through a Media Studies Lens

**CHAIR**  
Miriam Petty → Northwestern University

Bambi Haggins → Arizona State University → “Does She Slay?: Beyoncé’s Televisual Performances of Blackness through *Lemonade*”

Camille DeBose → DePaul University → “Resituating ‘Video’ as Cinema in *Lemonade*”

Jennifer Porst → Emerson College → “Beyoncé’s and HBO’s *Lemonade* Stand: A Case Study of Exclusivity, Prestige, and Disruption in the Contemporary Media Industry”

Kristen Warner → University of Alabama → “Sometimes It Takes a White Man: Authorship, White Artistry, Black Authenticity and Beyoncé’s *Lemonade*”

**SPONSORS**  
Black Caucus, Oscar Micheaux Society

**D4**

**Relocating the Screen’s Gothic Heroine**

**CHAIR**  
Christina Petersen → Eckerd College

Katerina Flint-Nicol → University of Kent → “There’s a Secret behind the Door? And that Secret Is Me?: The Reimagining of the Gothic Heroine as Bluebeard in Agatha Christie’s *And Then There Were None*”

A. Dana Weber → Florida State University → “Secrets beyond the Prison Door: East German Bluebeards”

Frances Kamm → University of Kent → “Gothic Futures: Bluebeard, Science Fiction and *Aliens*”

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Central/East/South European Scholarly Interest Group

**D5**

**Eco-criticism across Media**

**CHAIR**  
Jacob Smith → Northwestern University

Jacob Smith → Northwestern University → “Adventurous Listening and CBS Radio’s *Escape*”

Eric Jenkins → University of Cincinnati → “The Attraction versus Tracking Media: Insights from *WALL-E* on Cinema and Consumerism in Control Society”

Alok Amatya → University of Miami → “Cinematic Itineraries of Conflict: Tracing Ecological Justice Struggles in East-Central India”

Matt Thompson → University of Toronto → “Spaceship Earth: *Silent Running* and the Unlikely Union of Space Travel and Environmentalism”

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Media and the Environment Scholarly Interest Group, Radio Studies Scholarly Interest Group

**D6**

**Civics Lesson**  
Screen Media’s Potential for Empathy, Engagement, and Humanitarianism

**CHAIR**  
Spring-Serenity Duvall → Salem College

Spring-Serenity Duvall → Salem College → “Believing in Emma Watson: Fandom and Feminism in Audience Support for the United Nations HeForShe Campaign”

Sarah Bell → Michigan Technological University → “Standing in the Middle of the Empathy Machine: Audience Responses to United Nations Virtual Reality Documentaries”

Shirley Roburn → McGill University → “Beyond the ‘Blackfish Effect’: Rethinking Film Impact Frameworks”

Cornel Sandvoss → University of Huddersfield → “From Popular Culture to Post-truth Politics: Fandom, Civic Engagement, and Democratic Participation between Utopia and Dystopia”

**SPONSORS**  
Central/East/South European Scholarly Interest Group
D7 Workshop
Media Ruins
Objects, Sites, Images, and Salvage

Chair: Saul Kutnicki ▶ Indiana University

Workshop Participants:
Charles Acland ▶ Concordia University
Robert Burley ▶ Ryerson University
Maggie Zakri ▶ Neon Museum

D8 Politics of Archival Absence and Recovery

Chair: Tim Palmer ▶ University of North Carolina at Wilmington

Fredrik Norén ▶ Umeå University ▶ and
Pelle Snickars ▶ Umeå University ▶ “Film Politics at a Distance—via 7,000 Swedish Governmental Official Reports”
Elizabeth Heffelfinger ▶ Western Carolina University ▶ “Time and Motion Study in a Barn or Sorting Personal Laundry?: A Small College Takes on the Big Task of Choosing Films for Europe’s Postwar Recovery”
Tim Palmer ▶ University of North Carolina at Wilmington ▶ “A Woman Adrift: Paule Delsol Inside and Outside the French New Wave”
Jasmijn Van Gorp ▶ Utrecht University ▶ and
Rosita Kiewik ▶ Utrecht University ▶ “What Is Not in the Archive: Teaching Television History in the ‘Digital Humanities’ Era”

Sponsor: Scandinavian Scholarly Interest Group

D9 Asserting and Unsettling National Identity in Media

Chair: Iskandar Zulkarnain ▶ University of Rochester

Adele Reinhartz ▶ University of Ottawa ▶ “Grace and the Grotesque: Coming of Age in Léolo (Jean-Claude Lauzon,1992)”
Paul McEwan ▶ Muhlenberg College ▶ “The Idea of National Cinema”
Iskandar Zulkarnain ▶ University of Rochester ▶ “Digital Flag-raising Ceremony: Indonesian Social Media Culture, Nationalism, and Class”

D10 Re-imagining Animation

Chair: Heather Osborne-Thompson ▶ California State University, Fullerton

Dan Bashara ▶ DePaul University ▶ “Cartographic Cartoons: Animated Space and the Logic of the Map”
Jennifer Lynde Barker ▶ Bellarmine University ▶ “Noburō Ôfuji and the Treasure Box of 1930s Animation”
Heather Osborne-Thompson ▶ California State University, Fullerton ▶ “Peppa Pig vs. Sarah and Duck: Nickelodeon, Netflix, and Transnational Quality Children’s Television”
Tyler Williams ▶ University of Iowa ▶ “The Origin of Adult Swim’s ‘Minimal’ Animation”

Sponsor: Animated Media Scholarly Interest Group
WEDNESDAY

D11 Virtual Reality, Videogames, and First-Person Cinema

CHAIR Jedd Hakimi ▶ University of Pittsburgh

Chaorong Hua ▶ Concordia University ▶ “The Alternative Character Engagement: Point-of-View and Sharing”

Jedd Hakimi ▶ University of Pittsburgh ▶ “‘Why Are Video Games So Special?’: The Supreme Court and the Case against Video Games’ Medium Specificity”

Zeke Saber ▶ University of Southern California ▶ “Taking Realism Metaphorically: An Interrogation of Virtual Reality and Its Incorporation of Cinematic Myth”

Harry Burson ▶ University of California, Berkeley ▶ “Virtually Listening: Sonic Immersion and the Aesthetics of Presence in Cinema and Virtual Reality”

D12 WORKSHOP
Applied Media Studies

CHAIR Kirsten Ostherr ▶ Rice University

WORKSHOP PARTICIPANTS
Bo Reimer ▶ Malmö University
Kirsten Ostherr ▶ Rice University

SPONSOR Media Literacy and Pedagogical Outreach Scholarly Interest Group

D13 Sex and Gender Ambivalence and Ambiguity
Queering the Boundaries

CHAIR Aviva Dove-Viebahn ▶ Arizona State University

Aviva Dove-Viebahn ▶ Arizona State University ▶ “Queering the Femme Fae-tal: Sexual Agency, Identity Politics, and Difference in Lost Girl”

Jessica Johnston ▶ University of Wisconsin-Milwaukee ▶ “Growing Up Trans: Negotiating the Celebrity and Labor of Teen Activist Jazz Jennings”

Britta Hanson ▶ University of Texas at Austin ▶ “Wig in a Box: Queer Ambivalence and Gender Politics on Lip Sync Battle”

Jonathan Cicoski ▶ University of Southern California ▶ “The Homophilms of Pat Rocco: Queer Collectivity, Monogamy, and Public Idealism”

D14 Between Written Word and Visual Style
Soviet Filmmaking and Criticism, 1930s–1960s

CHAIR Zdenko Mandusic ▶ University of Chicago

RESPONDENT Lida Oukaderova ▶ Rice University

Vincent Bohlinger ▶ Rhode Island College ▶ “Discussions on Innovations in Sound and Color in Soviet Cinema of the 1930s”

Viktoria Paranyuk ▶ Yale University ▶ “Framing the Shot: Scriptwriting and Cinematography in Soviet Fiction Film of the 1950s”

Zdenko Mandusic ▶ University of Chicago ▶ “The Documentary Style in Soviet Cinema of the 1960s”
**WEDNESDAY**

**D15 Activating Audiences and Performing Fandom**

**CHAIR** Erin Hanna  
*University of Oregon*

Erin Hanna  
*University of Oregon*  
“#SKWAD: Goals and Experiential Marketing: From Active Audience to Activated Audience”

Margaret Rossman  
*Indiana University*  
“Is This Real Life or Just a Youtube Fantasy?: Shifting Celebrity and Fandom in the Live Digital Performance”

Miranda Larsen  
*University of Tokyo*  
“Happy Land—Tokyo’s Koreatown as K-Pop Paradise”

Aubrey Mishou  
*Old Dominion University*  
“Swapped, Crossed, and Blurring Boundaries: Negotiations of Identity in Fan Costuming”

**D16 “A Different Kind of Soap Opera”**

Melodrama Reexamined

**CHAIR** Kristen Hatch  
*University of California, Irvine*

Nicholas Forster  
*Yale University*  
“A New Form of Black Genre Communication: Bill Gunn, *Personal Problems*, and the Afterlives of Production”

Amanda Doxtater  
*University of Oregon*  
“Melodrama and Affected ‘Sleep’: Revisiting Carl Th. Dreyer’s Nordisk Scenarios, 1913–1920”

Kristen Hatch  
*University of California, Irvine*  
“Melodrama, Moral Legibility, and Cable TV’s Villainous Heroes”

Joseph Perna  
*Sewanee: The University of the South*  
“Ophüls and Ruttmann in Italy”

**D17 New Aesthetics Designs**

Reimagining Space in Site-specific Media

**CHAIR** Matt Von Vogt  
*Indiana University*

Heather Birdsall  
*University of California, Los Angeles*  
“You’ve Just Crossed Over Into . . . the Abyss: *Mise en abyme* as a Spatial Narrative Strategy in *The Twilight Zone Tower of Terror*”

Matt Von Vogt  
*Indiana University*  
“Site-specific Art Meets Apparatus Theory: Robert Smithson’s *Cinema Cavern*”

Ryan Thames  
*Georgia State University*  

**D18 Temporalities of Recorded Sound**

**CHAIR** Seth Kim-Cohen  
*School of the Art Institute of Chicago*

RESPONDENT Neil Verma  
*Northwestern University*

Michael Gallope  
*University of Minnesota*  
“The Bootleg as a Critical Form of Decay”

Amy Skjerseth  
*University of Chicago*  
“Haptic Audiovisuality and Yoko Ono’s *Fly*: Embodied Vibrations and Tactile Memory”

Berthold Hoeckner  
*University of Chicago*  
“Mnemonic Innervations: Music Replaying Movies”

SPONSOR Sound Studies Scholarly Interest Group
The Parameters of “Television” in the Age of Streaming

CHAIR Megan Ankerson ▶ University of Michigan

Ian Murphy ▶ University of North Carolina at Chapel Hill ▶ “Livestreaming the Gridiron: What the NFL’s Streaming Deal with Twitter Says about the Evolution of Live Television”

Myles McNutt ▶ Old Dominion University ▶ “Classroom Instruments and Carpool Karaoke: Ritual and Collaboration in Late Night TV’s YouTube Era”

Casey McCormick ▶ McGill University ▶ “Netflix Poetics”

Megan Ankerson ▶ University of Michigan ▶ “The Periscopic Regime of Live Streaming: Media Witnessing in the Platform Era”

SPONSOR Television Studies Scholarly Interest Group

Marketplaces, Economies, Crisis

CHAIR Diane Corman ▶ University of Minnesota

Diane Corman ▶ University of Minnesota ▶ “Marketplace and the Sound of Finance”

Harry Karahalios ▶ Duke University ▶ “‘Nightmare Narratives’ of the Economic Crisis: Deconstructing the Family of the Greek Weird Wave”

Temitope Abisoye Noah ▶ New York University ▶ “Marx and the Cinema of Djibril Diop Mambety”

Jenny Gunn ▶ Georgia State University ▶ “Techno(claustro)phobia: Eli Roth’s Knock Knock and the Compromise Formation”

MEETING 4:00 – 5:45 PM
Classical Hollywood Scholarly Interest Group

ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

MEETING 4:00 – 5:45 PM
Caucus Coordinating Committee

ROOM Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
Mediating Trauma through the Haunted Screen

CHAIR
Rebecca Harrison ▶ University of Glasgow

RESPONDENT
James Paasche ▶ DePauw University

Rebecca Harrison ▶ University of Glasgow ▶ “The Afterlife Onscreen: Cinema and Spiritualism in the First World War”

Marlo DeLara ▶ University of Leeds ▶ “Filmmaking, Haunting, and Transgenerational Trauma Narratives for Filipina America”

Thong Win ▶ University of California, Santa Barbara ▶ “Saved from the Fire: Haunted Lives in Post-socialist Vietnamese Cinema”

SPONSOR War and Media Studies Scholarly Interest Group

The Body and Its Nonhuman Double

CHAIR
Elena del Rio ▶ University of Alberta

Jennifer M. Barker ▶ Georgia State University ▶ “Fucking like Bunnies and Swimming with Sharks: The Interspecies Language of Movement in The Lobster (2015)”

Kriss Ravetto-Biagioli ▶ University of California, Davis ▶ “Defacing the Close-up”

Nikolaj Lubecker ▶ University of Oxford ▶ “From the Human Body to the Sound of Sand: Hiroshi Teshigahara and Jacob Kirkegaard”

Elena del Rio ▶ University of Alberta ▶ “Nymph()maniac: Cruel Polyphony of Nature”

SPONSOR Film Philosophy Scholarly Interest Group
**E3**

**WORKSHOP**

**Energizing Media**

**CHAIR**

Shane Brennan ➤ *New York University*

Hunter Vaughan ➤ *Oakland University*

**WORKSHOP PARTICIPANTS**

Mél Hogan ➤ *University of Calgary*

Nicole Starosielski ➤ *New York University*

Janet Walker ➤ *University of California, Santa Barbara*

**SPONSOR**

Media and the Environment Scholarly Interest Group

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**E4**

**Chinese Queer Fan Cultures in the Twenty-first Century**

Queering Heterosexuality, Geopolitics, and Transcultural Imaginations

**CHAIR**

Jamie J Zhao ➤ *University of Warwick*

**RESPONDENT**

Lori Hitchcock Morimoto ➤ *Independent Scholar*

Maud Lavin ➤ *School of the Art Institute of Chicago* ➤ “Li Yuchun’s Fans and Imaginaries of Contemporary Chinese Singledom”

Ling Yang ➤ *Xiamen University* ➤ “‘The World of Grand Union’: Engendering Trans/nationalism via Boys’ Love in Chinese Online *Hetalia* Fandom”

Jamie J Zhao ➤ *University of Warwick* ➤ “The Letter ‘L’ in Somewhere Else: Worlding in the Chinese Queer Fandom of Western TV—a Study of the GE Fan Site”

**SPONSOR**

Fan and Audience Studies Scholarly Interest Group

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**E5**

**Negotiating Crisis in Middle Eastern Media**

**CHAIR**

Greg Burris ➤ *American University of Beirut*

**CHAD ELIAS** ➤ *Dartmouth College* ➤ “Emergency Cinema: Documentary Film and Human Rights in Syria”

**JULIDE ETEM** ➤ *Indiana University* ➤ “Exploring Syrian Refugees in Turkey through Multi- and Hidden-Cameras”

**ASLI TUNC** ➤ *Istanbul Bilgi University* ➤ “Visualizing the Coup: Construction of Collective Memory through Iconic Images”

**GREG BURRIS** ➤ *American University of Beirut* ➤ “‘We’re the Kings of Jerusalem’: Palestine and the Utopian Present in My Love Awaits Me by the Sea”

**SPONSOR**

Middle East Caucus

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**E6**

**Hollywood Archives**

Race, Indigeneity, and Labor Politics

**CHAIR**

Philana Payton ➤ *University of Southern California*

**PHILANA PAYTON** ➤ *University of Southern California* ➤ “The Black List: What the Archive Reveals about Film and Race in the Hollywood Studio System”

**KATHERINE QUANZ** ➤ *Wilfrid Laurier University* ➤ “Enacting Union Lines: Equity, SAG, and the Battle for the Stars, 1933–1937”

**JACOB FLOYD** ➤ *Oklahoma State University* ➤ “DeMille’s Useful History: The Changing Indigenous Metaphors in the Development, Production, and Promotion of *North West Mounted Police*”

**RAVEN MARAGH** ➤ *University of Iowa* ➤ “Race and Diaspora Online: Lessons from the 20th Century Black International”

**SPONSOR**

Classical Hollywood Scholarly Interest Group
**E7 Cinematic Mobility and the Screening of Global Asias**

**Chair**
Nadine Chan  ▶ University of Chicago

Nadine Chan  ▶ University of Chicago  ▶ “Storage and Circulation: Imagining Asia through Empire Film Libraries and Media’s ‘Free Flows’”

Dong Hoon Kim  ▶ University of Oregon  ▶ “Mobile Film Screening and the Formation of Colonial Film Spectatorship in Colonial Korea”

Cheryl Narumi Naruse  ▶ University of Dayton  ▶ “Motherhood, Transnational Mobility, and Neoliberal Culture in Anthony Chen’s Ilo Ilo”

Brian Bernards  ▶ University of Southern California  ▶ “Cinematic Soft Power: Memorializing Taiwan’s Colonial History in Umin Boya’s KANO”

**E9 Strategies of Adaptation**

**History, Politics, Auteurs**

**Chair**
Suzanne Gauch  ▶ Temple University


Isa Murdock-Hinrichs  ▶ Tulane University  ▶ “Genre-defying Adaptations: Dissolutions of Space and Time in Grant Gee’s Patience (After Sebald) and Stan Neumann’s Austerlitz”

Peter Lesnik  ▶ University of Pennsylvania  ▶ “Undermining Auteurism through Literary Adaptation in Blow-Up”

Booth Wilson  ▶ University of Wisconsin-Madison  ▶ “Literary Adaptation by Political Means: Russian Inter-revolutionary Iconoclasm in Father Sergius (1918)”

**E8 Theatrical Distribution and Exhibition**

**Chair**
Alicia Kozma  ▶ University of Illinois at Urbana-Champaign

Wyatt Phillips  ▶ Texas Tech University  ▶ “The GFC, the UBO, and the Theatrical Syndicate: The Reorganization of Distribution at/as the Dawn of Mass Media”

Wesley Jacks  ▶ University of California, Santa Barbara  ▶ “High Hopes and Flat Fees: An Analysis of Film Import Distribution in China between 1978–1993”

Leo Rubinkowski  ▶ University of Wisconsin-Madison  ▶ “An Industry on the Periphery: A First Sketch of Alternative Content Distribution in the United States”

Alicia Kozma  ▶ University of Illinois at Urbana-Champaign  ▶ “Screen or Die: Conglomerated Exhibition and Clearances during the Digital Turn”

**E10 Digital Aesthetics**

**Chair**
Andrew Johnston  ▶ North Carolina State University

Andrew Johnston  ▶ North Carolina State University  ▶ “To Render Ghosts: 8-bit Algorithms and Aesthetics”


**Sponsor**
Central/East/South European Scholarly Interest Group

**SPONSOR**
Animated Media Scholarly Interest Group
6:00 – 7:45 pm

**E11** Screening the Maternal
Motherhood in Contemporary Global Culture

**CHAIR** Nam Lee ▶ Chapman University

**CO-CHAIR** Linda Robinson ▶ University of Wisconsin-Whitewater

Nam Lee ▶ Chapman University ▶ “‘Don’t you have a mother?’: The Monstrous Maternal in Bong Joon-ho’s Mother (2009)”

Susan Ericsson ▶ Concordia University Chicago ▶ “Parenthood, Shame, and Secret Lives: What Do Television Mothers Say about Teen Sex?”

Inyoung Nam ▶ Dongseo University ▶ “Performing the Maternal: Alternative Motherhoods in the Korean Feminist Documentaries Shocking Family and 2 Lines”

Linda Robinson ▶ University of Wisconsin-Whitewater ▶ “Gram or Glam: The Fairy Godmother as Maternal Helper Character in Disney’s Cinderella (1950) and Cinderella (2015)”

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**E12** The Ideological Politics of Film/Video Materiality

**CHAIR** Heather Hendershot ▶ Massachusetts Institute of Technology

Heather Hendershot ▶ Massachusetts Institute of Technology ▶ “Conspiracies, Communists, and the Dumpsters of History; or, How the John Birch Society Used Filmstrips to Make Enemies and Influence People”

Isabel Arredondo ▶ SUNY, University at Plattsburgh ▶ “The Super 8 Revolution and Third Cinema: A Matter of Gauge!”

Ann Curran ▶ Dublin Institute of Technology ▶ “Mediated (Dis)continuities: Gender, Affect, and Voice in the History of the Irish Tapes”

Emily Rauber Rodriguez ▶ University of Southern California ▶ “The Revolution Will Not Be Filmed: The Relationship of Film and Video to the Militant Chicano Movement”

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**E13** For Whom the Story Is(n’t) Told
Making Meaning from Texts and Paratexts

**CHAIR** Jacqueline Vickery ▶ University of North Texas

Paul Reinsch ▶ Texas Tech University ▶ “Movies in Speakers: A History of the Unified Soundtrack Album”

Wan-Jun Lu ▶ University of Wisconsin-Madison ▶ “Made in Taiwan: Taiwanese Audiences and the Paratexts of Life of Pi”

Jacqueline Vickery ▶ University of North Texas ▶ “‘We’ve all seen The Fosters, and it’s nothing like that’: Teens in Foster Care Respond to The Fosters”

Katerina Symes ▶ Concordia University ▶ “Orange Is the New Black as Complex Television: Contesting the Privileging of Piper Chapman’s Narrative Positioning through Nonlinear Storytelling”

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**E14** Documentary, Authenticity, and the Archive

**CHAIR** Deborah Jaramillo ▶ Boston University

Jane’a Johnson ▶ Brown University ▶ “Le Sang des bêtes: On the Fringes of History”

Adam Diller ▶ Temple University ▶ “Phonography and the Theory and Practice of Location Sound Recording in Documentary Film”

Laurel Ahnert ▶ Georgia State University ▶ “The Agency of the Corpse: The Ethics and Aesthetics of Visualizing Black Death in Documentary Media”

Deborah Jaramillo ▶ Boston University ▶ “Atrocity TV: Violence and Authenticity in Netflix’s Narcos”
SESSION E

E15  Stardom Imaginaries
Industry, Identity, Ethnicity

-  Alice Maurice  University of Toronto
Beth Corzo-Duchardt  Muhlenberg College
“The Imaginary Other Spectator: A Paradigm for Early Cinema Spectatorship”
Chris O’Rourke  University of Lincoln
“Exploiting Ambition across the Atlantic: Norma Talmadge, First National, and the Search for a British Star”
Alice Maurice  University of Toronto
“‘Making Themselves Up Ugly’: Makeup Practices, Gender, and Character in Early Cinema”
Grace Jung  University of California, Los Angeles
“Asian American Masculinity in Classical Hollywood’s Cultural Imaginary”

SPONSOR  Silent Cinema Cultures Scholarly Interest Group

E16  Stretching beyond the Box
Television across Borders and Screens

-  Sebnem Baran  University of Southern California
Jennifer Kang  The University of Texas at Austin
“The Great Inheritance from Television?: The Emergence of South Korean Web Dramas”
Joonseok Choi  University of Iowa
“MIPFormats and the Commodification of TV Formats”
Sebnem Baran  University of Southern California
“Crossing the Western Borders: The End as the Beginning of New Television Flows?”
Margaret Steinhauer  University of Southern California
“Who’s Really Controlling the Set?: Active Television Spectatorship and Contemporary Reception Dynamics”

SPONSORS  Oscar Micheaux Society, Radio Studies Scholarly Interest Group

E17  Gender and Sexualities
Genre, Ecstasy, and Ordinary Gayness

-  Gregoire Halbout  François Rabelais University
Gregoire Halbout  François Rabelais University
“Andrew Haigh on Masculine Intimacy: The Authentic Itinerary of Ordinary Gayness”
Laura Beadling  Youngstown State University
“Kelly Reichardt’s Meek’s Cutoff within the Landscape of Contemporary Westerns: Gender, Genre, and Geo-politics”
Edwardo Rios  University of Nebraska
“Sights to Dream of, Not to Tell: Ecstatic Visions of Queer Pornographies”

SPONSOR  Adult Film History Scholarly Interest Group

E18  Radio, Education, and Urban Crisis

-  Alexander Russo  The Catholic University of America
Alexander Russo  The Catholic University of America
“Boss Radio in More than One Sense: Bill Drake and Disc-Jockey Labor in 1960s Radio Production Cultures”
Brian Fauteux  University of Alberta
“‘Good Music’ and ‘Uplifting’ Taste: CKUA Radio’s Educational Mandate and Popular Music”
Annie Laurie Sullivan  Northwestern University
“Building a Black Television Station: WGPR-TV and the Practice of Urban Archivism”
William Boddy  Baruch College, CUNY
“Cinema, the University, and the Urban Crisis in 1960s America”

SPONSORS  Oscar Micheaux Society, Radio Studies Scholarly Interest Group

6:00 – 7:45 pm
E19 Doing US and Global Media Industry Studies Research from the Ground

CHAIR Julia Himberg ▶ Arizona State University
CO-CHAIR Courtney Brannon Donoghue ▶ Oakland University
RESPONDENT Serra Tinic ▶ University of Alberta

Julia Himberg ▶ Arizona State University
“Studying Up: LGBT Hollywood and Under-the-radar Activism”

Kevin Sanson ▶ Queensland University of Technology
“Interchangeable Parts?: A Global Ecology of Screen Media Labor and Locations”

Stefano Baschiera ▶ Queen’s University Belfast
“Location Hubs and Production Mobility: HBO’s Game of Thrones in Europe”

Courtney Brannon Donoghue ▶ Oakland University
“Hollywood’s Problem with Women: Navigating Professional Barriers and Managing Power from Financing to Festivals”

E20 Missing Links, Forgotten Roots, and Telling Gaps
Reassessing the History of Film Theory

CHAIR Scott Curtis ▶ Northwestern University

Daniel Fairfax ▶ Yale University
“The Brain Is the Screen’: Gilles Deleuze and Cahiers du cinéma”

Randall Halle ▶ University of Pittsburgh
“Apparatus Now, More than Ever”

Naoki Yamamoto ▶ University of California, Santa Barbara
“Dialectics without Synthesis: Tracking Documentary Film Theory in Japan”

Scott Curtis ▶ Northwestern University
“Münsterberg’s Missing Link?: The Photoplay and the Aesthetics of Ethel Puffer”

MEETING 6:00 – 7:45 PM
Horror Studies Scholarly Interest Group
ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

SCMS Name Badge
If you need a replacement badge, they are available at Registration for $5.
Replacement badges will only be printed during registration hours (see page 11).
Independent filmmaker and video installation artist Roxana Walker-Canton has gathered the interviews of over one hundred black women professors and administrators across the United States to provide a kaleidoscope of experiences documenting issues surrounding racial identity, race, class, gender roles, and education. Not only does the documentary facilitate discussion on experiences of black women in the university, *Living Thinkers* also addresses the intersectionality of labor issues, race, expectations of women in academia, power dynamics at the university level, and the challenges of navigating the politics of higher education.

The film screening will be followed by a question and answer with the director, Roxana Walker-Canton. There will also be a panel discussion with the following participants:

- **Roxana Walker-Canton**  ▶  Guest Filmmaker
- **Dr. Karla Fuller**  ▶  Columbia College
- **Dr. Soyini Madison**  ▶  Northwestern University
- **Dr. Miriam J. Petty**  ▶  Northwestern University
- **Dr. Karen A. Ritzenhoff**  ▶  Central Connecticut State University  ▶  Moderator

Admission is free to this event with an SCMS badge. Theater capacity is 90; seating is available first come, first serve.

**DIRECTIONS**
10-minute walk from the Fairmont

**SPONSORS** SCMS, Caucus on Class, Women in Screen History Scholarly Interest Group, University of California Press, Black Caucus, Latino/a Caucus, Queer Caucus, Women’s Caucus, Media Literacy and Pedagogical Outreach Scholarly Interest Group
Wednesday, March 22
8:00 – 9:30 PM

Listening to History:
Sound, Memory, and Preservation in the Digital Age

ROOM State ➤ Fairmont, 2nd Floor

Over the past several years, a vital and widespread discussion has emerged regarding the importance of exploring unprocessed archives for historical memory projects and media studies curricula. Many media-based sources have yet to be preserved, especially materials related to minority, alterity, and subjugated histories. The introduction of new primary sources into curriculum and research holds the capacity to expand historical narratives related to dominance, identity, and social participation. The field of sound preservation is currently undergoing a renaissance in archival, metadata, curatorial, and technical approaches to digitization and public circulation. There are many steps and obstacles to consider, however, when transforming old media into digitally available, accessible content, not the least of which includes rapid material degradation and navigation of complex copyright policies. This roundtable explores how historical memory research benefits from awareness about the federal and logistical processes by which new information is identified, processed, and made available for research.

This roundtable brings together leading representatives from noncommercial media industry groups to discuss the step-by-step processes involved in sound historical memory work. In an interactive format that includes screenings, the following panel will discuss how historical media becomes circulated:

Participants

Josh Shepperd ➤ 2017 Sound History Fellow, Library of Congress’ NRPB ➤ Chair
David Walker ➤ Smithsonian Center for Folklife and Cultural Heritage
Allison Schein ➤ Studs Terkel Radio Archive (Chicago)
Julie Rogers ➤ NPR
Alan Gevinson ➤ American Archive of Public Broadcasting
Rhea Combs ➤ Smithsonian National Museum of African American History and Culture
Matthew Barton ➤ Library of Congress/ARSC

SPONSORS Media Literacy and Pedagogical Outreach Scholarly Interest Group,
Nontheatrical Media Studies Scholarly Interest Group, Radio Studies Scholarly Interest Group,
Sound Studies Scholarly Interest Group, Media Archives Standing Committee, SCMS
**películas**—a 16mm film installation created in 1979 by the American artist Patrick Clancy consists of 16mm frames from a found footage film inserted throughout and a hand-written text, written in cursive horizontally across the frames. The film is intended to be experienced in two forms—as a magnified projected image that overflows its frame within a gallery space, and as a material object, accessible to gallery-goers on a rewind table, over a light box, thereby acknowledging the split historical trajectory of the cinema, from projected images and hand-held philosophical toys. **películas** invites its spectators to reflect upon the means of film production and reception. The film is being publicly exhibited for the first time since a 1986 screening, curated by Scott MacDonald, and after having just been restored by the artist and Colorlab.

Admission is free to this event. The film will be available on the rewind table from 10:00 AM–6:00 PM each day, and projected in the afternoon.

**DIRECTIONS** The Cultural Center is located off of Michigan Avenue, opposite Millennium Park, and is an 8-minute walk from the Fairmont. (Use the E. Randolph St. entrance).

**provided by** The Chicago Department of Cultural Affairs and Special Events and the School of the Art Institute.

This coincides with panel H19.

Please see page 94 for more information.
Wednesday, March 22

9:00 PM

Collective Action in 2017: Responding to Hate, Disenfranchisement, and the Loss of the Commons

Room Gold ➤ Fairmont, 2nd Floor

Many of us are terrified by the rise in Islamophobia and other racisms, misogyny and homophobia, threats to the environment and increased possibilities of nuclear war, the rise of surveillance and the limits on freedom of speech and movement, demagoguery, the production of ignorance, and increasing income disparity, to name but a few. What can we do? What might be most effective? How can we remain engaged in the face of a possible new normal?

In this session, panelists will present brief presentations and then discussion will be turned over to the floor. We will share PowerPoints of SCMS members’ projects that are devoted to protecting the commons.

Participants
Carol Vernallis ➤ Stanford University ➤ Chair
Richard Cante ➤ University of North Carolina
Dolores Inés Casillas ➤ University of California, Santa Barbara
Anna Everett ➤ University of California, Santa Barbara
Jenny Korn ➤ University of Illinois at Chicago
Maureen Turim ➤ University of Florida
Hunter Vaughan ➤ Oakland University

Provided by Black Caucus, Caucus on Class, Latino/a Caucus, Middle East Caucus, Women’s Caucus, Media and the Environment Scholarly Interest Group, Queer Caucus, Women in Screen History Scholarly Interest Group
**Session F1**

**Negotiating Difference across the Globe**

**Chair**
Samanta Ordonez  ▶  Wake Forest University

Bruno Guarana  ▶  New York University  ▶  “Taís Araújo: The Black Helena against Brazil’s Whitening Television”

Samanta Ordonez  ▶  Wake Forest University  ▶  “Violence, Neoliberalism, and the Transformations of Affect in Contemporary Mexican Film”

Shelley Bradfield  ▶  Central College  ▶  “Producing and Contesting Colour TV in Postapartheid South Africa”

Alexander Greenhough  ▶  San Francisco Art Institute  ▶  “Feel Good: Taika Waititi’s New Zealand Comedies”

**Session F2**

**Boardroom Fantasies and Sexy Models**

**Contextualizing Trends in Media Financing and Labor Agreements**

**Chair**
Ethan Tussey  ▶  Georgia State University

Ethan Tussey  ▶  Georgia State University  ▶  “A Disturbance in the Force: A Case Study of Evolving Production Cultures”

Andrew deWaard  ▶  University of California, Los Angeles  ▶  “At the Intersection of Hollywood Boulevard and Wall Street: Private Equity Firms and the Financialization of Hollywood”

Shawna Kidman  ▶  University of California, San Diego  ▶  “Legal Scaffolding in New Media Industries: Comic Books, YouTube, and Entrepreneurial Labor”

Karen Petruska  ▶  Gonzaga University  ▶  “Paying Up: Streaming Media, Subscription Packaging, and the Search for a Sustainable Business Model”

**Sponsor**
Comics Studies Scholarly Interest Group
A Hundred Busters
Keaton’s Transnational Legacy

CHAIR
Manuel Garin ▶ Pompeu Fabra University

Charles Wolfe ▶ University of California, Santa Barbara  “Still Buster: Robert Benayoun and the Keaton European Revival”

Alex Clayton ▶ University of Bristol “What Is Deadpan?”

