

SCMS CHICAGO 2017 CONFERENCE PROGRAM PRELIMINARY DRAFT

Please review the preliminary draft of the 2017 Chicago Conference Program and send your minor corrections or changes (affiliation, order of presentations, formatting issues or spelling corrections) to scms-office@ou.edu by **Monday, January 2, 2017 at 5 pm CST**.

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

NOTE:

- SCMS cannot accommodate requests for changes to the scheduled day or time of any panel or workshop.
- Corrections will not be made to the preliminary draft. Corrections will be included in the final printed program that will be available at the conference.
- Open-call panel chair assignments are not final.
- Due to possible changes in room assignments, room numbers will only be included in the final program.

REGISTRATION

Conference presenters who have not become members and paid the conference registration fee by **Tuesday, January 31, 2017 at 5 pm CST** will be deleted from the final printed program. To register, please visit http://www.cmstudies.org/?page=conf_registration

Members (who are not presenting) and guests are also welcome to register on-site for the conference.

The registration desk will be open

Tuesday, March 21: 4 pm - 6 pm
Wednesday, March 22: 8 am - 5 pm
Thursday, March 23: 8 am - 5 pm
Friday, March 24: 8 am - 10:45 am; 12:15 pm - 4 pm
Saturday, March 25: 8 am - 5 pm
Sunday, March 26: 8:30 am - 12:00 noon

NOTE: On Friday, March 24, the registration desk will be closed from 10:45 am to 12:15 pm for the Members' Business Meeting, and will close at 4 pm for the Awards Ceremony and Reception. Conference attendees will not be able to pick up their registration materials or register on site during this time.

CANCELLATION/REFUND POLICY

All cancellation notifications and requests for conference registration refunds must be submitted online by **Friday, February 24, 2017 at 5 pm CST**. **No cancellations by phone or email.**

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

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

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

SCHEDULE OF EVENTS AT A GLANCE

Wednesday, March 22, 2017	10 am - 11:45 am	Session A
	12 noon - 1:45 pm	Session B
	2 pm - 3:45 pm	Session C
	4 pm - 5:45 pm	Session D
	6 pm - 7:45 pm	Session E
Thursday, March 23, 2017	9 am - 10:45 am	Session F
	11 am - 12:45 pm	Session G

	1 pm - 2:45 pm	Session H
	3 pm - 4:45 pm	Session I
	5 pm - 6:45 pm	Session J
Friday, March 24, 2017	9 am - 10:45 am	Session K
	12:15 pm - 2 pm	Session L
	2:15 pm - 4 pm	Session M
Saturday, March 25, 2017	9 am - 10:45 am	Session N
	11 am - 12:45 pm	Session O
	1 pm - 2:45 pm	Session P
	3 pm - 4:45 pm	Session Q
	5 pm - 6:45 pm	Session R
Sunday, March 26, 2017	9 am - 10:45 am	Session S
	11 am - 12:45 pm	Session T
	1 pm - 2:45 pm	Session U
	3 pm - 4:45 pm	Session V

EVENTS

Event information accurate as of 12/20/16. As events are still being organized, details are subject to change. Information provided here is to help you schedule your time at the conference.

Screening and Q&A: *Living Thinkers: An Autobiography of Black Women in the Ivory Tower*

DePaul University, 14 E. Jackson Blvd., Daley Building, LL 102

Wednesday, March 22

7 pm

Independent filmmaker and video installation artist Roxana Walker-Canton has gathered interviews with 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. The screening will be followed by a question and answer with the director.

Sponsored by Black Caucus; Caucus on Class; Latino/a Caucus; Women's Caucus; Media Literacy and Pedagogical Outreach SIG; and SCMS

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

Fairmont Chicago

Wednesday, March 22

8 pm

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 from each institution's work, representatives from NPR, Smithsonian Folklife, Library of Congress, and the Studs Terkel Archive in Chicago talk about how historical media circulates.

Sponsored by Media Literacy and Pedagogical Outreach SIG; Nontheatrical Media Studies SIG; Radio Studies SIG; Sound Studies SIG; Media Archives Standing Committee; and SCMS

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

Fairmont Chicago

Wednesday, March 22

9 pm

This event includes brief presentations by
Anna Everett, Black Caucus (University of California, Santa Barbara)
Samhita Sunya, Middle East Caucus (Rice University)
Hector Amaya, Latino/a Caucus (University of Virginia)
Richard Cante, Queer Caucus (University of North Carolina)
Maureen Turim, (University of Florida)
Hunter Vaughn, (Oakland University)

In addition, presenters will also share brief synopses of related projects by Alex Juhasz, Javier Ramirez, Carol Vernallis, and other SCMS members.

Caucus/SIG Open House

Fairmont Chicago

Thursday, March 23

11 am

SCMS members, particularly new members, are encouraged to attend this open house to learn about the various caucuses and scholarly interest groups, their areas of focus, and their planned conference and year-round activities.

Graduate Student Organization Reception

Fairmont Chicago

Thursday, March 23

7 pm

All graduate student members are invited to meet, mingle, and network at the Graduate Student Happy Hour. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

An Evening at the Leather Archives & Museum

Leather Archives & Museum, 6418 N. Greenview Avenue, Chicago

Thursday, March 23

7 pm

An Evening at the Leather Archives & Museum features a screening of selections from the holdings of the archive, which focuses on the leather, kink and fetish lifestyles. Ryan Patrick Powell (Indiana University) will curate a representative program of material with Jakob VanLammeren of the Leather Archives & Museum with an eye toward encouraging use of the archive on the part of media scholars.

Sponsored by Adult Film History SIG and SCMS

Migrations and Mediations: The Politics of Movement

DePaul University CDM Auditorium, 14 E. Jackson Blvd., Basement LL 105

Thursday, March 23

7:30 pm

Inspired by Chicago's status as a hub for migration, this event explores mediatized representations of the movement and dispersal—voluntary or forced—of populations across the world. The event brings together experimental media and screen practices that articulate the post-cinematic—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.

Sponsored by Latino/a Caucus; Middle East Caucus; Documentary Studies SIG; Experimental Film and Media SIG; French and Francophone SIG; Transnational Cinemas SIG; Urbanism, Geography, and Architecture SIG; and SCMS

Members' Business Meeting

Fairmont Chicago

Friday, March 24

11 am

All SCMS members are encouraged to attend the annual Members' Business Meeting to learn more about SCMS and current strategic planning processes. Members will also meet the officers and Board members, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

Awards Ceremony

Fairmont Chicago

Friday, March 24

4:15 pm

Reception

Mid-America Club, Aon Center

Friday, March 24

5:45 pm

Host Committee Event

Saturday, March 25

7:30 pm - 9:00 pm

Chicago Shorts

Charlie Chaplin Auditorium, Essanay Studios, 1345 W. Argyle Street

This anthology screening offers a look into Chicago's rich media production history, showcasing short films produced by the city's diverse community of filmmakers. Film projection will be provided by James Bond of Full Aperture Systems. The event venue is Essanay Studios, the former home of the Essanay Film Manufacturing Company, a studio founded in 1907 and perhaps best known for its 1915 Chaplin comedies.

9:00 pm - 11:00 pm

After Party Replay Bar – Food, Drink 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.

PROGRAM SESSIONS

Wednesday, March 22, 2017 10:00 am - 11:45 am (Session A)

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)"
- Celia Vara (Concordia University), "Engaging the Self through Visual: An Audiovisual Piece in Process about Fina Miralles's Performance Work"

A2: Nationhood and Collaboration in Transnational Media Culture

Chair: Michael Laramée (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 Laramée (Lasell College), "Tunde Kelani, *Sawooride*, and a Model of Pedagogically Intersecting Nollywood with Intergenerational Learning"
- Jesse Cumming (York University), "Back and Forth: Experimental Video Art in Vancouver and Tokyo in the 1970s"

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"
- Sarah Smyth (University of Southampton), "White Space: Challenging the Racial Construction of the British Period Drama in Amma Asante's *Belle* (2014)"

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*"
- Anni Shen (Yale University), "Transnational Adaptations of Kazuo Ishiguro's *Never Let Me Go*"

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!*"

A6: 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)

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"
- Chika Kinoshita (Kyoto University), "The Birth of the Fetus and Male Subjectivity: Imaging Technologies, Visual Culture, and the 1960s Japanese Cinema"
- Yusuke Kataoka (Hitotsubashi University), "The Sound of Occupation: The Sound of the Invisible Airplane and the Image of Pregnant Women in Japanese Atomic Bomb 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"

A11: Feminine/Feminist Aesthetic Strategies

Chair: Rachel Fabian (University of California, Santa Barbara)

- Katie Model (New York University), "Filming Therapy: Fragmentation, Performance and Narrative Frames in 'The Gloria Films'"
- 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*"
- Daniel Sacco (Ryerson University), "Capturing Robert Durst: *The Jinx*, *All Good Things*, and the Performance of Objectivity"
- 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)"

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"
- Daniel Mann (Goldsmiths, University of London), "*Death of a Cameraman*: Personalization of Media as Warfare"
- Jonna Eagle (University of Hawaii at Manoa), "To Be Real: War and American Screen Culture"
- Hye Seung Chung (Colorado State University), "Beyond the Propaganda Model: The Pentagon as a Technical Advisor in Cold War Brainwashing Films "

A16: Crafting Cinema

Chair: Constance Balides (Tulane University)

- Eric Naessig (Chapman University), "The Construction of *The Bridge on the River Kwai*: Script Development Obscured with Secrecy"
- 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 (DePaul 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 (DePaul 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"
- Kevin Donnelly (University of Southampton), "Selling England by the Pound: English Pastoral Music and Tourist Location in Exportable Television Detective Dramas"

A19: Hip-hop, Dance, Song, and Opera: Languages of Musical Cinema

Chair: Steve Spence (Clayton State University)

- Dhruvaa 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)"

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"

Wednesday, March 22, 2017 12 noon - 1:45 pm (Session B)

B1: Media Temples: Where and How Religion Gets Onscreen

Chair: Jenna Supp-Montgomerie (University of Iowa)

- Saundarya Thapa, "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 "
- Julie Chamberlain (George Washington University), "Rethinking the Study of Religion and the American News Media: US Journalists, Global Icons of Compassion, and the Politics of Religious Authenticity, 1980-2000"
- 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*"
- 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"

B3: Race Postrace: Culture, Critique, and the Color Line

Chair: Sarah Banet-Weiser (USC Annenberg School for Communication and Journalism)

Co-Chair: Roopali Mukherjee (Queens College, CUNY)

Workshop Participants:

- Daniel Martinez HoSang (University of Oregon)
- Cynthia A. Young (Pennsylvania State University)
- Karen Tongson (University of Southern California)
- Brandi Summers (Virginia Commonwealth University)

- Eva Hageman (University of Richmond)
- Inna Arzumanova (University of Southern California)

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"

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"

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*"

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)

Respondent: Luke Robinson (University of Sussex)

- 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"

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 Hips (University of Iowa), "Pixar, Pixels, and Paper: Animation and the Digital Amalgam"
- Hiaw Khim Tan (University of Chicago), "'A Flexible Finish': Approaching the Historiography of Hollywood Studio Style through the Digital Intermediate Process"

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"

B10: Precarious Movement: Embodied Uncertainty in Contemporary Latin American Cinema

Chair: Elaine Basa (University of Wisconsin-Milwaukee)

Respondent: Kerry Hegarty (Miami University)

- 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"

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"

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"

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*"

B14: Form and Rhetoric in Recent Documentary Film

Chair: Scott Krzych (Colorado College)

- George Larke-Walsh (University of North Texas), "The Armchair Juror: Audience Engagement in True Crime Injustice Documentaries"
- 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)"

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"
- Rachael Liberman (University of Colorado Boulder), "Accessing *Stranger Things*: Monsters, Memory, and the Racial Politics of Nostalgia"
- Taylor Nygaard (University of Denver), "*Broad City*'s Affable Critique and the Racial Discourses of Girlfriendship"

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"
- Moon Charania (Spelman College), Cory Albertson (Georgia State University), "The New Disney and the New Girl: Mapping Queer Melancholy and Feminist Trauma in Disney Films"
- 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*"

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"

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"
- Daniel Sánchez-Salas (King Juan Carlos University), "Spectator Combatants: Conflict in Spanish Cinemas during the First World War"
- Pedro Doreste (Emory University), "Corleones en La Habana: Reception of *The Godfather* films in Revolutionary 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), Keith Herndon (University of Georgia), "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"

B20: Immersion, Distance, Space, and Duration: Situating Practices of Spectatorship

