# Schedule of Events at a Glance

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<thead>
<tr>
<th>Date</th>
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<td><strong>Wed, March 21</strong></td>
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<td>10:00 – 11:45am</td>
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<td>7:00pm Reception</td>
<td>Special Event—An Evening with Experimental Filmmaker Ernie Gehr</td>
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<td>8:00pm</td>
<td>Special Event—Screening of The Last Command with Alloy Orchestra</td>
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SESSION A

A1
Political Cinema from the “Periphery”

CHAIR: Bruce Williams  William Paterson University
Leslie Marsh  Georgia State University  “Postmemory, Violence, and Trauma in La teta asustada (2009) and Quase Dois Irmãos (2004)”
Alex Lykidis  Montclair State University  “Allegories of Peripheral Modernity in Giorgos Lanthimos’ Dogtooth”
Ali Sengul  University of Texas, Austin  “Transnationality and the Geopolitics of Kurdish Cinema”
Bruce Williams  William Paterson University  “In the Heat of Agitprop: The Global Fires of The Hour of the Furnaces”

A2
Cyborgs, Avatars, Immigrant Terminators
Eye-Jabbing Aesthetics and the Cinematic Body

CHAIR: Katarzyna Marciniak  Ohio University
RESPONDENT: Neda Atanasoski  University of California, Santa Cruz
Bruce Bennett  Lancaster University  “An Eye-Watering Aesthetic: Avatar and the Technological Fantasies of 3-D Cinema”
Katarzyna Marciniak  Ohio University  “Immigrant Rage Fantasy and Mexican Terminators: Robert Rodriguez’s Machete”

A3
Workshop
Teaching the Moving Target

CHAIR: Craig Dietrich  University of Southern California

Workshop Participants:
Virginia Kuhn  University of Southern California
Vicki Callahan  University of Wisconsin, Milwaukee
Sean O’Sullivan  Ohio State University
Anne Moore  Tufts University
Craig Dietrich  University of Southern California

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

A4
Masculinity and the National Body

CHAIR: Aaron Magnan-Park  University of Notre Dame
Man Fung Yip  University of Oklahoma  “Embodied Modernities: Corporeal Representation and Colonial-Capitalist Imaginaries in Hong Kong Martial Arts Cinema”
Katarzyna Paszkiewicz  University of Barcelona  “Clowns, Gender, and Genre in The Last Circus (2010) by Álex de la Iglesia”
Victoria Kearley  University of Southampton  “Popular Genre Pastiche, Masculinity, and Mexican Ethnic Identity in Robert Rodriguez’s El Mariachi”
Aaron Magnan-Park  University of Notre Dame  “Chivalrous Nationalism: Chang Cheh and the ‘Youxia’ (Chinese Knight Errant) Revival”
A5
The Television Procedural
Early Precedents and Contemporary Manifestations
CHAIR: Jonathan Nichols-Pethick • DePauw University
Kathryn VanArendonk • Stanford University • “Bones, the Victorian Procedural, and the Problem of Sequence: Episodic Mystery in the Nineteenth-Century and on Television”
Claudia Calhoun • Yale University • “The Story You Are About to Hear Is True: Civic Architecture and Civic Instruction in Postwar Police Procedurals”
Jonathan Nichols-Pethick • DePauw University • “The Multiple Logics of the 21st-Century Television Police Drama”

A6
Gendering Animation/Animating Gender
CHAIR: Lora Mjolsness • University of California, Irvine
Forrest Greenwood • Independent Scholar • “Mechanical Girls and Postmodern Animals: Interrogating the Function of Female Characters in Otaku-Oriented Media”
Lora Mjolsness • University of California, Irvine • “Animated Russian Women Warriors and the Men Who Love Them: Medieval Russia, National Identity, and the Russian Animation Industry”
Andrea Wood • Winona State University • “Boys Will Be Girls and Girls Will Be Boys: Gender Identity Expression and Bodies in Transition in Takako Shimura’s Wandering Son”
Michele Torre • Southern Illinois University, Carbondale • “Animating Archer, Sterling Archer: Bad Ass Spy or the Ultimate Mama’s Boy?”
SPONSOR: Animated Media Scholarly Interest Group

A7
Harder Than You Think
The Difficulty and Digital Games
CHAIR: Felan Parker • York University
Felan Parker • York University • “No One Shall Live: The Idea of Difficulty in Digital Games”
Bobby Schweizer • Georgia Institute of Technology • “Easy, Normal, Hard: Superficial Difficulty Settings in Videogames”
Mariam Asad • Georgia Institute of Technology • “Proceduralizing Difficulty: Reflexive Play Practices in Masocore Games”
SPONSOR: Video Game Studies Scholarly Interest Group