Maria Corrigan ▶ Concordia University “Biomechanical Buster: Keaton and Eccentric Soviet Performance”

Manuel Garin ▶ Pompeu Fabra University “Written Busters: The Literary Remediations of Keaton”

SPONSORS
Comedy and Humor Studies Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group

Feel the Game
Cultural, Historical, and Technological Perspectives on EA Sport’s FIFA Series

CHAIR
Raiford Guins ▶ Indiana University

CO-CHAIR
Henry Lowood ▶ Stanford University

Henry Lowood ▶ Stanford University “Where There Is Smoke, There Is Fire...: The FIFA Engine and Its Discontents”

Carlin Wing ▶ Scripps College “Touching You, Touching Me: Getting the Physics Right in EA FIFA”


SPONSOR
Video Game Studies Scholarly Interest Group

Mediating Infinitude
Framing the Limitless across Film and Media

CHAIR
Iggy Cortez ▶ University of Pennsylvania

CO-CHAIR
Karen Redrobe ▶ University of Pennsylvania

Karen Redrobe ▶ University of Pennsylvania “Underground Cinema and the Mine’s Eye: Film and Media Theory from Below”

Karl Schoonover ▶ University of Warwick “Sinkholes”

Iggy Cortez ▶ University of Pennsylvania “Unlimited Flux: Rhythmic Intertextuality in 35 Shots of Rum”

Eugenie Brinkema ▶ Massachusetts Institute of Technology “The Lobster: Infinite Difference and the Form of Love”

SPONSOR
Film Philosophy Scholarly Interest Group
Extending the “Margins” of Received Latinx/Latin American Film Historiography

**CHAIR**
Naida Garcia-Crespo → United States Naval Academy

**Colin Gunckel** → University of Michigan → “LA/ LA Land: The Challenges of Researching and Programming Transnational Film History”

**Frank García** → University of Illinois at Urbana-Champaign → “Boxing Racism: Latina Representation, National Discourse, and The Ring (1952)”

**Naida Garcia-Crespo** → United States Naval Academy → “Romancing the US Hispanic Market: Juan Vigué’s Romance Tropical and US/Puerto Rican Film Coproduction in the 1930s”

**Irene Rozsa** → Concordia University → “Latin American Experimental Filmmaking: Kaleidoscopio (1945) and the Amateur Cinema League”

**SPONSOR** Latino/a Caucus

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Marginality and Migration across Borders

**CHAIR**
Christopher Oscarson → Brigham Young University

**Ljudmila Bilikic** → University of Pittsburgh → “Empty Flags and Zones of Exception–Ursula Biemann’s Contained Mobility and X-Mission as De-identification of the Illegal”

**Jiwon Ahn** → Keene State College → “Gendered Voices in the North-South Imagination: Two ‘Korean’ Films”

**Christopher Oscarson** → Brigham Young University → “Finding Place between the Local and the Global: Nordic Cinema’s Deteriorization and Reterritorialization of the Far North”

**SPONSOR** Scandinavian Scholarly Interest Group

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Exploring Authorship through the Archives

**Robert Altman**

**CHAIR**
Lisa Dombrowski → Wesleyan University

**Mark Minett** → University of South Carolina → “Elaborative Infidelity: Reconsidering Robert Altman’s Early Transpositional Strategies through the Archive”

**Nathan Koob** → Oakland University → “America’s Best-placed Candidate: Robert Altman’s Mock-documentary Approach to Mid-West American Cities”

**Lisa Dombrowski** → Wesleyan University → “Ready to Sue: The Anatomy of a Deal Gone Bad in Altman v. Miramax”

**Philip Hallman** → University of Michigan → “Stand by Your Altman: The Unheralded Authorship of Kathryn Altman”

**SPONSOR** Adult Film History Scholarly Interest Group
### F11 Widening the Soundscape
Film Sound beyond the Text

**CHAIR**  
Meredith Ward  
John Hopkins University

**Eric Dienstfrey**  
University of Wisconsin-Madison  
“Harvey Fletcher and the Curious Concept of a Proper Sound System”

**Daniel Schwartz**  
McGill University  
“Sounding the Inaudible: Urban Noise, Silent Sound, and the City as Auditorium and Orchestra in Walter Ruttmann’s *Berlin, Symphony of a Big City* and Dziga Vertov’s *Man with a Movie Camera*”

**Kyle Stine**  
University of Maryland, Baltimore County  
“Ambient Drones and Data Centers: On the Cultural Techniques of Sound Processing”

**Meredith Ward**  
John Hopkins University  
“The Architect, the Listener, and the Similarity between Sound Cultures: Nineteenth-Century Opera and Cinema with the Shift to Film Sound”

**SPONSOR**  
Sound Studies Scholarly Interest Group

### F14 American Conceptions of Home
Creating Space and Place

**CHAIR**  
Jacqueline Pinkowitz  
University of Texas at Austin

**Carolyn Jacobs**  
Yale University  
“There’s a Future in Your Ford: Ford Motor Company’s Educational Films and the Remapping of Space in Postwar America, 1946–1957”

**Ilana Emmett**  
Northwestern University  
“The Sounds of Home: Radio Soap Operas and the Creation of Domestic Space”

**Jacqueline Pinkowitz**  
University of Texas at Austin  
“A Land of Cavaliers and Cotton Fields Called the Old South': The Production of Place in *Gone with the Wind* (1939)”

**Denise Mok**  
Columbia University  
“Stella’s Spaces: Interiority, Identity, and Liminality in Film Versions of *Stella Dallas* (1925 and 1937)”

### F13 Unsanctioned Television Access

**CHAIR**  
Mark Stewart  
University of Amsterdam

**CO-CHAIR**  
Rhiannon Bury  
Athabasca University

**Rhiannon Bury**  
Athabasca University  
“Now Bring Me that Broadcast: The ‘Pirates’ of Television Fandom”

**Nicole Hentrich**  
University of Michigan  
“Not Quite TV Everywhere: Popular, Industrial, and Political Discourses of Unsanctioned Television Access in Australia”

**Camilo Diaz Pino**  
University of Wisconsin-Madison  
“Trans-Pacific Piracy: Asian Media’s Informal Circulation in Mexico City”

**Mark Stewart**  
University of Amsterdam  
“The Affect of Unsanctioned Television Access”

**SPONSOR**  
Fan and Audience Studies Scholarly Interest Group

### F15 Policing Bodies, Witnessing Media

**CHAIR**  
Veena Hariharan  
Jawaharlal Nehru University

**Kiran Samuel**  
New York University  
“Witnessing Police Brutality through Media: The Role of Technology in Perpetuating a Racial Unconscious”

**Andrew McLaughlin**  
University of Oregon  
“Good versus Other: Funker530, the Body-worn Camera, and the Faces of Combat Footage”

**Veena Hariharan**  
Jawaharlal Nehru University  
“True Lies and False Truths: The Case of *Talvar* (2015)”
F16 Seeing Seeing
The Media of Human Perception

CHAIR
Oliver Gaycken ▶ University of Maryland

CO-CHAIR
Will Schmenner ▶ University of Pennsylvania

Will Schmenner ▶ University of Pennsylvania ▶ “Keaton’s Perceptual Praxis: Patterns of Motion in 1920s Slapstick”

Flora Lysen ▶ University of Amsterdam ▶ “The Illuminated Brain Model from Vienna: Dynamic Displays for Dynamic Brains, 1931”

Oliver Gaycken ▶ University of Maryland ▶ “Cinema Is ‘I Fly’: J. J. Gibson and the Aviation Psychology Program’s Film Work”

Ben Singer ▶ University of Wisconsin-Madison ▶ “Negotiating Stylistic Universals in Film”

SPONSOR Media, Science, and Technology Studies Scholarly Interest Group

F17 WORKSHOP
De-materialized Evidence
Film Archival Holdings and the Transition to Digital Technology

CHAIR
Sabrina Negri ▶ University of Chicago

WORKSHOP PARTICIPANTS
Ross Lipman ▶ Milestone Films/Conner Family Trust

Giovanna Fossati ▶ EYE Film Institute Netherlands/University of Amsterdam

Zack Lischer-Katz ▶ University of Oklahoma

Sabrina Negri ▶ University of Chicago

Daniela Curro ▶ George Eastman Museum

F18 “Stop Bringing Race into This”
Tracing the Operations of Race/Racism in Fan Studies

CHAIR
Rukmini Pande ▶ University of Western Australia

Rukmini Pande ▶ University of Western Australia ▶ “Recalibration Necessary, Mr. Spock: Race and the Dynamics of Media Fandom Communities”

Angie Fazekas ▶ University of Toronto ▶ “Alpha, Beta, Omega: Queer Futurity and Racial Narratives in Erotic Fanfiction”

Dayna Chatman ▶ University of Pennsylvania ▶ and Myoung-Sun Song ▶ University of Southern California ▶ “From Colorism to the ‘N-word’: Black Women K-Pop Fans’ Fight against Anti-blackness”

Camila Franco Monteiro ▶ University of Huddersfield ▶ “As long as you stay there: How Favela Culture Is Accepted from Afar”

SPONSOR Fan and Audience Studies Scholarly Interest Group

F19 That Thing Called “Theory”
The Matter of the Feminist Avant-garde

CHAIR
Tess Takahashi ▶ Camera Obscura

Sarah Keller ▶ University of Massachusetts Boston ▶ “Radical Content, Radical Form, and Feminist Filmmaking”

Tess Takahashi ▶ Camera Obscura ▶ “Films that ‘Matter’: Rethinking the 1980s Feminist Avant-garde and Minority Documentary Filmmaking”

Soyoung Yoon ▶ The New School ▶ “A Cyborg Manifesto: Theresa Hak Kyung Cha’s Apparatus Revisited”

SPONSOR Experimental Film and Media Scholarly Interest Group
F20 Race/Ethnicity/Species
Chinese Cinema’s Others

CHAIR
Ying Qian ▶ Columbia University

RESPONDENT
Carlos Rojas ▶ Duke University

Ying Qian ▶ Columbia University ▶ “Ethnographic Documentary as Cultural Techniques of Rule in China (1956–65)”

Yiman Wang ▶ University of California, Santa Cruz ▶ “Almost Wild, but Not Quite: The Animal Other Mediating Ecocinema and Chinese Co-productions, Born in China and Wolf Totem”

Jenny Chio ▶ Emory University ▶ “Ethnic Portraiture and Ethnographic Filmmaking in Minority China”

SPONSOR Asian Pacific American Caucus

Soap Drive
Contribute to the 2017 SCMS Soap Drive
As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.
Thursday
MARCH 23, 2017
11:00 AM–12:45 PM

SESSION 82

Urban Experiments
Space, Trauma, Spectacle

CHAIR
Brigitte Humbert ▶ Middlebury College

Carolina Rueda ▶ University of Oklahoma ▶ “Piercing the City: Shapes of Trauma, Affection, and Survival in Iñárritu’s Biutiful”

Kyle Miner ▶ University of Wisconsin-Milwaukee ▶ “Ghostly Trajectories: Neorealism and Urban Movement in Ramin Bahrani’s ‘American Dream’ Trilogy”

Novia Shih-Shan Chen ▶ Simon Fraser University ▶ “Hong Kong as a City of the Spectacle: Reading Anson Mak’s Experimental Documentaries”

Joni Hayward ▶ University of Wisconsin-Milwaukee ▶ “No Safe Space: Economic Anxiety and Post-recession Spaces in Horror Films”

SPONSOR Urbanism/Geography/Architecture Scholarly Interest Group

Cinematic Labor in Southeast and Central Europe, 1945–1989

CHAIR
Masha Shpolberg ▶ Yale University

Joshua Malitsky ▶ Indiana University ▶ “Brotherhood and Unity as Master Signifier in Yugoslav Postwar Nonfiction Film”

Marla Zubel ▶ University of Minnesota ▶ “Socialist Ciné-ethnography: Representing the African Body in Polish Socialist Newsreels”

Dominic Leppla ▶ Concordia University ▶ “Negative Labor in Polish Cinema: The 1970s Experimental Features of Grzegorz Krolikiewicz”

Masha Shpolberg ▶ Yale University ▶ “552% of the Quota: Deconstructing the Stakhanovite Worker in the Films of Andrzej Wajda and Wojciech Wiszniewski”
**SESSION G**

**When the Astronaut Is a Woman**  
Beyond the Frontier in Film and Television

**CHAIR**  
Lorrie Palmer  
*Towson University*

**CO-CHAIR**  
Lisa Purse  
*University of Reading*

Catherine Constable  
*University of Warwick*  
“Getting Above Herself: Transcendence and Rebirth in *Gravity*”

Liz Faber  
*Manhattanville College*  
“Mother-Ships: Reproduction and Representation in *Star Trek: The Next Generation, Stargate SG1*, and *Farscape*”

Lisa Purse  
*University of Reading*  
“Cheek and Jaw: Connoting Female Strength in the Technologized Worlds of Cinematic Space Travel”

Lorrie Palmer  
*Towson University*  
“‘Off Structure’: Chaos, the Female Astronaut, and Untethered Technology in *Gravity*”

**SESSION G**

**Converging Stars**  
Weimar Cinema’s Beauty Pageants, Movie Magazines, and Police Campaigns

**CHAIR**  
Ervin Malakaj  
*Sam Houston State University*

**CO-CHAIR**  
Sara Hall  
*University of Illinois*

**RESPONDENT**  
Anjeana Hans  
*Wellesley College*

Mila Ganeva  
*Miami University*  
“Beauty Pageants and the Film Industry in Weimar Germany”

Sara Hall  
*University of Illinois*  
“Stars of Beat and Screen: The Unique Star Culture of the Weimar Police Film”

Ervin Malakaj  
*Sam Houston State University*  
“Fandom’s Minutia: Palm Readings in Weimar Film Magazine Culture”

**SPONSORS**  
Central/East/South European Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group

**SESSION G**

**The Sounds of Sports Media**

**CHAIR**  
Branden Buehler  
*SUNY, University at Oneonta*

**CO-CHAIR**  
Matthew Perkins  
*University of California Los Angeles*

Branden Buehler  
*SUNY, University at Oneonta*  
“The Lenticular Logic of the Masters Telecast”

Matthew McDonald  
*Northeastern University*  
“Keeping It Real: The Soundscapes of NFL Broadcasts”

Matthew Mihalka  
*University of Arkansas*  
“The Prelude to Kilometer 0: The Theme Music of Tour de France Coverage”

Matthew Perkins  
*University of California, Los Angeles*  
“Voice-over: Authorship in Sports Podcast Networks”

**SESSION G**

**Immanent Frames**  
Thinking Postsecular Cinema

**CHAIR**  
Russell Kilbourn  
*Wilfrid Laurier University*

**CO-CHAIR**  
John Caruana  
*Ryerson University*

Mark Cauchi  
*York University*  
“Toward a Concept of ‘Postsecular Cinema’”

John Caruana  
*Ryerson University*  
“Postsecular Cinema in an Atheist Key”

Russell Kilbourn  
*Wilfrid Laurier University*  
“The Passion of the Close-up: Postsecular Cinema and the Affection Image”

Catherine Wheatley  
*King’s College London*  
“Vocation and the Quest for God in the Films of Mia-Hansen Løve”

**SPONSOR**  
Film Philosophy Scholarly Interest Group
G7 Gaming beyond the Digital Divide
Video Games and Game Cultures of the Global South

CHAIR
Phillip Penix-Tadsen ▶ University of Delaware


Daniel Calleros ▶ California State University, Fresno ▶ “Digital Luchadores as Representational Fetish: Articulation of Mexican Pop Culture Icons in Video Games”

Jenna Altomonte ▶ Ohio University ▶ “Digital Protest Online: Joseph Delappe’s Killbox”

Phillip Penix-Tadsen ▶ University of Delaware ▶ “Exhibiting Play: Collecting and Dis/playing Video Games in Latin America”

SPONSOR Video Game Studies Scholarly Interest Group

G8 Trans-locality, Temporality, and Queer Asian Cinema in the Age of Globalization

CHAIR
Ungsan Kim ▶ University of Washington

CO-CHAIR
Shi-Yan Chao ▶ Hong Kong Baptist University

Shi-Yan Chao ▶ Hong Kong Baptist University ▶ “Queer Diaspora and Post/colonial Ambivalence: A Case Study of Simon Chung”

Arnika Fuhrmann ▶ Cornell University ▶ “Let’s Love Hong Kong: Hyper-density, Virtual Possibility, and Queer Women in Hong Kong Independent Film”

Po-Chen Tsai ▶ National Yang-Ming University, Taiwan ▶ “A Cinema of Hopelessness: Rethinking Queerness and Globalization through Three Recent Taiwan Films”

Ungsan Kim ▶ University of Washington ▶ “Queerly In-between: Perverse Literacy and Queer Translation in Park Chan-wook’s The Handmaiden”

SPONSOR Queer Caucus

Join Us
Friday at 4:15 PM for the Awards Ceremony
International Ballroom
Fairmont, 2nd Floor
11:00 AM – 12:45 PM

**G9**  **Now Being Continued**
New Practices in TV Series’ Revivals and Reactivations

**CHAIR**  **Kathleen Loock**  ▶  Free University Berlin/University of Wisconsin-Madison

Ryan Lizardi  ▶ SUNY Institute of Technology  ▶  “Gilmore Girls: A Year in the Life: Re-piloting a Nostalgic Dual Audience One Season at a Time”

Julia Leyda  ▶ Norwegian University of Science and Technology  ▶  “Financial Times: The Economic and Industrial Temporalities of Arrested Development”

Matt Hills  ▶ University of Huddersfield  ▶  “The Ontological (In)security of Cult TV Revivals for Their Enduring Fans: Twin Peaks as Generational Seriality”

Kathleen Loock  ▶ Free University Berlin/University of Wisconsin-Madison  ▶  “‘Everywhere you look’: Fuller House, Sequelization, and the Series Revival in Times of ‘Peak TV’”

**SPONSOR**  Television Studies Scholarly Interest Group

**G10**  **Historical Perspectives on Adult Film and Media Distribution**

**CHAIR**  **Maureen Rogers**  ▶  University of Wisconsin-Madison


Tom Fallows  ▶ University of Exeter  ▶  “Rotting Flesh/Rutting Bodies: Independent Production and Exploitation Distribution in George A. Romero’s The Crazies (1973)”


**SPONSOR**  Adult Film History Scholarly Interest Group

**G11**  **Media (as) Ventriloquism**
Race, Gender, and the Re-embodied Voice

**CHAIR**  **Jaimie Baron**  ▶  University of Alberta

Ryan Friedman  ▶ Ohio State University  ▶  “‘Mike Fright’: Racial Ventriloquism in the Hollywood Talkies”

Shannon Wong-Lerner  ▶ The University of North Carolina at Chapel Hill  ▶  “The ‘Diva’ Lip-Synchs: Media Ventriloquisms and National Voice”

Paul Flaig  ▶ University of Aberdeen  ▶  “Edison’s Sirens: Female Noise between Phonographic Doll and Digital Séance”

Jaimie Baron  ▶ University of Alberta  ▶  “Speaking through the Other; or, The Ethics of the Appropriated Voice”
SESSION G

G13 Animation and Advertising
Commerce, Persuasion, and Appeal

Chair
Malcolm Cook  University of Southampton

Malcolm Cook  University of Southampton
“Adapting Illustrations: Advertising and the Development of Animation in Britain in the Early 20th Century”

Timothy Brayton  University of Wisconsin-Madison
“Victory through Star Power: Disney Animation and the Marketing of Patriotism”

Timothy Jones  University of California, Los Angeles
“Stupid Little Stories: The Role of Advertising and Interstitials in Shaping the Professional Culture of Indian Animation”

Ronja Trischler  Justus Liebig University
“Effective Advertising: Affect in Digital Animation”

SPONSOR Animated Media Scholarly Interest Group

G14 Workshop
The Challenges of Chairing the Media Studies Department

Chair
Jacqueline Reich  Fordham University

WORKSHOP PARTICIPANTS
Diane Negra  University College Dublin
Adam Lowenstein  University of Pittsburgh
Sue Thornham  University of Sussex
Jacqueline Reich  Fordham University

G15 Workshop
Film and Media Studies in the Digital Era
Assessing the Benefits and Challenges of Open Access Publishing

Chair
Caroline Edwards  Birkbeck, University of London

WORKSHOP PARTICIPANTS
Jefferson Pooley  Muhlenberg College
Katie Gallof  Bloomsbury Publishing
Anna Froula  East Carolina University

G16 Seeing Seeing II
Technologies of Vision

Chair
Nicholas Miller  Loyola University Maryland

Brian Jacobson  University of Toronto
“French Nuclear Vision from Oblivion to Infinity: Védrès, Cocteau, Marker”

Olga Blackledge  University of Pittsburgh
“Seeing Thought on the Screen: Animation in Soviet Kul’turfil’mas”

Mikki Kressbach  University of Chicago
“Seeing at Every Scale: From Microscopic Image to Global Outbreak”

Nicholas Miller  Loyola University Maryland
11:00 AM – 12:45 PM

**SESSION G17**  
The Geopolitics of Film Festivals  
Funding New Transnational Spaces

**CHAIR**  
Sabine Haenni  
*Cornell University*

**CO-CHAIR**  
Beth Tsai  
*SUNY, University at Stony Brook*

Sabine Haenni  
*Cornell University*  
“The Festival of the Border Zone: What Does It Mean to Claim the ‘Mediterranean’?”

Maya Nedyalkova  
*Independent Scholar*  
“A Carrier of Transnational Cultural Value: The Sofia International Film Festival in Bulgaria”

Beth Tsai  
*SUNY, University at Stony Brook*  
“Tsai Ming-liang’s Cine-installations: On Film Festivals as Producers and Cinema in the Gallery”

Eren Odabasi  
*University of Massachusetts Amherst*  
“Funded for and by Festivals: An Empirical Analysis of Film Funding and the Presence of Turkish Films in International Festivals”

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

**SESSION G18**  
Insurgent Historiographies  
Media Responses to Anti-black Violence

**CHAIR**  
Roxanne Samer  
*University of Southern California*

**RESPONDENT**  
Kara Keeling  
*University of Southern California*

Roxanne Samer  
*University of Southern California*  
“Producing Freedom: 1970s Feminist Documentary and Women’s Prison Activism”

Caetlin Benson-Allott  
*Georgetown University*  

Lokeilani Kaimana  
*University of Texas at Austin*  
“Creative Combatants: QTPOC Media Aesthetics as Intergenerational Pedagogies”

**SESSION G19**  
Slapstick Comedy and the Avant-gardes

**CHAIR**  
Hilde D’haeyere  
*University College Ghent*

Malcolm Turvey  
*Tufts University*  
“Comedic Modernism”

Hilde D’haeyere  
*University College Ghent*  

Jennifer Wild  
*University of Chicago*  
“‘Hands off Love’ Revisited: Slapstick and the Force of Death in the Avant-garde”

Steven Jacobs  
*Ghent University*  
“Slapstick Cinema and Architectural Modernism”

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CinemArts Scholarly Interest Group, Comedy and Humor Studies Scholarly Interest Group, French/Francophone Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group
G20  Media Technology
Design, Function, and Failure

Chair  Chris Baumann  \ Stockholms University

Dylan Mulvin  \ Microsoft Research New England
“Through Amber Colored Glasses: Light Mitigation Technologies and the Politics of Media Prophylaxis”

Marley Rosner  \ SUNY, University at Stony Brook
“Through the Years: Memory and Nostalgia in Graphical Interface Design”

Chris Baumann  \ Stockholms University
“A Brief History of Failure: Google’s Nexus Q and the Limits of Streaming”

Victoria Simon  \ McGill University
“Playing with Productivity: Musical Screens and the App Economy”

SPECIAL EVENT

Thursday, March 23
11:00 AM – 12:15 PM
Caucus/SIG Open House

Visit this drop-in open house to learn more about our various Caucuses and Scholarly Interest Groups and their current and upcoming activities. Representatives from these groups will be on hand to answer questions, welcome new conference attendees, and build connections with longtime SCMS members.

Sponsored by University of Notre Dame, Department of Film, Television, and Theatre
SESSION H1
Postwar Figures of Liberation Rediscovered
Gender, Sexuality, and Changing Nations

CHAIR
Jinhee Choi ▶ King’s College London

Alison Guenther-Pal ▶ Lawrence University ▶ “Transforming Masculinity: Fritz and Friederike and the 1950s West German Trouser Role Film”

Dijana Jelaca ▶ St. John’s University ▶ “Socialist Minor Cinema of Soja Jovanović”

Benjamin Kruger-Robbins ▶ University of California, Irvine ▶ “‘Holy Fruit Salad, Batman!’: Unmasking Queer Conceptions of ABC’s Late-1960s Branding”

Jinhee Choi ▶ King’s College London ▶ “The 1970s’ Girls: Innocence, Sexuality, and Labor”

SPONSOR
Central/East/South European Scholarly Interest Group

SESSION H2
The Paradox of Intimate Labor in Transpacific Film and Media Cultures

CHAIR
Jih-Fei Cheng ▶ University of Southern California

Feng-Mei Heberer ▶ Massachusetts Institute of Technology ▶ “Racial Surplus 2.0”

Hoang Tan Nguyen ▶ University of California, San Diego ▶ “How to Win at Censorship: Thai Cinema, Junta Politics, and Queer Transparency”

Kimberly Icreverzi ▶ Harvard University ▶ “Guardians of Sleep: Trans-Asian Visions of Somnambulant Labor”


SPONSOR
Asian Pacific American Caucus

Thursday
MARCH 23, 2017
1:00 – 2:45 PM
H3  The Politics of Funny Women
Negotiating Femininities and Feminisms through Comedy

CHAIR  Inger-Lise Kalviknes Bore  ▷  Birmingham City University
Akane Kanai  ▷  University of Newcastle  ▷  “Desires for Sisterhood: The Family Unit, Comedy, and Feminist Affect in Sisters (2015)”
Sarah Ralph  ▷  Northumbria University  ▷  “Queen Bee: Tina Fey and the Enduring Resonance and Cultural Reception of Mean Girls”
Inger-Lise Kalviknes Bore  ▷  Birmingham City University  ▷  “Inspirational Amy Schumer: The Unruly Woman as a Pinned Promise of Happiness”

SPONSOR  Comedy and Humor Studies
Scholarly Interest Group

H4  Mediated Contests
Sports, Race, and the Power of Narrative

CHAIR  Samantha Sheppard  ▷  Cornell University
Samantha Sheppard  ▷  Cornell University  ▷  “Bodies, Blackness, and ‘Boobie Miles’ in and beyond Friday Night Lights”
TreaAndrea Russworm  ▷  University of Massachusetts Amherst  ▷  “He’s Gotta Have It: NBA 2K, Spike Lee, and Gaming’s Racial Divide”
Keith Corson  ▷  Rhodes College  ▷  “Beyond Les Bleus: French Basketball, American Media, and Racial Performance in les banlieues”

SPONSOR  Oscar Micheaux Society

H5  Poaching Politics
Fandom and the 2016 Election Cycle

CHAIR  Amber Davisson  ▷  Keene State College
Amber Davisson  ▷  Keene State College  ▷  “Broing Out with Bernie Sanders’ Dank Meme Stash: Memes and the Politics of Gender in the 2016 Election Cycle”
Ashley Hinck  ▷  Xavier University  ▷  “Ted Cruz Is a Star Wars Fan: Deploying Fandom for in the 2016 US Presidential Campaign”
Lies Lanckman  ▷  University of Kent  ▷  “‘These days, I think of her as General Leia’: The Stardom and Fandom of Hillary Rodham Clinton”

SPONSOR  Fan and Audience Studies
Scholarly Interest Group

H6  Pure Media/Impure Cinema

CHAIR  Noam Elcott  ▷  Columbia University
Noam Elcott  ▷  Columbia University  ▷  “Light as Dirt”
Seb Franklin  ▷  King’s College London  ▷  “Unmarked Mediation”
Nico Baumbach  ▷  Columbia University  ▷  “The Desire for Impurity: From Realism to Materialism to Nostalgia”
Damon Young  ▷  University of California, Berkeley  ▷  “Pure and Impure Irony”

SPONSOR  CinemArts Scholarly Interest Group
H7 Transnational (Latin American) Genres

CHAIR  Olivia Cosentino  ▶  Ohio State University
Ana Lopez  ▶  Tulane University  ▶  “Excavating an Early Transnational Genre: Pornography in Latin American Cinema”
Olivia Cosentino  ▶  Ohio State University  ▶  “Out with the Old, In with the New: The Transnational Youth Genre”
Ignacio Sanchez Prado  ▶  Washington University in St. Louis  ▶  “Neoliberal Gothic: Latin American Horror Cinema and Its Hollywood Remakes”
Dolores Tierney  ▶  University of Sussex  ▶  “Latin American Disaster Films: Children of Men (Alfonso Cuarón, 2006) and Blindness (Fernando Meirelles, 2009)”

SPONSORS  Latino/a Caucus, Transnational Cinemas Scholarly Interest Group

H9 Serial Chronotopes
On Narrative World Building in Screen Media

CHAIR  Jeffrey Sconce  ▶  Northwestern University
CO-CHAIR  Babette B. Tischleder  ▶  University of Goettingen

Babette B. Tischleder  ▶  University of Goettingen  ▶  “Doing Time in Spatial Fashion: The Women’s Prison as Serial Chronotope”
Maria Sulimma  ▶  Free University Berlin  ▶  “No Place like Home?: Apartment Shares of Contemporary Female TV Protagonists”
Jeffrey Sconce  ▶  Northwestern University  ▶  “The Universal Chronotope: Gothicized Europe on American Television”

H8 From Margin to Intersection
Approaches to Intersectionality in Video Games

CHAIR  Shira Chess  ▶  University of Georgia
Shira Chess  ▶  University of Georgia  ▶  “The Body Problem: Feminism and the Mess of Gaming Bodies”
Stephanie Jennings  ▶  Rensselaer Polytechnic Institute  ▶  “Situated Knowledge, Situated Play: Experiencing Bloodborne through Feminist Epistemology”
Adrienne Massanari  ▶  University of Illinois at Chicago  ▶  “Intersectional Game Design: Lessons from Never Alone”

SPONSORS  Caucus Coordinating Committee, Video Game Studies Scholarly Interest Group

H10 Open 24/7
Mapping Adult Exhibition’s Pasts and Futures

CHAIR  Peter Alilunas  ▶  University of Oregon
Peter Alilunas  ▶  University of Oregon  ▶  “Small, Dark, Sticky . . . and Forgotten: The Jefferson Theatre and the Importance of Adult Film Exhibition History”
Whitney Strub  ▶  Rutgers University  ▶  “Pornography in Newark: The Little Theater and Microhistories of Exhibition, Place, Race, and Sexuality from Black Power to Neoliberalism”
Brandon Arroyo  ▶  Concordia University  ▶  “Montreal as Pornosphere”
Lynn Comella  ▶  University of Nevada, Las Vegas  ▶  “Erotic Exhibition and the Rise of the Webcam Auteur”

SPONSOR  Adult Film History Scholarly Interest Group
Hearing Queer Voices in Genre Cinema
Horror and the Musical

CHAIR
Joseph Wlodarz ▶ University of Western Ontario

CO-CHAIR
Allison McCracken ▶ DePaul University

Allison McCracken ▶ DePaul University ▶ “Bobby Breen and the Cultural Work of the Boy Soprano”

Sean Griffin ▶ Southern Methodist University ▶ “With a Smile and a Song: The Queerness of Snow White’s Voice”

Joseph Wlodarz ▶ University of Western Ontario ▶ “Coding the Male Scream in Classic Horror Cinema”

Morgan Woolsey ▶ University of California, Los Angeles ▶ “Listening to the Lesbian Vampire”

SPONSORS: Queer Caucus, Horror Studies Scholarly Interest Group

Documenting US History

CHAIR
Susan Courtney ▶ University of South Carolina

Laura LaPlaca ▶ Northwestern University ▶ “All We’ve Broken so Far Is a Vase in Ed Sullivan’s Living Room: Technology, Domesticity, and ‘Authenticity’ in Edward R. Murrow’s Person to Person”

Nicole Strobel ▶ University of California, Santa Barbara ▶ “Capturing the Ephemeral: The Vanderbilt Television News Archive and the Serious Business of Nightly Network News”

Michelle Kelley ▶ Washington University in St. Louis ▶ “Pedagogy and Broadcasting: The Planning and Production of Eyes on the Prize (1987)”

Ashley J. Smith ▶ Stockholm University ▶ “Jim Crow at the Periphery: Southern Home Movies as Uneventful Witness”

Internet Information and Interaction

CHAIR
Bish Sen ▶ University of Oregon

Renee Pastel ▶ University of California, Berkeley ▶ “Hashtag Television: Onscreen Branding, Second Screen Viewing, and Emerging Modes of Television Audience Interaction”

Bish Sen ▶ University of Oregon ▶ “Informational Aesthetics: Data-driven Entertainment in Indian Television”