Chair: Maja Manojlovic (University of California, Los Angeles)

- Amanda Shubert (University of Chicago), "Magic Lantern Projection and the Victorian Affective Spectator"
- Maja Manojlovic (University of California, Los Angeles), "*Hunger in Los Angeles* (2012): The 'Outside,' the Lag, and the Blur—Space-Time and Embodied Situatedness in Spherical Aesthetics of VR"
- 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"

Wednesday, March 22, 2017 2 pm - 3:45 pm (Session C)

C1: National Identities and Cultural Policy in the Fiction Feature

Chair: Jeeyoung Shin (Korea 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 (Korea 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"

C3: 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"

C4: Rethinking the Cinematic: Conversations on Public Engagement

Chair: Nora M. Alter (Temple University)

Workshop Participants:

- Christa Blumlinger (University of Paris 8)
- Lutz Koepnick (Vanderbilt University)

- Christopher Pavsek (Simon Fraser University)
- Nora M. Alter (Temple University)
- Louis Massiah (Scribe Video Center)

C5: 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"
- David Harvey (University of Iowa), "How Not to Take the Essay So Personally: Of the Object-Oriented Essay Film"

C6: 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"

C7: 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"
- Shu Ching Chan (University of Texas at Austin), "Actualizing Community: Foreign Film and Coproduction in China Market"
- 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"

C8: 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 (Drexel University), "This. Reader: Curating Influence or Community?"
- Sarah Murray (University of Michigan), "Carrot To-Do: The Name of the Productivity Game Is Shame"

C9: 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 Historiophoties: 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"

C10: Advertising and Promotional Culture

Chair: JJ Bersch (University of Wisconsin-Madison)

- Jason Rothery (Carleton University), "Advertising Agency: Communicating Agency in Video Game Advertising"
- Joe Tompkins (Allegheny College), "F*ck This Marketing Campaign: Hacker Promotion and *Mr. Robot*"
- 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 of Prostitutes in Japanese Films of the 1950s"

C12: Remaking Bodies, Remixing 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"

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*"

C14: Retracing Histories of Soviet and East European Media

Chair: Zoran Samardzija (Columbia College Chicago)

- Lora Mjolsness (University of California, Irvine), 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"

C15: 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"
- Brooklyn Gipson (University of Southern California), "Black Twitter, Black Lives Matter, and Conceptualizations of the Black Public "
- 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"

C16: 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"

C17: 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*"
- Fulvia Massimi (Concordia University), "Polyphonic Bodies, Accented Voices: Diasporic and Migrant Masculinities in Current Flemish Cinema"

C18: 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"

C19: Reformattings 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)

C20: 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*"
- Matt Selway (York St John University), "Racism and Mental Disorder in *Ray* and *The Soloist*"
- Slava Greenberg (Tel Aviv University), "Disabling the Corporeal Body: Embodiment in Adam Elliot's *Claymations*"

Wednesday, March 22, 2017 4 pm - 5:45 pm (Session D)

D1: Beyond Mise-en-scène: Aspects of Film Style

Chair: Gerald Sim (Florida Atlantic University)

- 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"
- Gerald Sim (Florida Atlantic University), "The Critical Reception of Style in the Indonesian Films of Edwin, and the Legacy of Area Studies in Southeast Asia"

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"

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 (DePaul University), "Sometimes It Takes a White Man: Authorship, White Artistry, Black Authenticity and Beyoncé's *Lemonade*"

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*"

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"

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"

D7: Media Ruins: Objects, Sites, Images, and Salvage

Chair: Saul Kutnicki (Indiana University)

Workshop Participants:

- Charles Acland (Concordia University)
- Norman Klein (California Institute of the Arts)
- 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), "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), Rosita Kiewik (Utrecht University), "What Is Not in the Archive: Teaching Television History in the 'Digital Humanities' Era"

D9: Asserting and Unsettling National Identity in Media

Chair: Iskandar Zulkarnain (University of Rochester)

- Lisa Patti (Hobart and William Smith College), "Small Worlds: Distributing Global Cinema in the US"
- 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), "Noburô 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"

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: Applied Media Studies

Chair: Kirsten Ostherr (Rice University)

Workshop Participants:

- Bo Reimer (MalmöUniversity)
- Aud Sissel Hoel (Norwegian University of Science and Technology)
- Gunnar Hartmann (Anhalt University of Applied Sciences)
- Kirsten Ostherr (Rice University)

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 Politics and Gestural Ideality"

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"

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*"
- Jessica Mulvogue (York University), "Catastrophe Aesthetics: R. Buckminster Fuller's Geoscope"
- Ryan Thames (Georgia State University), "Reflection in Time and Space: How the Design of Game Space Impacts the Experience of Time, Emotion, and Moral Reflection"

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"

D19: 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"

D20: Marketplaces, Economies, Crisis

Chair: Diane Cormany (University of Minnesota)

- Diane Cormany (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(castro)phobia: Eli Roth's *Knock Knock* and the Compromise Formation"

Wednesday, March 22, 2017 6 pm - 7:45 pm (Session E)

E1: 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"

E2: 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"

E3: Energizing Media

Chair: Shane Brennan (New York University)

Co-Chair: Hunter Vaughan (Oakland University)

Workshop Participants:

- Mél Hogan (University of Calgary)
- Graham Pickren (Roosevelt University)
- Nicole Starosielski (New York University)
- Janet Walker (University of California, Santa Barbara)

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"

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*"

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"

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*"

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"

E9: Strategies of Adaptation: History, Politics, Auteurs

Chair: Suzanne Gauch (Temple University)

- Suzanne Gauch (Temple University), "Awesome Sights: The *Arabian Nights* in Three Weimar Films"
- 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)*"

E10: Digital Aesthetics

Chair: Andrew Johnston (North Carolina State University)

- Andrew Johnston (North Carolina State University), "To Render Ghosts: 8-bit Algorithms and Aesthetics"
- Forrest Greenwood (Indiana University), "Super Mario's Faux-Arabian Ancestry: *Super Mario Bros. 2*, *Yume Koujyou: Doki Doki Panic*, and the Transmedia Aesthetics of Character Compositing"
- Lan Le (University of California, Santa Barbara), "Archiving the Gesture: Motion-tracking Technology and Scanning at the Limits"
- Amber Bowyer (University of Southern California), "Enriching Remix: A Review of Digital Media Pedagogies"

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)*"

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"

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"

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*"

E15: Stardom Imaginaries: Industry, Identity, Ethnicity

Chair: 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"

E16: Stretching beyond the Box: Television across Borders and Screens

Chair: 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"

E17: Gender and Sexualities: Genre, Ecstasy, and Ordinary Gayness

Chair: 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"
- Eduardo Rios (University of Nebraska), "Sights to Dream of, Not to Tell: Ecstatic Visions of Queer Pornographies"

E18: Radio, Education, and Urban Crisis

Chair: 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"

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"

Thursday, March 23, 2017 9 am - 10:45 am (Session F)

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"

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"

F3: 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"

F4: "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"
- Raiford Guins (Indiana University), "11 Madeleines in White: Longing, Loving, and Losing as a Leeds United Supporter Playing EA Sport's FIFA"
- Miguel Sicart (IT University of Copenhagen), "The Heresy of Tactical Defense: FIFA and the Assemblages of Play"

F5: Israeli Cinema: Beyond the National

Chair: Dan Chyutin (University of Haifa)

Co-Chair: Rachel Harris (University of Illinois at Urbana-Champaign)

- Dan Chyutin (University of Haifa), "Notes toward a Transnational History of Israeli Cinema"
- Rachel Harris (University of Illinois at Urbana-Champaign), "Six-Shooters and Headstones: Death and the Western Imaginary in Israeli Cinema"
- Tobias Ebbrecht-Hartmann (The Hebrew University of Jerusalem), "Traveling Memories: Transnational and Trans-temporal Encounters in Israeli-German Cinema"
- Ariel Sheetrit (Open University), "Transnational Spaces and Positionings in Palestinian Film that Is 'Made in Israel'"

F6: Mediating Infinity: 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"

F7: 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 Viguí'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"

F8: From Pre-Code to Hanky-Code: S/M, Gays, and the Media

Chair: David Lugowski (Manhattanville College)

Respondent: R. Bruce Brasell (Independent Scholar)

- David Lugowski (Manhattanville College), "Bound to Please: BDSM Representation and Gay Male (Retro)spectatorship, Linking Valentino and Mainstream Media to Modern Porn"
- Ken Feil (Emerson College), "Slapstick Suffering and Bourgeois Bondage: Pasolini's *I racconti di Canterbury* (1972) and the S/M Aesthetic of Medieval Comedy"
- Gary Needham (University of Liverpool), "*Born to Raise Hell* (1974): Cutting Sex and Shattering Theory in an 'Underground S/M Classic'"

F9: Marginality and Migration across Borders

Chair: Jia Tan (Hong Kong Baptist University)

- Ljudmila Bilic (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 Deterritorialization and Reterritorialization of the Far North"
- Jia Tan (Hong Kong Baptist University), "Trans/space Media: Transnational Feminism and *The Vagina Monologues* Documentary in China"

F10: 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"

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 (Goucher College), "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"

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"

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)"

F15: Policing Bodies, Witnessing Media

Chair: Joshua Synenko (Trent 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"
- Joshua Synenko (Trent University), "Mobile/Justice: The Digital Archive in Carceral Space"
- 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"

F17: 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 (Rutgers University)
- 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), 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"

F19: That Thing Called "Theory": The Matter of the Feminist Avant-garde

Chair: Tess Takahashi (*Camera Obscura*)

- Michele Pierson (King's College London), "Between Yvonne Rainer and *Screw*: Feminist Film Theory through the Films of Peggy Ahwesh"
- 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"

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"

Thursday, March 23, 2017 11 am - 12:45 pm (Session G)

G1: 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"
- 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"

G2: 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"

G3: 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*"

G4: 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"
- Robert Lagueux (Berklee College of Music), 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"

G5: 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"

G6: Immanent Frames: Thinking Postsecular Cinema

Chair: Russell Kilbourn (Wilfrid Laurier University)

Co-Chair: John Caruana (Ramapo College)

- Mark Cauchi (York University), "Toward a Concept of 'Postsecular Cinema'"
- John Caruana (Ramapo College), "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"

G7: Gaming beyond the Digital Divide: Video Games and Game Cultures of the Global South

Chair: Phillip Penix-Tadsen (University of Delaware)

- Jules Brown (University of Oxford), "Colonized Play: Racism, Sexism, and Colonial Legacies in the *Dota 2* South Africa Gaming Community"
- 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"

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*"

G9: Now Being Continued: New Practices in TV Series' Revivals and Reactivations

Chair: Kathleen Look (Free University of Berlin)

- 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 Look (Free University of Berlin), "'Everywhere you look': *Fuller House*, Sequelization, and the Series Revival in the New Golden Age of Television"

G10: Historical Perspectives on Adult Film and Media Distribution

Chair: Maureen Rogers (University of Wisconsin-Madison)

- Maureen Rogers (University of Wisconsin-Madison), "Tent-poles, Drive-ins, and *Dracula's Dog*: Crown International Pictures and Exploitation Distribution in the New Hollywood"
- Tom Fallows (University of Exeter), "Rotting Flesh/Rutting Bodies: Independent Production and Exploitation Distribution in George A. Romero's *The Crazies* (1973)"
- Devin McGeehan Muchmore (Yale University), "Fighting 'The Russian Roulette Game of Sexual Mail-order': Mail-order Fraud and the Consumer Politics of Adult Media in the United States, 1968-1972"

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"

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"

G14: 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: 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)
- Jeroen Sondervan (Amsterdam University Press)
- Anne Helen Petersen (Whitman College)

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: Védres, 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), "Vertical Cinema: Microscopy, Animation, and the Science of Seeing"

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 "

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), "Blood, Guns, and Popcorn: *The Warriors* and Collective Fantasies of Theater Violence"
- Lokeilani Kaimana (University of Texas at Austin), "Creative Combatants: QTPOC Media Aesthetics as Intergenerational Pedagogies"

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), "'What Is Surrealism? Mack Sennett in Movement': Surrealist Nostalgia for Sennett Slapstick Comedy"
- 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"

G20: Media Technology: Design, Function, and Failure

Chair: Chris Baumann (Stockholm 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 (Stockholm 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"

Thursday, March 23, 2017 1 pm - 2:45 pm (Session H)

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 Conceits of ABC's Late-1960s Branding "
- Jinhee Choi (King's College London), "The 1970s' Girls: Innocence, Sexuality, and Labor"

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 "
- Jih-Fei Cheng (University of Southern California), "Visceral Violence and Archives of Indigenous Survivance in *Warriors of the Rainbow: Seediq Bale* (2011)"

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"
- Mary Irwin (Northumbria University), "'Mindy Is a Republican and She Thinks Giuliani Is Hot'"

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*"

H5: Poaching Politics: Fandom and the 2016 Election Cycle

Chair: Amber Davisson (Keene State College)

Respondent: Darlene Hampton (University of Notre Dame)

- Amber Davisson (Keene State College), "Bringing 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"

H6: Pure Media/Impure Cinema

Chair: Noam Elcott (Columbia University)

Co-Chair: Nico Baumbach (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"

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)"

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"
- Kishonna Gray (Eastern Kentucky University), "'Xbox Record That vs. Xbox Record Dat!': Race, Hypermasculinity, and Microcelebrity among Gamers in Xbox Live"
- 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*"

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"

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"

H11: 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"

H13: 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"

H14: 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"

H15: 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)
- Stephen Tropiano (Ithaca College)
- Aparna Sharma (University of California, Los Angeles)
- Brittany Murphy (Dartmouth College)

H16: 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 Wiedefeld (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"

H17: 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"

H18: Navigating Hegemonic Whiteness: Black Americans' Digital Strategies for Negotiating and Resisting Whiteness

Chair: Sarah Florini (Arizona State University)

- 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"
- Andre Brock (University of Michigan), "Black Respectability Politics as Dogmatic Digital Practice"

H19: The Intermedia Work of Patrick Clancy

Chair: 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, "Cinematography: The Writing of Motion in Patrick Clancy's *películas*"

H20: Medial Negotiations: Tele-visuality and the Cinema in Pre-Olympic Japan

Chair: Rea Amit (Illinois College)

Co-Chair: Takuya Tsunoda (University of Chicago)

- Yoshikuni Igarashi (Vanderbilt University), "Japan circa 1959: The High-growth Economy and the Social Effects of Television"
- Rea Amit (Illinois College), "A Televisual Reality of Cinema: The Postwar Japanese Program Picture"
- Michael Raine (Western University, Canada), "From Film to Entertainment: Televisual Celebrity in the Cinema of High Economic Growth"
- Takuya Tsunoda (University of Chicago), "Televisual Transmission of Amateurism: On Reflexivity and the Cinemas of the 1960s"

Thursday, March 23, 2017 3:00 pm - 4:45 pm (Session I)

I1: 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 Gelinias (University of Michigan), "De-centering 'Classical Film Theory': Translating the Works of Paulin Soumanou Vieyra"
- Selina Hangartner (University of Zurich), "Self-reflexivity and Irony in Early German Sound Film"

12: Television Distribution and Invisible Labor

Chair: Eleanor Patterson (University of Iowa)

- Evan Elkins (Colorado State University), "The Work of Pirate Livestreaming"
- Tim Havens (University of Iowa), "Invisible Audience Labor in Global, Digital Television Distribution"
- 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"

13: 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*"

14: 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)"

15: The Celebrity of Politics: Crafting Public Image and Performing the Presidency in the 21st Century

Chair: Lindsay Hogan (Boston College)

- Lindsay Giggey (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"

16: 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)

I7: 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)"

I8: 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"

I9: Animals and Ecology in Screen Art

Chair: Jihoon Kim (Chung-ang 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"
- Jihoon Kim (Chung-ang University), "New Materialism and the Essay Film in the Post-cinema Age: The Otolith Group's Recent Video Works"
- Trevor Mowchun (Concordia University), "The Death of God, the Birth of Film, and the New Metaphysics"

I10: 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"

I11: 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"

I13: 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), "Undocumented: 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), "'Reunion': The Geopolitics of Peace and Border-crossings in Bollywood Cinema"

I14: 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*"
- Owen Weetch (University of Warwick), "Charting *Uncharted*: Video Games, Tone, and Spatial Critique"

I15: Black Boxes, Walled Gardens: Political Economies of Copyright and Digital Rights Management Technologies.

Chair: Martin Zeilinger (York University)

- Skot Deeming (Concordia University), "Micro-management: Investigating Proto-DRM Strategies and Piracy Discourses in Early Computer Game Cultures"
- Sydney Warsaw (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"

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: 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 Wendorf (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)

I18: 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)

I19: Sexploitation/Underground/Experimental/Porn: Intersecting Histories and Contact Zones, 1960-1980**Chair:** Elena Gorfinkel (University of Wisconsin-Milwaukee)

- 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"
- Eric Schaefer (Emerson College), "'Turning People On': Jerry Abrams, Art, and Showmanship in the San Francisco Scene, 1967-1975"
- Amy Herzog (Queens College, CUNY), "'Prurience Is Part of the Machine': Automation, Arousal, and New York's Underground Screens"

I20: Youth, Gender, and Power in Japanese Popular Culture**Chair:** Alisa Freedman (University of Oregon)**Co-Chair:** Jennifer Coates (Kyoto University)

- Jennifer Coates (Kyoto University), "Youth and Power in Japan's Nuclear Age: The *Shōjo* in Classical Narrative Cinema"
- Ryan Cook (Emory University), "Anime Ecology beyond Nature: From Sazaesan to Nuclear Girls"
- 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"

Thursday, March 23, 2017 5 pm - 6:45 pm (Session J)**J1: 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"
- Marie-Louise Paulesc (Arizona State University), "*The Autobiography of Nicolae Ceaușescu*: (Not) a Documentary, (Not) an Autobiography, (Non) Fiction, and (Not) Archival Research"

J2: Theorizing 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)

J3: 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)

J4: 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)

J5: The Functions of Celebrity in Production Culture

Chair: Swapnil Rai (University of Texas at Austin)

- 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: Kadokawa 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"
- Julie Nakama (University of Pittsburgh), "Tailoring Production Studies: Hollywood Costume, Edith Head's Fashion Shows, and the Afterlife of Craft Labor"

J6: Critical University Studies as Media Studies?

Chair: Mark Cooper (University of South Carolina)

Respondent: Christopher Newfield (University of California, Santa Barbara)

- Mark Cooper (University of South Carolina), 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"

J7: 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)

J8: 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)

J9: 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"

J10: Queer New Media: Histories and Historicities

Chair: Dan Udy (King's College London)

- Abigail De Kosnik (University of California, Berkeley), 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), "Spatializing Queer History, Historicizing Queer Space: The Case of Quist"
- 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"

J11: Everything You Always Wanted to Know about Film Music (But Were 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)

J13: 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"
- Cynthia Meyers (College of Mount Saint Vincent), "Ozzie Nelson, Kodak, and J. Walter Thompson (1956-57): A Case Study of the Decline of Sponsor Program Control"

J14: 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)"

J15: 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 (Hong Kong Polytechnic University), "Fidelity and Minimalism: Melancholy, State Repressions, and the Dark Commemorations of 1968 in Philippe Garrel's *Les Amants réguliers* (2005)"

J16: Color, Desire, and the Moving Image

Chair: Thomas West (Syracuse University)

- Hannah Garibaldi (Chapman University), "Blood, Sand, and Sexuality: Chromatically Deviating from the Hollywood Production Code"
- 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"

J17: 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*"

J18: 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)"
- Misha Kavka (University of Auckland), "On the Strangeness of Things: The Material History of Uncanny Memory in *Stranger Things* (2016)"

J19: 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, "(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"
- Yanjie Wang (Loyola Marymount University), "Migration, Home, and Family in *Mountains May Depart*"

Friday, March 24, 2017 9 am - 10:45 am (Session K)

K1: The Body as Image: Capitalism and the Monstrous Body

Chair: Christine List (University of Chicago)

Respondent: Aarti Wani (Symbiosis College of Arts & Commerce)

- 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"

K2: 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: 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)

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 Vienna), "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"

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"

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"

K7: 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 Cinemagoing"
- 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"

K8: Lifting the Curtain to the Past/East: Cinematic Exchanges and Coproductions in Central Europe of the Postwar Era in the Legacy of the 1920s and the 1930s

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"

K9: 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 Kathryn Bigelow, 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"

K10: Weird(ing) Cinema

Chair: Steen Christiansen (Aalborg University)

Co-Chair: Selmin Kara (OCAD University)

- Halbe Kuipers (University of Amsterdam), "Weird Sensations: The Shivering Void and the Outside of Thought within Jonathan Glazer's *Under the Skin*"
- 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"

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"

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: Remixing 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 Carnavalesque Spirit and Utopia in *Dream Factory* (1997)"

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"

K16: 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 Metagenational 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"

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"
- Abigail Hinsman (University of California, Santa Barbara), "Remote Viewing and Counterintelligence: a Paranormal Protocol for Media Hermeneutics"

Friday, March 24, 2017 12:15 pm - 2 pm (Session L)

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"
- Hilary Hallett (Columbia University), "Making the Modern Girl: Elinor Glyn and Early Hollywood's Cosmopolitanism"
- Charlie Keil (University of Toronto), 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"

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"

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), 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"

L5: Out of the Darkness: Curating the History of Film

Chair: Ryan Linkof (Academy Museum of Motion Pictures)

Co-Chair: Jessica Niebel (Academy of Motion Picture Arts and Sciences)

Workshop Participants:

- Rajendra Roy (Museum of Modern Art)
- Barbara Miller (Museum of the Moving Image)
- Alison Trope (University of Southern California)

L6: 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"

L7: Labor, Affect, and Femininity in US Women's Media Culture

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 Lockett (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"

L8: 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), "Coproducting 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 "

L9: The Sound and Image of Silence: Rethinking Aural Aesthetics

Chair: Mark Durrand (University of Akron)

- Arzu Karaduman (Georgia State University), "Asonority: 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 of Akron), "Behaving *Mission: Impossible*: Toward a Theory of Musico-cinematic Vitality"

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"

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"

L13: 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 (University of Iowa), "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 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)

- Erin Huang (Princeton University), "Documentary Horror: Postsocialist Experiment, Ruin-in-reverse, Urban Avisuality"
- 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 (University of Wisconsin-Madison)

- 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 (University of Wisconsin-Madison), "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)"

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"

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), "Aericonoclast: Toward a Counter-invasive Frame in Conceptual Art"
- Robert Burgoyne (University of St Andrews), "'Eye in the Sky': Aerial Vision and Somatic Witnessing"

Friday, March 24, 2017 2:15 pm - 4 pm (Session M)

M1: Somatic Beats, Synesthesia, and Hallucinogenic Vision

Chair: Michael DeAngelis (DePaul University)

- Catherine Clepper (University of Washington), "The Dream (O)Factory: *Scent of Mystery*, Hollywood Classicism, and Somatic Spectatorship"
- 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"
- Katherine Spring (Wilfrid Laurier University), "Loops, Layers, and Beats: The Synthesizer Score and a Case Study of *Thief*"

M2: 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)

M3: Genealogies of Media Environments: The Present from the Vantage Point of the Past

Chair: Francesco Casetti (Yale University)

Co-Chair: Bernard Dionysius Geoghegan (Coventry University)

- Francesco Casetti (Yale University), "Screening: A Counter-genealogy of the Silver Screen"
- Bernard Dionysius Geoghegan (Coventry University), "Filtering: The Cultural Technique of Infrastructural Media"
- Oksana Chefranova (Yale University), "Veiling: On Genealogy of Translucent Screen"
- Yuriko Furuhashi (McGill University), "Clouding: Inventing the Fog Medium and Expanded Screen Environments"

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: Juliette 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"
- Eva Woods (Vassar College), "Where Does It Stop? Women Transforming and Transformed: Technology and the Body in Spanish Cinema and Film Magazines, 1921-1936"

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 Mawnts' 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"

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"

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"
- Monia Acciari-Govindarajan (Swansea University), "Creative Intersections in Film Histories: Thinking Coproductions in the Silent Era"
- Ilse Schooneknapp (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"

M9: Ruins of Reproducibility: Liveness, Stasis, Image

Chair: Pablo Goncalo Martins (Federal University of Brasília)

- Ben Ogradnik (University of Pittsburgh), "Unreproducible: Liveness, Ruins, and Abstraction in Roger Jacoby's Pittsburgh Films, 1974-1981"
- 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"

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*"

M11: Online Beauty Cultures: Media, Mediation, and the Natural Look

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), 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"

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"
- Peter Falconer (University of Bristol), "British Actors in Hollywood Westerns since the 1980s"
- Jenny Barrett (Edge Hill University), "Stranger and Friend: Non-American Westerns and the Immigrant in the 21st Century"