Zach Horton ▶ University of Pittsburgh ▶ “No Man’s Sky and the Cultural Logic of Ubiquitous Scanning”

John McMurria ▶ University of California, San Diego ▶ “Race and the Limits of Net Neutrality”
WORKSHOP
The Media Ecology Project
Pilot Projects and Hands-on Tutorial

CHAIR
Mark Williams ▶ Dartmouth College

CO-CHAIR
Dimitrios Latsis ▶ Internet Archive

WORKSHOP PARTICIPANTS
Tami Williams ▶ University of Wisconsin-Milwaukee
Jenny Oyallon-Koloski ▶ University of Wisconsin-Madison
Bret Vukoder ▶ Carnegie Mellon University
Lauren Tilton ▶ University of Richmond
Aparna Sharma ▶ University of California, Los Angeles
Brittany Murphy ▶ Dartmouth College

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Media Literacy and Pedagogical Outreach Scholarly Interest Group, Nontheatrical Film and Media Scholarly Interest Group, Women In Screen History Scholarly Interest Group

Rethinking Medium Specificity

CHAIR
Konstantinos Koutras ▶ Carleton University

Andrew Lison ▶ University of Kansas ▶ “Medium Specificity and Historical Dynamism: Digital Media from Multimedia to Computation”
Matthew Noble-Olson ▶ Georgetown University ▶ “Acinematic Atopia”
Grant Wiedenfeld ▶ Sam Houston State University ▶ “Screen, Performance, Record: A Disciplined Definition for a Specific Medium”
Konstantinos Koutras ▶ Carleton University ▶ “An Idea of Art: Jacques Rancière’s Rethinking of Medium Specificity”

SPONSORS
Film Philosophy Scholarly Interest Group, Media, Science, and Technology Studies Scholarly Interest Group

Film Festivals
Collaborative Practices and Affective Economies

CHAIR
Daniel Miller ▶ University of Oregon

Jonathan Petrychyn ▶ York University ▶ “Sticky Films: Film Festivals as Affective Economies”
Clinton Glenn ▶ McGill University ▶ “We Are People—Not Propaganda”
Aniko Kovacs ▶ Central European University ▶ “Accessing Documentary Films: Festivals and Beyond”
Daniel Miller ▶ University of Oregon ▶ “All Roads Lead to—and from—IDFA: The Convergence of Impact and Documentary Cinema at the International Documentary Festival, Amsterdam”

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Film and Media Festivals Scholarly Interest Group
Navigating Hegemonic Whiteness
Black Americans’ Digital Strategies for Negotiating and Resisting Whiteness

Catherine Knight Steele  University of Maryland  “Deviant Black Bodies and Embodied Black Feminism in the Blogosphere”
Jenny Korn  University of Illinois at Chicago  “#Whitesplaining: Where Black Twitter Counters Whiteness”
Sarah Florini  Arizona State University  “#BernieSoBlack: Enclaving, Counter-discourse, and Gatekeeping in Black Digital Networks”

Medial Negotiations
Tele-visibility and the Cinema in Pre-Olympic Japan

Takuya Tsunoda  University of Chicago  “Televisual Transmission of Amateurism: On Reflexivity and the Cinemas of the 1960s”

The Intermedia Work of Patrick Clancy

Lisa Zaher  School of the Art Institute of Chicago
Scott MacDonald  Hamilton College  “Working Marginally: Patrick Clancy’s Early Photoscrolls”
Louis Kaplan  University of Toronto  “The Photoscroll and the Rhizome: Reflections on Patrick Clancy’s 365/360”
Lisa Zaher  School of the Art Institute of Chicago  “Geologies of the Image: The Work of Patrick Clancy across Media”
Tom Gunning  University of Chicago  “Cinematography: The Writing of Motion in Patrick Clancy’s películas”

Experimental Film and Media Scholarly Interest Group
This panel coincides with the películas installation at the Chicago Cultural Center. Please see page 74 for more information.
Thursday
MARCH 23, 2017
3:00–4:45 PM

SESSION 95

Deconstructing the “Classical”
CHAIR
Burke Hilsabeck ▶ University of Northern Colorado
Burke Hilsabeck ▶ University of Northern Colorado ▶ “Classical Cinema: The History of a Critical Construct”
Andrea Comiskey ▶ Franklin & Marshall College ▶ “On the Marketing and Reception of Stop-motion Animation in the Studio Era”
Melissa Gelinas ▶ University of Michigan ▶ “Decentering ‘Classical Film Theory’: Translating the Works of Paulin Soumanou Vieyra”
Selina Hangartner ▶ University of Zurich ▶ “Self-reflexivity and Irony in Early German Sound Film”
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Central/East/South European Scholarly Interest Group

Television Distribution and Invisible Labor
CHAIR
Eleanor Patterson ▶ University of Iowa
Evan Elkins ▶ Colorado State University ▶ “The Work of Pirate Livestreaming”
Taylor Cole Miller ▶ University of Wisconsin-Madison ▶ “Edited for Syndication: The Invisible Post-post-production Authors of Television”
Eleanor Patterson ▶ University of Iowa ▶ “Troubleshooting TV Distribution: The Invisible Labor of DirecTV’s Work-at-Home Technical Support Staff”
SPONSORS
Media Industries Scholarly Interest Group, Television Studies Scholarly Interest Group
SESSION I

Making a Spectacle of Herself
Women Comedians and the Public Sphere

CHAIR
Linda Mizejewski ▶ Ohio State University
Lori Landay ▶ Berklee College of Music ▶
“Producing and Performing Selfhood: Women’s TV Comedy and the Pursuit of ‘Money, Dick, Power’”
Victoria Sturtevant ▶ University of Oklahoma ▶
“Abortion/Comedy: Obvious Child (2014) and the Problem of Smashmortion”
Kathryn Kein ▶ George Washington University ▶
“Tig Notaro and the Queerness of the Awkward Body”
Linda Mizejewski ▶ Ohio State University ▶
“Con Woman and Sister Citizen: Mo’Nique in I Coulda Been Your Cellmate”

SPONSOR Comedy and Humor Studies
Scholarly Interest Group

SESSION I

The Celebrity of Politics
Crafting Public Image and Performing the Presidency in the 21st Century

CHAIR
Lindsay Hogan ▶ Boston College
Lindsay Giggy ▶ University of California, Los Angeles ▶ “From ‘You’re Fired!’ to #MakeAmericaGreatAgain: Public Personae and the Dubious Relationships between Presidential Politics and Reality TV”
Matt Sienkiewicz ▶ Boston College ▶ “Bernie, Larry, and the Contemporary Politics of Jewish Universalism”
Charlotte Howell ▶ Boston University ▶ “What Does a Female President Look Like?: TV’s Female Presidents and Hillary Rodham Clinton’s Candidate Persona”
Lindsay Hogan ▶ Boston College ▶ “Making W. Seem Great Again: Jenna Bush Hager and the Presidential Legacy of George W. Bush”

SESSION IV

From Crying Jordan to Ronda Rousey
Difference and Authenticity in Digital Sports Media

CHAIR
Andrew Harrington ▶ Irvine Valley College
Robert Cavanagh ▶ Emerson College ▶ “Crying Jordan and the NBA’s Cartoon Difference”
Andrew Harrington ▶ Irvine Valley College ▶ “#TFW You Don’t Know What’s Real: NBA Vines and Rupture of Televised Sports Realism”
Jennifer McClearen ▶ University of Washington ▶ “‘We Are All Fighters’: The Transmedia Marketing of Difference in the Ultimate Fighting Championship (UFC)”

SESSION I

WORKSHOP
Researching Amateur Film History
Archives, Publics, Digital Platforms

CHAIR
Charles Tepperman ▶ University of Calgary
WORKSHOP PARTICIPANTS
Dan Streible ▶ NYU Orphan Film Symposium
Dwight Swanson ▶ Center for Home Movies
Karan Sheldon ▶ Northeast Historic Film
Nancy Watrous ▶ Chicago Film Archives
Sheena Manabat ▶ University of Calgary

SPONSOR Nontheatrical Film and Media Scholarly Interest Group
SESSION I

3:00 – 4:45 pm

The Incalculable Futurity of Feminism in Latin American Film Studies

CHAIR
Dianna Niebylski ▶ University of Illinois at Chicago

CO-CHAIR
Julian Daniel Gutierrez-Albilla ▶ University of Southern California

Dianna Niebylski ▶ University of Illinois at Chicago ▶ “Adolescent Girls, Sound and Fury in Martel and Carri: The Sonic Range of Divergent Feminisms”

Ana Morana ▶ Shippensburg University ▶ “Body Talk: Gender in Postfeminist Times in Lucía Puenzo’s XXY (Argentina, 2007)”

Leslie Marsh ▶ Georgia State University ▶ “Can Bananas Be Her Business?: Women, Gender and Film Comedy in Brazil”

Julian Daniel Gutierrez-Albilla ▶ University of Southern California ▶ “Documenting One’s Other Self: Memory, Exile, and Feminine Subjectivity in Sandra Kogut’s Documentary Um Passaporte Húngaro (2001)”

Animals and Ecology in Screen Art

CHAIR
Trevor Mowchun ▶ Concordia University

Carrie Reese ▶ University of Toronto ▶ “Of Beasts and Sovereigns: Ana Mendieta’s Dog and the Borders of Man”

Kathy Kasic ▶ Montana State University ▶ “The Sensory Vérité Form in Contemporary Documentary”

Trevor Mowchun ▶ Concordia University ▶ “The Death of God, the Birth of Film, and the New Metaphysics”

Video Games and Queer Affect
Empathy, Embodiment, Exile, and Economy

CHAIR
Bonnie Ruberg ▶ University of Southern California

Bonnie Ruberg ▶ University of Southern California ▶ “Feeling for Others: Video Games and the Uses of Queer Affect”

Whitney Pow ▶ Northwestern University ▶ “Someday We Won’t Have to Sneak Around Anymore’: Queer Exile, Diaspora, and Affect in the Video Game Gone Home”

Christopher Goetz ▶ University of Iowa ▶ “Coin of Another Realm: Gaming’s Queer Economy”

Diana Pozo ▶ University of California, Santa Barbara ▶ “The Trouble With ‘Empathy Games’: Queer Game Design as Haptic Media”

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Digital Documentary
Mediated Citizenship and Networks of Disidentification

CHAIR
Michelle Stewart ▶ SUNY, Purchase College

Scott Richmond ▶ University of Toronto ▶ “Suspensions of Identification: #blacklivesmatter and Documentary Violence beyond Melodrama”

Jeff Scheible ▶ King’s College London ▶ “Deep Mediations: Citizen Kane, Citizenfour, and Cinema’s Digital Futures”

Tom Roach ▶ Bryant University ▶ “The Neoliberal Sexual Citizen: Skin, Skill Sets, and Fungible Avatars”

Michelle Stewart ▶ SUNY, Purchase College ▶ “Narrowcasting Hate: Rightwing Media and the Crisis of Digital Citizenship”

SPONSOR
Documentary Studies Scholarly Interest Group
**Histories of Indian Cinema Playback**  
The Transnational Circulation of Song and Soundtrack

**Chair**  
Peter Bloom ▶ University of California, Santa Barbara

**Co-Chair**  
Kaitlynn Zigterman ▶ University of California, Santa Barbara

Peter Bloom ▶ University of California, Santa Barbara  
“‘Indomalayan’ Radio-Cinema Aesthetics: Indian Playback Cinema in Midcentury Singapore”

Shikha Jhingan ▶ Jawaharlal University  
“Live Concerts, Transnational Routes: Tracing the Radio Voice of the Playback Singer”

Kaitlynn Zigterman ▶ University of California, Santa Barbara  
“Transnational Western Bollywood Cinema: Recasting Song and Soundtrack”

Katie Young ▶ Royal Holloway, University of London  
“Exploring the Transnational Influence of the Hindi Film Song Sequence in Northern Ghanaian Films, 1990-Present”

**Sponsors:** Radio Studies Scholarly Interest Group, Sound Studies Scholarly Interest Group

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**Border Cinema**  
The Aesthetics of Dis-integrating Boundaries

**Chair**  
Rebecca Sheehan ▶ Harvard University

Marina Hassapopoulou ▶ New York University  
“Composite Aesthetics as Cultural Cartographies of Europe in Transition”

Rebecca Sheehan ▶ Harvard University  
“Undocumated: Documentary Animation’s Unsettled Borders”

Monica Hanna ▶ California State University, Fullerton  
“Communication, Corporeality, and Crossings: The Paradoxes of Global Borders in Alejandro González Iñárritu’s Babel”

Kavita Daiya ▶ George Washington University  

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**Mapping Space in Action Media**

**Chair**  
Joshua Wucher ▶ Michigan State University

Jon Kraszewski ▶ Seton Hall University  
“The 1980s Action Film and the Politics of Urban Expulsions”

Nick Jones ▶ Queen Mary University of London  
“Exemplars of British Fortitude: James Bond and the Restructuring of London”

Joshua Wucher ▶ Michigan State University  
“Urban Militarization, Modern Warfare, and Architectural Space in Dredd 3D”

**Sponsor:** Urbanism/Geography/Architecture Scholarly Interest Group
3:00 – 4:45 PM

**I15**  
**Black Boxes, Walled Gardens**  
Political Economies of Copyright and Digital Rights Management Technologies  
  -  
**CHAIR**  
David Murphy ▶ York University/Ryerson University  
Sydney Warshaw ▶ McGill University ▶ “Beyond Creative Commons: New Licensing Models for a Socially Progressive Future”  
Kalervo Sinervo ▶ Concordia University ▶ “Distribution Shuffle: Notes on the Piracy-Copyright Dialectic in Digital Comics”  
David Murphy ▶ York University/Ryerson University ▶ “Consoles, Copyright, and Conduct: Fair Use and the Recording and Sharing of Play”  
**SPONSOR**  
Comics Studies Scholarly Interest Group

**I16**  
**A World of Color in Film and Media**  
  -  
**CHAIR**  
Joshua Yumibe ▶ Michigan State University  
Joshua Yumibe ▶ Michigan State University ▶ “Vivid Color, Revolution, and the ‘Primitive’ Experience”  
Kirsten Moana Thompson ▶ Seattle University ▶ “Lanu Moana (Blue) and Brown Skin: Disney Color Design and the Pacific”  
Sarah Street ▶ University of Bristol ▶ “The Monopack Revolution and Global Cinema”  
Kirsty Sinclair Dootson ▶ Yale University ▶ “Technicolor in China: Printing, Dyeing and Zhang Yimou’s Ju Dou”

**I17**  
**WORKSHOP**  
**Art Cinemas, Festivals, and Pop-ups**  
Indie Theatrical Exhibition in a Streaming Age  
  -  
**CHAIR**  
Joan Hawkins ▶ Indiana University  
**CO-CHAIR**  
Andy Uhrich ▶ Indiana University  
**WORKSHOP PARTICIPANTS**  
Jacqueline Stewart ▶ University of Chicago  
Bryan Wendof ▶ Chicago Underground Film Festival  
Michael W Phillips Jr. ▶ South Side Projections  
Amir George ▶ The Cinema Culture and Black Radical Imagination  
Brian Andreotti ▶ Music Box Theater  
**SPONSOR**  
Film and Media Festivals Scholarly Interest Group

**I18**  
**WORKSHOP**  
**Approaches to Teaching Moving Images of and about Police Violence**  
  -  
**CHAIR**  
Amy Corbin ▶ Muhlenberg College  
**WORKSHOP PARTICIPANTS**  
Maryann Erigha ▶ University of Memphis  
Kimberly Grocher ▶ Weill Cornell Medicine  
Michelle Materre ▶ The New School  
**SPONSORS**  
Black Caucus, Caucus Coordinating Committee
SESSION I

3:00 – 4:45 pm

March 23THURSDAY

19

Sexploitation/Underground/Experimental/Porn
Intersecting Histories and Contact Zones, 1960–1980

CHAIR

Elena Gorfinkel ▶ King’s College London

J. Carlos Kase ▶ University of North Carolina at Wilmington ▶ “New Discoveries: Carolee Schneemann, Feminist Icon in the Trenches of Sexploitation Cinema”

Ryan Powell ▶ Indiana University ▶ “Sherpix Inc. and the Ubiquitous Underground”


Amy Herzog ▶ Queens College, CUNY ▶ “‘Prurience Is Part of the Machine’: Automation, Arousal, and New York’s Underground Screens”

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Adult Film History Scholarly Interest Group,
Experimental Film and Media Scholarly Interest Group

20

Youth, Gender, and Power in Japanese Popular Culture

CHAIR

Jennifer Coates ▶ Kyoto University

Jennifer Coates ▶ Kyoto University ▶ “Youth and Power in Japan’s Nuclear Age: The Shōjo in Classical Narrative Cinema”

Yuka Kanno ▶ Doshisha University ▶ “Queer Girls’ Cinema as Counter-climax Cinema”

Grace Ting ▶ Macalester College ▶ “The Love and Death of ‘Magical Girls’: Queer and Feminist Potentialities in Transnational Girls’ Culture”

MEETING

3:00 – 4:45 pm

War and Media Studies Scholarly Interest Group

ROOM

Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

MEETING

3:00 – 4:45 pm

Children’s and Youth Media and Culture Scholarly Interest Group

ROOM

Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
SESSION 1: Space, Affect, and (Post) Socialist Subjectification
Readings of the Romanian New Wave

CHAIR: Jesse Schlotterbeck ▶ Denison University
RESPONDENT: Alina Haliliuc ▶ Denison University
Jennifer Stob ▶ Texas State University ▶ “The Delinquency of the Script: Corneliu Porumboiu’s Police, Adjective”
Chris Robe ▶ Florida Atlantic University ▶ “Communist Structures of Feeling within the Romanian New Wave”
SPONSOR: Central/East/South European Scholarly Interest Group

SESSION 2: Workshopping Craft
History and Interpretation of Below-the-line Creative Work

CHAIR: Chris Cagle ▶ Temple University
WORKSHOP PARTICIPANTS:
Patrick Keating ▶ Trinity University
Paul Monticone ▶ University of Texas at Austin
Bob Rehak ▶ Swarthmore College
Chris Cagle ▶ Temple University
WORKSHOP
Teaching Comedy and Pedagogies of Laughter
Methods, Modes, and Mediatization

CHAIR
William Costanzo ▶ SUNY, Westchester Community College

WORKSHOP PARTICIPANTS
Amber Day ▶ Bryant University
Viveca Greene ▶ Hampshire College
Rebecca Krefting ▶ Skidmore College
John Alberti ▶ Northern Kentucky University
Jared Champion ▶ Young Harris College

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WORKSHOP
Sports Media in Cinema and Media Studies
From Research to the Classroom

CHAIR
Travis Vogan ▶ University of Iowa

WORKSHOP PARTICIPANTS
Ron Becker ▶ Miami University
Victoria Johnson ▶ University of California, Irvine
CL Cole ▶ University of Illinois at Urbana-Champaign
Travis Vogan ▶ University of Iowa

WORKSHOP
The Functions of Celebrity in Production Culture

CHAIR
Swapnil Rai ▶ University of Texas at Austin

WORKSHOP PARTICIPANTS
Andrew Myers ▶ University of Southern California ▶ “Recycling Walt Disney: Creating and Preserving a Legacy through Mass Media”
Patrick Terry ▶ University of Kansas ▶ “Success through Failure: Kodokawa Haruki and the Persona of the Celebrity Producer”
Swapnil Rai ▶ University of Texas at Austin ▶ “The Rise of Bollywood’s Global Stars: SRK, Aamir and the Centrality of the Star in Indian Hindi Cinema’s Transnational Entertainment Network”

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WORKSHOP
Critical University Studies as Media Studies?

CHAIR
Mark Cooper ▶ University of South Carolina

RESPONDENT
Christopher Newfield ▶ University of California, Santa Barbara

WORKSHOP PARTICIPANTS
Mark Cooper ▶ University of South Carolina ▶ and
John Marx ▶ University of California, Davis ▶ “Towards a Media History of the University”
Hadi Gharabaghi ▶ New York University ▶ “Nation-building via Documentary: Syracuse University Audio-Visual Center in the Middle East during the 1950s”
Michael Zryd ▶ York University ▶ “The Experimental Film and Media Syllabus as Teaching Machine”

SPONSOR
Media Literacy and Pedagogical Outreach Scholarly Interest Group
5:00 – 6:45 pm

**WORKSHOP**

Inventing Film Studies in Latin America

**CHAIR**  
Nilo Couret  ▶  University of Michigan

**WORKSHOP PARTICIPANTS**

David Wood  ▶  National Autonomous University of Mexico  
Kathleen Newman  ▶  University of Iowa  
Sarah Barrow  ▶  University of Lincoln  
Ana Laura Lusnich  ▶  University of Buenos Aires  
Joao Luiz Vieira  ▶  Federal Fluminense University

**SPONSOR**  
Latino/a Caucus

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**WORKSHOP**

Unobscuring the Work of Games  
Design, Designers, and Methods of Inquiry

**CHAIR**  
Carly Kocurek  ▶  Illinois Institute of Technology

**WORKSHOP PARTICIPANTS**

Jennifer deWinter  ▶  Worcester Polytechnic Institute  
Christopher Hanson  ▶  Syracuse University  
Anastasia Salter  ▶  University of Central Florida  
Wendi Sierra  ▶  St. John Fisher College

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**WORKSHOP**

Fluid Structures  
Gendered Negotiations of the Transnational

**CHAIR**  
Alia Ayman  ▶  New York University

**RESPONDENT**  
Samhita Sunya  ▶  University of Virginia

Claire Cooley  ▶  University of Texas at Austin  ▶  “Umm Kulthum Enters the Big Screen: Navigating Womanhood and the National through the Sound Film”

Laura Fish  ▶  University of Texas at Austin  ▶  “Thank You for Sharing: Invigorating Online Sharing of Iranian Popular Cinema through Layered Masculinities”

Qui Ha Nguyen  ▶  University of Southern California  ▶  “From a Victim to a Hero: Socialist Modernity and the Remaking of Motherhood in Vietnamese Revolutionary Cinema”

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**WORKSHOP**

Queer New Media  
Histories and Historicities

**CHAIR**  
Dan Udy  ▶  King’s College London

Abigail De Kosnik  ▶  University of California, Berkeley  ▶  and Andrea Horbinski  ▶  University of California, Berkeley  ▶  “Historicizing Fandom’s Queerness: Conflicts over Sexual Content in the Early Years of Internet Fan Fiction Communities”

Dan Udy  ▶  King’s College London  ▶  “Pornogeography: Spatializing Queer History, Historicizing Queer Space”

Richard Cante  ▶  University of North Carolina at Chapel Hill  ▶  “Queer (In)direct Address and the Limits of History”

Eric Freedman  ▶  Columbia College Chicago  ▶  “Engineering Queerness: Historicity and the Game Development Pipeline”

**SPONSOR**  
Queer Caucus
WORKSHOP
Everything You Always Wanted to Know about Film Music (ButWere Afraid to Teach)
CHAIR: Richard Ness  ▶  Western Illinois University
WORKSHOP PARTICIPANTS
Caryl Flinn  ▶  University of Michigan
Kathryn Kalinak  ▶  Rhode Island College
Krin Gabbard  ▶  Columbia University
Jennifer Fleeger  ▶  Ursinus College
SPONSOR: Sound Studies Scholarly Interest Group

Situating Commercial Sponsorship in Broadcast History
CHAIR: Molly Schneider  ▶  Northwestern University
Jennifer Wang  ▶  Independent Scholar  ▶  “‘We Talk’: Selling Women’s Gossip, Super Suds, and Radio Listening to Early Network Radio Audiences”
Kit Hughes  ▶  Colorado State University  ▶  “Programming Pragmatism: Sponsored Films on Early Television”
Molly Schneider  ▶  Northwestern University  ▶  “Traumas and Fantasies of War: Institutional Advertising in the Midcentury Television Anthology Drama”
SPONSOR: Radio Studies Scholarly Interest Group

Local Codes
The Production Code Administration and Film Reception
CHAIR: Steven Carr  ▶  Indiana University-Purdue University Fort Wayne
RESPONDENT: Walter Metz  ▶  Southern Illinois University
Steven Carr  ▶  Indiana University-Purdue University Fort Wayne  ▶  “Inside the Chicago Exhibition of Inside Nazi Germany (RKO, 1938)”
Benjamin Strassfeld  ▶  University of Michigan  ▶  “The Politics of Detroit Movie Censorship”
Monica Sandler  ▶  University of California, Los Angeles  ▶  “The Road to the Advertising Code: The Problem of Advertising in Hollywood (1924–1934)”
SPONSOR: Classical Hollywood Scholarly Interest Group

Political Cinema and 1968
CHAIR: Christina Gerhardt  ▶  University of Hawaii at Manoa
Christina Gerhardt  ▶  University of Hawaii at Manoa  ▶  “Ousmane Sembène: Between Global and Local”
Paul Grant  ▶  University of San Carlos  ▶  “Cinéthique and Militant Film Practice in Post–68 France”
Zakir Hossain Raju  ▶  Independent University, Bangladesh  ▶  “Zahir Raihan’s National(ist) Cinema and the ‘Long Sixties’ of Europe: Europeanizing (East) Pakistan Cinema?”
Man Tat Terence Leung  ▶  School of Professional Education & Executive Development, Hong Kong Polytechnic University  ▶  “Fidelity and Minimalism: Melancholy, State Repressions, and the Dark Commemorations of 1968 in Philippe Garrel’s Les Amants réguliers (2005)”
SESSION 16  Color, Desire, and the Moving Image

CHAIR  Thomas West  Syracuse University
Thomas West  Syracuse University  “The (Un) fortunate Fall into Color: The Technicolor Sex Drive and the Unquiet Pleasures of History in Cecil B. DeMille’s Samson and Delilah”
Allain Daigle  University of Wisconsin-Milwaukee  “Of Love and Longing: Color and Queer Nostalgia in Carol (2015)”
M.M. Chandler  Santa Monica College  “Loving an Artificial Image: Kodachrome Color Aesthetics”
SPONSOR  CinemArts Scholarly Interest Group

SESSION 17  Mediating Blackness, Then and Now

CHAIR  Mary Celeste Kearney  University of Notre Dame
Mary Celeste Kearney  University of Notre Dame  “Only Extras?: Black Girls in Early 1960s US Film and Television”
Christopher Sieving  University of Georgia  “Integrating the Pantheon: The Cases for (and against) Black Auteurs”
Mary Schmitt  University of California, Irvine  “Revolutions that Don’t Revolutionize: The Liberal Rewriting of Black Radical History in Stanley Nelson’s The Black Panthers: Vanguard of the Revolution”
Christine Acham  University of Southern California  “Courting Controversy: The Politics of The Carmichael Show”
SPONSORS  Black Caucus, Oscar Micheaux Society

SESSION 18  Material Horrors

CHAIR  Allan Cameron  University of Auckland
Marc Olivier  Brigham Young University  “Brian De Palma’s Sleeper Sofa: Split Screens, Split Personalities, and Dual-purpose Furniture in Sisters (1973)”
Allan Cameron  University of Auckland  “Glass, Gauze, Skin, and Steel: The Matter of the Cut in Giallo Cinema”
S Walton  University of South Australia  “Something Wicked in the Air: Theorizing Film Mood, Atmosphere, and Environment in The Witch (2015)”
SPONSOR  Horror Studies Scholarly Interest Group

SESSION 19  Experiments in Feminine Poetics

CHAIR  Rebekah Rutkoff  Princeton University
RESPONDENT  Paige Sarlin  SUNY, University at Buffalo
Noa Steimatsky  University of California, Berkeley  “Cecilia Mangini’s Tapestry of Italian Women”
Rebekah Rutkoff  Princeton University  “Soft Fictions: Strand/Tsangari”
Ara Osterweil  McGill University  “No Visible Embodiment: Chantal Akerman’s Monuments to Motherhood”
**J20 Cinema of Displacement**
Negotiating Politics, Gender, Identity, and Family in Chinese-language Cinema

**CHAIR**
Mei-Hsuan Chiang  
Taipei National University of the Arts

Weijia Du  
University of Illinois at Urbana-Champaign  
“(Anti-)official Occidentalism: Foreign Films in China, 1949–66”

I In Chiang  
Rhodes College  
“Femme Fatale in Shaw Brothers’ Historical Epic: A Modern Woman in Disguise”

Mei-Hsuan Chiang  
Taipei National University of the Arts  
“Interethnic Romance and Displaced Identities in Taiwan’s Cold War Cinema”

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**MEETING**  
5:00 – 6:45 PM

**Film and Media Festivals Scholarly Interest Group**

**ROOM** Lincoln Park Suite  
Fairmont, 37th Floor, Room 3709

**AFFILIATE EVENT**

**Thursday, March 23**

**5:00 – 7:30 PM**

**Documentary Studies Scholarly Interest Group Social Event**

**LOCATION** Game Room Chicago  
12 S. Michigan Avenue, 2nd Floor

Chance for members of the Documentary Studies Scholarly Interest Group to connect and socialize

**DIRECTIONS** Walking distance (.5 miles) from conference hotel

**SPONSORED BY** Documentary Studies Scholarly Interest Group

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**MEETING**  
7:00 – 8:45 PM

**Black Caucus**

**ROOM** Ambassador  
Fairmont, 2nd Floor
SPECIAL EVENT

Thursday, March 23

7:00 PM

Graduate Student Reception

Room Gold • Fairmont, 2nd Floor

All graduate student members are invited to meet, mingle, and network at this Graduate Student Happy Hour. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

SPONSORED BY Northwestern University Department of Radio/Television/Film Screen Cultures PhD Program, Syracuse University Department of English, University of California, Irvine Ph.D. Program in Visual Studies, University of Texas Department of Radio-Television-Film

AFFILIATE EVENT

Thursday, March 23

7:00 – 10:30 PM

Grrrls Night Out

Location Nia’s Restaurant • 803 W. Randolph Street

Grrrls Night Out (GNO) is an open, friendly networking/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and gender queer. You don’t have to be an SCMS member to attend, and we welcome friends and children of our grrrls, too. And please forward this invitation to any other conference-goers you think might be interested. We especially want to reach out to international scholars and graduate students. This year GNO is proud to host our annual dinner at Nia’s Restaurant in Chicago, a Mediterranean adventure.

Vegetarian, vegan, and gluten-free options available; open cash bar (must be paid in cash); wine, beer, other beverages available but not included in the price of the ticket. We will have dinner family style in a private venue that is accessible via a short flight of stairs. Please let us know if that is a challenge.

Tickets must be purchased in advance at https://www.eventbrite.com/o/the-grrrls-night-out-team–12666815348

$30.00/graduate students and adjunct/under-employed faculty, $40.00 for full time faculty (we ask faculty to pay more to help finance the meals for those who can afford less)

DIRECTIONS The restaurant is about 1.8 miles away from the conference hotel

For questions, please e-mail Karen A. Ritzenhoff (ritzenhoffk@ccsu.edu) or Sarah Sinwell (sarah.sinwell@utah.edu)
SPECIAL EVENT

Thursday, March 23

7:30 PM

Migrations and Mediations: The Politics of Movement

LOCATION DePaul University CDM Auditorium ▶ 14 E. Jackson Blvd., Basement LL 105

For many, Chicago was not always “home.” In the early twentieth century, African Americans seeking to leave the racial climate of the American South behind and Mexican migrants seeking work far north of the border joined European migrants new to the city. Today, one out of seven residents of the state of Illinois is an immigrant; almost 34% of those migrants, who come from all over the world, live in Chicago.

This program of six short films explores mediatized representations of the movement and dispersal—voluntary or forced—of populations across the world. The event will bring together experimental media and screen practices that articulate the post-cinematograph—how film appears ubiquitous in the museum and on the street, on planes and in cars, and across new digital communication platforms—with inquiries into the movement of people, commodities, ideas, and cultures.

The program includes a post-screening conversation with scholar Pooja Rangan, Amherst College, and US-based filmmakers Javier Ortiz and Alireza Khatami.

Admission is free to this event with an SCMS conference name badge. Theatre capacity is 156; seating is available first come, first serve.

DIRECTIONS The CDM Theatre is roughly one mile from the Fairmont Hotel. WALKING Walk down Columbus Drive and turn right on Randolph Street. Walk west and turn left on Michigan Avenue. Walk south for five blocks until Jackson Street. The venue is 14 E. Jackson Street. PUBLIC TRANSIT Take the Green, Orange or Purple Line at Randolph/Wabash on stop to Adams/Wabash. Similarly, you could take the Bus 3 or 26 down Michigan Avenue from the Michigan & Washington stop.

SPONSORED BY SCMS, Experimental Film and Media Scholarly Interest Group, Latino/a Caucus, Middle East Caucus, French/Francophone Scholarly Interest Group, Urbanism/Geography/Architecture Scholarly Interest Group, Documentary Studies Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group, DePaul University College of Communications, DePaul University College of Computing and Digital Media, and DePaul University Office of Global Engagement
SPECIAL EVENT

Thursday, March 23

8:00 PM

An Evening at the
Leather Archives & Museum

LOCATION Leather Archives & Museum > 6418 N. Greenview Avenue

The Adult History Scholarly Interest Group is pleased to present an evening showcasing holdings of the Leather Archives & Museum. The LA&M is dedicated to the “compilation, preservation, and maintenance of leather, kink and fetish lifestyles.” For media scholars focused on Adult Film History, home movies, LGBTQ+ media, and other areas, this event provides a unique overview of the moving image material held by the singular institution.