M13: Trauma Time: Cinematic Ruptures, Rifts, and Repetitions

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"
- Rene Bruckner (Columbia College Hollywood), "Forms of Unforgetting in *Wes Craven's New Nightmare*"
- Kelli Fuery (Chapman University), "Empty Time as Traumatic Duration: Towards a Cinematic Aevum"

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"

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'"
- Peter Snowdon (University of Hasselt), "The Poverty of Articulation: Re-editing the Arab Revolutions with Hito Steyerl"
- Pooja Rangan (Amherst College), "Against 'Poor Sound': The Losses of the Unmarked Voice in Katarina Zdjelar's Films"

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"
- Lisa Rabin (George Mason University), "The Social Dimensions of Educational Film: Hadassah's Local US Screenings of *Tomorrow's A Wonderful Day* (Helmar Lerski, 1947, English adaptation Hazel Greenwald, Hadassah, 1948), 1948-1957"
- Tupur Chatterjee (University of Texas at Austin), "Gender, Geography, and the Cinema Hall: A Map of Public Anxiety"

Saturday, March 25, 2017 9 am - 10:45 am (Session N)

N1: 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 Poly aesthetics 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)"

N2: 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"
- Katie Good (Miami University), "Sightseeing in the School: Educational Technology, Virtual Experience, and World Citizenship in American Education, 1900-1939"
- Victoria Cain (Northeastern University), "Teaching in Black and White: Race and the Evolution of Instructional Television, 1953-1970"
- Samuel Franklin (Brown University), "The Medium and Message of ‘Creativity,’ 1979-1985"

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"

N4: Sinophilia and Francophilia 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*"

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"

N6: The Media and the Failed Coup Attempt in Turkey, July 2016

Chair: Suncem Kocer (Kadir Has University)

Co-Chair: Zeynep Gursel (Macalester College)

- Ergin Bulut (Koç University), Basak Can (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 "

N7: GIF, MOV, Flash: The Format Aesthetics of Ordinary Media

Chair: Mashinka Firunts (University of Pennsylvania)

- James Hodge (Northwestern University), "Autistic Cinema: *twohundredfiftysixcolors*"
- 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: Anupama Kapse (Queens College, CUNY)

Co-Chair: Meheli Sen (Rutgers University)

- Neepa Majumdar (University of Pittsburgh), "Embodiment and Stardom in Shahrukh Khan's *Fan*"
- Nilanjana Bhattacharjya (Arizona State University), "Doubling Offscreen and Onscreen: Queering the Star and the Fan in *Fan*"
- Meheli Sen (Rutgers University), "The Mirror of Desire: Queerness, *Fan* and the Riddles of *Pahel*"
- Anupama Kapse (Queens College, CUNY), "No Connection: SRK and the Dilemma of Kinship"

N9: Unruly Genres: Comedies Crossing the Line

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 Iranian Cross-dressing Comedy Films from 1995 to the Present"

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"

N11: The Chicago Way: The Second City on Film

Chair: Robert Silberman (University of Minnesota)

- Leslie Abramson (Loyola University Chicago), "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* "

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)

- Mikhail Skoptsov (Brown University), "*Never-ending Nightmares*: Seriality and the Horror Film Franchise"
- Adam Knee (International Institute for Asian Studies), "The New Chinese Horror Film: Regulating the Borders of the Fantastic"
- Sonia Luper (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"

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': Imaging the Temporality of Miscegenation"

N16: 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)

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 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"

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: 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"

Saturday, March 25, 2017 11 am - 12:45 pm (Session O)

O1: Destruction, Obsolescence, Decay: Media, Materiality and the Aesthetics of Dissolution

Chair: Derek Kompare (Southern Methodist University)

- James Hansen (Ohio State University), "Adolescent Obsolescence: The Technology of Pixelvision in the Films of Peggy Ahwesh and Michael Almereyda"
- Derek Kompare (Southern Methodist University), "Rewind: Tape and the Construction of Modular Media Culture"
- Courtney White (University of Southern California), "The Aesthetics of Smashing: Digital Destruction in the Marvel Cinematic Universe"
- Matthew Stoddard (University of Toronto), "A New Materialist: On the 'Film Alchemy' of Jürgen Reble"

O2: 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"

O3: "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"

O4: 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"

O5: 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"

O6: Documentary Narratives of Dissidence in Turkey

Chair: Alisa Lebow (University of Sussex)

- Cüneyt Çakırlar (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 Inceoğlu (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"

O7: 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?"

O8: 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: A Violent History of Deep Sea Imaging Technologies"
- Darin Barney (McGill University), "The Sovereign Elevator: Mediation and Materiality in the Prairies"

O9: Material Media History

Chair: Mark J.P. Wolf (Concordia University)

- Mark J.P. Wolf (Concordia University), "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 "

O10: On the Precipice of a Tipping Point: Envisioning Global Media Industries in the Era of China's Rise

Chair: Aynne Kokas (University of Virginia)

- Michael Curtin (University of California), "The New Geography of the Global Blockbuster: Wanda Scales Up"
- 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"
- Anthony Fung (Chinese University of Hong Kong), "Cultural Taste, the Chinese Film Market, and Hollywood"

O11: 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"

O12: 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"

O13: 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), Amber Buck (University of Alabama), "Do Spoilers Matter?: Second Screens in the Age of Streaming Television"

O14: The Permeable Screen: Time, Movement, Image in Early Soviet Cinema

Chair: Lilya Kaganovsky (University of Illinois at Urbana-Champaign)

- Emma Widdis (University of Cambridge), "Soviet Senses: Film, Feeling and Spectatorship in the 1920s"
- 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"

O15: Responsibilities to Communities: Space and Text

Chair: Mary Beltran (University of Texas at Austin)

- Mary Beltran (University of Texas at Austin), "TV Storytelling and Responsibility to Communities: The Cases of *Resurrection Blvd.*, *George Lopez*, and *Cristela*"
- Monica Ndounou (Tufts University), "The 'Roots' of Today's Cinematic Slavery: 1970s Cinematic Adaptations, Black Lives Matter, and Revolutionary Slavery Films of the 21st Century"
- 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"

O16: 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"
- Richard Abel (University of Michigan), "Defining Publicity in 1918: *Moving Picture World* vs. Current Research"
- 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"

O17: "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, "'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"

O18: Critical Voicings: Mediating Voice and Dialogue across Multiple Screens

Chair: Jennifer O'Meara (St. Andrews University)

- Debora Regina Opolski (Tuiuti University of Paraná), Luis Bourscheidt (Instituto Federal do Paraná), "Speech in Eduardo Coutinho's Documentary *O fim e o princípio* (2005)"
- Nessa Johnston (Edge Hill University), "*Notes on Blindness* (2014): The Mediated Voice and 'Visual Overdubbing'"
- 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"

O19: 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)

O20: 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 (Brown University), "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"

Saturday, March 25, 2017 1 pm - 2:45 pm (Session P)

P1: 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"
- Gabriel Gonring (Federal University of Espírito Santo), "Discourses around Vertical Videos: The Archaeology of an Unusual Format"
- 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"

P2: 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)

- Alice Leppert (Ursinus College), "Making Teenagers Family-friendly: Sitcom Idols, Syndication, and the Rise of ABC's TGIF"
- 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: Confrontation, Conflict, and Catastrophe

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: Transnational Screen Acting and Stardom in the New Millennium

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 Bhajjaan"

P6: Queer(ing) Production/Producing Queerness

Chair: Alfred Martin (University of Colorado Denver)

- Eve Ng (University of Massachusetts Amherst), "'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 "

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"

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"
- Melinda Lewis (Drexel University), "Snapping, Breaking, and Killing: The Genderfication of True Crime Narratives"
- 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"
- Aubrey Tang (University of California, Irvine), "Tough Time: Working through Problems in *A Hero Never Dies* (1998)"

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"

P12: Gender in Independent Cinema: Past, Present and Future

Chair: Michele Schreiber (Emory University)

Co-Chair: Claire Perkins (Monash University)

Workshop Participants:

- Claire Perkins (Monash University)
- Michele Schreiber (Emory University)
- Corinn Columpar (University of Toronto)
- Sarah Projansky (University of Utah)

- Kent A. Ono (University of Utah)
- Kent A. Ono (University of Utah)

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 (Universite de 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"

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"

P15: Beyond 'A Window to the World': Histories of Television and Spatiality

Chair: Jennifer Hessler (University of California, Santa Barbara)

- Hannah Spaulding (Northwestern University), "'A Window to the Self': Television, Feedback, and the Rise of Video Therapy"
- 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 "

P16: 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"

P17: 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"

P18: Animating the Frame/ Reframing Animation

Chair: Hannah Frank (University of North Carolina Wilmington)

Co-Chair: Alla Gadassik (Emily Carr University of Art + Design)

- Hannah Frank (University of North Carolina Wilmington), "Arresting Animation: The Poetics and Aesthetics of Stroboscopic Flicker Effects in Hollywood Cartoons, 1920s-1960s"
- 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"

P19: 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)

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)"

Saturday, March 25, 2017 03:00pm-04:45pm (Session Q)

Q1: 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"
- Najat Rahman (Université de Montréal), "Kamal Aljafari's Recollection: Subjectivity, Cinematic Language, and the Call of History"
- 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"

Q2: 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), Allison Page, "The Prison-Televisual-Complex"

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*"

Q4: Crime Scenes and Gothic Means: The Spaces of Transnational Television Drama

Chair: Matthew Fee (Le Moyne College)

- Ina Hark (University of South Carolina), "The Toxic Intertwining of Small Town Lives in *Happy Valley*"
- Barbara Klinger (Indiana University), "Imagining Europe: Transatlantic Viewers, Crime TV, and Modes of Cross-Cultural Engagement Today"
- Lisa Coulthard (University of British Columbia), "Emotional Landscapes: Affect and Place in Supernatural Crime Drama"
- Matthew Fee (Le Moyne College), "Traversing the Gothic Returns of *Les Revenants* "

Q5: 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)

Q6: Locating Amateur Production Across Media

Chair: Isabelle Lefebvre (Université de Montréal)

Co-Chair: Philippe Bedard (Université de Montréal)

- Jean Elyse Graham (SUNY, University at Stony Brook), "The Republic of Games: Gamification and Amateur Production Online"
- 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"
- Will Scheibel (Syracuse University), "Gene Tierney, "Troubled Beauty": Star Labor, Mental Health, and Narratives of Recuperation"

- 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"

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"

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"

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"

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'"
- Igor Krstic (University of Reading), "Urban Palimpsests in Transnational Film and TV: The Politics of Memory in *The Get Down* (2016) and *Horse Money* (2014)"
- Angela Aguayo (Southern Illinois University), 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"

Q12: 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)

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 Deactivate the Internet"

Q14: Platform Follows Function: The Turn Towards Platform Theory for Media Studies

Chair: Christopher Cox (Georgia State University)

- Christopher Cox (Georgia State University), "Going to the (For)Mat: Formatting Practices of Internet Television Platforms Tethered to ISP Infrastructure"
- Rory Solomon (Parsons the New School for Design), "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"

Q15: Aesthetics and Authenticity

Chair: John Belton (Rutgers University)

- Halide Velioglu (Karabuk 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"

Q16: Still Taboo: Sexual Provocation on 21st-Century Screens

Chair: Maria San Filippo (Goucher College)

- Michele Meek (University of Rhode Island), "The Spectacle Is Looking at You: Teen Girls, Sexting, and the Popular Imagination"
- Maria San Filippo (Goucher College), "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"

Q17: Nordic Cinemas of Elsewhere: Global Circulations until the 1970s

Chair: Anna Stenport (Georgia Institute of Technology)

- Julie Allen (Brigham Young University), "At the End of the Earth: Nordic Silent Film in the Pacific"
- Emil Stjernholm (Lund University), "Arne Sucksdorff's Documentary Authorship Abroad—A Transnational Approach"
- Anna Stenport (Georgia Institute of Technology), "Nordic Globalization in Big Production Fiction Feature Films: Opening Up the Postwar World"
- Mariah Larsson (Linnaeus University), "Documentary Elsewheres by Mai Zetterling"

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)"
- Tobias Raun (Roskilde University), "Capitalizing Intimacy: Micro-celebrity Status and Affective Labor among Trans Video Bloggers on YouTube"

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"

Saturday, March 25, 2017 5 pm - 6:45 pm (Session R)

R1: 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* "
- Sara Swain (York University), "The World Viewed, with Pigeons: Reflections on the Avian Ontology of Cinema"
- 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"

R2: 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"

R4: Beyond Whodunit: New Approaches to British Television Crime Drama

Chair: Cynthia Erb (Independent Scholar)

Respondent: Jonathan Nichols-Pethick (DePauw University)

- 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*"

R6: 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 (Hong Kong Baptist University)

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"

R8: Another Fifties: Documentary on the Margins in Postwar France

Chair: Jamie Berthe (New York University)

- Jamie Berthe (New York University), "Illegible Politics: Jean Rouch and the Elusive Anarchist Aesthetic"
- Sam Di Iorio (Hunter College, CUNY), "The Work of Art in the Wake of National Reconstruction: Chris Marker and Alain Resnais's *Statues Also Die*"
- Rachel Gabara (University of Georgia), "Paulin Soumanou Vieyra: African Documentary from France to Senegal"
- Steven Ungar (University of Iowa), "Second Nature in Alain Resnais's *Le Mystère de l'atelier 15* (1957)"

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"

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, "A Chinese Ghost Story: A Hong Kong Film's Cult Following in Mainland China"

R11: 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'"

R12: 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)

R13: 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"

R14: Race, Nation, Modernity

Chair: Charlene Regester (University of North Carolina at Chapel Hill)

- Deborah Starr (Cornell University), "Performing Egyptianness: Nubian White Face and Borscht 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)"
- Mohannad Ghawanmeh (University of California, Los Angeles), "News of the Nation: Mohamed Bayoumi's News Films in the Newly Independent Egypt, 1923-1935"
- Richard Davis (University of Chicago), "Whose Blue Heaven?: Musicality in the Early Japanese Talkies"

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"
- Kenneth Longden (University of Winchester), "Pluralities and Identities: *Orphan Black* and Its Metaphors of Transnationalism"

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 Maï*"
- Sarah Cooper (King's College London), "Re-imagining Rouch"
- William Rothman (University of Miami), "Rouch as Artist and Theorist"
- Tom Conley (Harvard University), "*Les Maîtres fous* Here and Now"

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!*"

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), "Rumphu, Malawi, Africa: The Variability of Regions in Media Consumption and Distribution"
- Aswin Punathambekar (University of Michigan), Sriram Mohan (University of Michigan), "A Peninsular Imagination: Online Video and the Narration of a Global South Indian Culture"
- Shanti Kumar (University of Texas at Austin), "Beyond the 'Regional': South Indian Blockbusters in Indian Cinema"

R19: 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"

R20: Media Historiographies: Defining Media

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"

Sunday, March 26, 2017 9 am - 10:45 am (Session S)

S1: 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), "Subcultural Community Cable: The Entanglement of Media on Vancouver's *Nite Dreams* (1976-1983) and *The GINA Show* (1978-1981)"
- Helen Morgan Parmett (University of Vermont), "Television for the Peace Arch Country: Transnational Broadcasting History in the Pacific Northwest"

S2: 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*"

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: Kaleidoscopic Perception and beyond the Knowable"
- 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"

S4: Incorporating No-budget Production in Cinema and Media Studies Courses: A Discussion of Pedagogy, Practices, and Tips

Chair: Jennifer Myers Baran (University of Washington Tacoma)

Co-Chair: Dawn Fratini (Chapman University)

Workshop Participants:

- Lauren Berliner (University of Washington)
- Russell Meeuf (University of Idaho)
- Isra Ali (New York University)
- Zach Saltz (University of Kansas)

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"

S6: Cinematic Renderings and/of 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"
- Tom Mascaro (Bowling Green State University), "Sleight of Hand: The Deceptive Use of NBC News Footage in Joshua Oppenheimer's *The Look of Silence*"

S7: 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*"

S8: Questions of Feminism: Ends and Means

Chair: Hilary Radner (University of Otago)

- Maryn Wilkinson (University of Amsterdam), "WORKING GIRLS: The Performativity of Labor and Femininity in *Mad Men*"
- Ece Krane (Georgia State University), "Leaping over the Wall of Fear: Embracing Solidarity and Socialist Feminism in *Hell* "
- Caroline Eades (University of Maryland), "A Perfect Subject: Radicalized Women in Recent French Films"
- Hilary Radner (University of Otago), "Tying Up the Ends: Cinema, Fashion, and Gender in *Only Lovers Left Alive* (Jim Jarmusch, 2013)"

S9: Moving Particles: Infrastructural Media Aesthetics and the Art of Transmission in the 1960s

Chair: Lindsey Lohdie (Harvard University)

- Niko Vicario (Amherst College), "Teletypologies: The Art of Information Transmission between Argentina, the US, and Brazil, 1968-1970"
- Lindsey Lohdie (Harvard University), "'Hello? Is Art There?': *Art by Telephone* (1969), Conceptual Telephony, and the Exhibition as Receiver"
- 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"

S10: Embodiment and the Television Spectator in the Post-network Era

Chair: Marsha Cassidy (University of Illinois at Chicago)

Respondent: Carl Plantinga (Calvin College)

- 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"

S11: New Gender Performances in New Media

Chair: Ricardo E. Zulueta (University of Miami)

- 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"
- Samantha Close (University of Southern California), "Women Should Do What They Love?: Ideologies of Work in Reality Television and DIY Media Production"
- Ricardo E. Zulueta (University of Miami), "Networked Perspectives: The Cyberqueer Films of Ryan Trecartin"

S12: Critical Karaoke: Critics Perform with Film, Television, and Social Media

Chair: Lisa Henderson (University of Massachusetts Amherst)

Workshop Participants:

- Christopher Boulton (University of Tampa)
- Sarah T. Roberts (Western University)
- Vincent Doyle (IE 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: Julianne 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)"

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"

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* Re-imagining of Derek Jarman"
- Curran Nault (University of Texas at Austin), "Homonationalism of a Different Hue: *Bakla* Cinema in the Philippines"
- William Simmons (City College, CUNY), "'Our Fling Back in 2002': Glen Fogel's Queer Melodramas"

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)"
- Gisela Heffes (Rice University), "Undisciplined Knowledge: Indigenous Activism, Resistance, and the Making of the Documentary"

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"

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"

Sunday, March 26, 2017 11 am - 12:45 pm (Session T)

T1: Possessive Spectatorship and Identity Creation

Chair: Michael Lawrence (University of Sussex)

- Diana Anselmo-Sequeira (University of Pittsburgh), "Sherlock Holmes Loves John Watson: Girl Fans and Queer Activism in *BBC Sherlock's* Tumblr Community"
- Adan Avalos (University of New Mexico), "The Dimming Screen: The Rise of the Star in Popular Mexican Cinema"
- Amanda Weiss (University of Tokyo), "A Tale of Two Bing Bings"
- Michael Lawrence (University of Sussex), "Rekha: Scandal, Gossip, and Diva Worship in the Digital Era"

T2: Virtual/Augmented Reality: Embodying the Impossible

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"

T3: 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)
- Michael J. Clarke (Independent Scholar)
- Jennifer Smith (University of Wisconsin-Madison)
- Gregory Steirer (Dickinson College)
- Benjamin Woo (Carleton University)
- Alisa Perren (University of Texas at Austin)

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), Andre Gaudreault (University of Montreal), "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"
- Philipp Dominik Keidl (Concordia University), "From Collectors to Historians: Fans, Historiography, and Action Figures"

T6: Ask the Archivists

Chair: Heather Heckman (University of South Carolina)

Workshop Participants:

- Brian Woodman (Washington University in St. Louis)
- Amy Sloper (Harvard Film Archive)
- Heather Heckman (University of South Carolina)
- Cassie Blake (Academy of Motion Picture Arts and Sciences)

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)"

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), "Painting and Agnès Varda's Cinema: *Tableaux Vivants* and Enactments in *Jane B. par Agnès V.* (1988) and *Les Plages d'Agnès* (2008)"
- Aaron Kerner (San Francisco State University), "Mika Ninagawa: Lavish Excesses"

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"
- Hsin-Yuan Peng (Yale University), "Virtual Reality and the Blue Aura of Blindness: On Passivity in Regard to Weather and Time "

T10: Documentary, Celebrity, and Stardom**Chair:** Kristen Fuhs (Woodbury University)

- Kristen Fuhs (Woodbury University), "*Branding Celebrity*: Documentary as Self-promotion"
- Elizabeth Nathanson (Muhlenberg College), "The Labor of Unruly Celebrity: Nostalgia for Authentic Stardom in *Joan Rivers: A Piece of Work*"
- David Church (Northern Arizona University), "Cruising Celebrity, Cruising Queerness: James Franco's Performance Art and *Interior. Leather Bar.*"
- Laurel Westrup (University of California, Los Angeles), "Exhausting Kurt Cobain"

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"
- Frank Verano (Independent Scholar), "Mapping a Crisis, Re-mapping Godard: Anti-collaboration and the Spatial Production of '68 in D.A. Pennebaker's *One P.M.*"
- Sarah Hamblin (University of Massachusetts Boston), "1968 and Political Modernism: A Global Mode of Film Practice"

T15: Forms of Feeling

Chair: Tamao Nakahara (Independent Scholar)

- 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"

T16: Bringing the Global Home: Media and Difference in Postwar America

Chair: Amy Villarejo (Cornell University)

- Meenasarani Murugan (Northwestern 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 "

T17: Enabling Constraints: Queer Television's Limits and Possibilities

Chair: Maria Fackler (Davidson College)

Respondent: Benjamin Aslinger (Bentley University)

- Nick Salvato (Cornell University), "Closet Television"
- Maria Fackler (Davidson College), "'#GraceandFrankie ♥ on a bender!': The (Dis)pleasures of Middling Queer Television"
- F. Hollis Griffin (Denison University), "Snow Globes and Trojan Horses: Queer TV in the Age of the Algorithm"

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), "If You Can't Beat Them, Join Them: How Russian Media Companies Are Battling Internet Piracy"
- Josh Jackson (University of California, Berkeley), "Fair-enough Use: Copyright on YouTube as Agreed-upon, Global, and Hybrid"

T19: Sonic Liminality: Videographic Explorations of Sound E/Affects in Cinema

Chair: Liz Greene (Liverpool John Moores University)

- Allison de Fren (Occidental College), "Spaced Out: A Video Essay on the Gendered Soundscape of *Gravity* (2013)"
- 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)"

T20: Transmedia Optics: Rethinking the Role of the Visual in a Digital Age

Chair: Braxton Soderman (University of California, Irvine)

- Ivan Girina (King's College London), "Cinematic Games: Reassessing the Aesthetic Influence of Cinema on Video Games"
- Braxton Soderman (University of California, Irvine), "Visual Studies and Video Games: Practices of Looking as Game Mechanics"
- Jennifer Pranolo (University of California, Berkeley), "Image Search: Picturing the Digital Index"
- John Landreville (Wayne State University), "Blackhat: Aesthetic and Unrepresentability in Digital Networks"

Sunday, March 26, 2017 1 pm - 2:45 pm (Session U)

U1: 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 (Universität 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"

U2: 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*"
- Cassandra Guan (Brown University), "Critique of Flowers: Ecology and Affect in the Era of Technical Reproduction"
- 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"

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"

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"

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), "Hot Shots: Virtuosity Acting and Its Cinematic Display"
- 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"

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 Fleishy Horror of the Unknowable Other in *Spring* and *Honeymoon*"

U7: Sound Studies and the Auteur: Music, Sound, Affect

Chair: Anthony Bushard (University of Nebraska)

- Michael Slowik (Wesleyan University), "'Not for Tourists': Sonic Sparseness in the Films of Alfred Hitchcock"
- Anthony Bushard (University of Nebraska), "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)

- 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"
- H. Rosi Song (Bryn Mawr College), "Kinship and Memory: Remaking the Spanish Past"
- 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"
- Shelleen Greene (University of Wisconsin-Milwaukee), "Lions of the Desert: Envisioning (Post) Anti-colonial Critique in Everson's *Rhinoceros* (2013) and Akkad's *Lion of the Desert* (1981)"

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"
- Amelie Hastie (Amherst College), "Minor Quakes: *Wanda* and Rethinking 1970s US Cinema"

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"
- Jason McGrath (University of Minnesota), "Apophatic Realism: Showing Unknowability"

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"
- Gloria Kim (Center for 21st Century Studies), "The Raw and the Precooked: Indexing the Data of Preemptive Data Visualization"
- 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"

U16: Home Noir: Gender in Postwar American Film Noir and Domestic Melodrama (1946-1959)

Chair: Therese Grisham (Oakton Community College)

Respondent: Nathan Holmes (Loyola University Chicago)

- 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"

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"

U18: 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*"
- Annamaria Andrea Vitali (Polytechnic University of Milan), "Knowledge in/through Videogames: Research through Game Design for Exploring Expressive Techniques of Video Games"

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*"

Sunday, March 26, 2017 3 pm - 4:45 pm (Session V)