Doors open at 7:00 PM allowing attendees to experience the LA&M’s exhibitions. The screening begins at 8:00 PM and will feature a range of material including Rose Bonahn Memoirs, a segment from a 1950s interview with a lesbian S&M practitioner; Lash of the Lesbian from the 1930s; the opening of Danse Macabre, a straight homemade VHS S&M film; a homemade postwar 8mm threesome movie; a segment from Fred Halsted’s classic hardcore feature Sextool; Lesbian Coffin Sex; and much more.

Seating is strictly limited to 160 and attendees must present a ticket and their SCMS conference name badge for admission. Please attend the AFH SIG meeting or see the Conference Registration Desk for tickets.

DIRECTIONS The Leather Archives & Museum is located at 6418 N. Greenview Avenue in Chicago. Public transportation: From the Fairmont walk west on E. Lake Street to N. State Street, and then south one block to the Chicago Transit Authority Lake Street subway station at N. State and E. Benton Place. Take the Red Line northbound (approx. 30 minutes and 16 stops) to Loyola stop. From the Loyola Station walk south on N. Sheridan Road approximately two blocks to W. Devon Avenue. Proceed west on W. Devon six blocks and then turn right on N. Greenview Avenue. The Archive is on the west side on N. Greenview Avenue.

SPONSORED BY Adult Film History Scholarly Interest Group and SCMS
Friday
MARCH 24, 2017
9:00–10:45 AM

### SESSION 1

**The Body as Image**
Capitalism and the Monstrous Body

**Chair**
Christine List ➞ Chicago State University

**Deborah Tudor** ➞ Southern Illinois University Carbondale
“Alienation: Cinema’s Monstrous Bodies”

**Keith B. Wagner** ➞ University College London
“Radical Feminists and Pretty Capital in South Korean Media: Megalia and Produce 101 as Gender Gap Extremes”

**Jyotsna Kapur** ➞ Southern Illinois University Carbondale
“Frankenstein’s Lab: Playing at Life from Photography and Cinema to Bio Art”

**Sponsor**
Caucus on Class

### SESSION 2

**Porn, Swords, Cannibals, Booze**
Genres of Transgression and Excess

**Chair**
Benjamin Rogerson ➞ Texas Tech University

**Rachael Ball** ➞ University of California, Santa Barbara
“Ultimo mondo cannibali: Digesting the Imagined Other in the Italian Cannibal Cycle”

**David Pratt** ➞ College of William & Mary
“The Hole You’re In: Leaving Las Vegas, Gender, and the Modern Alcoholism Film Genre”

**Benjamin Rogerson** ➞ Texas Tech University
“We’re Going to the Movies: Pornographic Films and Professionalism in New Hollywood Cinema”

**Kevin Flanagan** ➞ University of Pittsburgh
“From Crowds to Swarms: Movement and Bodies in Neo-peplum Films”
**K3**

**WORKSHOP**

**Deformative Criticism and Digital Experimentations in Film and Media Studies**

**CHAIR**

Jason Mittell  ▶ Middlebury College

**WORKSHOP PARTICIPANTS**

Stephanie Boluk  ▶ University of California, Davis  
Shane Denson  ▶ Stanford University  
Kevin Ferguson  ▶ Queens College, CUNY  
Virginia Kuhn  ▶ University of Southern California  
Mark Sample  ▶ Davidson College

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**K4**

**Rethinking Silent Cinema Sound**

**CHAIR**

Julie Hubbert  ▶ University of South Carolina

James Buhler  ▶ University of Texas at Austin  
“Playing the Picture: Theory and Practice of Silent Film Accompaniment”

Claus Tieber  ▶ University of Salzburg  
“The Silent Musical: Song-and-Dance Scenes in Austrian Silent Cinema”

Anna Windisch  ▶ University of Salzburg  
“‘. . . anything but a film!’: Multi-medial Exhibition Practices in Viennese Lecture Films of the 1920s”

Martin Marks  ▶ Massachusetts Institute of Technology  
“Scoring Silent Films Today: Practices and Problems to Ponder”

**SPONSORS**

Silent Cinema Cultures Scholarly Interest Group,  
Sound Studies Scholarly Interest Group

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**K5**

**Mediating the War on Terror**

**CHAIR**

Daniel Grinberg  ▶ University of California, Santa Barbara

Kristopher Fallon  ▶ University of California, Davis  
“The Truth about ‘Truthers’: Conspiracy Media Post–9/11”

Lindsay Palmer  ▶ University of Wisconsin-Madison  
“News ‘Fixers’: A Media Industries Approach to War Reporting”

Lisa Parks  ▶ Massachusetts Institute of Technology  
“Orbital Platforms and the War on Terror”

Daniel Grinberg  ▶ University of California, Santa Barbara  
“Re-viewing Histories: Seeing Documentary Production and Surveillance through the Freedom of Information Act”

**SPONSORS**

Middle East Caucus, War and Media Studies Scholarly Interest Group

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**K6**

**Intermediality as a Historiographic Method**

**CHAIR**

Lucia Nagib  ▶ University of Reading

Luciana Correa de Araujo  ▶ Federal University of São Carlos  
“Intermediality in Brazilian Silent Cinema: Luiz de Barros’s Works and Intermedial Strategies”

Lucia Nagib  ▶ University of Reading  
“‘Mysteries of Lisbon’ and Intermedial History-telling”

Samuel Paiva  ▶ Federal University of São Carlos  
“Latin American Road Movies, History, and Intermedialities”

Albert Elduque  ▶ University of Reading  
“Intermediality between Film and Music: The Case of Bob Dylan”

**SPONSOR**

Latino/a Caucus
Theatrical Exhibition in the 2010s

**CHAIR**  Todd Kushigemachi  »  University of California, Los Angeles

**Xuenan Cao**  »  Duke University  »  “'Bullet-curtained' Cinema: A New Format in the Production of Visual Culture in China”

**Charlotte Orzel**  »  Concordia University  »  “The Big Picture: Cineplex, Emerging Exhibition Practices, and Branding Cinepagoing”

**Florian Hoof**  »  Goethe University Frankfurt  »  “Cinemas without Movies: Alternative Content in Multiplex Cinemas”

**Todd Kushigemachi**  »  University of California, Los Angeles  »  “Missiles and Muscles in 3D: Aesthetic Tension and Interpretive Possibility in Legend3D’s Top Gun Conversion”

Femininity, Disability, and Trauma

**CHAIR**  Kathleen McHugh  »  University of California, Los Angeles

**Raz Yosef**  »  Tel Aviv University  »  “Conditions of Visibility: Contemporary Israeli Women’s Cinema and Trauma”

**Karin Badt**  »  Paris 8 University  »  “Trauma, Gender, and Cinema: The Traumatized Female Self in the Films of Chantal Akerman, Lynn Ramsay, and Dana Rotberg”

**Kathleen McHugh**  »  University of California, Los Angeles  »  “The Gaze and the Stare: Seeing through Invisible Disabilities”

**Caitlin Manocchio**  »  Academy of Motion Pictures Arts and Sciences  »  “Lost in Adaptation”

Lifting the Curtain to the Past/East

**CHAIR**  Mariana Ivanova  »  Miami University

**RESPONDENT**  Matthew Bauman  »  University of Cincinnati

**Mariana Ivanova**  »  Miami University  »  “The Legacy of Film Europe: UFA’s and DEFA’s Cooperation with France before and after WWII”

**Pavel Skopal**  »  Masaryk University  »  “Survivor Strategies: The Czech Film Industry Facing Global Ambitions (1930s–1950s)”

**Qinna Shen**  »  Bryn Mawr College  »  “Raising the ‘Bamboo Curtain’: The Cultural Mediator Manfred Durniok and His Encounter with China”

**SPONSORS** Central/East/South European Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group

Weird(ing) Cinema

**CHAIR**  Steen Christiansen  »  Aalborg University

**CO-CHAIR**  Selmin Kara  »  OCAD University

**Steen Christiansen**  »  Aalborg University  »  “Weird Media Ecologies”

**Nathan Lee**  »  Brown University  »  “Weird Fascination: Demonic Epistemology in Paranormal Activity”

**Selmin Kara**  »  OCAD University  »  “Weirding Post-cinema: Synthetic Ecologies and the Anthropocene Imaginary”

**SPONSOR** Horror Studies Scholarly Interest Group
9:00 – 10:45 am

**K11** Media, Gentrification, and the Making of the American Neoliberal City

**CHAIR** Elizabeth Patton » University of Maryland, Baltimore County

Joshua Glick » Hendrix College » “Number Our Days (1976) and Contested Public Cultures of Venice”

Noelle Griffis » Indiana University » “From New York to Nashville: Television Production Industries, Media Branding, and Urban Development”

Elizabeth Patton » University of Maryland, Baltimore County » “Gentrification and the Circulation of Capital in Portlandia’s Hipster Wonderland”

Erica Stein » Marymount Manhattan College » “The Guys Who Get away with It: Gentrification, Gangsters, and Contesting Revanchism”

**SPONSOR** Urbanism/Geography/Architecture Scholarly Interest Group

**K13** Rereading Postwar Auteurs Histories, Performances, Politics

**CHAIR** Stephen Prince » Virginia Tech University

Seth Friedman » DePauw University » “Grappling with Infinite Interpretations and Beyond: The Marketing of 2001: A Space Odyssey and the Reception of Stanley Kubrick’s Films”

Stephen Prince » Virginia Tech University » “Adjudicating War Crimes in the Films of Kobayashi Masaki”

Andrew Nelson » Montana State University » “Delmer Daves, Casualty of Auteurism”

Matthew Hubbell » University of Chicago » “Spontaneity and Form: Improvisation, Direct Cinema, and Other Figures of the Unforeseen in the Cinema of Jacques Rivette”

**K14** Social Criticism through Humor The Arts of East Asian Comedies

**CHAIR** Yi Lu » University of Texas at Austin

Melissa Chan » University of Southern California » “Martial Arts and Masked Heroes: Remixed Comedy and Politics in Hong Kong’s Video Creatives”

Soo Hyun Lee » University of Minnesota » “Fatty and Skinny: Modernity and South Korean Comedy Cinema”

Hui Liu » University of Minnesota » “Carnival Laughter, Failure Performance, and Chinese Black Comedy Films: The Case Study of Ning Hao’s Crazy Series”

Yi Lu » University of Texas at Austin » “Playing Games: The Carnivalesque Spirit and Utopia in Dream Factory (1997)”

**SPONSOR** Comedy and Humor Studies Scholarly Interest Group

**K15** New Documentary Forms Aesthetics and Ethics

**CHAIR** Vinicius Navarro » Emerson College

Dustin Zemel » Louisiana State University » “Robert Fulton and the Documentary Integrity of the Superimposition”

Kevin Sherman » San Francisco State University » “Structural Documentary and Microcinema in the Digital Age”

Vinicius Navarro » Emerson College » “Form, Process, and Place in Documentary Media”

Tien-Tien Jong » University of Chicago » “Missing Pictures, Looks of Silence: Traumatic Witnessing in the Films of Joshua Oppenheimer and Rithy Panh”

**SPONSOR** Documentary Studies Scholarly Interest Group
**K16** WORKSHOP
Surviving the Adjunct

CHAIR Andrew Scahill ▶ Salisbury University

WORKSHOP PARTICIPANTS
Kevin John Bozelka ▶ Bronx Community College
Katrina G Boyd ▶ University of Oklahoma
Darcey Morris ▶ Towson University

**K17** Queer Time and AIDS Media Archives
Ephemeral Objects, Bodies, and Institutions

CHAIR Maria Pramaggiore ▶ Maynooth University

James Morrison ▶ Claremont McKenna College ▶ “Trading in AIDS Awareness: Queer Time and Archival Redemption”

Páraic Kerrigan ▶ Maynooth University ▶ “Celebrity PWAs and the Retroactive Indexing of AIDS: Rock Hudson and Vincent Hanley”

KT Pinion ▶ SUNY, University at Stony Brook ▶ “I Kill with My Cunt: Slava Tsukerman’s Liquid Sky and Queer Ephemerality”

Maria Pramaggiore ▶ Maynooth University ▶ “Towards a Metagenerational AIDS Archive: Dublin’s Hirschfeld Center”

**K18** A Necessary Evil?
Indie Game Publishers, Promotion, and Platforms

CHAIR John Vanderhoef ▶ California State University, Dominguez Hills

John Vanderhoef ▶ California State University, Dominguez Hills ▶ “Brews, Burgers, and Indie Bombast: The Antiestablishment Neoliberalism of Devolver Digital”

Felan Parker ▶ Concordia University ▶ “Intermediating Indie Games: The Indie Megabooth from Collective to Curator”

Daniel Joseph ▶ Ryerson University ▶ “Digital Distribution: Independence or Business as Usual?”

Candace Moore ▶ University of Michigan ▶ “Videogame Praxis: Queer and Trans-friendly Game Environments”

SPONSOR Video Game Studies Scholarly Interest Group

**K20** Eco-Cinema in an Expanded Frame
From Crystal Balls to Melting Glaciers

CHAIR Alexandra Bush ▶ University of California, Berkeley

Alexandra Bush ▶ University of California, Berkeley ▶ “Freezing Frames: Early Filmic Inscriptions of Glacial Space”

Jonathan Knapp ▶ Harvard University ▶ “All the World’s a Screen: Solar Projection in the ‘Robot Art’ of P.K. Hoenich”
MEETING

9:00–10:45 AM
Scholarly Interest Group Coordinating Committee

ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

MEETING

9:00–10:45 AM
Latino/a Caucus

ROOM Lincoln Park Suite
Fairmont, 37th Floor, Room 3709

SPECIAL EVENT

Friday, March 24

11:00 AM–12:00 NOON
Members’ Business Meeting

ROOM Gold ➤ Fairmont, 2nd Floor

All SCMS members are encouraged to attend the annual Members’ Business Meeting to hear reports from the officers, Board of Directors, and Executive Director about recent efforts to support and enhance the member experience, as well as the solidify the overall health of the Society. Q & A to follow.
L1 | Interrogating Comparative Media Historiographies

CHAIR | Ariel Rogers ▶ Northwestern University
CO-CHAIR | Tiago de Luca ▶ University of Warwick

Tiago de Luca ▶ University of Warwick ▶ “Global Visions Then and Now”
Jeffrey Geiger ▶ University of Essex ▶ “Unstable Realism: Convolutions of Color Media”
Ariel Rogers ▶ Northwestern University ▶ “Large Medium and Small: Shaping Film and Television Screens”
Agnieszka Piotrowska ▶ University of Bedfordshire ▶ “The Function of Obsolete Technology in Stories We Tell”

L2 | The Mirrors of Hollywood Strategies of Self-representation

CHAIR | Charlie Keil ▶ University of Toronto
CO-CHAIR | Denise McKenna ▶ University of Southern California

Doron Galili ▶ Stockholm University ▶ “Early Hollywood Theorizes Itself”
Charlie Keil ▶ University of Toronto ▶ and
Denise McKenna ▶ University of Southern California ▶ “The Mirrors of Hollywood: Strategies of Self-representation”
Mark Lynn Anderson ▶ University of Pittsburgh ▶ “Today the World, Tomorrow Hollywood: Film History as Effigy at the Los Angeles Museum during the 1930s”

SPONSORS | Classical Hollywood Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group
**L3**

**Genealogies of Media Environments**
The Past from the Vantage Point of the Present

**CHAIR**
Antonio Somaini ▶ University of Paris 3: Sorbonne Nouvelle

Weihong Bao ▶ University of California, Berkeley ▶ “Set Design Thinking: From Huanjing (Environment) to Qifen (Atmosphere)”

Robert Bird ▶ University of Chicago ▶ “Plasmatic Diffusion in Early Russian Film Theory”

Inga Pollmann ▶ University of North Carolina at Chapel Hill ▶ “The Interweaving: Stimmung, Milieu, and the Moving Image”

Antonio Somaini ▶ University of Paris 3: Sorbonne Nouvelle ▶ “Towards a Genealogy of the Medium as Sensible Milieu: Aura, Atmosphäre, and Stimmung in Riegl, Simmel, Balázs, and Bloch”

**SPONSORS**
Film Philosophy Scholarly Interest Group, Media and the Environment Scholarly Interest Group

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**L4**

**Race in American Nontheatrical Film**
Mining Archives, Expanding Canons

**CHAIR**
Marsha Gordon ▶ North Carolina State University

**CO-CHAIR**
Allyson Nadia Field ▶ University of Chicago

Allyson Nadia Field ▶ University of Chicago ▶ and Marsha Gordon ▶ North Carolina State University ▶ “Making Space for Race: Nontheatrical Filmmaking in 1960s Los Angeles”

Colin Williamson ▶ Pace University ▶ “The Politics of Vanishing Celluloid: Rediscovering Fort Rupert and the Kwakwaka’wakw in American Ethnographic Film”

Noah Tsika ▶ Queens College, CUNY ▶ “I Have My Choice: Behind Every Good Man and the Black Queer Subject in American Nontheatrical Film”

Laura Isabel Serna ▶ University of Southern California ▶ “Voice of la raza (1971): Making Hispanics”

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

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**L5**

**WORKSHOP Out of the Darkness**
Curating the History of Cinema

**CHAIR**
Ryan Linkof ▶ Academy Museum of Motion Pictures

**CO-CHAIR**
Jessica Niebel ▶ Academy Museum of Motion Pictures

**WORKSHOP PARTICIPANTS**
Britt Salvesen ▶ Los Angeles County Museum of Art

Barbara Miller ▶ Museum of the Moving Image

Alison Trope ▶ University of Southern California

**SPONSOR**
CinemArts Scholarly Interest Group

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Made You Look
Follow SCMS on Instagram @scmstudies
Be sure to tag your Instagram photos with #SCMS17.
Pan-American Journeys
Intermedial Relationships between Brazilian and American Cinema

Chair: Flavia Cesarino Costa  
Federal University of São Carlos

Suzana Reck Miranda  
Federal University of São Carlos  
“(In)visible Musicians: The Supporting Instrumentalists and Their Intermedial Vocation”

Flavia Cesarino Costa  
Federal University of São Carlos  
“Hollywood Seen from Rio de Janeiro: Musical Numbers in Brazilian Comedies of the 1940s and 1950s and the Work of Watson Macedo”

John Gibbs  
University of Reading  
“Popular Forms and Musical Journeys: Transnational Exchange in Musical Performance”

Stefan Solomon  
University of Reading  
“Comics at the Margin: ‘Coffin Joe’ between Page and Screen”

SPONSOR: Latino/a Caucus

Coproduction Policies and Practices I
Policy-driven Official Coproduction

Chair: Julia Hammett-Jamart  
University of Wollongong

Petar Mitric  
University of Copenhagen  
“Player or Piece?: Paradigm Shifts in Policies of the Pan-European Film Fund Eurimages”

Gertjan Willems  
Ghent University  
“Coproducing ideologies: The Role of a Greater Dutch ideology in Dutch-Flemish Coproductions”

Julia Hammett-Jamart  
University of Wollongong  
“Out of Shot: The Untold Story of Hollywood Involvement on European Official Coproductions”

Marco Cucco  
Universita della Svizzera italiana  
“Learning from Switzerland in the Time of Brexit”

SPONSOR: Media Industries Scholarly Interest Group

Labor, Affect, and Femininity in US Women’s Media Culture
Rethinking Aural Aesthetics

Chair: Suzanne Leonard  
Simmons College

Leigh Goldstein  
Northwestern University  
“‘Feeling Trapped’: Rethinking Friedan, Postwar Television, and the Affective Impoverishment of the Everyday”

Suzanne Leonard  
Simmons College  
“Political Animals?: Huma Abedin, Weiner, and Mediated Labors of Wifedom”

Moya Luckett  
New York University  
“Post-work/Postfemininity: Female Labor and the Mediation of Self in Neoliberal Culture”

Julie Wilson  
Allegheny College  
Emily Yochim  
Allegheny College  
“Labors of Entanglement: Digital Media as Women’s Work”

SPONSOR: Women’s Caucus

The Sound and Image of Silence
Rethinking Aural Aesthetics

Chair: Mark Durrand  
University at Buffalo, SUNY

Arzu Karaduman  
Georgia State University  
“Anasonicity: Echoing Sonic Flashback in Lady Vengeance”

Justin Horton  
Georgia State University  
“The Silent Image of Woman: Interiority and Radical Opacity in Recent Art Cinema”

Ian Kennedy  
Wayne State University  
“Unsonic Images: Carsten Nicolai and the Deep Inaudibility of Contemporary Technics”

Mark Durrand  
University at Buffalo, SUNY  
“Behaving Mission: Impossible: Toward a Theory of Musico-cinematic Vitality”

SPONSOR: Women’s Caucus
**L10** Genres of the Anthropocene

**Chair:** Jennifer Peterson ▶ Woodbury University

**Respondent:** Lesley Stern ▶ University of San Diego

James Cahill ▶ University of Toronto ▶ “Cinema’s Natural History”

Jennifer Fay ▶ Vanderbilt University ▶ “Learning How to Die in the Anthropocene; or, The Ecologies of Film Noir”

Jennifer Peterson ▶ Woodbury University ▶ “Soundstage Nature: The Artificial Outdoors in Midcentury American Film”

Graig Uhlin ▶ Oklahoma State University ▶ “From Pathos to Sensitivity: The Anthropocene’s Nonindifferent Nature”

**Sponsor:** Media and the Environment Scholarly Interest Group

**L11** Reading Black Liquidity

Formalist and Materialist Approaches to Race in Contemporary Media

**Chair:** Alessandra Raengo ▶ Georgia State University

Charles Linscott ▶ Ohio University ▶ “The Vibrational Liquidity of Blackness: Noise, Improvisation, and the Limits of Visuality”

Alessandra Raengo ▶ Georgia State University ▶ “Wetness in the Camera: Blackness, Liquidity, and the Photographic Image”

Lauren Cramer ▶ Pace University ▶ “The Liquid ‘Formations’ of Black Social Life”

Cameron Kunzelman ▶ Georgia State University ▶ “Assembling Kanye: ‘BLKKK SKKKN HEAD’ and the Modeled Body”

**Sponsors:** Black Caucus, CinemArts Scholarly Interest Group

**L13** Workshop

From Media Situations to Media Theory

Media Theorization in a Global Context

**Chair:** Alexander Zahlten ▶ Harvard University

**Workshop Participants**

Anne McKnight ▶ University of Southern California

Victor Fan ▶ King’s College London

Alexander Zahlten ▶ Harvard University

Marc Steinberg ▶ Concordia University

**L14** Between Universality and Particularity

Korean Cinema’s Global Conundrum

**Chair:** Steve Choe ▶ San Francisco State University

Se Young Kim ▶ Vanderbilt University ▶ “The Disease of an Advanced Nation: The Chaser and the Emergence of the South Korean Serial Murderer”

Steve Choe ▶ San Francisco State University ▶ “Park Chan-wook beyond Globalization”

Hyon Joo Yoo ▶ University of Vermont ▶ “Can Anthropos Theorize Man?”

Kyung Hyun Kim ▶ University of California, Irvine ▶ “South Korea’s Turn toward a Post-traumatic Future?”
L15 **Chinese Documentary beyond Truth**

Chair: Corey Byrnes ▶ Northwestern University

Co-Chair: Erin Huang ▶ Princeton University


Christopher Tong ▶ University of Maryland, Baltimore County ▶ “Environmental Disasters in China: Documents and the Documentary”

Calvin Hui ▶ College of William & Mary ▶ “Wounded Attachments: The Migrant Worker in Recent Chinese Documentaries”

Corey Byrnes ▶ Northwestern University ▶ “Where the Truth Lies; or, Towards a New Theory of Chinese Documentary”

L16 **The Art of Intimacy**

Examining the Aesthetics of Podcasting

Chair: Andrew Bottomley ▶ SUNY, University at Oneonta

Co-Chair: Christopher Cwynar ▶ Defiance College

Andrew Bottomley ▶ SUNY, University at Oneonta ▶ “Think It, Speak It: The Unedited Radio Voice and Podcasting’s Roots in the Early 2000s Practice of Audioblogging”

Amanda Keeler ▶ Marquette University ▶ “True Crime Podcasting and the Intersection of Genre and Aesthetics”

Christopher Cwynar ▶ Defiance College ▶ “Reflections on the Art of Introspection: Analyzing the Discursive Construction of Soundwork Aesthetics”

Kyle Wrather ▶ University of Texas at Austin ▶ “Clap for the Listeners at Home: Performance and Politics of the Podcast ‘Live Show’”

L17 **Visualizing Deep Time**

Chair: Hannah Goodwin ▶ University of California, Santa Barbara

Co-Chair: Stephan Boman ▶ University of California, Santa Barbara

Respondent: Brooke Belisle ▶ SUNY, University at Stony Brook

Stephan Boman ▶ University of California, Santa Barbara ▶ “Ecstatic Affinities: Photographs, Fossils, and the Weave of Evolutionary Time”

Hannah Goodwin ▶ University of California, Santa Barbara ▶ “Millions of Years Will Pass before the Eye: Deep Time in Silent-era Astronomy Films”

Andrew Utterson ▶ Ithaca College ▶ “Visualizing Cosmic History in IMAX: The Expanded Frame(s) of Terrence Malick’s *Voyage of Time* (2016)”

Sponsor: Film Philosophy Scholarly Interest Group, Media, Science, and Technology Studies Scholarly Interest Group

L18 **Chantal Akerman**

New Approaches, New Readings

Chair: Michael Walsh ▶ University of Hartford

Co-Chair: Maureen Turim ▶ University of Florida

Kelley Conway ▶ University of Wisconsin-Madison ▶ “Akerman’s Songs”

Heike Klippel ▶ Braunschweig University of Art ▶ “Jeanne Dielman and Time in Reproductive Work”

Maureen Turim ▶ University of Florida ▶ “Next to Chantal Akerman: An Installation of Generations and the Shoah”

Michael Walsh ▶ University of Hartford ▶ “Chantal Akerman and the History of Durational Cinema”

Sponsor: French/Francophone Scholarly Interest Group
12:15 – 2:00 PM

L20 From Above and Within
War and Aerial Vision in the Contemporary and Historical Imagination

CHAIR Robert Burgoyne ▶ University of St Andrews

Paula Amad ▶ University of Iowa ▶ “Drone Discourse: From Walter Benjamin to Akram Zaatari’s Letter to a Refusing Pilot (2013)”

Eileen Rositzka ▶ University of St Andrews ▶ “The Fall of Icarus: Re-framing the Aerial View in Rescue Dawn and Canopy”

Garrett Stewart ▶ University of Iowa ▶ “Aericonoclasm: Toward a Counter-invasive Frame in Conceptual Art”

Robert Burgoyne ▶ University of St Andrews ▶ “‘Eye in the Sky’: Aerial Vision and Somatic Witnessing”

SPONSOR War and Media Studies Scholarly Interest Group
**M1** Somatic Beats, Synesthesia, and Hallucinogenic Vision

**CHAIR** Michael DeAngelis ▶ DePaul University


Michael DeAngelis ▶ DePaul University ▶ “Hallucinogenic Drug Therapy in American Cinema of the 1960s”

Sanja Obradovic ▶ York University ▶ “Stereokino: Unearthing the Revolutionary Potential of the Soviet 3D Cinema”

**M2** WORKSHOP Kartemquin at 50

The Case of Kartemquin Films and the Mode(s) of Production of Documentary

**CHAIR** Bernard Cook ▶ Georgetown University

**CO-CHAIR** Heather McIntosh ▶ Minnesota State University, Mankato

**WORKSHOP PARTICIPANTS**

Gordon Quinn ▶ Kartemquin Films

Tim Horsburgh ▶ Kartemquin Films

Judy Hoffman ▶ University of Chicago

**SPONSOR** Documentary Studies Scholarly Interest Group
M3
Genealogies of Media Environments
The Present from the Vantage Point of the Past

CHAIR
Francesco Casetti ▶ Yale University

Francesco Casetti ▶ Yale University ▶ “Screening: A Counter-genealogy of the Silver Screen”

Oksana Chefranova ▶ Yale University ▶ “Veiling: On Genealogy of Translucent Screen”

Yuriko Furuhata ▶ McGill University ▶ “Clouding: Inventing the Fog Medium and Expanded Screen Environments”

SPONSOR
Media and the Environment Scholarly Interest Group

M4
The Advocacy Strategies of Noncommercial Media, 1930–1970

CHAIR
Allison Perlman ▶ University of California, Irvine

RESPONDENT
Victor Pickard ▶ University of Pennsylvania

Josh Shepperd ▶ The Catholic University of America ▶ “Rockefeller, Ford Foundation, and Payne Fund Influence upon Noncommercial Media Advocacy Strategies, 1930–1955”

Kathryn Ostrofsky ▶ Angelo State University ▶ “Publicity as Activism on Sesame Street”

Allison Perlman ▶ University of California, Irvine ▶ “Betraying the Dream (Machine): PBS and the Politics of Public Television in the 1970s”

M5
Women and Technology in Spanish Early and Silent Film Culture
From Material Force to Mystical Muse

CHAIR
Eva Woods ▶ Vassar College

RESPONDENT
Susan Larson ▶ Texas Tech University

Leigh Mercer ▶ University of Washington ▶ “This Woman’s Work: Julienne Mathieu’s Technological Labor and Representation in the Films of Segundo de Chomón”

Alicia Cerezo ▶ University of Wisconsin-Madison ▶ “‘Between Calculation and Chance’: Women as Cinema in Chomón and Guerin”


SPONSORS
Media, Science, and Technology Studies Scholarly Interest Group, Silent Cinema Cultures Scholarly Interest Group
M6  Language Politics in Latino Media
Speech, Race, and Technology

CHAIR  Dolores Ines Casillas  ▶  University of California, Santa Barbara

Danny Mendez  ▶  Michigan State University  ▶  “‘Three Mawnths’ Time and Everybawdy Knows Me’: Maria Montez and the Decolonial Speech Acts of a Dominican Actress in Hollywood in the 1940s”

Manuel G. Aviles-Santiago  ▶  University of Texas at Austin  ▶  “Targeting Billenials: The Policing of Spanish versus the Linguistic Flexibility in Univision”

Sara Hinojos  ▶  University of Houston  ▶  “Latina Language Politics in Anjelah Johnson’s Digital Humor”

Dolores Ines Casillas  ▶  University of California, Santa Barbara  ▶  “There’s an App for That: The Racial Politics of Rosetta Stone and Other Language Learning Technologies”

SPONSOR  Latino/a Caucus

M7  Asian American Media across Platforms
Transforming Citizens from the Margins to the Digital Mainstream

CHAIR  Peter Feng  ▶  University of Delaware

Lori Lopez  ▶  University of Wisconsin-Madison  ▶  “After Asian American YouTube: Digitizing Minority Histories and Futures”

Peter Feng  ▶  University of Delaware  ▶  “Consuming Chinese Cooking Shows: From Martin Yan to YouTube”

Brian Hu  ▶  Pacific Arts Movement  ▶  “Asian American Film Festivals, Post-raciality, and the Narrative Feature”

Lia Wolock  ▶  University of Michigan  ▶  “Curating South Asian America: From the Smithsonian to the South Asian American Digital Archive”

SPONSOR  Asian Pacific American Caucus

M8  Coproduction Policies and Practices II
Industry-driven Coproduction

CHAIR  Jaap Verheul  ▶  New York University

Jaap Verheul  ▶  New York University  ▶  “Prelude to Brexit: British Flanders and the Limits of a European Heritage”

Ilse Schooneknaep  ▶  Free University of Brussels  ▶  “At the End of the Rainbow, You’ll Find a Pot of Gold?: An Examination of the Use of Tax Shelter Mechanisms in Europe”

Petr Szczepanik  ▶  Masaryk University  ▶  “Breaking the Eastern-European Ceiling: Channels and Barriers of Knowledge Transfer in Hybrid and Non-official Coproduction Practices”

SPONSOR  Media Industries Scholarly Interest Group

M9  Ruins of Reproducibility
Liveness, Stasis, Image

CHAIR  Pablo Goncalo Martins  ▶  Federal University of Brasília

Kalani Michell  ▶  University of Minnesota  ▶  “Taking Down Pictures: Joseph Beuys—Unpublished Photographs by Manfred Tischer”

Emily Capper  ▶  University of Minnesota  ▶  “Films-as-Performance Score”

Pablo Goncalo Martins  ▶  Federal University of Brasília  ▶  “Quasi-cinema: Bertolt Brecht and His Unfilmed Scripts”

SPONSOR  Asian Pacific American Caucus
**M10 The Fantastic in Chinese Cinemas**

**CHAIR** Andrew Stuckey ▶ University of Colorado Boulder

**CO-CHAIR** Kenneth Chan ▶ University of Northern Colorado

Cara Healey ▶ University of California, Santa Barbara ▶ “Steampunk and Wuxia: Reimagining Chinese History”

Kenneth Chan ▶ University of Northern Colorado ▶ “Eco-fantasia in Contemporary Chinese Cinemas”

Mei Yang ▶ University of San Diego ▶ “Domesticity, Sentimentality, and Otherness: The Boundary of the Human and the Humane in Monster Hunt”

Andrew Stuckey ▶ University of Colorado Boulder ▶ “The Restrained Fantastic in Hou Hsiao-hsien’s The Assassin”

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**M11 Online Beauty Cultures**

**CHAIR** Michele White ▶ Tulane University

Dara Murray ▶ Manhattanville College ▶ “Contemporary Digital Beauty Aesthetics and the Labor of the ‘Natural, No-Makeup Look’”

Brenda Weber ▶ Indiana University ▶ “Did She or Didn’t She?: Renée Zellweger and the Mediated Pedagogies of Surgical Selfhood”

Anna Everett ▶ University of California, Santa Barbara ▶ and Michele White ▶ Tulane University ▶ “Natural Matters and Online Textures: Black Women’s Natural Hair and Men’s Natural Look Beauty Communities of Practice”

Jessalynn Keller ▶ University of Calgary ▶ “A Glimmer of Continuous Consent: The Makeup Tutorial as Feminist Activism”

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**M12 International Westerns in Context**

**CHAIR** Austin Fisher ▶ Bournemouth University

Austin Fisher ▶ Bournemouth University ▶ “Localizing the Classical Western: The Italian Reception of Shane”

Sonja Simonyi ▶ New York University ▶ “For a Few Forints Less: Tracing the Circulation and Textual Influences of Italian Western Comedies in Late Socialist Hungarian Film Culture”

Jenny Barrett ▶ Edge Hill University ▶ “Stranger and Friend: Non-American Westerns and the Immigrant in the 21st Century”

**SPONSOR** Transnational Cinemas Scholarly Interest Group

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**M13 Trauma Time**

**CHAIR** Nathan Blake ▶ Northeastern University

Nathan Blake ▶ Northeastern University ▶ “Living Death: Replay and Redeployment in Source Code”

Rachel Joseph ▶ Trinity University ▶ “David Lynch’s Stage-Time and Trauma”

Kelli Fuery ▶ Chapman University ▶ “Empty Time as Traumatic Duration: Towards a Cinematic Aevum”
### Session M14: Transmedia Influences in Hollywood History

**Chair:** Deron Overpeck • Eastern Michigan University

- **Hannah Graves** • University of Warwick • “Magazine Illustration’ Filmmaking: Darryl F. Zanuck, Henry Luce and the Culture of Democracy”
- **Deron Overpeck** • Eastern Michigan University • “Packaging the Super Agent: Michael Ovitz and the Rise of Industrial Gossip in Mainstream Journalism”
- **James Rosenow** • University of Chicago • “Vertically Integrated Autonomy: The Lesson of Pete Smith and His Specialties”
- **Tiel Lundy** • University of Colorado Boulder • “Bosom Buddies: Hollywood and the Lingerie Industry, 1930–1949”

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### Session M15: Historicizing the “Poor Image”

Material, Libidinal, and Medium-specific Economies of Image and Sound Poverty

**Chair:** Jacob Gaboury • SUNY, University at Stony Brook

- **Genevieve Yue** • The New School • “Film against Cinema: Reconceiving the Medium’s Radical Aspiration”
- **Neta Alexander** • New York University • “For a ‘Good Enough Cinema’: Efficiency, ‘Speed Watching’ and the Cult of Film ‘Crunching’”
- **Pooja Rangan** • Amherst College • “Against ‘Poor Sound’: The Losses of the Unmarked Voice in Katarina Zdjelar’s Films”

**Sponsor:** Experimental Film and Media Scholarly Interest Group

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### Session M20: Global Cinema

Between Cosmopolitanism and Resistance

**Chair:** Lisa Rabin • George Mason University

- **Paul Fileri** • New York University • “‘A Black King in the Pantheon?’: Race in Postwar Liberal Documentary Cinema, Figures of Emancipation, and the Contradictions of French Republican Discourse on Anticolonial Resistance”
- **Chi Wang** • Communication University of China • “The Chinese New Documentary Movement Reevaluated”
- **Tupil Chatterjee** • University of Texas at Austin • “Gender, Geography, and the Cinema Hall: A Map of Public Anxiety”

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### Edinburgh University Press Reception

**Room:** Imperial Ballroom • Fairmont, B2 Level

EUP’s table in the exhibit area

Join the editors to celebrate over 10 years of the *Traditions in World Cinema* series.
Friday, March 24

4:15–5:30 PM

Awards Ceremony

ROOM International Ballroom ➔ Fairmont, 2nd Floor

PRESENTER Steven Cohan ➔ Syracuse University ➔ SCMS President

Student Writing Award

1ST PLACE
Chelsea Birks ➔ University of Glasgow ➔ “Objectivity, Speculative Realism and Cinematic Apparatus”

2ND PLACE
Sophie Christman Lavin ➔ SUNY, University at Stony Brook ➔ “Feher isten (White God): Is the gaze only human?”