V1: Spaces of Exhibition: Architecture, Landscape, Regionality

Chair: Mark Broughton (University of Hertfordshire)

- Elizabeth Wijaya (Cornell University), "Fu Hou Grand Theatre, the Time after, and Material Witnessing"
- Mark Broughton (University of Hertfordshire), "Joseph Losey and the Transformation of the Country-estate Film"
- 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 (University of Illinois at Urbana-Champaign), "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"

V3: 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"

V4: 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"
- Alessia Ricciardi (University of Northwestern), "On- and Off-Screen: The Sublime Poetics of the Modern Image in Antonioni's *L'Avventura*"
- 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"

V5: 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"

V6: Technologies of Leisure, Education, and Surveillance

Chair: Luci Marzola (University of Southern California)

- Luci Marzola (University of Southern California), "Inventing the Mazda Tests: Industrial Collaboration and the Incandescent Conversion of Hollywood"
- Emily Rees (University of Nottingham), "Commodifying the Television Set in Britain, 1937-1960"
- Katie Bird (University of Pittsburgh), "Editing *Guns Moke* 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"

V7: 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"

V8: 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*"
- Simon Troon (Monash University), "The Way the World Has Ended: Disaster and Ecology in the Films of Richard Kelly"

- Ahmet Yuce (Georgia State University), "Moving Images, Color Swirls: Affect and Otherness in *The Lobster*"

V9: 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"

V10: 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), "Hard-core Sound?: Challenging Pornography from the Auditory Realm"

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*"
- Joseph Valle (Southern Illinois University Carbondale), Namrata Sathe (Southern Illinois University Carbondale), "The Hijra Conundrum: The Disappearance of Transgendered Indians in Popular Hindi Cinema"
- 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"

- Alyxandra Vesey (College of Wooster), "Music, His Story: Programming Rock Masculinity on HBO (2012-2016)"
- Rusty Hatchell (University of Texas at Austin), "Grand New Opry: Steve Grand, Gay Musicians, and Subverting the American Music Industry"

V14: 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: *I Am Inuit*, Instagram, and the Problem of Appended Information"
- 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'"
- Nicholas Balais (University of Waterloo), "Imperfect Cinema for the Digital Era: Exporting Tropical Surrealism"

V16: Newfilm Production and its Excess: Uncovering News in Theaters, Archives, and Historical Events

Chair: Sara Levavy (University of North Carolina at Chapel Hill)

- Amy Ciesielski (University of South Carolina), Alyssa Constad (General Federation of Women's Clubs), "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 Newfilm in the 1960s"
- Michael Aronson (University of Oregon), "A Very Circuitous Route: Locating the Telenews Theatre Chain, 1939-1949"

V17: Teaching with Fan Video: Pedagogies and Classroom Strategies

Chair: Kristina Busse (Independent Scholar)

Workshop Participants:

- Tisha Turk (University of Minnesota)
- Anne Kustritz (Utrecht University)
- Francesca Coppa (Muhlenberg College)
- Kristina Busse (Independent Scholar)

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: Michael Talbott (Castleton University)

Co-Chair: David Richler (Carleton University)

- David Richler (Carleton University), "Curating Connection: The Omnibus Film (Festival) as a Microcosm of 'World Cinema'"
- Michael Talbott (Castleton University), "Logos and Laurels: World Cinema's Brand Mania"
- Jeffrey Middents (American University), "*Aloft* vs. *No Llores, Vuela*; or, When Claudia Llosa's Film Meets English and Spanish Film Critics"
- Lee Laskin (Independent Scholar), "The Impossible Necessity of Transnational African Film and Media Scholarship"

V20: Trauma Time: Critiques of Violence

Chair: Rebecca Bell-Metereau (Texas State University)

- Kevin Wynter (Colgate University), "The Exorbitant Mirror: Violence, Disavowal, and the Logic of Terror in *The White Ribbon*"
- David Pettersen (University of Pittsburgh), "*Martyrs*: The Color of Horror and the Face of the Universal"
- Ora Gelley (North Carolina State University), "Violence and 'Counterviolence' in the Cinema"
- Rebecca Bell-Metereau (Texas State University), "Abduction, Rape, and Revenge in *Lolita*, *Dragon Tattoo*, and *Room*"

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Bayraktar, Nilgun **R17**
Beadling, Laura **E17**
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-Metereau, Rebecca **V20**
Belton, John **Q15**

Beltran, Mary **O15**

Benamou, Catherine **Q11**

Benson-Allott, Caetlin **G18**

Berger, Kenneth **R5**

Bergstrom, Anders **R15**

Bergstrom, Kian **R5**

Bering-Porter, David **N7**

Berliner, Lauren **S4**

Bernards, Brian **E7**

Bernier, Catherine **B19**

Bernstein, Matthew H. **P19**

Bersch, JJ **C10**

Bertellini, Giorgio **O16**

Berthe, Jamie **R8**

Bessette, Eliot **S20**

Beste, Amy **S5**

Betancourt, Andree **Q6**

Bevan, Alexandra **C18**

Beverly, Michele **A3**

Bey-Rozet, Maxime **U17**

Bhattacharjya, Nilanjana **N8**

Bilkic, Ljudmila **F9**

Bingham, Christopher **A12**

Bird, Katie **V6**

Bird, Robert **L3**

Birdsall, Heather **D17**

Birks, Chelsea **R1**

Blackledge, Olga **G16**

Blake, Cassie **T6**

Blake, Nathan **M13**

Blankenship, Janelle **V18**

Blaylock, Jennifer **V15**

Bleach, Anthony **S19**

Blinder, Caroline **A14**

Bloom, Peter **I11**

Bludsworth, Charles **C15**

Blue, Morgan **V12**

Blumlinger, Christa **C4**

Boddy, William **E18**

Bodroghkozy, Aniko **V16**

Bohlinger, Vincent **D14**

Bohrod, Jacob **R1**

Bollmer, Grant **U4**

Boluk, Stephanie **K3**

Boman, Stephan **L17**

Boni, Marta **R13**

Bore, Inger-Lise Kalviknes **H3**

Bottomley, Andrew **L16**

Bouchard, Vincent **V18**

Boulton, Christopher **S12**

Bowles Eagle, Ryan **D1**
 Bowyer, Amber **E10**
 Boyd, Katrina G **K16**
 Boyd, Megan **N9**
 Bozelka, Kevin John **K16**
 Bradfield, Shelley **F1**
 Braester, Yomi **Q10**
 Brannon Donoghue, Courtney
E19
 Brasch, Ilka **P16**
 Brasell, R. Bruce **F8**
 Brasiskis, Lukas **O11**
 Brassard, Jeffrey **T18**
 Bratslavsky, Lauren **U18**
 Brayton, Timothy **G13**
 Brennan, Shane **E3**
 Bridges, Frank **U18**
 Brinkema, Eugenie **F6**
 Brizuela, Natalia **N15**
 Brock, Andre **H18**
 Brody, Evan **C15**
 Broner, Martina **O20**
 Brooker, Will **R17**
 Broughton, Mark **V1**
 Brown, Jules **G7**
 Brownell, Kathryn **O16**
 Bruckner, Rene **M13**
 Bruns, John **A10**
 Buchsbaum, Jonathan **N20**
 Buck, Amber **O13**
 Buehler, Branden **G4**
 Buhler, James **K4**
 Bukatman, Scott **S3**
 Bulut, Ergin **N6**
 Burgoyne, Robert **L20**
 Burke, Liam **T3**
 Burley, Robert **D7**
 Burnett, Colin **P16**
 Burris, Greg **E5**
 Burrows, Jon **N10**
 Burson, Harry **D11**
 Bury, Rhiannon **F13**
 Bush, Alexandra **K20**
 Bushard, Anthony **U7**
 Busse, Kristina **V17**
 Byrnes, Corey **L15**
C
 Cabot, N **B9**
 Cadwell, Shelby **T16**
 Cagle, Chris **J2**
 Cahill, James **L10**
 Cain, Victoria **N2**
 Cakirlar, Cuneyt **O6**
 Caldwell, John **N19**
 Calleros, Daniel **G7**
 Cambier, Vanessa **A11**
 Cameron, Allan **J18**
 Cameron, Kelsey **C19**
 Can, Basak **N6**
 Cannon, Kristopher **S2**
 Cante, Richard **J10**
 Cantrell, Brian **T19**
 Cao, Xuenan **K7**
 Capino, Jose **S17**
 Capper, Beth **S14**
 Capper, Emily **M9**
 Carloy, Chris **R3**
 Carman, Emily **Q5**
 Carney, Josh **N6**
 Carr, Steven **J14**
 Carroll, Nathan **B20**
 Carroll, William **Q10**
 Caruana, John **G6**
 Cascajosa Virino, Concepcion
B12
 Casetti, Francesco **M3**
 Casillas, Dolores Ines **M6**
 Cassidy, Marsha **S10**
 Cauchi, Mark **G6**
 Cavanagh, Robert **I4**
 Cecire, Maria **T2**
 Cerezo, Alicia **M5**
 Cesalkova, Lucie **N10**
 Chabot, Kevin **O17**
 Chakravorty, Swagato **U11**
 Chamberlain, Julie **B1**
 Champion, Jared **J3**
 Champlin, Alexander **A12**
 Chan, Kenneth **M10**
 Chan, Melissa **K14**
 Chan, Nadine **E7**
 Chan, Shu Ching **C7**
 Chandler, M.M. **J16**
 Chang, Vanessa **R2**
 Chao, Shi-Yan **G8**
 Charania, Moon **B16**
 Charbonneau, Stephen **Q18**
 Chatman, Dayna **F18**
 Chatterjee, Tupur **M20**
 Chavez, Marisela **Q2**
 Chefranova, Oksana **M3**
 Chen, Hongwei **Q10**
 Chen, Shih-Shan **G1**
 Cheney, Zach **B8**
 Cheng, Jih-Fei **H2**
 Chess, Shira **H8**
 Chiang, I In **J20**
 Chiang, Mei-Hsuan **J20**
 Chinen Biesen, Sheri **Q7**
 Chio, Jenny **F20**
 Chisholm, Brad **O9**
 Chivers, Sally **Q12**
 Choe, Steve **L14**
 Choi, Jinhee **H1**
 Choi, Joonseok **E16**
 Chris, Cynthia **T2**
 Christian, Aymar **A6**
 Christiansen, Steen **K10**
 Chung, Hye Seung **A15**
 Church, David **T10**
 Chyutin, Dan **F5**
 Cicekoglu, Feride **N6**
 Cicoski, Jonathan **D13**
 Cieply, Jason **P14**
 Ciesielski, Amy **V16**
 Cilento, Fabrizio **V5**
 Clark, Catherine **N4**
 Clarke, Michael J. **T3**
 Clayton, Alex **F3**
 Clepper, Catherine **M1**
 Close, Samantha **S11**
 Coates, Jennifer **I20**
 Cobb, Shelley **R13**
 Cohan, Steven **Q7**
 Cohn, Jonathan **P13**
 Colangelo, David **Q13**
 Cole, CL **J4**
 Collins, Sue **O16**
 Collopy, Peter **Q20**
 Columpar, Corinn **P12**
 Colvin, Brandon **A16**
 Coman, Anthony **A5**
 Comella, Lynn **H10**
 Comiskey, Andrea **I1**
 Conaway, Cindy **U18**
 Conley, Tom **R16**
 Connor, J. D. **P7**
 Connor, Megan **V13**
 Constable, Catherine **G3**
 Constad, Alyssa **V16**
 Conway, Kelley **L18**
 Cook, Bernard **M2**
 Cook, Malcolm **G13**
 Cook, Ryan **I20**
 Cooley, Claire **J9**
 Cooley, Heidi Rae **V3**
 Coon, David **B16**
 Cooper, Mark **J6**
 Cooper, Sarah **R16**