3RD PLACE
Darshana Sreedhar Mini ➔ University of Southern California ➔ “The Rise of Soft Porn in Malayalam Cinema and the Precarious Stardom of Shakeela”

Dissertation Award

WINNER
Laliv Melamed ➔ New York University ➔ “Sovereign Intimacy: Israeli Homemade Video Memorials and the Politics of Loss”

AWARD OF DISTINCTION
Nadine Chan ➔ University of Southern California ➔ “A Cinema Under the Palms: The Unruly Lives of Colonial Educational Films of British Malaya”

The Katherine Singer Kovács Essay Award

WINNER

AWARD OF DISTINCTION

Best Essay in an Edited Collection

WINNER
James Leo Cahill ➔ University of Toronto ➔ “A YouTube Bestiary” in New Silent Cinema (Routledge, 2016)

AWARD OF DISTINCTION
Hye Jean Chung ➔ Kyung Hee University ➔ “Media Heterotopias and Science Fiction” in Simultaneous Worlds: Global Science Fiction Cinema (University of Minnesota Press, 2015)

Best Edited Collection

WINNER
Allyson Field ➔ University of Chicago ➔ Jan-Christopher Horak ➔ University of California, Los Angeles ➔ and Jacqueline Najuma Stewart ➔ University of Chicago ➔ L.A. Rebellion: Creating a New Black Cinema (University of California Press, 2015)

AWARD OF DISTINCTION
Anton Kaes ➔ University of California, Berkeley ➔ Nicholas Baer ➔ SUNY, Purchase College ➔ and Michael Cowan ➔ St. Andrews University ➔ The Promise of Cinema: German Film Theory, 1907–1933 (University of California Press, 2016)

Best First Book Award

Allison McCracken ➔ DePaul University ➔ Real Men Don’t Sing: Crooning in American Culture (Duke University Press, 2015)

Miriam Petty ➔ Northwestern University ➔ Stealing the Show: African American Performers and Audiences in 1930s Hollywood (University of California Press, 2016)
The Katherine Singer Kovács Book Award

WINNER
Thomas Waugh ▶ Concordia University ▶

AWARD OF DISTINCTION
Nicholas Sammond ▶ University of Toronto ▶

The Anne Friedberg Innovative Scholarship Award

WINNER

AWARD OF DISTINCTION
Homay King ▶ Bryn Mawr College ▶ *Virtual Memory: Time-based Art and the Dream of Digitality* (Duke University Press, 2016)

Service Award
Haidee Wasson ▶ Concordia University

Pedagogy Award
Ellen Seiter ▶ University of Southern California

Distinguished Career Achievement Award
Michele Hilmes ▶ University of Wisconsin-Madison

SPECIAL EVENT

Friday, March 24

5:45–6:45 PM

Reception

Room Burnham Ballroom
Mid-America Club, 80th Floor, AON Center

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

Please remember, your conference badge is required for admittance to the AON Center. You won’t want to miss the view at night!
MEETING  7:00–8:45 PM
Middle East Caucus
ROOM Regal  ➤  Fairmont, B2 Level

MEETING  7:00–8:45 PM
Caucus on Class
ROOM Royal  ➤  Fairmont, B2 Level

RECEPTION  7:00–9:00 PM
University of California, Los Angeles Reception
ROOM Regent  ➤  Fairmont, 3rd Floor
Reception for UCLA faculty, students, alumni hosted by UCLA’s Department of Film, Television and Digital Media.

RECEPTION  7:00–9:00 PM
New York University Department of Cinema Studies Reception
ROOM Gold  ➤  Fairmont, 2nd Floor
Reception for faculty, students, alumni, and friends of the Department.

RECEPTION  7:30–9:00 PM
Oxford University Press
ROOM State  ➤  Fairmont, 2nd Floor
A cocktail reception to celebrate the publication of OUP film and media books and journals for 2016–2017. All are welcome.

Directions …
to the Mid-America Club
80th Floor, AON Center
see page 14 for assistance
Sensory Media

CHAIR
Maria Engberg  ▶  Malmö University

Dimitrios Pavlounis  ▶  University of Michigan  ▶  “‘Your Tape Recorder Cracked the Case:’ Sound Recording and the Production of Evidence in CBS Radio’s Night Watch”

Lyn Goeringer  ▶  Michigan State University  ▶  “Towards a Media Archeology of EMF: Sounding Out the City with Unseen Media”

Maria Engberg  ▶  Malmö University  ▶  “The Polyaesthetics of Emergent Multisensory Media: The Intimacy Registers of OMGYes and NYTVR”

Corinna Kirsch  ▶  SUNY, University at Stony Brook  ▶  “Video Is a Body Control System: Les Levine’s ‘John and Mimi’s Book of Love’ (1970)”

SPONSOR  Radio Studies Scholarly Interest Group

Educational (Multi)media Histories

CHAIR  Victoria Cain  ▶  Northeastern University

Meredith Bak  ▶  Rutgers University-Camden  ▶  “From Pre-cinema to STEM Education: Optical Toys and Their Pedagogical Contexts”


SPONSORS  Media Literacy and Pedagogical Outreach Scholarly Interest Group, Nontheatrical Film and Media Scholarly Interest Group
**N3**

“Disruption”—Remaking Contemporary Television Culture, Part 1
Nation, Audience, and Infrastructure

*Chair*
Michael Kackman ▶ University of Notre Dame

Graeme Turner ▶ University of Queensland ▶
“Netflix and the Reconfiguration of the Australian Television Market”

Joe Straubhaar ▶ University of Texas at Austin ▶
“Class, Cosmopolitanism, Access, and Netflix in Latin America: Transformation within a Digital Divide”

Solomon Waliaula ▶ Maasai Mara University ▶
“Audiencing Live European Soccer and the ‘Football-Kiosk Media Culture’ in Eldoret, Kenya”

Michael Kackman ▶ University of Notre Dame ▶
“Parliamentary Television Culture: Imagining the Nation after Television”

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**N4**

Sinophilia and Francophonia on Screen
The Chinese-French Cinematic Symbiosis

*Chair*
Ling Zhang ▶ SUNY, Purchase College

*Co-Chair*
Catherine Clark ▶ Massachusetts Institute of Technology

*Respondent*
Dudley Andrew ▶ Yale University

Catherine Clark ▶ Massachusetts Institute of Technology ▶
“French Maoism for the Masses: Jean Yanne’s Les Chinois à Paris (1974)”

Ling Zhang ▶ SUNY, Purchase College ▶
“Taming the Wind: Joris Ivens’s Cinematic Journey in Socialist China”

Erin Schlumpf ▶ Ohio University ▶
“No Flashbacks, No Future: The Last Children of the Sino-French Marriage in Emily Xiaobai Tang’s Conjugation”

*Sponsors*
Asian Pacific American Caucus, French/Francophone Scholarly Interest Group

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**N5**

Cruising the Seventies
Glancing Backwards at Queer Cinema

*Chair*
Glyn Davis ▶ University of Edinburgh

*Respondent*
Richard Rodriguez ▶ University of California, Riverside

Greg Youmans ▶ Western Washington University ▶
“Locating the 1970s: Sex and Cinema at Druid Heights”

Bill Marshall ▶ University of Stirling ▶
“Lionel Soukaz: Historicity and Time”

Glyn Davis ▶ University of Edinburgh ▶
“Hanging Out at Derek Jarman’s Squat”

*Sponsor*
Queer Caucus

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**N6**

The Media and the Failed Coup Attempt in Turkey, July 2016

*Chair*
Zeynep Gursel ▶ Macalester College

Ergin Bulut ▶ Koç University ▶
“Turkey’s Failed Coup and the Declaration of New Turkey as a ‘Weird Global Media Event’: Performing Confession, and the Post-coup Aesthetics of Populism”

Josh Carney ▶ University of South Florida ▶
“Reflecting the Public Deflecting the Coup: Screens and Spatial Practice in Turkey’s Post-coup ‘Democracy Watches’”

Feride Cicekoglu ▶ Istanbul Bilgi University ▶
“‘East of Everything’: Masculinity Crisis in the Image of Istanbul”

Zeynep Gursel ▶ Macalester College ▶
“Mass Transportation as Mass Media: Rethinking Mediation in Istanbul’s Public Spaces”

*Sponsor*
Middle East Caucus
N7  GIF, MOV, Flash
The Format Aesthetics of Ordinary Media

CHAIR  Mashinka Firunts  University of Pennsylvania
James Hodge  Northwestern University  “Autistic Cinema: twohundredfifty-sixcolors”
Mashinka Firunts  University of Pennsylvania  “Mobile Pedagogy Units: Video Tutorials, Lecture-Performances, and Hito Steyerl’s Didactic Educational.MOV Files”
David Bering-Porter  The New School  “Visuality and Data: Exploring the Cinematic Fingerprint through Visualizations of Ordinary Media”
Daniel Snelson  Northwestern University  “Flash Video at the Avant-garde of the Avant-garde: Recoding Use as Supertemporal Cinema”

N8  The Fan as Doppelgänger

CHAIR  Stephen Babish  DePaul University
Mary Feld  Georgia State University  “Comedy as Trojan Horse: Paratexts, Generic Expectations, and Attending to Marginalized Groups in Orange Is the New Black”
Stephen Babish  DePaul University  “It’s Set in the Future, but It Looks Backwards: Sleeper’s Antimodern Utopianism”
Megan Boyd  University of Wisconsin-Madison  “The Comedy-Drama: Rethinking Silent Film Comedy and Conceptions of Genre”
Hamidreza Nassiri  University of Wisconsin-Madison  “Cross-dressing Iranian Style: An Exploration of Cross-dressing in Iranian Comedy Films from 1995 to the Present”

SPONSOR  Comedy and Humor Studies Scholarly Interest Group

N9  Unruly Genres
Comedies Crossing the Line

CHAIR  Mashinka Firunts  University of Pennsylvania
James Hodge  Northwestern University  “Autistic Cinema: twohundredfifty-sixcolors”
Mashinka Firunts  University of Pennsylvania  “Mobile Pedagogy Units: Video Tutorials, Lecture-Performances, and Hito Steyerl’s Didactic Educational.MOV Files”
David Bering-Porter  The New School  “Visuality and Data: Exploring the Cinematic Fingerprint through Visualizations of Ordinary Media”
Daniel Snelson  Northwestern University  “Flash Video at the Avant-garde of the Avant-garde: Recoding Use as Supertemporal Cinema”

SPONSOR  Asian Pacific American Caucus

N10  The Disappearing World of Analogue Film Projection

CHAIR  Jon Burrows  University of Warwick
Jon Burrows  University of Warwick  “Film Mutilation: Reading the Material Traces of the Projectionist’s Labor”
Lucie Cesalkova  Masaryk University  “Feel the Film: Materiality of Film Screening in Projectionists’ Memories”
Michael Pigott  University of Warwick  “Sounds of the Projection Box”
Haidee Wasson  Concordia University  “Portability and Projectability: Notes Towards Cinema’s Expanded Apparatus”

SPONSOR  Asian Pacific American Caucus
9:00 – 10:45 am

**N11** The Chicago Way
The Second City on Film

**Chair**
Robert Silberman  ▶  University of Minnesota

Leslie Abramson  ▶  American Bar Foundation
“Establishing Shots: The Court of Criminal Appeals, Chicago (1927) Style”

Steve Macek  ▶  North Central College
“Nothing Derogatory to Chicago: Local Film Censorship and the Policing of Chicago’s Screen Image”

Ken Eisenstein  ▶  Bucknell University
“James Benning @ 75: Looking Back through Chicago in the 1970s”

Marian Sciachitano  ▶  Washington State University
“‘Haunting Recognitions’ of Police Brutality in The End of the Nightstick”

**Sponsor**
Urbanism/Geography/Architecture Scholarly Interest Group

**N12** Female Authorship and Artistry in Film History and the Entertainment Industry

**Chair**
Cynthia Lucia  ▶  Rider University

Paula J. Massood  ▶  Brooklyn College, CUNY
“‘Observe, Look, Listen’: Helen van Dongen as Editor, Filmmaker, and Archivist”

J. E. Smyth  ▶  University of Warwick
“They All Called Me Bobbie: Gender, Authorship, and Barbara McLean’s Impact on 20th Century-Fox”

Roy Grundmann  ▶  Boston University
“Dropping in on the Boys: Professionalism and Virtuosity in Caterina Valente’s US TV Appearances”

Desiree Garcia  ▶  Arizona State University
“Go ahead and stare!: The Musical Stage in Dance, Girl, Dance (1940)”

**N13** Living Archives

**Chair**
Bhaskar Sarkar  ▶  University of California, Santa Barbara

Bhaskar Sarkar  ▶  University of California, Santa Barbara
“Archival Folds: Bombay the Cinema, Bombay the City”

Joshua Neves  ▶  Concordia University
“People as (Media) Infrastructure/Archive: Pirated Copy and the Volatility of Distribution”

Cait McKinney  ▶  Western University, Canada
“Dropped Frames, Lost Time: Digitizing Queer VHS”

Bishnupriya Ghosh  ▶  University of California, Santa Barbara
“How Are You Feeling?: Diagnostic Media and HIV/AIDS Archives”

**N14** The Horror Film
Franchises, Feminism, and the Fantastic

**Chair**
Adam Knee  ▶  International Institute for Asian Studies/University of Nottingham Ningbo

Mikhail Skoptsov  ▶  Brown University
“Never-ending Nightmares: Seriality and the Horror Film Franchise”

Adam Knee  ▶  International Institute for Asian Studies/University of Nottingham Ningbo
“The New Chinese Horror Film: Regulating the Borders of the Fantastic”

Sonia Lupher  ▶  University of Pittsburgh
“Gesture across Genres: Horror, Comedy, and Bodily Incoherence in Robert Englund/Freddy Krueger’s Intertwined Stardom”

Ian Olney  ▶  York College of Pennsylvania
“The Zombie Weepie: Melodrama, Gender, and the Living Dead in Recent Horror Cinema”

**Sponsor**
Horror Studies Scholarly Interest Group
**N15 Time and History in the Composite Image**

**CHAIR**  
Michael Cramer  
*Sarah Lawrence College*

**Michael Cramer**  
*Sarah Lawrence College*  
“Pre-revolutionary Nostalgia: History and the Digital in *Russian Ark* and *The Lady and the Duke*”

**Pao-chen Tang**  
*University of Chicago*  
“Of Snow and Flow: Profilmic Actions and Digital Effects in *The Grandmaster*”

**Natalia Brizuela**  
*University of California, Berkeley*  
“History, Otherwise: Paz Encina and Susana Sousa de Dias”

**Charleen Wilcox**  
*Georgia State University*  
“Rendering ‘What Will Have Been’: Imagining the Temporality of Miscegenation”

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**N16 WORKSHOP**

**Open Access Book Publishing**

**Making It Work**

**CHAIR**  
Eric Hoyt  
*University of Wisconsin-Madison*

**WORKSHOP PARTICIPANTS**

**Mary Francis**  
*University of Michigan Press*

**Catherine Grant**  
*University of Sussex*

**Nedda Ahmed**  
*Georgia State University*

**Vicki Mayer**  
*Tulane University*

**Lea Jacobs**  
*University of Wisconsin-Madison*

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**N17 Transnational Orientations**

**Asian American Film Historiography from Center to Margins**

**CHAIR**  
Denise Khor  
*University of Massachusetts Boston*

**CO-CHAIR**  
William Gow  
*University of California, Berkeley*

**Kim Khavar Fahlstedt**  
*Stockholm University*  
“Charlie Chan’s Last Mystery”

**William Gow**  
*University of California, Berkeley*  
“The Politics of Wartime Theatricality: Richard Loo’s Cross-ethnic Performance in *The Purple Heart*”

**Ramona Curry**  
*University of Illinois at Urbana-Champaign*  
“The Historiographic Import of Pioneering Screenwriter-Director James B. Leong (1889–1967) and His 1921 Film *Lotus Blossom*”

**Denise Khor**  
*University of Massachusetts Boston*  
“‘Owned, Controlled, and Operated by Japanese’: Racial Uplift and Japanese Immigrant Film Production, 1912–1930”

**SPONSOR**  
Asian Pacific American Caucus
**N18 Know Thyself(ie)**
Image, Self, Representation

- **CHAIR** Nicole Erin Morse ▶ University of Chicago
- **CO-CHAIR** Anirban Baishya ▶ University of Southern California

Anirban Baishya ▶ University of Southern California
“The Selfie as Affective Labor: Electoral Politics and the Mask of Progress in Contemporary India”

Gary Kafer ▶ University of Chicago
“Unidentified Selves: Anonymous Selfies in the Age of Transparency”

Vishnupriya Das ▶ University of Michigan
“The Great Indian Sexy Selfie: How Dating Apps Are Defining Visual Culture and Sexual Aesthetics in India”

Nicole Erin Morse ▶ University of Chicago
“Captioning the Selfie: Image and Text in DarkMatter’s Online Activism”

**N19 WORKSHOP**
Back to the Future
Historical Perspectives on the Contemporary Media Industries and Cultures of Production

- **CHAIR** Miranda Banks ▶ Emerson College

WORKSHOP PARTICIPANTS
- John Caldwell ▶ University of California, Los Angeles
- Jennifer Holt ▶ University of California, Santa Barbara
- Erin Hill ▶ University of California, Los Angeles

**N20 Framing Production**
Media Policy and Tax Incentives

- **CHAIR** Jade Miller ▶ Wilfrid Laurier University

Benjamin Pearson ▶ University of Michigan
“Art House Aid?: European Union Funded Filmmaking in the Global South”

Jade Miller ▶ Wilfrid Laurier University
“Louisiana Disguised: Film Tax Incentives and Location Representation in Contemporary Hollywood Films”

Pietari Kaapa ▶ University of Warwick
“Environmental Incentives for the Media Industry: A Materialist Perspective on Ecomedia”

Jonathan Buchsbaum ▶ Queens College, CUNY
“Digitization and the French Film Industry: Policy Challenges”

**MEETING**

9:00–10:45 AM
French/Francophone Scholarly Interest Group

ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

**MEETING**

9:00–10:45 AM
Media and the Environment Scholarly Interest Group

ROOM Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
SESSION 01: Destruction, Obsolescence, Decay
Media, Materiality and the Aesthetics of Dissolution

CHAIR
Derek Kompare ▶ Southern Methodist University

Derek Kompare ▶ Southern Methodist University ▶ “Rewind: Tape and the Construction of Modular Media Culture”


Matthew Stoddard ▶ University of Toronto ▶ “A New Materialist: On the ‘Film Alchemy’ of Jürgen Reble”

SESSION 02: Body Parts in Performance
Hand, Mouth, Voice, and Pose

CHAIR
Christine Holmlund ▶ University of Tennessee

CO-CHAIR
Philippa Lovatt ▶ University of Stirling

Philippa Lovatt ▶ University of Stirling ▶ “The Face as a Screen: Dickie Beau’s ‘Blackouts’”

Christine Holmlund ▶ University of Tennessee ▶ “‘Je est un autre’: Hallucinated Voice, Polymorphous Pose, and Malkovich across Media”

Karen Lury ▶ University of Glasgow ▶ “‘I will lay mine hand upon my mouth’ (Job 40:4): Tasting/touching Lust, Horror and Shame In Adaptations Of Cape Fear”

Amy Holdsworth ▶ University of Glasgow ▶ “TV Bites”

Saturday
MARCH 25, 2017
11:00 AM–12:45 PM
11:00 AM – 12:45 PM

03 “Disruption”—Remaking Contemporary Television Culture, Part 2
New Programming Forms

CHAIR Sharon Shahaf ▶ Georgia State University

Sharon Shahaf ▶ Georgia State University ▶ “Every Format Is like a Startup’– Israeli Creative Industries Talking ‘Disruption’

Sookeung Jung ▶ Georgia State University ▶ “Terrestrial TV Embracing Personal Web TV: A Case Study of My Little Television”

Juan Pinon ▶ New York University ▶ “The (Re) invention of Genres and Formats in Fictional Television”

Chiara Ferrari ▶ California State University, Chico ▶ “Italian Television between Old and New Practices: Netflix, Sky, and the (Slow) Transition to Quality TV”

05 Media, Attention, and Techniques of Governance

CHAIR Dan Hassoun ▶ Indiana University

RESPONDENT Richard Rushton ▶ Lancaster University

Kenneth Rogers ▶ York University, Toronto ▶ “Manage Your Feed!: Governing Attention in Distributed Media Ecosystems”

Jocelyn Szczepaniak-Gillece ▶ University of Wisconsin-Milwaukee ▶ “‘Unwholesome Effects’: Spectatorship, the Apparatus, and the Regulation of Marijuana and Alcohol in the Movie Theater”

Dan Hassoun ▶ Indiana University ▶ “Patrolling the Aisles: Police, Theater Security, and the Maintenance of Attentional Conduct”

06 Documentary Narratives of Dissidence in Turkey

CHAIR Irem Inceoğlu ▶ Kadir Has University

Cüneyt Çakılıar ▶ Nottingham Trent University ▶ “Transnational Pride, Global Closets and Regional Formations of Screen Activism: Documentary LGBTQ Narratives from Turkey”

Didem Pekün ▶ Koç University ▶ “First Person as Molecular Subjectivities: Turkey and Turkishness”

Irem İnceoğlu ▶ Kadir Has University ▶ “Filming the Muted and Obscured Narratives of Massacre, Exile, and (Re)settling”

Elif Akçali ▶ Kadir Has University ▶ “Essayistic Tendencies in Contemporary Kurdish Filmmaking in Turkey”

SPONSOR Middle East Caucus

More than Play
Gamers as Fans and Tinkerers in the Era of the Microcomputer

CHAIR Helen Stuckey ▶ Flinders University

CO-CHAIR Melanie Swalwell ▶ Flinders University

Melanie Swalwell ▶ Flinders University ▶ “The Forgotten User: Hardware Hacking in 1980s Microcomputer Culture”

Matthew Payne ▶ University of Notre Dame ▶ “Micro-computers, Macro-worlds: Remediating Fantasy Gaming from Tabletop to Screen”

Morgan O’Brien ▶ University of Texas at Austin ▶ “A Cracking Good Time–Exploring Amiga Cracker Culture in 1980s Britain”

Helen Stuckey ▶ Flinders University ▶ “Solved, Shared, and Made with Quill: 1980s Text Adventure Fan Communities”

SPONSOR Video Game Studies Scholarly Interest Group
**SESSION 07**

**Mattering**
Blackness, Substance, and Agency in the Anthropocene

**CHAIR** Nicholas Sammond → University of Toronto

**CO-CHAIR** Michael B. Gillespie → City College of New York

Michael B. Gillespie → City College of New York → “Sing About Me/Dying of Thirst: Film Blackness and Matters of Black Becoming”

Tiffany Barber → University of Rochester → “The Speculative Matters of Black Death”

John E. Drabinski → Amherst College → “Spike Lee and the Matter of Masculinity”

Nicholas Sammond → University of Toronto → “Emory Douglas Asks, What’s the Matter with R. Crumb?”

**SPONSORS** Oscar Micheaux Society

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**SESSION 08**

**Mediated Land-ings**
Communication, Control, and Extraction

**CHAIR** Tyler Morgenstern → University of California, Santa Barbara

Rafico Ruiz → Trent University → “Bathymetric Visuality in Greenland: Sea Level Rise, Glaciological Knowledge, and the Production of Underwater Media Environments”

Tyler Morgenstern → University of California, Santa Barbara → “Programming Settler Futures: Four Proposals on Cybernetics and Settler Colonialism”

Lisa Han → University of California, Santa Barbara → “Taking the Deep: Seismic Imaging and Extraction at the Seafloor”

Darin Barney → McGill University → “The Sovereign Elevator: Mediation and Materiality in the Prairies”

**SPONSORS** Media and the Environment Scholarly Interest Group, Scandinavian Scholarly Interest Group

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**SESSION 09**

**Material Media History**

**CHAIR** Mark J.P. Wolf → Concordia University Wisconsin

Mark J.P. Wolf → Concordia University Wisconsin → “Farewell to the Phosphorescent Glow: The Long Life of the Cathode Ray Tube”

Jaime Kirtz → University of Colorado Boulder → “Plugging into Gender: Hidden Histories of Electric Media Outlets, Gender, and Media Infrastructure”

Amanda McQueen → University of Wisconsin-Madison → “Nitrate Film and the Exhibition Sector, 1910s–1930s”

Brad Chisholm → St. Cloud State University → “Reconstructive Archaeology and the Origins of Cinema: The Gordon Trewinnard Project”

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**SESSION 10**

**On the Precipice of a Tipping Point**
Envisioning Global Media Industries in the Era of China’s Rise

**CHAIR** Aynne Kokas → University of Virginia


Aynne Kokas → University of Virginia → “The Money and the Power: Network Management and Global Chinese Film Production”

Darrell Davis → Lingnan University → “Two Systems Differential: Informal Media and Decolonization in Hong Kong”

**SPONSORS** Asian Pacific American Caucus, Media Industries Scholarly Interest Group
**011 What Does Film and Media Philosophy Do with the Subject?**
Reconceptualizing the Subject for Motion Image Studies

**CHAIR**
Terrance McDonald ▶ Brock University

**CO-CHAIR**
Katherine Rennebohm ▶ Harvard University

Katherine Rennebohm ▶ Harvard University ▶ “The Local View Genre as a Medium of the Self; or, The Ethical Subject after Cinema”

Yvette Granata ▶ SUNY, University at Buffalo ▶ “Mutual Wave Machine: Laruelle and Transcendental Subjects of Ordinary Ethics in Cinema and New Media Events”

Lukas Brasiskis ▶ New York University ▶ “On the Possibility of ‘Object-position’ Film History and Non-human Affect”

Terrance McDonald ▶ Brock University ▶ “The Forms of Percepts: Reading the Sensations of Film Noir”

**SPONSOR**
Film Philosophy Scholarly Interest Group

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**012 Feminism, Archives, and Women’s Media Histories**

**CHAIR**
Yvonne Tasker ▶ University of East Anglia

Shelley Stamp ▶ University of California, Santa Cruz ▶ “Forgetting Women and the Silent Screen”

Yvonne Tasker ▶ University of East Anglia ▶ “Archives, Authors, and the Feminist History of Jill Craigie”

Jane Gaines ▶ Columbia University ▶ “Archival Trouble”

Hannah Hamad ▶ University of East Anglia ▶ “Mary Stott, ‘Women in Media’ and the Emergence of Feminist Media Studies: Activist, Academic and Archival Intersections”

**SPONSOR**
Women in Screen History Scholarly Interest Group

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**013 Connected Viewing; or, How We Learned to Stop Worrying and Love Big Data**

**CHAIR**
Josh Stenger ▶ Wheaton College

Libby Hemphill ▶ Illinois Institute of Technology ▶ “So Ready for the #Gayzzoli: Rizzoli and Isles Lesbian Subtext on Social Media”

Josh Stenger ▶ Wheaton College ▶ “Inside the Fanfiction Data Mine: Rethinking Canons, Corpora and Fan-Industry Relations”

Brendan Kredell ▶ Oakland University ▶ “Superpredictors: Netflix and the Uneven Topography of Film Consumption”

Theo Plothe ▶ Walsh University ▶ “Do Spoilers Matter?: Second Screens in the Age of Streaming Television”

**SPONSOR**
Fan and Audience Studies Scholarly Interest Group
014  The Permeable Screen
Time, Movement, Image in Early Soviet Cinema

CHAIR
Lilya Kaganovsky  University of Illinois at Urbana-Champaign

Lilya Kaganovsky  University of Illinois at Urbana-Champaign  “From Movement Image to Time Image: Vertov, Shub, and the Cinema of Duration”

Anne Eakin Moss  Johns Hopkins University  “‘A Finished Etude of Absolute Vision’: Vertov’s Enthusiasm and Cinema as Umwelt”

Joan Neuberger  University of Texas at Austin  “Eisenstein, Gesture, and the Dialectics of Acting”

SPONSOR  Silent Cinema Cultures Scholarly Interest Group

015  Responsibilities to Communities
Space and Text

CHAIR  Mary Beltrán  University of Texas at Austin

Mary Beltrán  University of Texas at Austin  “TV Storytelling and Responsibility to Communities: The Cases of Resurrection Blvd., George Lopez, and Cristela”


Kayti Lausch  University of Michigan  “‘Now Your Family Has Its Own TV Network:’ The Christian Broadcasting Network and Family Television”

Jasmine Trice  University of California, Los Angeles  “Ethnoburban Exhibition: The Multiplex and Diasporic Moviegoing in Los Angeles”

016  Cinema as Public Relation Culture
Publicity Practices from Early Hollywood to HBO

CHAIR  Giorgio Bertellini  University of Michigan

Jeremy Groskopf  Averett University  “The Robyn-Kander Movie Ticket Corporation and the Rise of Coupon Publicity”


Sue Collins  Michigan Technological University  “All-Star PR: Popular Authority and the Financialization of the Militarized State”

Kathryn Brownell  Purdue University  “HBO and the Promise of an Entertainment Explosion”

017  “So Bad It’s Good”
New Perspectives on the Politics of Bad Taste

CHAIR  Kevin Chabot  University of Toronto

Iain Smith  King’s College London  “So ‘Foreign’ It’s Good: Interrogating the Transnational Cult Surrounding Émigré Directors”

Jonathan Foltz  Boston University  “Degradation Chic: Harmony Korine and the Abstraction of Bad Taste”

Kate Russell  University of Toronto  “‘Good Bad Taste’ and the Outsider: Russ Meyer and John Waters”

Bryan Wuest  University of California, Los Angeles  “Gaysploitation!: Taste, Value, and Politics in Contemporary LGBT Media”
11:00 AM – 12:45 PM

018 Critical Voicings
Mediating Voice and Dialogue across Multiple Screens

CHAIR Jennifer O’Meara ▶ St. Andrews University

Debora Regina Opolski ▶ Tuiuti University of Paraná ▶ and Luis Bourscheidt ▶ Instituto Federal do Paraná ▶ “Speech in Eduardo Coutinho’s Documentary O fim e o princípio (2005)”


Jennifer O’Meara ▶ St. Andrews University ▶ “Speaking across Screens: Cyberfeminism and the Digital Recycling of Women’s Voices”

Milena Droumeva ▶ Simon Fraser University ▶ “The Battle Cry: Gendered Sonic Archetypes in Games”

019 Workshop
Tackling the 21st-Century Academic Job Market

CHAIR Kuhu Tanvir ▶ University of Pittsburgh

WORKSHOP PARTICIPANTS
Elana Levine ▶ University of Wisconsin-Milwaukee
Patrice Petro ▶ University of California, Santa Barbara
Jonathan Sterne ▶ McGill University

020 Opacity and Transparency in Media Technology

CHAIR Christopher Miles ▶ Indiana University

Daniela Agostinho ▶ University of Copenhagen ▶ “Under Watchful Skies: Transparency, Opacity, and Surveillance in Midnight Special”

Michael Litwack ▶ University of Alberta ▶ “Black Skin, Black Box”

Christopher Miles ▶ Indiana University ▶ “As Below, So Above: Media Farms, Agricultural Drones, and the Quest for Transparent Nature”

Martina Broner ▶ Cornell University ▶ “Rendered Visible: Forensic Architecture and Erasure in Amazonia”

SPONSOR Media, Science, and Technology Studies Scholarly Interest Group

MEETING 11:00 AM – 12:45 PM
Documentary Studies Scholarly Interest Group
ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

MEETING 11:00 AM – 12:45 PM
Scandinavian Scholarly Interest Group
ROOM Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
Shifting Perceptions
New Cameras and New Visions

CHAIR
James Gilmore ▶ Indiana University

James Gilmore ▶ Indiana University ▶ “Wearable Cameras and Embodied Images: Between the Banality and Spectacle of Recording”

Sylvie Vitaglione ▶ New York University ▶ “Body Shots: GoPro Cameras and the Body as Cinematographer”

Alexander Svensson ▶ Indiana University ▶ “Interactive Terrors, Ephemeral Frights: Snapchat as Prime Platform for the Marketing and Making of Horror”

Filmic Visions about the Past
Spanish and Latin American Historical Films

CHAIR
Carolina Rocha ▶ Southern Illinois University

CO-CHAIR
Paul Schroeder Rodriguez ▶ Amherst College

RESPONDENT
Steven Marsh ▶ University of Illinois at Chicago

Steven Marsh ▶ University of Illinois at Chicago ▶ “History, Hauntology, Representation: Spanish Cinema against Itself”

Luisela Alvaray ▶ DePaul University ▶ “Drawing History: Chilean Animation and Historical Representation”

Paul Schroeder Rodriguez ▶ Amherst College ▶ “History, Scientific Knowledge, and Moral Universalism in Patricio Guzmán’s Nostalgia for the Light”

Carolina Rocha ▶ Southern Illinois University ▶ “Argentine Heritage Films of the late 1960s: The Gauchesque”
P3 | Teen Series, Industrial Practices, and Marketing Strategies

**CHAIR**
Ellen Seiter ▶ University of Southern California


Michael Rennett ▶ University of Texas at Austin ▶ “Teen TV Graduates: One Tree Hill and Marketing ‘Genre Evolution’”

Gry Cecilie Rustad ▶ Hedmark University College ▶ “Teen Service Broadcasting: Innovations in Public Service Broadcasting Production and Distributional Aesthetics”

Stefania Marghitu ▶ University of Southern California ▶ “Safe Sex, Non-profit Funding and the Sabido Method in Hulu’s East Los High”

P4 | Violence at the Cinema

**CHAIR**
Eric Smoodin ▶ University of California, Davis

Annie Fee ▶ University College London ▶ “Political Violence and Cinephile Activism in 1920s Parisian Cinemas”

Eric Smoodin ▶ University of California, Davis ▶ “Fascists at the Aubert-Palace: The Cinema and 1930s Rightwing Violence in Paris”

Alison Griffiths ▶ Baruch College, CUNY ▶ “Real and Imagined Violence at the Prison Film Screening”

Jon Lewis ▶ Oregon State University ▶ “Turning Kids into Killers: Theater Violence and Movie Promotion in Modern Hollywood”

P5 | Passport Performances

**CHAIR**
Mark Gallagher ▶ University of Nottingham

Christine Becker ▶ University of Notre Dame ▶ “The Valuation of British Actors on American Screens”

Mark Gallagher ▶ University of Nottingham ▶ “Idris Elba and ‘Too Street’ Afro-global Performance”

Dona Kercher ▶ Assumption College ▶ “The Brooding Bro Cast Adrift: Ricardo Darín in Recent Spanish-Argentine Coproductions”

Gohar Siddiqui ▶ University of Wisconsin-Platteville ▶ “Contesting Global Islamophobia: The Stardom of ‘Hindu-Muslim’ Salman Bhaijaan”

P6 | Queer(ing) Production/Producing Queerness

**CHAIR**
Alfred Martin ▶ University of Colorado Denver

Eve Ng ▶ Ohio University ▶ “‘Just a movie about love’ or ‘Too gay’?: Carol, Freeheld, and Production Contexts for Contemporary Queer Films”

Andrew Owens ▶ Boston College ▶ “If people want porno, let them take it off the Internet’: Producing Queer Prurience on Here!”

Quinn Miller ▶ University of Oregon ▶ “The Case of the Missing Fiancé: Reading ABC Biography Press Releases as an Archive of Queer Production in the Late 1960s”

Alfred Martin ▶ University of Colorado Denver ▶ “Queerly Cast: Television Production, Casting, and the Erasure of Queer Labor”

Sponsors: Queer Caucus, Television Studies Scholarly Interest Group
P7  Directors in Hollywood

CHAIR Virginia Wexman  University of Illinois at Chicago

RESPONDENT James Naremore  Indiana University

Virginia Wexman  University of Illinois at Chicago  “Hollywood Directors and Their Collaborators”

William Luhr  Saint Peter’s University  “Survival in Classical Hollywood: John Ford and Orson Welles”

J. D. Connor  University of Southern California  “Go Again: Digital Transformations in Directorial Micropractices”

P8  Fan Magazine Research

Micro, Macro, Meta

CHAIR Tamar Jeffers McDonald  University of Kent

Tamar Jeffers McDonald  University of Kent  “‘Do you know the menace of Reduceomania?: Fan Magazines, Stars, and the Perfectible Body”

Adrienne L. McLean  University of Texas at Dallas  “‘Give Them a Good Breakfast, Says Nancy Carroll’: Fan Magazine Advice across Time”

Lea Whittington  Margaret Herrick Library  “Fashion, Gossip, Studios, and Stars: Exploring the Margaret Herrick Library Periodical Collection”

Mary Desjardins  Dartmouth College  “Fan Magazines for Dummies: Formal Analysis and Intertextual Considerations”

SPONSOR Classical Hollywood Scholarly Interest Group

P9  Contextualizing Contemporary True Crime Narratives

CHAIR Staci Stutsman  Syracuse University

Staci Stutsman  Syracuse University  “‘I killed them all of course’: Robert Durst and True Crime Bad Guys”

Elizabeth Gailey  University of Tennessee  “‘I’m Not Black, I’m O.J.:’ Sports Celebrity, True Crime, and Contextualization of Racial Dynamics in ESPN’s O.J.: Made in America”

Tanya Horeck  Anglia Ruskin University  “‘Viewers with a job to do’: Interactive Spectatorship, True Crime Documentaries and The Extraordinary Case of Making a Murderer”

P10  The Public Life of Cinema in East Asia 1

Vision, Sound, and Embodied Feelings

CHAIR Areum Jeong  University of California, Santa Barbara

Junjun Zhang  Zhejiang University of Media and Communications  “Cinema for Nation-building: A Study on a Temporary Film Screening in 1906”

Areum Jeong  University of California, Santa Barbara  “Performing Early Film Viewing Experience in South Korea”

Ling Kang  Washington University in St. Louis  “Sounding Body: Public Speech and Embodied Voice in Revolutionary Cinema”

1:00 – 2:45 pm

**P11** Design and Architecture in Cinema and Television Studies

**CHAIR**
Lucy Fischer ▶ University of Pittsburgh

Lynn Spigel ▶ Northwestern University ▶ “TV Snapshots: An Archive of Everyday Life”

Jan Olsson ▶ Stockholm University ▶ “Hitchcock by Design”

Lucy Fischer ▶ University of Pittsburgh ▶ “Art Nouveau, the Horror Film, and the Jew in the Text”

Mark Shiel ▶ King’s College London ▶ “Ornamentation of buildings is un-functional . . . if not un-American . . .: TV News and Current Affairs Reporting on Los Angeles Architecture and Urban Renewal in the 1960s”

**SPONSOR**
Urbanism/Geography/Architecture Scholarly Interest Group

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**P12** WORKSHOP
Gender in Independent Cinema
Past, Present and Future

**CHAIR**
Michele Schreiber ▶ Emory University

Claire Perkins ▶ Monash University

**CO-CHAIR**

**WORKSHOP PARTICIPANTS**
Claire Perkins ▶ Monash University
Michele Schreiber ▶ Emory University
Corinn Columpar ▶ University of Toronto
Sarah Projsansky ▶ University of Utah
Kent A. Ono ▶ University of Utah

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**P13** Computational Culture

**CHAIR**
Jonathan Cohn ▶ University of Alberta

Jonathan Cohn ▶ University of Alberta ▶ “SunSpring; or, The Willful Incoherence of Algorithms and Digital Culture”

Aleksandra Kaminska ▶ University of Montreal ▶ “Security Matters and Devices: Toward an Archaeology of Irreproducible Media”

Steven Malcic ▶ University of California, Santa Barbara ▶ “In the Blockchain We Trust: Bitcoin and the Moral Economy of Digital Address”

Alexander Johnston ▶ University of California, Santa Cruz ▶ “‘And Again, and Again, and Again’: Rhythm, Repetition, Tempo, and the GIF as Indexical Document”

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**P14** Uneven Transitions
Early Soviet Sound Films Revisited

**CHAIR**
Matthew Kendall ▶ University of California, Berkeley

**RESPONDENT**
Jason Cieply ▶ Stanford University

Anne Nesbet ▶ University of California, Berkeley ▶ “Freedom, Constraint, and the Transition to Sound in Soviet Film, 1929–1933”

Matthew Kendall ▶ University of California, Berkeley ▶ “Locked in Sync: Incarceration in Early Soviet Sound Film 1932–1936”

Herbert Eagle ▶ University of Michigan ▶ “Soviet and American Musicals in the 1930s: Parallel Trajectories in Structure and Themes”

**SPONSOR**
Sound Studies Scholarly Interest Group
Beyond ‘A Window to the World’ Histories of Television and Spatiality

Chair: Jennifer Hessler ▶ University of California, Santa Barbara


Stacy Takacs ▶ Oklahoma State University ▶ “Window or Door? Satellites and Globalization Revisited”

Jennifer Hessler ▶ University of California, Santa Barbara ▶ “Me TV: Portability, Control, and the Promotional Gendering of the Sony Watchman”

Sheila Murphy ▶ University of Michigan ▶ “Television In and Out in Space: Of Viewscreens, Tricorders, and Contemporary TV Habits”

Sponsor: Television Studies Scholarly Interest Group

Serial Bonds Narrative, Repetition and Play in 007 Media

Chair: Colin Burnett ▶ Washington University, St Louis

Co-Chair: Scott Higgins ▶ Wesleyan University

Scott Higgins ▶ Wesleyan University ▶ “Saturday Afternoon Blockbuster: James Bond’s Serial Heritage”

James Fleury ▶ University of California, Los Angeles ▶ “Back in the USSR: Paratextual Reframing and the From Russia With Love Video Game”

Ilka Brasch ▶ University of Hannover ▶ “Games, Machines, and Maps: Linear Episodicity versus Serial Sprawl in the James Bond Films”

Colin Burnett ▶ Washington University, St Louis ▶ “Richard Maibaum’s 007 Screenplays: ‘Lost’ James Bond Stories and the Intricacies of Threaded Serialism”

Feminized Cult Viewing Experiences in Contemporary Film and Television

Chair: Amanda Ann Klein ▶ East Carolina University

Jacinta Yanders ▶ Ohio State University ▶ “Progressive Futures: Wynonna Earp and the Hopes of Syfy”

Dana Och ▶ University of Pittsburgh ▶ “Mother, May I Sleep with Twilight?: Transforming the gendering of cult and cult spaces”

Melissa Lenos ▶ Donnelly College ▶ “Ain’t No Bitches Gonna Hunt No Ghosts: The Preemptive Culting of Ghostbusters”

Amanda Ann Klein ▶ East Carolina University ▶ “Grown Woman Shit: A Case for Magic Mike XXL as Cult Text”

Sponsor: Women’s Caucus
1:00 – 2:45 pm

**P18 Animating the Frame/Reframing Animation**

**Chair:** Hannah Frank ▶ University of North Carolina Wilmington

**Co-Chair:** Alla Gadassik ▶ Emily Carr University of Art + Design


Alla Gadassik ▶ Emily Carr University of Art + Design ▶ “Wasting Space: Aesthetics of the Blank Canvas in Independent Animation”

Ryan Pierson ▶ University of Calgary ▶ “Walk Cycles and Offscreen Space”

Mihaela Mihailova ▶ Yale University ▶ “The Ghost(s) of Invisible Labor: Allegorical Framing of Stop-Motion Production in LAIKA’s Animated Features”

**Sponsor:** Animated Media Scholarly Interest Group

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**P19 Workshop**

**Workshop: Historiographical Approaches and Challenges in Researching the Centennial History of the Hollywood Film Studios**

**Chair:** Yannis Tzioumakis ▶ University of Liverpool

**Workshop Participants**

- Thomas Schatz ▶ University of Texas Austin
- Douglas Gomery ▶ University of Maryland/Library of American Broadcasting
- Clara Pafort-Overduin ▶ Utrecht University
- Frederick Wasser ▶ Brooklyn College
- Matthew H. Bernstein ▶ Emory University

**Sponsors:** Classical Hollywood Scholarly Interest Group, Media Industries Scholarly Interest Group

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**P20 Media Archaeologies**

**Theorizing the Elemental**

**Chair:** Ennuri Jo ▶ University of Southern California

**Daniel D’Amore** ▶ Harvard University ▶ “Green Thumbs and Phantom Leaves: Thelma Moss and the Potentiality of Kirlian Aura Photography”

**Kaitlin Forcier** ▶ University of California, Berkeley ▶ “Smell-O-Vision Then and Now: theorizing olfactory cinema”

**Joseph Pomp** ▶ Harvard University ▶ “Keeping It Cool: The Electric Fan in the Cinema Machine”

**Ennuri Jo** ▶ University of Southern California ▶ “Toward an Oceanography of Media: The Ocean as an Archive in A Movie by Bruce Conner and Jen Proctor (1959, 2011)”

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**Meeting 1:**

1:00 – 2:45 pm

Transnational Cinemas Scholarly Interest Group

**Room:** Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

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**Meeting 2:**

1:00 – 2:45 pm

Radio Studies Scholarly Interest Group

**Room:** Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
Addressing the Author in Arab Cinemas

Chair: Peter Limbrick  
University of California, Santa Cruz

Peter Limbrick  
University of California, Santa Cruz  
“Authorship, the Individual, and the State in Postcolonial Moroccan Cinema”

Samirah Alkassim  
Palestine Center & Jerusalem Fund  
“Interpellation in the Works of Two Key Auteurs in the Arab World”

Nezar Andary  
Zayed University  
“Intertextuality and Trauma: Muhammad Malas as the Transnational, Syrian, and Arab Auteur”

SPONSOR: Middle East Caucus

Questioning Reality  
Media for and against Institutional Agendas

Chair: Michael Renov  
University of Southern California

Michael Renov  
University of Southern California  
“Ethics and the Documentary Difference”

Katherine Morrow  
University of Washington  
“Change of Form, Form of Change: Bianxingji, the Swap Format, and the Urban-Rural Divide in China”

Marisela Chavez  
Northwestern University  
“Channel Ochocinco: Remediating Black Athletic Celebrity on Reality TV”

Laurie Ouellette  
University of Minnesota  
and  
Allison Page  
Hampshire College  
“The Prison-Televisual-Complex”
3:00 – 4:45 PM

**Q3 Materiality and Place in Documentary Film**

**CHAIR** Roger Hallas ▶ Syracuse University

Allison Rittmayer ▶ Northwestern State University of Louisiana ▶ “‘Horror Vacui’: Chilean History through Patricio Guzmán’s Lens”

Elizabeth Gleesing ▶ Syracuse University ▶ “Material Evidence as Witness in Forensic Architecture’s Memorial in Exile”

Charles Musser ▶ Yale University ▶ “Charles Sheeler, Paul Strand and the Materiality of Place: From Architectural Photography to Cinema and Beyond”

Roger Hallas ▶ Syracuse University ▶ “The Place of the Photographic Object in Picturing Derry”

**SPONSOR** Documentary Studies Scholarly Interest Group

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**Q5 WORKSHOP The Classroom and the Archive**

Teaching Film and Media History Using Digital and Physical Primary Materials

**CHAIR** Emily Carman ▶ Chapman University

**WORKSHOP PARTICIPANTS**

Elizabeth Lunden ▶ Stockholm University

Ross Melnick ▶ University of California, Santa Barbara

Jenny Romero ▶ Academy of Motion Picture Arts and Sciences, Margaret Herrick Library

Daniel Steinhart ▶ University of Oregon

Brett Service ▶ University of Southern California

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**Q6 Locating Amateur Production Across Media**

**CHAIR** Isabelle Lefebvre ▶ Université de Montréal

**CO-CHAIR** Philippe Bedard ▶ Université de Montréal

Philippe Bedard ▶ Université de Montréal ▶ “Aesthetic of the Extreme: Amateur Video Production in the World of GoPro”

Andree Betancourt ▶ Montgomery College ▶ “Fans Get Mad Creative: The Relationship Between Mad Men and Fan Productions on Social Media and Beyond”

Isabelle Lefebvre ▶ Université de Montréal ▶ “Regulating Player’s Creativity: Steam Workshop, Bethesda’s Creation Kit, and Skyrim Mods”
Q7  Ladies of Labor
Working in the Classical Hollywood Era

CHAIR  Julie Grossman  ▶  Le Moyne College
CO-CHAIR  Will Scheibel  ▶  Syracuse University
Julie Grossman  ▶  Le Moyne College  ▶  “Ida Lupino and Labors of Authorship and Star Performance in Classic Hollywood”
Steven Cohan  ▶  Syracuse University  ▶  “The ‘Screen-struck’ Girl on Film: The Cost of Stardom in What Price, Hollywood?”
Sheri Chinen Biesen  ▶  Rowan University  ▶  “Images of Women’s Labor in Postwar Gothic Film Noir”

SPONSORS  Women’s Caucus, Classical Hollywood Scholarly Interest Group, Women In Screen History Scholarly Interest Group

Q8  Engaging Indigeneity and Settler Colonialism in Cinema and Media Studies

CHAIR  Beenash Jafri  ▶  University of California, Davis
CO-CHAIR  Bruno Cornellier  ▶  University of Winnipeg
Joshua Whitehead  ▶  University of Calgary  ▶  “Feeling Historical, Becoming Horrific: Indigenizing Freddy Krueger”
Beenash Jafri  ▶  University of California, Davis  ▶  “Diasporic Cinemas of Refusal”
Bruno Cornellier  ▶  University of Winnipeg  ▶  “Extracting Indigeneity for Cinephile Jouissance: The of the North Controversy and the White Possessive”
Michelle Raheja  ▶  University of California, Riverside  ▶  “Visual Repatriation in the Filmic and Performance Work of Tanya Tagaq”

SPONSOR  Caucus Coordinating Committee

Q9  Documents of Seriality and Speculation

CHAIR  Ilona Hongisto  ▶  Macquarie University
RESPONDENT  Jason Middleton  ▶  University of Rochester
Toni Pape  ▶  Universiteit van Amsterdam  ▶  “Filming ‘A Life’: Documentary Speculation in the Longitudinal Up Series”
Alanna Thain  ▶  McGill University  ▶  “Post-Digital Faciality, Affect and Cartographies of Emotion”
Ilona Hongisto  ▶  Macquarie University  ▶  “Frames of Fabulation: Seriality and Social Transformation”

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Browse …
the SCMS Exhibit Area closes at 6 PM.
Be sure and stop by for some great deals!
SESSION Q10  The Public Life of Cinema in East Asia 2
Film as Text, the (Inter)text of Cinema

CHAIR  Yomi Braester  ▶  University of Washington
Hongwei Chen  ▶  University of Minnesota  ▶  “Cinemas, Highways, and the Making of Provincial Spectatorship: Mobile Screenings in Jiangsu, China, 1933–1937”
William Carroll  ▶  University of Chicago  ▶  “Probing the Omoshirosa: Spectatorship in Ueno Koshi’s Cinema 69 Criticism”
Yomi Braester  ▶  University of Washington  ▶  “Saving the Audience from Bad Films: Cinephiliac Criticism in 1980s PRC”
Xiqing Zheng  ▶  University of Washington  ▶  “Barrage Subtitles as a Form of Identity Performances”

SESSION Q11  The Politics of Memory and Forgetting

CHAIR  Catherine Benamou  ▶  University of California, Irvine
Antonio Golán  ▶  Stetson University  ▶  “Please Do Forget about Me: The Contours of the Public Domain and Individual Identity in Light of the European Union’s ‘Right to Be Forgotten’”
Angela Aguayo  ▶  Southern Illinois University  ▶  and Molly Bandonis  ▶  Southern Illinois University Carbondale  ▶  “Critical Interruptions and the Mobile Screen: Disorienting Affect and the Sandra Bland Digital Archive”
Catherine Benamou  ▶  University of California, Irvine  ▶  “When the Media Go into Mourning: The Late Juan Gabriel and the Transborder Dynamics of Spanish-language Television”

SESSION Q12  WORKSHOP
Studying Older Age in Cinema

CHAIR  Timothy Shary  ▶  Independent Scholar
WORKSHOP PARTICIPANTS
Sally Chivers  ▶  Trent University
Lester Friedman  ▶  Hobart and William Smith Colleges
E. Ann Kaplan  ▶  SUNY, University at Stony Brook
Nancy McVittie  ▶  Northeastern Illinois University

SESSION Q13  Animating Infrastructures

CHAIR  Juan Llamas Rodriguez  ▶  University of California, Santa Barbara
Juan Llamas Rodriguez  ▶  University of California, Santa Barbara  ▶  “Two or Three Ways to Access a Narco-tunnel”
Meryem Kamil  ▶  University of Michigan  ▶  “Post-spatial, Post-colonial: Accessing Palestine in the Digital”
David Colangelo  ▶  Portland State University  ▶  “Conversations with Buildings: The Animated Infrastructure of Buildings, Bridges, and Underpasses”
Tung-Hui Hu  ▶  University of Michigan  ▶  “Freezing and Idling; or, How to Deactive the Internet”

SPONSORS  Animated Media Scholarly Interest Group, Media, Science, and Technology Studies Scholarly Interest Group, Urbanism/Geography/Architecture Scholarly Interest Group
Q14 Platform Follows Function
The Turn Towards Platform Theory for Media Studies

- CHAIR
  Christopher Cox ▶ Georgia State University
  "Going to the (For)Mat: Formatting Practices of Internet Television Platforms Tethered to ISP Infrastructure"

- Rory Solomon ▶ New York University ▶ "Platform Connectivity and the Politics of Infrastructure Interfacing"

- Anne Major ▶ University of Texas at Austin ▶ "Niche Streams: Fandor and Tribeca Shortlist’s Subscription Video-on-demand Services"

- Cole Stratton ▶ Indiana University ▶ "Making Commerce Ubiquitous: Smartphones, Beacons, and the Practice of Connected Shopping"

Q16 Still Taboo
Sexual Provocation on 21st-Century Screens

- CHAIR
  Maria San Filippo ▶ Goucher College
  "The Spectacle Is Looking at You: Teen Girls, Sexting, and the Popular Imagination"

- Michele Meek ▶ University of Rhode Island ▶ "Good Sex, ‘Bad Feminists,’ and Emergent Women Provocateurs"

- Carol Siegel ▶ Washington State University Vancouver ▶ "Not So Nice Jewish Girls in Transparent and Broad City"

- John Stadler ▶ Duke University ▶ "Devious Pleasures: Feedback and Disavowal in Modern Teledildonics"

SPONSORS
Women’s Caucus, Adult Film History Scholarly Interest Group

Q15 Aesthetics and Authenticity
- CHAIR
  John Belton ▶ Rutgers University
  "Anonymity and Belonging: Aesthetic and Political Life of Masks and Dead Voices in Turkey"

- Angelica Fenner ▶ University of Toronto ▶ "Rethinking Suture in the One-take Film"

- Maria Hofmann ▶ University of Minnesota ▶ "Indirect Cinema: The Politics of Representation in The Missing Picture"

- John Belton ▶ Rutgers University ▶ "Malick and the Rejection of Scene Dissection"

Q17 Nordic Cinemas of Elsewhere
Global Circulations until the 1970s

- CHAIR
  Anna Stenport ▶ Georgia Institute of Technology
  "At the End of the Earth: Nordic Silent Film in the Pacific"

- Julie Allen ▶ Brigham Young University ▶ "Arne Sucksdorff’s Documentary Authorship Abroad—A Transnational Approach"

- Emil Stjernholm ▶ Lund University ▶ "Nordic Globalization in Big Production Fiction Feature Films: Opening Up the Postwar World"

- Mariah Larsson ▶ Linnaeus University ▶ "Documentary Elsewheres by Mai Zetterling"

SPONSORS
Scandinavian Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group
Q18 Medium Cool
Between Fiction and Documentary in Chicago, 1968

CHAIR
Joshua Gleich ▶ University of Arizona
CO-CHAIR
Lawrence Webb ▶ University of Sussex

Lawrence Webb ▶ University of Sussex ▶ “Medium Cool (1969) and the ‘Wandering Women’ of New Hollywood”

Stephen Charbonneau ▶ Florida Atlantic University ▶ “‘We Have a Visitor’: Haskell Wexler’s Cinematographic Boundary-crossing in The Bus and Medium Cool”

Joshua Gleich ▶ University of Arizona ▶ “Haskell Wexler: Interlocutor for the New American Cinematography”

Sudeep Sharma ▶ University of California, Los Angeles ▶ “Medium Cool as a Model for Understanding the Television News Genre”

Q19 Trans Media Production
Temporality, Authorship, Desire

CHAIR
Laura Horak ▶ Carleton University

Laura Horak ▶ Carleton University ▶ “Imagining Transgender: Impact of the First Trans Film Festivals”

Cael Keegan ▶ Grand Valley State University ▶ “‘You Can Believe What You Feel’: The Wachowskis’ Bound at 20”

Eliza Steinbock ▶ Leiden University ▶ “The Extended Portrait of the Trans Muse: Temporal Activism in the Documentary Films of J. Jackie Baier (Berlin, Germany)”

SPONSORS Queer Caucus, Women’s Caucus

Q20 Computer History Decompiled

CHAIR
William Lockett ▶ New York University

RESPONDENT
Laine Nooney ▶ Georgia Institute of Technology

William Lockett ▶ New York University ▶ “An Autotelic Folk-model for Children of All Ages”

Mingyi Yu ▶ Harvard University ▶ “Screening Computation at IBM in the 1950s”

Peter Collopy ▶ University of Southern California ▶ “Our Best Machines Are Made of Sunshine: Magnetic Recording and the History of Consciousness”

MEETING
3:00 – 4:45 PM
Media Literacy and Pedagogical Outreach Scholarly Interest Group

ROOM Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

MEETING
3:00 – 4:45 PM
Television Studies Scholarly Interest Group

ROOM Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
Nonhuman Visions
Rethinking Realism in Ecology and Virtual Reality

CHAIR
Stephen Groening ▶ University of Washington

Chelsea Birks ▶ University of Glasgow ▶ “Eco-consciousness: Subjectivity and Nature in Nymphomaniac and Under the Skin”


Stephen Groening ▶ University of Washington ▶ “Insecticide”

Jacob Bohrod ▶ University of Southern California ▶ “Through the Eyes of the Last Medium: The Witness and the New Virtual Reality”

SPONSOR Scandinavian Scholarly Interest Group

Mediating Things in Motion

CHAIR Greg Siegel ▶ University of California, Santa Barbara

CO-CHAIR Kim Beil ▶ Stanford University

Kim Beil ▶ Stanford University ▶ “Seeing Speed: Producing Experience with the Camera at Midcentury”

Alice Lovejoy ▶ University of Minnesota ▶ “Raw Film Stock in Motion, 1939–1945”

Greg Siegel ▶ University of California, Santa Barbara ▶ “Planet Waves: Sensing the Global Subaudible”

Vanessa Chang ▶ Stanford University ▶ “Catching the Ghost: Motion Capture and the Body Recorded”
**R3: Gaming’s Midway Point**
Games and Game Culture in Chicago

**Chair**
Ian Jones ▶ *School of the Art Institute of Chicago*

Julianne Grasso ▶ *University of Chicago* ▶ “Replay Value: Performing Videogame Music in Chicago”

Daniel Johnson ▶ *New York University* ▶ “Dimensions of Dungeoneering in Table-top RPG Module Design”

Ian Jones ▶ *School of the Art Institute of Chicago* ▶ “Playbor in the Loop: eSports and Athletic Scholarships in Chicago Education”

Chris Carloy ▶ *University of Chicago* ▶ “Beyond Watch Dogs: A Historical Survey of Adapting Chicago for Videogame Play”

** Sponsor**  
Video Game Studies Scholarly Interest Group

**R4: Beyond Whodunit**
New Approaches to British Television Crime Drama

**Chair**
Cynthia Erb ▶ *Independent Scholar*

Kathryn Silverstein ▶ *SUNY, University at Stony Brook* ▶ “Mad Enough, Even For You’: BBC Sherlock and the Metaphysical Detective Story”

Barbara Selznick ▶ *University of Arizona* ▶ “How Could You Not Know?: The Crimes of Motherhood in Broadchurch”

Cynthia Erb ▶ *Independent Scholar* ▶ “Shaken and Stirred: The Television Update of le Carré’s *The Night Manager*”

**R5: The Aesthetics of Critique**
Essays Films and the Avant-garde

**Chair**
Corey Creekmur ▶ *University of Iowa*

Jordan Schroeder ▶ *University of North Carolina at Chapel Hill* ▶ “Communicative Structures of the Essay Film: Rethinking the Relation between Film and Viewer in Chris Marker’s *Sans soleil*”

Corey Creekmur ▶ *University of Iowa* ▶ “The Function of (Audiovisual) Criticism at the Present Time”

Kenneth Berger ▶ *Brown University* ▶ “Refusal, Critique, and the Two Avant-gardes”

Kian Bergstrom ▶ *Roosevelt University* ▶ “Psychos, Killjoys, and Trash: Adorno’s Critique of Time in Sweeper’s Clock, 24 Hour Psycho, and 24 Hours of Happy”

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

**R6: Workshop**
Teaching International Media Industries

**Chair**
Daniel Herbert ▶ *University of Michigan*

**Workshop Participants**
Paul McDonald ▶ *King’s College London*

Yeidy Rivero ▶ *University of Michigan*

Patrick Vonderau ▶ *Stockholm University*

Emilie Yeh ▶ *Lingnan University*

**Sponsors**  
Media Industries Scholarly Interest Group, Media Literacy and Pedagogical Outreach Scholarly Interest Group
**R7**

**Waterloos**
Navigating Desire and Critical Taboo in Carol (2015)

**CHAIR**  
Dolores McElroy  
University of California, Berkeley

**CO-CHAIR**  
Marc Francis  
University of California, Santa Cruz

**RESPONDENT**  
Patricia White  
Swarthmore College

Dolores McElroy  
University of California, Berkeley  
“I Never Looked Like That: Identification, Desire, and the Intra-feminine Gaze in Carol”

Marc Francis  
University of California, Santa Cruz  
“Learning from the Best: Carol and the Programming of Lesbian Seduction Tropes”

Katherine Gray  
Rutgers University  
“Islands in Time: Carol and the Desire for Queer Time”

**SPONSOR**  
Queer Caucus

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**R9**

**Expanded Interface**

**CHAIR**  
Stephen Monteiro  
Concordia University

**Scott Kushner**  
University of Rhode Island  
“Ticketing as an Interface: Accessing Official Culture”

**Ian Hartman**  
Northwestern University  
“Yogic Interfaces: Elmer and Alyce Green, Biofeedback, and the Beginnings of the Quantified Self”

**Elisa Jochum**  
University College London  
“Between Mail and Movies: Mailboxes in American Cinema (1939–1955)”

**Stephen Monteiro**  
Concordia University  
“You Are Here: Interface, Space, and Identity”

**SPONSOR**  
CinemArts Scholarly Interest Group

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**R10**

**The Public Life of Cinema in East Asia 3**
Unexpected Audiences

**CHAIR**  
Chenshu Zhou  
Stanford University

**Danju Yu**  
SUNY University at Stony Brook  
“Female Workers Watching Romance: Tracing the Reception of Qiong Yao’s Wenyi Aiqing Pian”