Coppa, Francesca **V17**
Coppola, Joseph **C1**
Corbin, Amy **I18**
Cormany, Diane **D20**
Cornellier, Bruno **Q8**
Cornfeld, Li **C16**
Correa de Araujo, Luciana **K6**
Corrigan, Maria **F3**
Corson, Keith **H4**
Cortez, Iggy **F6**
Corzo-Duchardt, Beth **E15**
Cosentino, Olivia **H7**
Costa, Flavia Cesarino **L6**
Costanzo, William **J3**
Cottrel, Adam **A20**
Coulthard, Lisa **Q4**
Couret, Nilo **J7**
Courtney, Susan **H14**
Cox, Christopher **Q14**
Cox-Stanton, Tracy **T19**
Cramer, Lauren **L11**
Cramer, Michael **N15**
Crawford, Chelsey **U15**
Crawford-Holland, Sasha **C12**
Creekmur, Corey **R5**
Cucco, Marco **L8**
Cumming, Jesse **A2**
Cummings, Kelsey **B11**
Cunningham, Douglas **T4**
Curran, Ann **E12**
Curro, Daniela **F17**
Curry, Ramona **N17**
Curtin, Michael **O10**
Curtis, Scott **E20**
Curtis, Tiffany **A6**
Cwynar, Christopher **L16**
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Dahiya, Annu **C12**
Daigle, Allain **J16**
Daiya, Kavita **I13**
D'Amore, Daniel **P20**
Das, Vishnupriya **N18**
Davis, Andrew **A4**
Davis, Darrell **O10**
Davis, Glyn **N5**
Davis, Richard **R14**
Davisson, Amber **H5**
Day, Amber **J3**
De Kosnik, Abigail **J10**
De Rosa, Miriam **C9**
DeAngelis, Michael **M1**
DeBoer, Stephanie **V3**
DeBose, Camille **D3**

Deeming, Skot **I15**
Deery, June **V9**
DeLara, Marlo **E1**
Denson, Shane **K3**
DePrest, Jessica **V18**
Desjardins, Mary **P8**
deWaard, Andrew **F2**
D'haeyere, Hilde **G19**
Di Iorio, Sam **R8**
Diaz Pino, Camilo **F13**
Diaz, Anilyn **S12**
Dienstfrey, Eric **F11**
Diffrient, David Scott **S6**
Diller, Adam **E14**
Doherty, Thomas **S16**
Dolan, Thomas **V5**
Dombrowski, Lisa **F10**
Donnelly, Kevin **A18**
Dootson, Kirsty Sinclair **I16**
Doreste, Pedro **B18**
Dove-Viebahn, Aviva **D13**
Doxtater, Amanda **D16**
Doyle, Vincent **S12**
Drabinski, John E. **O7**
Droumeva, Milena **O18**
Du, Weijia **J20**
Durrand, Mark **L9**
Duvall, Spring-Serenity **D6**
E
Eades, Caroline **S8**
Eagle, Herbert **P14**
Eagle, Jonna **A15**
Eakin Moss, Anne **O14**
Ebbrecht-Hartmann, Tobias **F5**
Edwards, Caroline **G15**
Eisenstein, Ken **N11**
Elcott, Noam **H6**
Elduque, Albert **K6**
Elias, Chad **E5**
Elkins, Evan **I2**
Elcessor, Elizabeth **C8**
Ellis, Matthew **B6**
Elza, Cary **C5**
Embree, Desirae **B4**
Emmett, Ilana **F14**
Engberg, Maria **N1**
Erb, Cynthia **R4**
Ericsson, Susan **E11**
Erigha, Maryann **I18**
Ernst, Christopher **A8**
Estes, Leila **A3**
Etem, Julide **E5**
Etienne, Julian **B10**

Evans, Christine **U17**
Everett, Anna **M11**
F
Fabbri, Lorenzo **U9**
Faber, Liz **G3**
Fabian, Rachel **A11**
Fackler, Maria **T17**
Fahlstedt, Kim **N17**
Fairfax, Daniel **E20**
Falcao, Andrew **D1**
Falconer, Peter **M12**
Fallon, Kristopher **K5**
Fallows, Tom **G10**
Fan, Victor **L13**
Fauteux, Brian **E18**
Fay, Jennifer **L10**
Fazekas, Angie **F18**
Fedorova, Ksenia **T9**
Fee, Annie **P4**
Fee, Matthew **Q4**
Feil, Ken **F8**
Feld, Mary **N9**
Felschow, Laura **T12**
Feng, Peter **M7**
Fenner, Angelica **Q15**
Ferguson, Kevin **K3**
Ferrari, Chiara **O3**
Field, Allyson Nadia **L4**
Fileri, Paul **M20**
Filimon, Monica **A1**
Firunts, Mashinka **N7**
Fischer, Lucy **P11**
Fish, Laura **J9**
Fisher, Austin **M12**
Flaig, Paul **G11**
Flanagan, Kevin **K2**
Fleeger, Jennifer **J11**
Fleming, Ann-Marie **A10**
Fleury, James **P16**
Flinn, Caryl **J11**
Flint-Nicol, Katerina **D4**
Florini, Sarah **H18**
Floyd, Jacob **E6**
Fojas, Camilla **C18**
Foltz, Jonathan **O17**
Forcier, Kaitlin **P20**
Fornoff, Carolyn **S18**
Forster, Nicholas **D16**
Fortmueller, Kate **V2**
Fossati, Giovanna **F17**
Fowler, Catherine **C9**
Fowler, Daren **B11**
Frahm, Laura **S5**

Francis, Marc **R7**
Francis, Mary **N16**
Franco Monteiro, Camila **F18**
Frank, Hannah **P18**
Franklin, Samuel **N2**
Franklin, Seb **H6**
Fratini, Dawn **S4**
Freedman, Alisa **I20**
Freedman, Eric **J10**
Fresko, David **T14**
Friedman, Lester **Q12**
Friedman, Ryan **G11**
Friedman, Seth **K13**
Froula, Anna **G15**
Fuchs Sampson, Sarah **U12**
Fuery, Kelli **M13**
Fuhrmann, Arnika **G8**
Fuhs, Kristen **T10**
Fulton, Maxfield **B12**
Fung, Anthony **O10**
Furstenau, Marc **B8**
Furuhata, Yuriko **M3**
Fusco, Katherine **B5**

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Gabara, Rachel **R8**
Gabbard, Krin **J11**
Gaboury, Jacob **M15**
Gadassik, Alla **P18**
Gailey, Elizabeth **P9**
Gaines, Jane **O12**
Galili, Doron **L2**
Gallagher, Mark **P5**
Gallope, Michael **D18**
Gamboa, Ricardo **A6**
Ganeva, Mila **G5**
Gao, Victoria **C13**
Garcia Blizzard, Monica **C1**
Garcia, Desiree **N12**
García, Frank **F7**
Garcia, Suzi **A4**
Garcia-Crespo, Naida **F7**
Garde-Hansen, Joanne **R11**
Garibaldi, Hannah **J16**
Garin, Manuel **F3**
Gates, Racquel **A6**
Gauch, Suzanne **E9**
Gaudreault, Andre **T5**
Gauthier, Philippe **T5**
Gaycken, Oliver **F16**
Geiger, Jeffrey **L1**
Gelinas, Melissa **I1**
Gelley, Ora **V20**
Gendler, Jason **S20**

Geoghegan, Bernard Dionysius **M3**
George, Amir **I17**
Gerhardt, Christina **J15**
Gerstman, Victoria **C10**
Gharabaghi, Hadi **J6**
Ghawanmeh, Mohannad **R14**
Ghazal, Ahmed **S15**
Ghosh, Bishnupriya **N13**
Gibbs, John **L6**
Giggey, Lindsay **I5**
Gilbert, Anne **U18**
Gillan, Jennifer **R11**
Gillespie, Michael B. **O7**
Gilmore, James **P1**
Ginsberg, Terri **S15**
Gipson, Brooklyne **C15**
Girgus, Sam B. **U17**
Girina, Ivan **T20**
Gish, Harrison **U19**
Gleesing, Elizabeth **Q3**
Gleeson-White, Sarah **A13**
Gleich, Joshua **Q18**
Glenn, Clinton **H17**
Glick, Joshua **K11**
Goeringer, Lyn **N1**
Goetz, Christopher **I8**
Golán, Antonio **Q11**
Goldschmitt, Kariann **C17**
Goldstein, Leigh **L7**
Gomery, Douglas **P19**
Gonring, Gabriel **P1**
Gonzales, Racquel **A17**
Good, Katie **N2**
Goodwin, Hannah **L17**
Gordon, Marsha **L4**
Gorfinkel, Elena **I19**
Gorton, Kristyn **R11**
Gow, William **N17**
Graham, Jean Elyse **Q6**
Granata, Yvette **O11**
Grant, Barry Keith **S3**
Grant, Catherine **N16**
Grant, Paul **J15**
Grasso, Julianne **R3**
Graves, Hannah **M14**
Gray, Jonathan **R18**
Gray, Katherine **R7**
Gray, Kishonna **H8**
Greenberg, Slava **C20**
Greene, Liz **T19**
Greene, Shelleen **U9**
Greene, Viveca **J3**

Greenhough, Alexander **F1**
Greenwood, Forrest **E10**
Griffin, F. Hollis **T17**
Griffin, Sean **H11**
Griffis, Noelle **K11**
Griffiths, Alison **P4**
Grinberg, Daniel **K5**
Grisham, Therese **U16**
Grocher, Kimberly **I18**
Groening, Stephen **R1**
Groskopf, Jeremy **O16**
Grossman, Julie **Q7**
Grube, Katherine **B7**
Grundmann, Roy **N12**
Guan, Cassandra **U2**
Guarana, Bruno **F1**
Guenther-Pal, Alison **H1**
Guha, Malini **U13**
Guins, Raiford **F4**
Gunckel, Colin **F7**
Gunn, Jenny **D20**
Gunning, Tom **H19**
Gurney, David **V11**
Gursel, Zeynep **N6**
Gutierrez-Albilla, Julian Daniel **I7**
Gyenge, Andrea **V10**

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Haenni, Sabine **G17**
Hageman, Eva **B3**
Haggins, Bambi **D3**
Hagin, Boaz **B14**
Hagood, Mack **C3**
Hakimi, Jedd **D11**
Halabi, Nour **C2**
Halbout, Gregoire **E17**
Haliliuc, Alina **J1**
Hall, Sara **G5**
Hallas, Roger **Q3**
Halle, Randall **E20**
Hallett, Hilary **L2**
Hallman, Philip **F10**
Hamblin, Sarah **T14**
Hammett-Jamart, Julia **L8**
Hampton, Darlene **H5**
Han, Benjamin **T16**
Han, Lisa **O8**
Hangartner, Selina **I1**
Hanna, Erin **D15**
Hanna, Monica **I13**
Hans, Anjeana **G5**
Hansen, James **O1**
Hanson, Britta **D13**
Hanson, Christopher **J8**

Hanstein, Ulrike **C5**
Hargraves, Hunter **B15**
Hariharan, Veena **F15**
Hark, Ina **Q4**
Harrington, Andrew **I4**
Harrington, Catherine **V11**
Harris, Rachel **F5**
Harrison, Rebecca **E1**
Harrod, Mary **B16**
Hartman, Ian **R9**
Hartmann, Gunnar **D12**
Hartzheim, Bryan **C16**
Harvey, David **C5**
Harvey, Eric **C3**
Hassapopoulou, Marina **I13**
Hassoun, Dan **O5**
Hastie, Amelie **U10**
Hatch, Kristen **D16**
Hatchell, Rusty **V13**
Hauser, Brian **T7**
Havens, Tim **I2**
Hawkins, Joan **I17**
Hayashi, Mitsuhiro **V7**
Hayward, Joni **G1**
Hayward, Mark **U4**
He, Belinda **R10**
Healey, Cara **M10**
Hearst, Kathryn **A14**
Heberer, Feng-Mei **H2**
Heck, Kalling **A20**
Heckman, Heather **T6**
Hedling, Olof **A2**
Heffelfinger, Elizabeth **D8**
Heffes, Gisela **S18**
Hegarty, Kerry **B10**
Hemphill, Libby **O13**
Hendershot, Heather **E12**
Henderson, Lisa **S12**
Hentrich, Nicole **F13**
Herbert, Daniel **R6**
Herhuth, Eric **A20**
Herndon, Keith **B19**
Herzog, Amy **I19**
Hessler, Jennifer **P15**
Higgins, Scott **P16**
Highfield, Tim **S19**
Hill, Erin **N19**
Hills, Matt **G9**
Hilsabeck, Burke **I1**
Himberg, Julia **E19**
Hinck, Ashley **H5**
Hinojos, Sara **M6**
Hinsman, Abigail **K20**

Hipps, Matthew **B8**
Hitchcock Morimoto, Lori **E4**
Hodge, James **N7**
Hoeckner, Berthold **D18**
Hoel, Aud Sissel **D12**
Hoffman, Judy **M2**
Hofmann, Maria **Q15**
Hogan, Lindsay **I5**
Hogan, M el **E3**
Holdsworth, Amy **O2**
Holland, Timothy **T13**
Holmes, Nathan **U16**
Holmlund, Christine **O2**
Holt, Jennifer **N19**
Hongisto, Ilona **Q9**
Hoof, Florian **K7**
Hook, Jamie **T12**
Horak, Laura **Q19**
Horbinski, Andrea **J10**
Horeck, Tanya **P9**
Horsburgh, Tim **M2**
Horton, Justin **L9**
Horton, Zach **H13**
Horwitz, Jonah **T5**
Howell, Charlotte **I5**
Hoxter, Julian **S3**
Hoyt, Eric **N16**
Hu, Brian **M7**
Hu, Tung-Hui **Q13**
Hua, Chaorong **D11**
Huang, Erin **L15**
Hubbell, Matthew **K13**
Hubbert, Julie **K4**
Hudson, Dale **A9**
Hughes, Kit **J13**
Huhtamo, Erkki **C19**
Hui, Calvin **L15**
Humbert, Brigitte **G1**
Hunter, Pia **U18**
I
Icreverzi, Kimberly **H2**
Iddins, Annemarie **S1**
Igarashi, Yoshikuni **H20**
Imre, Aniko **R18**
Irwin, Mary **H3**
Ivanova, Mariana **K8**
J
Jacks, Wesley **E8**
Jackson, Josh **T18**
Jacobs, Carolyn **F14**
Jacobs, Lea **N16**
Jacobs, Steven **G19**
Jacobson, Brian **G16**

Jafri, Beenash **Q8**
Jagoda, Patrick **T2**
Jaher, Diana **V2**
Jaramillo, Deborah **E14**
Jeffers McDonald, Tamar **P8**
Jelaca, Dijana **H1**
Jenkins, Bruce **C6**
Jenkins, Eric **D5**
Jennings, Stephanie **H8**
Jeong, Areum **P10**
Jesson, Claire **B17**
Jhingan, Shikha **I11**
Jiang, Meng **B7**
Jo, Ennuri **P20**
Jochum, Elisa **R9**
Johnson, Daniel **R3**
Johnson, David **B9**
Johnson, Derek **R19**
Johnson, Jane'a **E14**
Johnson, Victoria **J4**
Johnston, Alexander **P13**
Johnston, Andrew **E10**
Johnston, Jessica **D13**
Johnston, Nessa **O18**
Jones, Ian **R3**
Jones, Martha **V14**
Jones, Nick **I14**
Jones, Timothy **G13**
Jong, Tien-Tien **K15**
Joseph, Daniel **K18**
Joseph, Rachel **M13**
Jung, Grace **E15**
Jung, Sookeung **O3**
K
Kaapa, Pietari **N20**
Kackman, Michael **N3**
Kafer, Gary **N18**
Kaganovsky, Lilya **O14**
Kaimana, Lokeilani **G18**
Kakoudaki, Despina **S7**
Kalinak, Kathryn **J11**
Kamil, Meryem **Q13**
Kaminska, Aleksandra **P13**
Kamm, Frances **D4**
Kanai, Akane **H3**
Kang, Jennifer **E16**
Kang, Kristy H.A. **V3**
Kang, Ling **P10**
Kanno, Yuka **I20**
Kaplan, E. Ann **Q12**
Kaplan, Louis **H19**
Kapse, Anupama **N8**
Kapur, Jyotsna **K1**

Kara, Selmin **K10**
 Karaduman, Arzu **L9**
 Karahalios, Harry **D20**
 Kase, J. Carlos **I19**
 Kasic, Kathy **I9**
 Kataoka, Yusuke **A7**
 Kaushik, Ritika **D2**
 Kavka, Misha **J18**
 Kearney, Mary Celeste **J17**
 Keating, Patrick **J2**
 Keeler, Amanda **L16**
 Keeling, Kara **G18**
 Keidl, Philipp Dominik **T5**
 Keil, Charlie **L2**
 Kein, Kathryn **I3**
 Keller, Jessalynn **M11**
 Keller, Sarah **F19**
 Kelley, Andrea **C3**
 Kelley, Bailey **B6**
 Kelley, Michelle **H14**
 Kendall, Matthew **P14**
 Kendall, Tina **S10**
 Kennedy, Ian **L9**
 Kercher, Dona **P5**
 Kerner, Aaron **T8**
 Kerrigan, Paraic **K17**
 Kessler, Kelly **V12**
 Khor, Denise **N17**
 Kidman, Shawna **F2**
 Kiewik, Rosita **D8**
 Kilbourn, Russell **G6**
 Kim, Dong Hoon **E7**
 Kim, Gloria **U13**
 Kim, Jihoon **I9**
 Kim, Kyung **L14**
 Kim, Se Young **L14**
 Kim, So Hye **U1**
 Kim, Ungsan **G8**
 Kimball, Danny **R20**
 Kim-Cohen, Seth **D18**
 Kinney, Katherine **U20**
 Kinoshita, Chika **A7**
 Kirchner, Carolin **D1**
 Kirkendoll, Elizabeth **T15**
 Kirsch, Corinna **N1**
 Kirtz, Jaime **O9**
 Kitamura, Kyohhei **V7**
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Tang, Pao-chen **N15**
Tanvir, Kuhu **O19**
Tarbell, Shannon **S20**
Tasker, Yvonne **O12**
Taylor, Aaron **S3**
Taylor, James **S3**
Tepperman, Charles **I6**
Terry, Patrick **J5**
Thain, Alanna **Q9**
Thames, Ryan **D17**
Thapa, Saundarya **B1**
Thimons, Alexander **S10**
Thomas, Sarah **U8**
Thompson, Kirsten Moana **I16**
Thompson, Matt **D5**
Thornham, Sue **G14**
Tieber, Claus **K4**
Tierney, Dolores **H7**
Tilton, Lauren **H15**
Ting, Grace **I20**
Tinic, Serra **E19**
Tischleder, Babette **H9**
Tischleder, Babette B. **H9**
Tiwary, Ishita **D2**
Tompkins, Joe **C10**
Tong, Christopher **L15**
Tongson, Karen **B3**
Treon, Matthew **R17**
Trevitte, Chad **U20**
Trice, Jasmine **O15**
Trischler, Ronja **G13**
Troon, Simon **V8**
Trobe, Alison **L5**
Tropiano, Stephen **H15**
Troxell, Jenelle **B4**
Tsai, Beth **G17**
Tsai, Po-Chen **G8**
Tsang, Raymond **C7**
Tsika, Noah **L4**
Tsunoda, Takuya **H20**
Tudor, Deborah **K1**
Tunc, Asli **E5**
Turcios, Michael **C1**
Turim, Maureen **L18**
Turk, Tisha **V17**
Turner, Graeme **N3**
Turvey, Malcolm **G19**
Tussey, Ethan **F2**
Tyagi, Ila **U11**
Tzioumakis, Yannis **P19**
U
Udy, Dan **J10**

Uhlin, Graig **L10**
Uhrich, Andy **I17**
Ungar, Steven **R8**
Utterson, Andrew **L17**
V
Valle, Joseph **V11**
Van den Troost, Kristof **U14**
Van Esler, Mike **A10**
Van Gorp, Jasmijn **D8**
VanCour, Shawn **B19**
Vanderhoef, John **K18**
Vara, Celia **A1**
Varndell, Daniel **U5**
Vaughan, Hunter **E3**
Velioglu, Halide **Q15**
Verano, Frank **T14**
Verheul, Jaap **M8**
Verhoeff, Nanna **V3**
Verhoeven, Deb **U3**
Verma, Neil **D18**
Vesey, Alyxandra **V13**
Vicario, Niko **S9**
Vickery, Jacqueline **E13**
Vieira, Joao Luiz **J7**
Vielkind, Andrew **T9**
Villarejo, Amy **T16**
Vitaglione, Sylvie **P1**
Vitali, Annamaria Andrea **U19**
Voci, Paola **C9**
Vogan, Travis **J4**
Von Vogt, Matt **D17**
Vonderau, Patrick **R6**
Vonderheide, Leah **U20**
Vukoder, Bret **H15**
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Wada-Marciano, Mitsuyo **C11**
Wagner, Keith B. **K1**
Waldman, Diane **R12**
Walia, Ramna **C16**
Waliaula, Solomon **N3**
Walker, Janet **E3**
Wallenbrock, Nicole **S15**
Walsh, Michael **L18**
Walton, S **J18**
Waltonen, Karma **R15**
Wang, Hongjian **R10**
Wang, Jennifer **J13**
Wang, Yanjie **J20**
Wang, Yiman **F20**
Wani, Aarti **K1**
Wanzo, Rebecca **V14**
Ward, Meredith **F11**
Warner, Kristen **D3**

Warner, Rick **U5**
Warren, Charles **R16**
Warren, Shilyh **A14**
Warshaw, Sydney **I15**
Wasser, Frederick **P19**
Wasson, Haidee **N10**
Watrous, Nancy **I6**
Watschke, Erik **V1**
Watson, Blair **B2**
Waugh, Thomas **S13**
Webb, Lawrence **Q18**
Weber, A. Dana **D4**
Weber, Brenda **M11**
Weber-Feve, Stacey **T8**
Weetch, Owen **I14**
Weinberg, Lindsay **V6**
Weinzimmer, Lauren **S11**
Weiss, Amanda **T1**
Welsh, Kerrie **T15**
Wendorf, Bryan **I17**
West, Thomas **J16**
Westrup, Laurel **T10**
Wexman, Virginia **P7**
Wheatley, Catherine **G6**
White, Courtney **O1**
White, Michele **M11**
White, Patricia **R7**
Whitehead, Jessica **B17**
Whitehead, Joshua **Q8**
Whittaker, Tom **U8**
Whittington, Lea **P8**
Widdis, Emma **O14**
Wiedenfeld, Grant **H16**
Wijaya, Elizabeth **V1**
Wilcox, Charleen **N15**
Wild, Jennifer **G19**
Wilkins, Christina **C20**
Wilkinson, Maryn **S8**
Willems, Gertjan **L8**
Williams, Danielle **B19**
Williams, Mark **H15**
Williams, Tami **H15**
Williams, Tyler **D10**
Williamson, Colin **L4**
Willis, Holly **V3**
Wilson, Booth **E9**
Wilson, Julie **L7**
Win, Thong **E1**
Windisch, Anna **K4**
Windle, Elisabeth **B14**
Wing, Carlin **F4**
Wissner, Reba **A18**
Wlodarz, Joseph **H11**

Wojcik, Pamela **R12**
Wolf, Kelly **C16**
Wolf, Mark J.P. **O9**
Wolfe, Charles **F3**
Wolock, Lia **M7**
Wong, Mary Shuk-han **U14**
Wong-Lerner, Shannon **G11**
Woo, Benjamin **T3**
Wood, David **J7**
Woodman, Brian **T6**
Woods, Eva **M5**
Woolsey, Morgan **H11**
Wrather, Kyle **L16**
Wright, Esther **S11**
Wucher, Joshua **I14**
Wuest, Bryan **O17**
Wyatt, Justin **T4**
Wynter, Kevin **V20**
X
Xavier, Subha **B2**
Y
Yamamoto, Naoki **E20**
Yamazaki, Junko **T11**
Yan, Yuqian **T11**

Yanders, Jacinta **P17**
Yang, Ling **E4**
Yang, Mei **M10**
Yang, Panpan **A19**
Yarborough, Richard **V14**
Yeh, Emilie **R6**
Yildiz, Burcu **C2**
Yochim, Emily **L7**
Yoo, Hyon Joo **L14**
Yoon, Soyoung **F19**
Yosef, Raz **K9**
Youmans, Greg **N5**
Young, Ashley **S14**
Young, Cynthia A. **B3**
Young, Damon **H6**
Young, Katie **I11**
Yu, Chang-Min **B9**
Yu, Danju **R10**
Yu, Kiki Tianqi **S6**
Yu, Mingyi **Q20**
Yuce, Ahmet **V8**
Yue, Genevieve **M15**
Yumibe, Joshua **I16**
Z

Zaher, Lisa **H19**
Zahlten, Alexander **L13**
Zakri, Maggie **D7**
Zarzosa, Agustin **C11**
Zeffiro, Andrea **S12**
Zeilinger, Martin **I15**
Zemel, Dustin **K15**
Zhang, Junjun **P10**
Zhang, Ling **N4**
Zhao, Jamie J **E4**
Zhao, Xinyi **U14**
Zheng, Xiqing **Q10**
Zhou, Chenshu **R10**
Zhu, Yanhong **U14**
Zigterman, Kaitlynn **I11**
Zimanyi, Eszter **C17**
Zimmermann, Patricia **A9**
Zolides, Andrew **V15**
Zryd, Michael **J6**
Zubel, Marla **G2**
Zulkarnain, Iskandar **D9**
Zulueta, Ricardo E. **S11**