**Belinda He**  
University of Washington  
“Ways of Exposing: Cinema as Struggle Session in the People’s Republic of China”

**Chenshu Zhou**  
Stanford University  
“The Iron Curtain Parted: Watching Western Films in 1950s China”

**Hongjian Wang**  
Purdue University  
“A Chinese Ghost Story: A Hong Kong Film’s Cult Following in Mainland China”

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Fan and Audience Studies Scholarly Interest Group

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**Sponsors**
Documentary Studies Scholarly Interest Group, French/Francophone Scholarly Interest Group
**Television and Memory**
The Value of Extras and Audience Archives

**Chair** Jennifer Gillan » Bentley University
Joanne Garde-Hansen » University of Warwick » “Extras: ‘Beyond the Line’ TV Production Memories on Location”
Kristyn Gorton » University of York » “Caring for Past Television: The Case of British Children’s Television and Its Extras”
Melanie Kohnen » Lewis and Clark College » “Convention Memories as Currency: The Industry of Fan Experiences at San Diego Comic-Con”
Jennifer Gillan » Bentley University » “Blu-ray Extras as Production Memoir: Recollections from the ‘Extra’ Cast and Crew on ‘Team Apatow’”

**Sponsor** Television Studies Scholarly Interest Group

**Navigating Transnational Production**

**Chair** Marta Boni » University of Montreal
Marta Boni » University of Montreal » “Technology and Geography of Online Platforms: Reconsidering Global Television (Fictional) Formats through Spreadability”
Jesse Anderson-Lehman » University of Pittsburgh » “A Proliferation of Kusanagis: Traces of Media Production in the Ghost in the Shell Franchise”
Nick Marx » Colorado State University » “Live from Seoul!: Transnational Television and Cross-cultural Comedy in Saturday Night Live Korea”
Shelley Cobb » University of Southampton » “Transnational Women Filmmakers and the British Film Industry: The Careers of Lone Scherfig and Xialou Guo”

**Workshop** Reflecting on Popcorn Venus and Early Feminist Film Criticism with Marjorie Rosen

**Chair** Andrea Press » University of Virginia

**Workshop Participants**
Marjorie Rosen » Lehman College, CUNY
Maya Montanez Smukler » The New School
Diane Waldman » University of Denver
Pamela Wojcik » University of Notre Dame

**Sponsors** Women’s Caucus, Women in Screen History Scholarly Interest Group

**Race, Nation, Modernity**

**Chair** Charlene Regester » University of North Carolina at Chapel Hill
Deborah Starr » Cornell University » “Performing Egyptianness: Nubian White Face and Borsch Belt Minstrelsy in Togo Mizrahi’s 7 O’Clock”
Charlene Regester » University of North Carolina at Chapel Hill » “Ava Gardner Unmasking Whiteness: An Examination of the Complexity of Race in Showboat (1951) and Mogambo (1950)”
Richard Davis » University of Chicago » “Whose Blue Heaven?: Musicality in the Early Japanese Talkies”

**Sponsors** Middle East Caucus, Oscar Micheaux Society
**R15 Transnational Science Fiction Film and Media**

*Chair*  
Anders Bergstrom ▶ Wilfrid Laurier University

Steve Rawle ▶ York St John University ▶ “Kaijū vs. the World: The Transnational Monster Movie, and Genrifying Fandom”

Karma Waltonen ▶ University of California, Davis ▶ “Monsters of the Snow: Scandinavian Film Fiends”

Anders Bergstrom ▶ Wilfrid Laurier University ▶ “Imagining Chinese Futures: Science Fiction Tropes in Chinese-language Transnational Art Cinema”

*Sponsors*  
Scandinavian Scholarly Interest Group, Transnational Cinemas Scholarly Interest Group

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**R16 Jean Rouch at 100**

*Chair*  
William Rothman ▶ University of Miami

Charles Warren ▶ Boston University, Harvard University ▶ “The Path of Art in *Chronicle of a Summer* and Chris Marker’s *Le Joli Mai*”

Sarah Cooper ▶ King’s College London ▶ “Re-imagining Rouch”

William Rothman ▶ University of Miami ▶ “Rouch as Artist and Theorist”

*Sponsors*  
Film Philosophy Scholarly Interest Group, French/Francophone Scholarly Interest Group

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**R17 Unsettling Music**

*Crossing Borders, Pushing Boundaries*

*Chair*  
Will Brooker ▶ Kingston University London

Nilgun Bayraktar ▶ California College of the Arts ▶ “Performing Non-belonging: Intersections of Screen Art, Music Video, and Refugee Mobilities”

Matthew Treon ▶ University of Minnesota ▶ “Grindhouse Sound: From Superfly to Dawn of the Dead”

Will Brooker ▶ Kingston University London ▶ “David Bowie: Death, Resurrection, and Deconstruction”

Amy Monaghan ▶ Clemson University ▶ “Weaponizing Marvin Hamlisch: Soundtrack as No-touch Torture Device in Steven Soderbergh’s *The Informant!*”

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**R18 New Imaginings of the Regional**

*Chair*  
Shanti Kumar ▶ University of Texas at Austin

Aniko Imre ▶ University of Southern California ▶ “A Europe of the (Media) Regions”

Jonathan Gray ▶ University of Wisconsin-Madison ▶ “Rumphi, Malawi, Africa: The Variability of Regions in Media Consumption and Distribution”

Sriram Mohan ▶ University of Michigan ▶ “A Peninsular Imagination: Online Video and the Narration of a Global South Indian Culture”

Aswin Punathambekar ▶ University of Michigan ▶ “Beyond the ‘Regional’: South Indian Blockbusters in Indian Cinema”
**Fandom and Merchandising**

**Chair**
Suzanne Scott  University of Texas at Austin

Avi Santo  Old Dominion University  “Express Yourself: Buying into Fandom as Lifestyle”

Elizabeth Affuso  Pitzer College  “Branding the Fan Body: Feminized Fandom, Retail, and Beauty Culture”

Derek Johnson  University of Wisconsin-Madison  “Merchandising, Multiplicity, and Management in #FranchiseActivism”

Suzanne Scott  University of Texas at Austin  “(Cross) Dressing the Part: Fan Identity, Everyday Cosplay, and Character Dresses”

**Sponsor**
Fan and Audience Studies Scholarly Interest Group

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**Media Historiographies**

**Chair**
Daniel Marcus  Goucher College

Shawn Shimpach  University of Massachusetts Amherst  “‘Were you listening to the radio or viewing television just now?: ‘Ratings’ as Continuity and Rupture in the History of Media Audiences”

Daniel Marcus  Goucher College  “‘To Call It a ‘Zoo’ Would Be Unkind to Animals’: How Cable Television Came to Miami”

Danny Kimball  Goucher College  “The Fight over Public Access Cable Television and the Legal Decision between Closed and Open Networks in FCC v. Midwest Video II (1979)”

Greg Smith  Georgia State University  “Serial Logics”

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**Soap Drive**

Contribute to the 2017 SCMS Soap Drive

As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.
Saturday, March 25

Chicago Shorts
7:30 – 9:00 PM

LOCATION Charlie Chaplin Auditorium ▶ Essanay Studios at St. Augustine College, 1345 W. Argyle Street

This anthology screening showcases short films produced in Chicago, from the silent era to the present. Reflecting the diverse community of filmmakers working in the city, this program provides a look into Chicago’s rich media production history. The event venue is Essanay Studios, the former home of Essanay Film Manufacturing Company, a studio founded in 1907 and perhaps best known for its 1915 Chaplin comedies. The screening will be preceded by opening remarks about the program, which includes selections from the Chicago Film Archives.

DIRECTIONS to Essanay Studios from the conference hotel via the Red Line (the Red Line is a 10-minute walk from the hotel): Take the pedestrian tunnel. Turn left on East Randolph Street. Turn right onto North State Street. Enter the Red Line at Lake—188 N. State Street. Head north on the Red Line (toward Howard). Exit the Red Line at Argyle. Head west on Argyle toward North Broadway. Turn left onto North Broadway. Turn right to continue on Argyle. Essanay will be on your left.

Admission is free to this event with an SCMS conference name badge. Seating is limited. To reserve your ticket, please register in advance through Eventbrite: https://scms2017.eventbrite.com

After Party
9:00 – 11:00 PM

LOCATION Replay Andersonville ▶ Food, Drinks, and Vintage Video Arcade Games 5358 N. Clark Street

Join fellow conference attendees for cocktails, food, and vintage arcade games at Replay in Andersonville, just a short walk from Essanay Studios.

DIRECTIONS the Replay Bar is a 10-minute walk from Essanay Studios. Continue west on Argyle to North Clark Street. Turn right onto North Clark Street. Head north on North Clark Street for approximately 7 blocks. Replay will be on your left.

SPONSORED BY Columbia College School of Media Arts, Northwestern University School of Communication, Northwestern University Department of Radio-TV-Film, Northwestern University Screen Cultures Program, Northwestern Center for Screen Cultures, Northwestern Department of Communication Studies, Northwestern Rhetoric and Public Culture Program, University of Chicago Department of Cinema and Media Studies, Chicago Film Archives
**AFFILIATE EVENT**

**Saturday, March 25**

7:00–8:30 PM

*Being Bowie*

(2016, 61m, foreverstardust.com)

**ROOM** Ambassador ⟷ Fairmont, 2nd Floor

Screening and Q&A with filmmaker

Edited by Rebecca Bryant, this one-hour video essay documents Will Brooker’s unique, immersive research process into David Bowie, which was interrupted halfway through by the singer’s tragic death.

Will Brooker will present a brief introduction, and the film will be followed by a Q&A with the filmmaker immediately after the screening.

**PROVIDED BY** Queer Caucus, Documentary Studies Scholarly Interest Group, Fan and Audience Studies Scholarly Interest Group

**AFFILIATE EVENT**

**Saturday, March 25**

8:15–10:15 PM

*Sami Blood*

(Sameblod, Amanda Kernell, Sweden, 2016)

**LOCATION** Gene Siskel Film Center of the School of the Art Institute of Chicago ⟷ 164 N. State Street

**SPONSORED BY** Scandinavian Scholarly Interest Group, European Union Center at the University of Illinois at Urbana-Champaign, EU Film Festival

**DIRECTIONS** from Conference Hotel: South on N Columbus Drive to E. Randolph Street. Right on Randolph for 5 blocks to N. State Street. Right on N State Street to Gene Siskel Center

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**AFFILIATE EVENT**

**Saturday, March 25**

7:00–9:00 PM

*Cinephilia Today*

Centre National du Cinéma and French Cultural Services in the United States

**ROOM** Regent ⟷ Fairmont, 3rd Floor

Panel Discussion with Michel Ciment, film critic and editor of French cinema magazine Positif, Françoise Pams, Special Advisor to the President, Centre National du Cinéma, Dudley Andrew, Yale University, and Kelley Conway, University of Wisconsin, followed by a reception.

**ORGANIZED IN** cooperation with the French/Francophone Scholarly Interest Group

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Tweet ... your experiences during the conference
Use #SCMS17
SESSION 1: Crossing Borders in Public Service Media

CHAIR
Helen Morgan Parmett  University of Vermont

Annemarie Iddins  University of Michigan
“Becoming Beur: Airwave Liberalization and the Maghrebi Diaspora in 1980s France”

Mari Pajala  University of Minnesota
“Finland Calling in Michigan: Local Television Entertainment, Space and Nationality in the Early 1960s”

Brad Stiffler  University of Minnesota

Helen Morgan Parmett  University of Vermont
“Television for the Peace Arch Country: Transnational Broadcasting History in the Pacific Northwest”

SESSION 2: The Score

Film Music, Text, and Paratext

CHAIR
Lisa Scoggin  Independent Scholar

Lisa Scoggin  Independent Scholar
“Music and Sound Design as Propaganda in Hell Bent for Election”

Paul Sommerfeld  Duke University
“(Re)scoring Star Trek’s Utopia: Musical Retrofuturism and the Political Ideology of Star Trek (2009)”

Kristopher Cannon  Northeastern University
“What Does a Gay Bar Sound Like?: The Temporality of Sound in Queer as Folk”

SPONSOR Scandinavian Scholarly Interest Group
9:00 – 10:45 am

**S3 Film, Comics, and Culture**
The Practices and Praxis of Comic Book Adaptations

**CHAIR**
Barry Keith Grant ➔ Brock University

Scott Bukatman ➔ Stanford University ➔ “The Crossroads of Infinity or, Universum Incognitum”

James Taylor ➔ University of Warwick ➔ “Can a Digitally Constructed Spider-Man Do Whatever a Hand-drawn Spider-Man Can?: CGI as Adaptation Strategy”

Julian Hoxter ➔ San Francisco State University ➔ “We Roller Coaster Through . . .’: Screenwriting, Narrative Economy, and the Inscription of the Haptic in Tentpole Comic Book Movies”

Aaron Taylor ➔ University of Lethbridge ➔ “Genre and Superhero Cinema”

**SPONSOR**
Comics Studies Scholarly Interest Group

**S5 Alternative Film Studios**
Design, Corporate Aesthetics, and Midcentury Knowledge Work

**CHAIR**
Jeffrey Menne ➔ Oklahoma State University

**CO-CHAIR**
Justus Nieland ➔ Michigan State University

Laura Frahm ➔ Harvard University ➔ “‘Here Is Futureland’: Film Experiments at the Bauhaus”

Amy Beste ➔ School of the Art Institute of Chicago ➔ “Studio Production and Encyclopaedia Britannica Films”

Justus Nieland ➔ Michigan State University ➔ “Postindustrial Studio Lifestyle: The Eameses in the Environment of 901”

Jeffrey Menne ➔ Oklahoma State University ➔ “The Last Qualitative Scientist: Hollis Frampton and the Digital Arts Lab”

**SPONSOR**
CinemArts Scholarly Interest Group

**S4 Workshop**
Incorporating No-budget Production in Cinema and Media Studies Courses
A Discussion of Pedagogy, Practices, and Tips

**CHAIR**
Dawn Fratini ➔ Chapman University

Jennifer Myers Baran ➔ University of Washington Tacoma

**WORKSHOP PARTICIPANTS**
Lauren Berliner ➔ University of Washington
Russell Meeuf ➔ University of Idaho
Isra Ali ➔ New York University
Zach Saltz ➔ University of Kansas

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Media Literacy and Pedagogical Outreach Scholarly Interest Group

**S6 Cinematic Renderings and/or Global Activism**

**CHAIR**
Kirsten Pike ➔ Northwestern University in Qatar

Kirsten Pike ➔ Northwestern University in Qatar ➔ “Mediating the Majlis: Arab Girls’ Documentaries about ‘Women’s Gatherings’ in Qatar”

Kiki Tianqi Yu ➔ Shanghai jiaotong University ➔ “First-person Action Documentary Practice in an Individualising China: Camera, Provocation, and the Changing Sense of Self”

David Scott Diffrient ➔ Colorado State University ➔ “‘Rescuers and Redeemers of the Benighted World’: NGO Heroes and Activists as Protagonists in Human Rights Cinema”
SESSION 8
History, Horror, and Apocalypse
Dystopian Melodrama

CHAIR Despina Kakoudaki ▶ American University
Despina Kakoudaki ▶ American University ▶ “Melodrama and Apocalypse: The Melodramatic Mode in Contagion”
Rachel Schaff ▶ University of Minnesota ▶ “Melodrama and Memory: Constructing and Historicizing Pathos in Czech Holocaust Films”
Cynthia Morrill ▶ Riverside City College ▶ “Race, Racism, and the Melodrama of the Creature from the Black Lagoon”

SPONSORS Central/East/South European Scholarly Interest Group, Horror Studies Scholarly Interest Group

SESSION 9
Moving Particles
Infrastructural Media Aesthetics and the Art of Transmission in the 1960s

CHAIR Lindsey Lodhie ▶ Harvard University
Lindsey Lodhie ▶ Harvard University ▶ “Teletypologies: The Art of Information Transmission between Argentina, the US, and Brazil, 1968–1970”
Leah Aronowsky ▶ Harvard University ▶ “Time Travel as Aesthetic: George Kubler, Robert Smithson, and the Nature of History”
Mal Ahern ▶ Yale University ▶ “Dots: An Infrastructure of the Technical Image”

SPONSOR Experimental Film and Media Scholarly Interest Group

SESSION 8
Questions of Feminism
Ends and Means

CHAIR Caroline Eades ▶ University of Maryland
Caroline Eades ▶ University of Maryland ▶ “A Perfect Subject: Radicalized Women in Recent French Films”
Maryn Wilkinson ▶ University of Amsterdam ▶ “Working Girls: The Performativity of Labor and Femininity in Mad Men”
Ece Üçoluk Krane ▶ Georgia State University ▶ “Leaping over the Wall of Fear: Embracing Solidarity and Socialist Feminism in Hell”

SESSION 10
Embodiment and the Television Spectator in the Post-network Era

CHAIR Marsha Cassidy ▶ University of Illinois at Chicago
Marsha Cassidy ▶ University of Illinois at Chicago ▶ “Is There a Body out There?: Rethinking the TV Spectator in the Digital Era”
Alexander Thimons ▶ DePaul University ▶ “Feeling Well: Sensory Experience in Direct-to-consumer Pharmaceuticals Advertisements”
Tina Kendall ▶ Anglia Ruskin University ▶ “Logging In and Zoning Out: Netflix and the Ends of Sleep”

SPONSOR Television Studies Scholarly Interest Group
**S11** New Gender Performances in New Media

**Chair** Ricardo E. Zulueta ▶ University of Miami

Ricardo E. Zulueta ▶ University of Miami ▶ “Networked Perspectives: The Cyberqueer Films of Ryan Trecartin”

Esther Wright ▶ University of Warwick ▶ “Rockstar Games’ ‘Difficult Men’: Contemporary Masculinity in Video Games and Television”

Lauren Weinzimmer ▶ University of Minnesota ▶ “‘How-to’ Perform Femininity Is Not (Really) New: Historicizing YouTube Beauty Vlogs”

**S12** Workshop

**Critical Karaoke**
Critics Perform with Film, Television, and Social Media

**Chair** Lisa Henderson ▶ University of Massachusetts Amherst

**Workshop Participants**

Sarah T. Roberts ▶ University of California, Los Angeles

Vincent Doyle ▶ IÉ University

Andrea Zeffiro ▶ McMaster University

Anilyn Diaz ▶ University of Puerto Rico at Arecibo

Lisa Henderson ▶ University of Massachusetts Amherst

**S13** Who/Where Is Claude Jutra?

**Chair** Thomas Waugh ▶ Concordia University

**Co-Chair** Julienne Pidduck ▶ University of Montreal

**Respondent** Frédéric Moffet ▶ School of the Art Institute of Chicago

Julianne Pidduck ▶ University of Montreal ▶ “Queer Authorship and National Cinema: The Case of Claude Jutra”

Gregorio Pablo Rodríguez-Arbolay ▶ Concordia University ▶ “À tout prendre as a Postcolonial Multimedia Archive”

Thomas Waugh ▶ Concordia University ▶ “Calfcake Revisited”

**S14** Understanding Historical Constructions of Difference

**Chair** David Lerner ▶ Fairfield University

Josslyn Luckett ▶ University of Pennsylvania ▶ “#FilmSchoolSoColored?: A Rebellious Look back at the Multiracial Media Insurgents of UCLA’s Ethno-Communications Program”

Beth Capper ▶ Brown University ▶ “(Un)working Feminist Community: Labors and Temporalities of Struggle in the films of Lizzie Borden”

Ashley Young ▶ University of Southern California ▶ “K.C. Undercover: and the Case of Didactic Diversity”

David Lerner ▶ Fairfield University ▶ “Mondo Mainstream Hollywood: Producing and Depicting Africa in The Dark of the Sun (1968)”
S15 Politics in North African Cinema

CHAIR
Terri Ginsberg ▶ American University in Cairo
Ahmed Ghazal ▶ University of Auckland ▶ “What is ‘Political Cinema’ in Egypt Today?”
Terri Ginsberg ▶ American University in Cairo ▶ “Propaganda or Pedagogy?: Politics and Rhetoric in Recent Egyptian Independent Documentary”
Nicole Wallenbrock ▶ University of Tennessee ▶ “The Franco-Algerian War as Jacques Derrida’s Scission: Mesrine Part I: The Death Instinct (L’Instinct de mort); Part II: Public Enemy No.1 (L’Ennemi public no. 1) Jean-Paul Richet, 2008”
SPONSOR Middle East Caucus

S16 Nazis, Fascists, Reds, and Hollywood
Ideological Complexities and the American Film Industry, 1933–1947

CHAIR
Chuck Maland ▶ University of Tennessee
Steven Ross ▶ University of Southern California ▶ “The Secret Life of George Gyssling: German Consul General in Los Angeles”
Amanda Minervini ▶ Colorado College ▶ “Mussolini Speaks (1933): Il Duce’s American Biopic”
Chuck Maland ▶ University of Tennessee ▶ “Readers Tangle with Agee: The Perils of Movie Reviewing in World War II and Beyond”
Thomas Doherty ▶ Brandeis University ▶ “The Waldorf Statement: In the Room where It Happened”
SPONSOR Classical Hollywood Scholarly Interest Group

S17 Rethinking Queer Film History

CHAIR
Jose Capino ▶ University of Illinois at Urbana-Champaign
Jose Capino ▶ University of Illinois at Urbana-Champaign ▶ “Capitalizing on ‘The Faggot’s Dilemma’: The Sexual Politics, Packaging, and Reception of Lino Brocka’s Queer Melodramas”
Laura Stamm ▶ University of Pittsburgh ▶ “A Portrait of Queer History: Delphinium’s Reimaging of Derek Jarman”
Curran Nault ▶ University of Texas at Austin ▶ “Homonationalism of a Different Hue: Bakla Cinema in the Philippines”
William J. Simmons ▶ Graduate Center, CUNY ▶ “Our Fling Back in 2002: Glen Fogel’s Queer Melodramas”
SPONSOR Adult Film History Scholarly Interest Group

S18 Contemporary Latin American Cinema beyond the Human

CHAIR
Carolyn Fornoff ▶ University of Pennsylvania
Jorge Marcone ▶ Rutgers University ▶ “Amazonia in Black and White: Embrace of the Serpent as Analogical Device”
Carolyn Fornoff ▶ University of Pennsylvania ▶ “Drought and Futurity in Contemporary Mexican Documentaries”
Ivan Aguirre ▶ Washington University in St. Louis ▶ “The Sacred Space of Motoapohua: Intercorporeal Animality in Nicolas Echeverría’s Eco de la montaña (2015)”
SPONSORS Latino/a Caucus, Media and the Environment Scholarly Interest Group
**S19**  GIFs and the Digital Culture of Moving Image Quotation

**CHAIR**  Jennifer Malkowski  > Smith College

**CO-CHAIR**  Michael Z. Newman  > University of Wisconsin-Milwaukee

Michael Z. Newman  > University of Wisconsin-Milwaukee  > “GIFs and the New Quotation Culture”

Tim Highfield  > Queensland University of Technology  > “The GIF and News Coverage: Remediated, Remixed, and Reimagined”

Anthony Bleach  > Kutztown University  > “The GIF Economy: Digital Cinephilia and the Animated GIF”

Jennifer Malkowski  > Smith College  > “Spatial Montage, in Miniature: Movie GIF Sets on Tumblr”

**SPONSOR**  Animated Media Scholarly Interest Group

**S20**  Time, Space, and Storytelling

**CHAIR**  Jason Gendler  > University of California, Los Angeles

Jason Gendler  > University of California, Los Angeles  > “Storytelling Conventions of Bulk-release Television Narratives”

Shannon Tarbell  > University of Chicago  > “The Verbal Flashback in the Sound Film”

Laura McGough  > SUNY, University at Buffalo  > “The Turn to Liveness within The Media Arts: From Presence to Co-presence”

Eliot Bessette  > University of California, Berkeley  > “Haunt Mediation: 2D Renderings of 3D Threat Spaces”

**MEETING**  9:00 – 10:45 AM

**MEETING**  9:00 – 10:45 AM

**MEETING**  9:00 – 10:45 AM

9:00–10:45 AM

Central/East/South European Cinemas Scholarly Interest Group

Women in Screen History Scholarly Interest Group

Women in Screen History Scholarly Interest Group

**ROOM** Burnham Ballroom A

Mid-America Club, 80th Floor, AON Center

**ROOM** Lincoln Park Suite

Fairmont, 37th Floor, Room 3709
SESSION T1: Possessive Spectatorship and Identity Creation

CHAIR
Michael Lawrence ▶ University of Sussex

Adan Avalos ▶ University of New Mexico ▶ “The Dimming Screen: The Rise of the Star in Popular Mexican Cinema”

Michael Lawrence ▶ University of Sussex ▶ “Rekha: Scandal, Gossip, and Diva Worship in the Digital Era”

SESSION T2: Virtual/Augmented Reality Embodying theImpossible

CHAIR
Michael LaRocco ▶ University of Southern California

CO-CHAIR
Maria Cecire ▶ Bard College

Maria Cecire ▶ Bard College ▶ “Making Magic: Representability and Technology in the Wizarding World of Harry Potter”

Cynthia Chris ▶ College of Staten Island, CUNY ▶ “Impossible Objects: 3D and the Speculative Sublime”

Patrick Jagoda ▶ University of Chicago ▶ “Alternate Reality Games as Cultural Probes: Design, Experiment, and Speculation”

Michael LaRocco ▶ University of Southern California ▶ “Simulator Sickness: Reconfiguring Modern Perception in the Virtual Reality User”
11:00 AM – 12:45 PM

T3 WORKSHOP
Researching the Media Industries
The Case of the American Comic Book Industry

CHAIR Alisa Perren ▶ University of Texas at Austin
CO-CHAIR Gregory Steirer ▶ Dickinson College

WORKSHOP PARTICIPANTS
Liam Burke ▶ Swinburne University of Technology
M.J. Clarke ▶ California State University, Los Angeles
Jennifer Smith ▶ University of Wisconsin-Madison
Gregory Steirer ▶ Dickinson College
Benjamin Woo ▶ Carleton University
Alisa Perren ▶ University of Texas at Austin

SPONSOR Comics Studies Scholarly Interest Group

T4 Nostalgia for the ’80s in 21st-Century Film and Television

CHAIR Douglas Cunningham ▶ Westminster College

Douglas Cunningham ▶ Westminster College ▶ “Nostalgia for the Nascent Digital Era in TRON: Legacy”

Jake Pitre ▶ Carleton University ▶ “Shameless... but Sincere: Eighties Homage in Stranger Things and Everybody Wants Some!!”

Mark Sandberg ▶ University of California, Berkeley ▶ “Period Knowledge: The Investigation of Obliviousness in The Americans”

Justin Wyatt ▶ University of Rhode Island ▶ “On the Limits of Nostalgia: Understanding the Marketplace for Remakes and Reboots”

T5 Transitional Devices
Technology, Practice, Style

CHAIR Philippe Gauthier ▶ University of Ottawa

Jonah Horwitz ▶ University of Wisconsin-Madison ▶ “Almost Equally Stimulating: The Ideology of Liveness and the Coming of Videotape in US Television”

Philippe Gauthier ▶ University of Ottawa ▶ “Crosscutting, D.W. Griffith and the Evolution of the Underlying Narrator during Cinema’s Transitional Era”

Peter Labuza ▶ University of Southern California ▶ “The Veil of Independence: The Short Form Joint Venture Contract’s Role in New Hollywood Production”

T6 WORKSHOP
Ask the Archivists

CHAIR Heather Heckman ▶ University of South Carolina

WORKSHOP PARTICIPANTS
Brian Woodman ▶ Washington University in St. Louis
Amy Sloper ▶ Wisconsin Center for Film & Theater Research
Heather Heckman ▶ University of South Carolina
Cassie Blake ▶ Academy of Motion Picture Arts and Sciences

SPONSOR Nontheatrical Film and Media Scholarly Interest Group
**T7**  
**Studies in Horror**  
Bodies, Music, Auteurs

**CHAIR**  
Nina Martin  
Connecticut College

Brian Hauser  
Clarkson University  
“Pandora Experimentia and the Legend of Wes Craven’s First Film”

Ashley R. Smith  
Northwestern University  
“Border Crossing: Body Horrors, Abjection, and Monstrous Femininity in Pedro Almodóvar’s The Skin I Live In”

Amanda Landa  
University of Texas at Austin  
“Channeling John Carpenter: Retro Horror Aesthetics and Synthesizer Soundtracks”

Nina Martin  
Connecticut College  
“Are You My Mother?: The Horrors of Subjectivity in Goodnight Mommy (2014)”

**SPONSOR**  
Horror Studies Scholarly Interest Group

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**T9**  
**Phenomenology and Realism**  
Capturing Gesture and Communication

**CHAIR**  
Jordan Schonig  
University of Chicago

Ksenia Fedorova  
University of California, Davis  
“Motion Capture in Experimental Performance and Public Media Art”

Jordan Schonig  
University of Chicago  
“Habitual Gestures: Postwar Realism, Agency, and the Inscription of Bodily Movement”

Andrew Vielkind  
Yale University  
“In-formation Feedback: Stan Brakhage and the Anthropology of Communication”

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**T8**  
**Women Filmmakers**  
Art, Excess, and Vision

**CHAIR**  
Stacey Weber-Feve  
Iowa State University

Stacey Weber-Feve  
Iowa State University  
“Marjane Satrapi’s Cinéma-monde: A Personal Transnational Cinema”

Phuong Le  
King’s College London  
“On Elaine May’s Fascination with the Phony: Faking Heterosexuality in A New Leaf”

Aurore Spiers  
University of Chicago  

Aaron Kerner  
San Francisco State University  
“Mika Ninagawa: Lavish Excesses”

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**T10**  
**Documentary, Celebrity, and Stardom**

**CHAIR**  
Kristen Fuhs  
Woodbury University

Kristen Fuhs  
Woodbury University  
“Branding Celebrity: Documentary as Self-promotion”

Elizabeth Nathanson  
Muhlenberg College  

David Church  
Northern Arizona University  

Laurel Westrup  
University of California, Los Angeles  
“Exhausting Kurt Cobain”

**SPONSOR**  
Documentary Studies Scholarly Interest Group
**T11** From Spectacle to the Quotidian  
Nature and Landscape in Asian Cinema

**CHAIR** Junko Yamazaki  
Terasaki Center for Japanese Studies at UCLA

**CO-CHAIR** Yuqian Yan  
University of Chicago

**RESPONDENT** Kristi McKim  
Hendrix College

Yuqian Yan  
University of Chicago  
“Landscaping the Past: Location Shooting in Chinese Costume Dramas in the 1920s”

Junko Yamazaki  
Terasaki Center for Japanese Studies at UCLA  
“Forget-me-not: Quotidian Nature in Kato Tai’s Jidaigeki Films”

Sara Saljoughi  
University of Toronto  
“Collectivity amidst the Olive Trees: The Politics of Landscape in the Iranian New Wave”

**T12** Broadway and Media Studies

**CHAIR** Peter Kunze  
University of Texas at Austin

Jeff Magee  
University of Illinois at Urbana-Champaign  
“What Does It Get You?: ‘Rose’s Turn’ from Stage to Screen”

Jamie Hook  
Indiana University  
“‘I’d do the television version!:’ Reconsidering the Troubled Transmediation of Oh! Calcutta in the Moment of BroadwayHD”

Peter Kunze  
University of Texas at Austin  
“Broadway (Re)bound: Howard Ashman, Beauty and the Beast, and the Disney Renaissance”

Laura Felschow  
University of Texas at Austin  
“Broadway Is a Two-way Street: Co-opting Hollywood Distribution and Exhibition”

**T13** Visualizing Catastrophe  
Apocalypse, Body Trauma, and the Politics of Memory

**CHAIR** Timothy Holland  
North Carolina State University

Drew Ayers  
Eastern Washington University  
“Digital Resurrection, Aging, and The Terminator’s Body Trauma”

A. Carla Manzoni  
St. Olaf College  
“Multi-screens of Memory in Post-dictatorial Argentina and Spain”

Linette Park  
University of California, Irvine  
“Discipline and Sonic Aesthetics: Steve McQueen’s Hunger and the Politics of Confinement”

Timothy Holland  
North Carolina State University  
“After the End: Melancholia and the Cinematic Apocalypse”

**T14** Internationalizing the French New Wave  
Anti-colonialism and Global Rebellion

**CHAIR** Sarah Hamblin  
University of Massachusetts Boston

Laure Maude Astourian  
Columbia University  
“The French New Wave and Sub-Saharan Africa”

David Fresko  
Indiana University  
“Far from Vietnam’s Counter-cinematic Publics”

Sarah Hamblin  
University of Massachusetts Boston  
“1968 and Political Modernism: A Global Mode of Film Practice”

SPONSOR French/Francophone Scholarly Interest Group
**SESSION T15**  
*Forms of Feeling*

**CHAIR**  
Katherine Morrissey  
*Rochester Institute of Technology*

Elizabeth Kirkendoll  
*Ohio State University*  
“Watching Characters Listen: Meta-catharsis in Love Actually”

Daniel Singleton  
*University of Rochester*  
“Murphy’s Law: Affective Bewilderment in Robocop”

Kerrie Welsh  
*University of California, Santa Cruz*  
“Saphic Cinemania: From Olga Nethersole to George Cukor”

Katherine Morrissey  
*Rochester Institute of Technology*  
“‘Quality’ Sex: Packaging Female Desire for Premium Cable”

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**SESSION T17**  
*Enabling Constraints*  
Queer Television’s Limits and Possibilities

**CHAIR**  
Nick Salvato  
*Cornell University*

**RESPONDENT**  
Benjamin Aslinger  
*Bentley University*

Nick Salvato  
*Cornell University*  
“‘Closet Television”

F. Hollis Griffin  
*Denison University*  
“Snow Globes and Trojan Horses: Queer TV in the Age of the Algorithm”

Moon Charania  
*Spelman College*  
and  
Cory Albertson  
*Georgia State University*  
“The New Disney and the New Girl: Mapping Queer Melancholy and Feminist Trauma in Disney Films”

**SPONSOR**  
Television Studies Scholarly Interest Group

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**SESSION T16**  
*Bringing the Global Home*  
Media and Difference in Postwar America

**CHAIR**  
Amy Villarejo  
*Cornell University*

Meenasarani Murugan  
*Fordham University*  
“‘Prince Ali’s magic tube come true!’: Selling the Enchanted Box”

Benjamin Han  
*Concordia University Wisconsin*  
“Talk of the Town: Black Entertainers and Television in Postwar Las Vegas”

Melissa Phruksachart  
*New York University*  
“Rod Serling’s Speculative Antiracisms”

Shelby Cadwell  
*Wayne State University*  
“Western Minds/Eastern Bodies: Reading Liminal Embodiment and Assimilation in the Planet of the Apes Series”

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**SESSION T18**  
*Piracy! (Maybe?)*  
Copyright’s Blurred Edge

**CHAIR**  
Josh Jackson  
*University of California, Berkeley*

Michael Lim  
*Monash University*  
“Distributed By: The Audience (as Pirate as Distributor)”

Jeffrey Brassard  
*University of Alberta*  

Josh Jackson  
*University of California, Berkeley*  
“Fair-enough Use: Copyright on YouTube as Agreed-upon, Global, and Hybrid”
11:00 AM – 12:45 PM

**Sonic Liminality**
Videographic Explorations of Sound E/Affects in Cinema

**Transmedia Optics**
Rethinking the Role of the Visual in a Digital Age

**Chair**
Liz Greene ▶ Liverpool John Moores University


Brian Cantrell ▶ University of Southern California ▶ “Impulse: Electronic Tonalities in Cinema”

Tracy Cox-Stanton ▶ Savannah College of Art and Design ▶ “Film Noise, Material Thinking, and Videographic Writing”

Liz Greene ▶ Liverpool John Moores University ▶ “Sounding Out David Lynch’s Blue Velvet (1986)”

**Sponsor**
Sound Studies Scholarly Interest Group

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**Meeting**

11:00 AM – 12:45 PM

**Video Game Studies Scholarly Interest Group**

**Room**
Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

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**Meeting**

11:00 AM – 12:45 PM

**Silent Cinema Cultures Scholarly Interest Group**

**Room**
Lincoln Park Suite
Fairmont, 37th Floor, Room 3709

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Long Distance Connections
Transnational Media Flows and Meanings

CHAIR
Tijana Mamula ▶ John Cabot University

Paul Morton ▶ University of Washington ▶ “Life in the Imperfect City: Professor Balthazar and the Yugoslav Ideal”

Tijana Mamula ▶ John Cabot University ▶ “‘Words Matter Less and Less’: Tacit Multilingualism and Antonioni’s L’Avventura”

Agnes Tam ▶ University of Münster ▶ “Meet-the-Audience: Productive Use of Narrative Space across Asian, US, and European Markets–Study of Shifting Exilic Identity of WKW’s The Grandmaster”

So Hye Kim ▶ University of Chicago ▶ “The Divided Nation and Korean Diasporic Filmmakers’ Bittersweet Return”

Elemental Affinities
The Ecological Question for Film and Media

CHAIR
Thomas Patrick Pringle ▶ Brown University

Jessica Bardsley ▶ Harvard University ▶ “Mortal Water: Process, Time, and Elemental Cinema in Roni Horn’s Water, Selected”


Thomas Patrick Pringle ▶ Brown University ▶ “The Condition Consistent: The Digital Media Aesthetics of Climate Crisis and the 2016 Alberta Wildfire”

Caufield Schnug ▶ Harvard University ▶ “The Wind in the Trees: Aura, Stimmung, and Cinematic Atmospheres”

SPONSORS: Caucus on Class, Media and the Environment Scholarly Interest Group
1:00 – 2:45 pm

**U3** Analyzing Networks “from Below”
Critical Case Studies in Media Distribution

**CHAIR** Paul Moore ▶ Ryerson University
**CO-CHAIR** Deb Verhoeven ▶ Deakin University

**Paul Moore** ▶ Ryerson University ▶ “Paramount Cooperation: National Advertising in the Political Economy of US Movie Exhibition in the 1920s”

**Anne MacLennan** ▶ York University ▶ “Threatened and Vulnerable Survivors: Canadian Networks and Independent Radio Broadcasting, 1922–1939”

**Jessica Bay** ▶ York University ▶ “Advertising the Revolution: Leveraging Teen Fan Girls through Social Media Marketing in Lionsgate’s YA Adaptations”

**Deb Verhoeven** ▶ Deakin University ▶ “Measuring the Value of Network Analysis for Cinema Studies”

**SPONSOR** Radio Studies Scholarly Interest Group

**U5** Intensities of Intention
Screen Performance between Action and Affect

**CHAIR** Rick Warner ▶ University of North Carolina at Chapel Hill
**CO-CHAIR** Kyle Stevens ▶ Appalachian State University

**Murray Pomerance** ▶ Ryerson University ▶ “I am Acting.”

**Kyle Stevens** ▶ Appalachian State University ▶ “The Joy of Hostility: Affective Scale, Sexual Politics, and Farcical Performance through La Cage aux folles”

**Daniel Varndell** ▶ University of Winchester ▶ “The British Violence of ‘Stiff Upper Lips’ in Ridley Scott’s The Duellists”

**Rick Warner** ▶ University of North Carolina at Chapel Hill ▶ “At the Threshold of Action: The Aesthetics and Politics of Performance in the Slow Cinemas of Apichatpong and Costa”

**U4** Screening and Obscuring the Human Face
Representation, Inscription, and Identification

**CHAIR** S. Yigit Soncul ▶ University of Southampton
**CO-CHAIR** Grant Bollmer ▶ University of Sydney

**S. Yigit Soncul** ▶ University of Southampton ▶ “Technicity of the Face: Mask and Faciality”

**Mark Hayward** ▶ York University, Toronto ▶ “Between the Bankograph and the Mark of the Beast”

**Grant Bollmer** ▶ University of Sydney ▶ “Aesthetics of Empathy: Affect and Digital Facial Images”

**Eda Sancakdar** ▶ Istanbul Bilgi University ▶ “‘Unveiling’ the Face: The Scientific Gaze in Photographs of 19th-Century Ottoman Women”

**SPONSOR** Media, Science, and Technology Studies Scholarly Interest Group

**U6** Bodies Inside and Out
Corporeality and Paradoxes of Subjectivity

**CHAIR** April Miller ▶ Arizona State University

**April Miller** ▶ Arizona State University ▶ “Trans Bodies in Techno-Gothic Space: Aliens, Cyborgs, and Transhumanist Monstrosity”

**Karly-Lynne Scott** ▶ Northwestern University ▶ “Ecstatic Aesthetics: Representing Subjective Experience in the Sexual Education Films of the National Sex Forum”

**Brooke Sonenreich** ▶ Georgia State University ▶ “Coated in Blackness: Blackness as a Means for Disposal of the Jewish Body”

**Lawrence Musante** ▶ Georgia State University ▶ “Objet A(ffect) and Che(www) Vuoi: The Fleshy Horror of the Unknowable Other in Spring and Honeymoon”

**SPONSOR** Horror Studies Scholarly Interest Group
**U7 Sound Studies and the Auteur**
Music, Sound, Affect

**Chair**
Anthony Bushard ▶ University of Nebraska, Lincoln

Michael Slowik ▶ Wesleyan University ▶ “Not for Tourists: Sonic Sparseness in the Films of Alfred Hitchcock”

Anthony Bushard ▶ University of Nebraska, Lincoln ▶ “Thomas Newman’s Audiovisual Triads: Using Musical Space to Communicate Cinematic Space”

Patrick Sullivan ▶ University of Rochester ▶ “‘Clatter Machines’: The Rhythm of Anguish in Lars von Trier’s Dancer in the Dark”

Evelyn Kreutzer ▶ Northwestern University ▶ “‘Music you listen to and music you don’t’: Medium Self-reflexivity, Intertextuality, and the Classical Music Canon in Jean-Luc Godard’s 2 ou 3 choses que je sais d’elle, La Chinoise, and Weekend”

**U8 Playing with the Archive**
Memories of the Past in Contemporary Spanish Film and Television

**Chair**
Dean Allbritton ▶ Colby College

H. Rosi Song ▶ Bryn Mawr College ▶ “Kinship and Memory: Remaking the Spanish Past”

Tom Whittaker ▶ University of Liverpool ▶ “Criminality, El Caso, and the Archive in La Isla mínima (Alberto Rodríguez, 2014)”

Dean Allbritton ▶ Colby College ▶ “Remastering the Past: Scrubbing the AIDS Archive in Spain”

Sarah Thomas ▶ Brown University ▶ “The Intermedial Past in Recent Spanish Cinema”

**U9 Foreign Screen Bodies**
Blackness and/in Italy

**Chair**
Ellen Nerenberg ▶ Wesleyan University

Respondent
Lorenzo Fabbri ▶ University of Minnesota

Fred Kuwornu ▶ Independent Filmmaker ▶ “#BlackItalianLivesMatter”

Ellen Nerenberg ▶ Wesleyan University ▶ “Hail Caesura: Blackness, Performance, and Disruption”


**U10 Fashioning Femininity across Media History**

**Chair**
Amelie Hastie ▶ Amherst College

Peter Lester ▶ Brock University ▶ “Mary Pickford’s Faustian Bargain: Controversy, Negative Publicity, and the Abandoned Productions of Faust, 1922–1923”

Catherine Martin ▶ Boston University ▶ “Good Girls Are Selfless... and They Don’t Have Sex: Defining Femininity on Radio and Television between 1940 and 1960”

Sara Bakerman ▶ University of Southern California ▶ “A Legend in Her Own Time: Lauren Bacall and the Comeback of the Aging Star”


**Sponsors**
Women’s Caucus, Radio Studies Scholarly Interest Group
1:00 – 2:45 pm

**U11 Seeing the Invisible**
New Perspectives on the Revelationist Tradition

**Chair**
Ila Tyagi ► Yale University

Ila Tyagi ► Yale University ► “Spatial Survey: Mapping Oilfield Infrastructures Using Drones”

Alison Landsberg ► George Mason University ► “Ghosts in the Flesh: Mr. Robot and Political Activation”

Swagato Chakravorty ► Yale University ► “Blindsight: Images of an Unseen Cinema”

**U12 Film/Vaudeville**
Intermediality
Opera, Circus, Phonograph

**Chair**
Anthony McKenna ► Shanghai Jiao Tong University

Kristen Anderson Wagner ► Solano College ► “‘A Guest in the Home’: Intermedial Crossover and Comediennes in Vaudeville/Radio/Television”

Vincent Longo ► University of Michigan ► “Vaudeville Postmortem: Live Performance in Film Exhibition after 1930”

Anthony McKenna ► Shanghai Jiao Tong University ► “Terry Turner: The Forgotten Link Between Circus Sideshows and Multimedia Movie Marketing”

Sarah Fuchs Sampson ► Syracuse University ► “Opera between Art and Attraction: Alice Guy’s Operatic phonoscènes (1905–6)”

**U13 Cinematic Re-visions**
New Approaches to Seeing through Media

**Chair**
Malini Guha ► Carleton University

Mariko Plescia ► University of Oregon ► “An Epistemology of Doubt: Documentary Film, Time, and the Return to Democracy in Ecuador”

Malini Guha ► Carleton University ► “The Cinematic Revival of ‘Low London’ in the Age of Smart Urbanism”

Ellina Sattarova ► University of Pittsburgh ► “The Soviet Zombieland; or, The Politics of Necrospectacle”

**U14 Hong Kong Cinema**
and the Cold War

**Chair**
Kristof Van den Troost ► The Chinese University of Hong Kong

Yanhong Zhu ► Washington and Lee University ► “The Temporal Turn from Atemporal Ashes: Love, Nation, and Identity in Wong Kar-wai’s The Grandmaster”

Mary Shuk-han Wong ► Lingnan University ► “Age of Disturbance: Michelangelo Antonioni’s Blow Up and the Formation of Modernism in 1960s Hong Kong Cinema”

Xinyi Zhao ► Columbia University ► “Im/possibility of Representation: The 1967 Hong Kong Leftist Riots on Screen”

Kristof Van den Troost ► The Chinese University of Hong Kong ► “Cold War Thaw: Changing Film Censorship in 1980s Hong Kong and Its Impact on the Crime Film Genre”
**U15** Documenting at the Edge
Producing, Distributing, and Living Mediated Reality

- **CHAIR** Chelsey Crawford ▶ North Central College

**Caitlin McClune** ▶ University of Texas at Austin ▶ “Digital Unhu: Network Connectivity and Emerging Tendencies in the Zimbabwean Documentary Zim.Doc”

**Benjamin Schultz-Figueroa** ▶ University of California, Santa Cruz ▶ “Life Repeated: Animals and Film as Experimental Bodies”

**Chelsey Crawford** ▶ North Central College ▶ “On a Certain Tendency of MTV: Reality Programming and Double Deception”

**Nora Stone** ▶ University of Wisconsin-Madison ▶ “Marketing the Real: Distributing Documentary Features, 1975 to 1988”

**U17** Film-Philosophy
Time, Negation, and Horror

- **CHAIR** Sam B. Girgus ▶ Vanderbilt University

**Tamas Nagypal** ▶ York University ▶ “‘Not Even a Victim of Society?’: The Subtraction-image in Early Neo-noir”

**Christine Evans** ▶ University of British Columbia ▶ “The Image of Thought: Epistemology and Time in the Cinema of Ron Howard”

**Maxime Bey-Rozet** ▶ University of Pittsburgh ▶ “The Sisyphus Effect: Approaching an Affectless Apparatus of Horror in Tarkovsky’s The Mirror”

**Sam B. Girgus** ▶ Vanderbilt University ▶ “Temporal Spacing in the Films of DeSica, the Dardenne Brothers, and Rodrigo Plá”

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**U16** Home Noir
Gender in Postwar American Film Noir and Domestic Melodrama (1946–1959)

- **CHAIR** Therese Grisham ▶ Oakton Community College

**Alison McKee** ▶ San Jose State University ▶ “Home and Hybridity in Melodrama and Film Noir”

**Therese Grisham** ▶ Oakton Community College ▶ “Recalcitrant Homes: Unmarried Women and Queer Uncles”

**Merrill Schleier** ▶ University of the Pacific ▶ “The Specter of Race in the Post-World War II American Cinematic Suburbs”

**SPONSOR** Urbanism/Geography/Architecture Scholarly Interest Group

**U18** WORKSHOP
Copyright, Creativity, Collaboration
Strategies for Online Teaching in Film and Media

- **CHAIR** Anne Gilbert ▶ University of Kansas

**WORKSHOP PARTICIPANTS**

**Cindy Conaway** ▶ SUNY, Empire State College

**Frank Bridges** ▶ Rutgers University

**Lauren Bratslavsky** ▶ Illinois State University

**Debra Sea** ▶ Bemidji State University

**Pia Hunter** ▶ University of Illinois at Urbana-Champaign
**U19 Journeys and (E)motion Engines**
How Video Games Move

**CHAIR**
Oscar Moralde ▶ University of California, Los Angeles

Harrison Gish ▶ University of California, Los Angeles ▶ “Database Trajectories: Navigating Through Object-oriented Virtual Worlds”

Aubrey Anable ▶ Carleton University ▶ “Disorienting Game Studies: Feeling History in Kentucky Route Zero”

Oscar Moralde ▶ University of California, Los Angeles ▶ “Candles in the Water: The Empathetic Spaces of The Witness and No Man’s Sky”

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Animated Media Scholarly Interest Group, Video Game Studies Scholarly Interest Group

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**U20 Countercultural Currents in Film**

**CHAIR**
Katherine Kinney ▶ University of California, Riverside

Katherine Kinney ▶ University of California, Riverside ▶ “Improvisation c. 1959: Beat Acting”

Leah Vonderheide ▶ University of Iowa ▶ “Counter-counterculture: The Moral Cinema of Robert Bresson and Eric Rohmer”

Chad Trevitte ▶ Bridgewater College ▶ “Negative and Positive Freedom in Aram Avakian’s End of the Road”

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**M E E T I N G**

1:00 – 2:45 PM
Asian Pacific American Caucus

**ROOM**
Burnham Ballroom A
Mid-America Club, 80th Floor, AON Center

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**M E E T I N G**

1:00 – 2:45 PM
Nontheatrical Film and Media Scholarly Interest Group

**ROOM**
Lincoln Park Suite
Fairmont, 37th Floor, Room 3709
**Sunday**

**MARCH 26, 2017**

**3:00 – 4:45 PM**

**SESSION 180**

**V1**  
**Spaces of Exhibition**  
Architecture, Landscape, Regionality

**CHAIR**  
Philip Sewell ▶ Bucknell University

Elizabeth Wijaya ▶ Cornell University ▶ “Fu Hou Grand Theatre, the Time after, and Material Witnessing”

Philip Sewell ▶ Bucknell University ▶ “‘Decentralizing’ Studio-era Exhibition Practices: Texas’s Movie Monopoly and Its Ethos and Practices of Local Showmanship”

Erik Watschke ▶ Irvine Valley College ▶ “Actioneers of Poverty Row: Republic Pictures Serials and Child Spectatorship”

**V2**  
**Marginalized Labor**

**CHAIR**  
Kate Fortmueller ▶ University of Georgia

Eszter Polonyi ▶ Columbia University ▶ “Béla Balázs and the Film Scenario: An Unwritten Hauntology”

Diana Jaher ▶ Illinois State University ▶ “The Rise of the Female Casting Director”

Kate Fortmueller ▶ University of Georgia ▶ “Gendered Labor, Gender Politics: How Edith Head Designed Her Career and Styled Women’s Lives”
3:00 – 4:45 pm

**Media Art and Urban Screens**

 Locating Points and Routes of Comparison and Practice

**CHAIR**  
Stephanie DeBoer ▶ Indiana University

**RESPONDENT**  
Heidi Rae Cooley ▶ University of South Carolina

Nanna Verhoeff ▶ Utrecht University ▶ “Urban Media Art as Creative Archeology for the Emergent Present”

Kristy H.A. Kang ▶ Nanyang Technological University ▶ “The Practice of Cultural Heritage through Urban Media Art in Singapore”

Holly Willis ▶ University of Southern California ▶ “The City and the Cinema: Screened Urbanism”

Stephanie DeBoer ▶ Indiana University ▶ “On Infrastructural Tactics for Urban Screens”

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**Politics and Paradoxes of Modern Celebrity**

**CHAIR**  
James Lyons ▶ University of Exeter

Timothy Piper ▶ University of Texas at Austin ▶ “#NoJusticeNoLeBron: Black Athlete Activism, Messianic Masculinity, and Social Media”

Thomas Dolan ▶ George Washington University ▶ “Her Hips Don’t Lie: Hearing without Seeing the Global Middle East”

James Lyons ▶ University of Exeter ▶ “‘Risking an uncontrolled disclosure’: Performance in Citizenfour”

Fabrizio Cilento ▶ Messiah College ▶ “In and Out of the Jungle: The Politics of Gael García Bernal”

**On Absent Grounds. Theorizing the Cinematic Off-Screen**

**CHAIR**  
Sulgi Lie ▶ Free University of Berlin

Eyal Peretz ▶ Indiana University ▶ “The Messiah of the Mute: Chaplin, the Off-Screen, and the Birth of Cinematic Speech”

Daniel Morgan ▶ University of Chicago ▶ “Off-Screen: Space and Time, Media Theory and Aesthetic Possibilities”

Sulgi Lie ▶ Free University Berlin ▶ “The Birds Is Coming!: Hitchcock and the End of Off-Screen”

**Technologies of Leisure, Education, and Surveillance**

**CHAIR**  
Luci Marzola ▶ University of Southern California


Emily Rees ▶ University of Nottingham ▶ “Commodifying the Television Set in Britain, 1937-1960”

Katie Bird ▶ University of Pittsburgh ▶ “Editing Gunsmoke in the 21st Century: The Educational Projects of the American Cinema Editors and the Society of Motion Picture Editors in the 1950s and 60s”

Lindsay Weinberg ▶ University of California, Santa Cruz ▶ “The Rationalization of Leisure: A New Approach to Historicizing Commercial Surveillance”

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Media, Science, and Technology Studies Scholarly Interest Group
Re-considering Modernism in Japanese Films
Forms of Subjectivity from the 1930s to the Late 1940s

CHAIR
Mitsuhiro Hayashi ▶ Cornell University
Junko Aoki ▶ Daito Bunka University ▶ “Actresses’ Fashion in Films: Kinuyo Tanaka and a New Way of Life for Women in the Age of Modernism”
Mitsuhiro Hayashi ▶ Cornell University ▶ “The Battle with Interiority: Modernism in Japanese Propaganda Films during World War II”
Kyohhei Kitamura ▶ University of Tokyo ▶ “The Star Actress as Trans/national Media: Setsuko Hara’s Cinematic Motion and Corporeality during the Asia-Pacific War”
Akiko Miyamoto ▶ Tokyo Institute of Technology ▶ “How Do They Show Modernism?: Actresses as Comediennes in Yasujirō Ozu’s 1930s and 1940s”

Affects of Contemporary Film, Television, and Video Animation

CHAIR
Angelo Restivo ▶ Georgia State University
Angelo Restivo ▶ Georgia State University ▶ “Television beyond Representation: Breaking Bad”
Edwin Lohmeyer ▶ North Carolina State University ▶ “The Feel of the Cut: Mimetic Embodiment in Lewis Klahr’s Pony Glass”
Ahmet Yuce ▶ Georgia State University ▶ “Moving Images, Color Swirls: Affect and Otherness in The Lobster”

Constructing Selves in 21st-Century Media

CHAIR
June Deery ▶ Rensselaer Polytechnic Institute
Andrea Ruehlicke ▶ University of Illinois at Urbana-Champaign ▶ “I am proud of what I did, but at the same time I have moved on: The Life-cycle and Labor of Reality Television Contestants”
Sonali Pahwa ▶ University of Minnesota ▶ “Mutating the Meme: Machine Algorithms and Body Technology in a Saudi Woman’s Beauty Vlog”
Marina Merlo ▶ University of Montreal ▶ “Selfietopia: Looking at Images in the Digital Age”
June Deery ▶ Rensselaer Polytechnic Institute ▶ “American Idol: Reality TV and Candidate Trump”

Corporeal and Embodied Media

CHAIR
Emilija Talijan ▶ University of Cambridge
Adam Pugen ▶ University of Toronto ▶ “The Ideational Interface: A Digital Orientation for Existential Phenomenology”
Carl Laamanen ▶ Ohio State University ▶ “The Still, Small Voice: Phenomenology, Sound, and the Religious Experience of Film”
Andrea Gyenge ▶ University of Minnesota ▶ “A Language Lined with Flesh: Reading Cinema in Roland Barthes’s The Pleasure of the Text”
Emilija Talijan ▶ University of Cambridge ▶ “Hardcore Sound?: Challenging Pornography from the Auditory Realm”
SESSION V
3:00 – 4:45 pm

**V11** Gendered Tropes
Emerging and Disappearing

*CHAIR* David Gurney  ▶  Texas A&M University-Corpus Christi

Catherine Harrington  ▶  Northwestern University  ▶  “Barbies and Barbells?–New Media and the Positioning of Female Muscularity”

Jennifer Moorman  ▶  Loyola Marymount University  ▶  “Rattling the Cage: LBTQ Representation and the Women’s Prison Trope in Orange Is the New Black”


David Gurney  ▶  Texas A&M University-Corpus Christi  ▶  “‘Who Wants to Be a Hunk?’: Absurd Masculinity and Queer Positionality in Avant-garde Television Comedy”


**V12** Generation Gaps
Teen TV Across Three Generations

*CHAIR* Kelly Kessler  ▶  DePaul University

Caryn Murphy  ▶  University of Wisconsin-Oshkosh  ▶  “The Trouble with Teenagers: ABC and the Youth Market in the 1960s”

Sharon Ross  ▶  Columbia College Chicago  ▶  “‘I’d Like It if They Liked Us, but I Don’t Think They Like Us’: The Failure of CBS’s Square Pegs in the Pre-niche 1980s”

Kelly Kessler  ▶  DePaul University  ▶  “Quality and Class or Malls and Music Video: Early Cable Attempts to Market the Musical”

Morgan Blue  ▶  Independent Scholar  ▶  “Capturing Anticipatory Adolescence: Contemporary ‘Tween’ TV, Girls’ Media Production, and the Culture of Display and Confession”

**V13** Masculinity, Sexuality, and Genre in Contemporary Entertainment

*CHAIR* Alyxandra Vesey  ▶  College of Wooster

Soumik Pal  ▶  Southern Illinois University Carbondale  ▶  “Fractured Masculinities in Neoliberal India: An Exploration through Bollywood Films Fan, Raghav Raman 2.0, and Sultan”

Megan Connor  ▶  Indiana University  ▶  “John Cena Is the Perfect Boyfriend: Total Divas, the WWE, and Female Audiences”


Rusty Hatchell  ▶  University of Texas at Austin  ▶  “Grand New Opry: Steve Grand, Gay Musicians, and Subverting the American Music Industry”

**V14** WORKSHOP
Scenes of Film Subjection
Slavery on Film and Disciplinary Divides

*CHAIR* Rebecca Wanzo  ▶  Washington University in St. Louis

WORKSHOP PARTICIPANTS

Ellen Scott  ▶  University of California, Los Angeles

Martha Jones  ▶  University of Michigan

Richard Yarborough  ▶  University of California, Los Angeles

Rebecca Wanzo  ▶  Washington University in St. Louis
**V15 Digital Identities in Cultural Context**

**CHAIR** Kyle Parry  
*University of California, Santa Cruz*

Kyle Parry  
*University of California, Santa Cruz*  
“Theorizing Metadata”

Andrew Zolides  
*University of Wisconsin-Madison*  
“We Are Legion, We Are on Twitter: Anonymous and the Paradoxical Politics of Online Branding”

Jennifer Blaylock  
*University of California-Berkeley*  
“Initial Contacts in the Digital Age; or, When the Visual Record ‘Skips’”

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**V16 Newsfilm Production and its Excess**

Uncovering News in Theaters, Archives, and Historical Events

**CHAIR** Sara Levavy  
*University of North Carolina at Chapel Hill*

Amy Meaney  
*University of South Carolina*  
“Learning to Read the News: Tapping Local Television Outtakes and Broadcast Scripts”

Sara Levavy  
*University of North Carolina at Chapel Hill*  
“The Wellesley College Hoop Roll and Internationally Distributed News”

Aniko Bodroghkozy  
*University of Virginia*  
“Television News and Newsfilm in the 1960s”

Michael Aronson  
*University of Oregon*  
“A Very Circuitous Route: Locating the Telenews Theatre Chain, 1939–1949”

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**V17 Workshop Teaching with Fan Video**

Pedagogies and Classroom Strategies

**CHAIR** Kristina Busse  
*Independent Scholar*

**WORKSHOP PARTICIPANTS**

Tisha Turk  
*University of Minnesota, Morris*

Anne Kustritz  
*Utrecht University*

Francesca Coppa  
*Muhlenberg College*

Kristina Busse  
*Independent Scholar*

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**V18 Filming the Real**

**CHAIR** Janelle Blankenship  
*University of Western Ontario*

Jessica DePrest  
*University of California, Los Angeles*  
“From Cape Town to Cairo: Cinematic Cartographies of the Race for Colonial Power in Africa”

Janelle Blankenship  
*University of Western Ontario*  
“The Scientist as Showman: Exhibiting the UFA Kulturfilm Filmreise durch den Menschenkoerper (Film Trip through the Human Body, 1930)”

Jake Bart  
*University of Southern California*  
“Detours through Time: The City Symphony as Personal Essay-film”

Vincent Bouchard  
*Indiana University*  
“The Senegalese Non-fiction Film Production at Independence Times”
**V19  Videographic Approaches to World Cinema and Transnational Circulation**

**Chair**
David Richler  
*Carleton University*

**Speakers**

**David Richler**  
*Carleton University*  
“Curating Connection: The Omnibus Film (Festival) as a Microcosm of ‘World Cinema’”

**Jeffrey Middents**  
*American University*  
“Aloft vs. No Llores, Vuela; or, When Claudia Llosa’s Film Meets English and Spanish Film Critics”

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Transnational Cinemas Scholarly Interest Group

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**V20  Trauma Time Critiques of Violence**

**Chair**
Rebecca Bell-Metereau  
*Texas State University*

**Speakers**

**Kevin Wynter**  
*Colgate University*  

**David Pettersen**  
*University of Pittsburgh*  
“Martyrs: The Color of Horror and the Face of the Universal”

**Rebecca Bell-Metereau**  
*Texas State University*  
“Abduction, Rape, and Revenge in *Lolita, Dragon Tattoo, and Room*”

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**MEETING**

3:00 – 4:45 PM

**Oscar Micheaux Society**

**Room** Lincoln Park Suite  
Fairmont, 37th Floor, Room 3709
Abel, Richard O16
Abramson, Leslie N11
Acham, Christine J17
Acland, Charles D7
Affuso, Elizabeth R19
Agostinho, Daniela O20
Aguayo, Angela Q11
Aguirre, Ivan S18
Ahern, Mal S9
Ahmed, Nedda N16
Ahn, Jiwon F9
Ahnert, Laurel E14
Akcali, Elif O6
Alberti, John J3
Albertson, Cory B16
Alexander, Neta M15
Ali, Isra S4
Alilunas, Peter H10
Alkassim, Samirah Q1
Allbritton, Dean U8
Allen, Julie Q17
Alter, Nora M. C4
Altomonte, Jenna G7
Alvaray, Luisela P2
Amad, Paula L20
Amatya, Alok D5
Anable, Aubrey U19
Andary, Nezar Q1
Anderson Wagner, Kristen U12
Anderson, Mark Lynn L2
Anderson-Lehman, Jesse R13
Andreotti, Brian I7
Andrew, Dudley N4
Ankerson, Megan D19
Aoki, Junko V7
Applicable, Not H15
Archer, Jason C19
Aronowsky, Leah S9
Aronson, Michael V16
Arredondo, Isabel E12
Arroyo, Brandon H10
Arzumanova, Inna B3
Aslinger, Benjamin T17
Astourian, Laure Maude T14
Avalos, Adan T1
Aviles-Santiago, Manuel G. M6
Ayers, Drew T13
Ayman, Alia J9
Babish, Stephen N9
Backstein, Karen A11
Badt, Karin K9
Baishya, Anirban N18
Bak, Meredith N2
Bakerman, Sara U10
Balcerzak, Scott B13
Balides, Constance A16
Ball, Rachael K2
Bandonis, Molly Q11
Banet-Weiser, Sarah B3
Banks, Miranda N19
Bao, Weihong L3
Baran, Sebnem E16
Barber, Tiffany O7
Bardsley, Jessica U2
Barker, Jennifer Lynde D10
Barker, Jennifer M. E2
Barne, Chris C18
Barney, Darin O8
Baron, Cynthia B13
Baron, Jaimie G11
Baroody, Michelle A2
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Bart, Jake V18
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Baschiera, Stefano E19
Bashara, Dan D10
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Baumann, Chris G20
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Baumgarten, Michael A5
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Bayraktar, Nilgun R17
Beading, Laura L17
Becker, Christine P5
Becker, Ron J4
Bedard, Philippe Q6
Bedor Hiland, Emma C18
Beil, Kim R2
Belisle, Brooke L17
Bell, Sarah D6
Bellatti, Brad B12
Bell-Meteorau, Rebecca V20
Belton, John Q15
Beltran, Mary O15
Benamou, Catherine Q11
Benson-Allott, Caetlin G18
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Bergstrom, Anders R15
Bergstrom, Kian R5
Bering-Porter, David N7
Berliner, Lauren S4
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Bernstein, Matthew H. P19
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Originating at the University of Notre Dame in 2013, The SCMS Undergraduate Conference offers undergraduate students a forum to present papers representing their best work in the field. Each year, a panel comprised of faculty from the host institution selects the best papers from the proposals received. In 2017, the panel will be composed of faculty from the University of Minnesota. The resulting conference allows undergraduate students the rare opportunity to share their cinema and media history, criticism, and theory work with peers from across the country.

We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at The University of Minnesota Twin Cities Campus, April 20-22, 2017. The 2018 Conference will be hosted by the faculty of Wilfrid Laurier University in Waterloo, Ontario, Canada. The deadline for submitting to this year’s conference has passed but members are encouraged to think about the 2018 conference. More information about next year’s conference will be available on the SCMS website in the fall.

Questions about the 2017 conference should be directed to Dr. Graeme Stout, at the University of Minnesota (stou0046@umn.edu).

If your institution is interested in hosting the undergraduate conference in the future, please contact Jill Simpson (scms-director@ou.edu).

For the call for papers, please visit https://cmstudies.site-ym.com/?page=undergraduate
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