A8
Cinema and Community/Cinema as Community
CHAIR: Colleen Kennedy-Karpat • Bilkent University
Jennifer Malkowski • Smith College • “‘It’s Not Your Story’: Ethnography, Community, and Collaboration in Ten Canoes”
Megan Vrolijk • University of California, Berkeley • “Codependent Lesbian Space Aliens Coming to a Town Near You: Community Building as a Road to Distribution”
Mark Hain • Indiana University • “Community History Is Film History: Remembering through Repurposing in Echo Park Film Center’s Youth Filmmaking Project Edendale Follies”
Colleen Kennedy-Karpat • Bilkent University • “Bringing Hollywood Home: Maintaining Movie Connections in Rural Pennsylvania”
A9  Korean Cinema Cultures

**CHAIR:** Mariam Lam  •  University of California, Riverside

Marc Raymond  •  Kyungwon University  •  “Contaminating the Cleanest Race: Politics and Sexuality in the Films of Hong Sang-soo”

Hyung-Sook Lee  •  Ewha Womans University  •  “From Hallyu Stars to World Stars: The Transnational Careers of Korean Actors”

Hyongshin Kim  •  University of Southern California  •  “The New Generation on Screen: Youth Culture and Youth Cinema in South Korea since the 1990s”

Mariam Lam  •  University of California, Riverside  •  “The Wave of the Future: Korean-Vietnamese Media Networks and Transnational Co-Productions”

A10  Film and Video Cultures in Africa

**CHAIR:** Suzanne Gauch  •  Temple University

Noah Tsika  •  New York University  •  “Strategies of Truth: Circulating Documentary Cinema in Today’s West Africa”

Michael Laramee  •  Lasell College/University of Miami  •  “Not Just for the Nigerian Video Houses: Visual Aesthetics, Aurality, and Orality in the Work of Tunde Kelani and Izu Ojukwu”

Gareth McFeely  •  Boston University  •  “Film Exhibition in Mid-Twentieth Century Ghana”

Suzanne Gauch  •  Temple University  •  “Algerian Cinema after 2002”

**SPONSORS:**
- African/African American Caucus
- Middle East Caucus
- French and Francophone Scholarly Interest Group
- Film and Video Cultures in Africa

A12  Music and Media Shifts

**CHAIR:** Carol Vernallis  •  Arizona State University

Kyle Stevens  •  University of Pittsburgh  •  “Singing the Pretty: Woman’s Voices and the Classical Hollywood Musical”

Daniel Bishop  •  Indiana University  •  “Sounding the Past in Arthur Penn’s Bonnie and Clyde”

Andrew Ritchey  •  University of Iowa  •  “Moving in Time: The Musical Analogy and the Emergence of Avant-Garde Film”

Carol Vernallis  •  Arizona State University  •  “Unruly Media: YouTube, Music Video in the New Digital Cinema”

A13  Index, Ontology, and the Digital 1

**CHAIR:** Vinicius Navarro  •  Georgia Institute of Technology

James Boman  •  San Francisco State University  •  “Bodies in Evidence: Art, Death, and Document in Stan Brakhage’s Autopsy Film”

Lindsey Lodhie  •  Harvard University  •  “Re-siting the Real: Eric Baudelaire’s Sugar Water”

Heidi Rae Cooley  •  University of South Carolina  •  “Reality Augmented: Index, Record, Biopower”

Vinicius Navarro  •  Georgia Institute of Technology  •  “Circuits of the Real: Nonfictional Media, Network Connections, and the Limits of Representation”
SESSION A

A14

Law, Censorship, and Copyrights

CHAIR: Jennifer Petersen ✦ University of Virginia
Jennifer Petersen ✦ University of Virginia ✦ “Of Cinema and Circuses: The Communicative Context of Mutual v. Ohio”

A15

Med Hondo and the Cinematic Representation of History

CHAIR: Aboubakar Sanogo ✦ Carleton University
CO-CHAIR: Jude Akudinobi ✦ University of California, Santa Barbara
RESPONDANT: Mamadou Diouf ✦ Columbia University
Jude Akudinobi ✦ University of California, Santa Barbara ✦ “Expanding Horizons: History, Entanglements, and Watani, A World Without Evil”
Frank Ukadike ✦ Tulane University ✦ “Fatima, L’Algerienne De Dakar: The Manifestations of Quintessential African Aesthetics?”
Aboubakar Sanogo ✦ Carleton University ✦ “Soleil O, Les bicots nègres, and the Trembling of History”
SPONSORS: African/African American Caucus
French and Francophone Scholarly Interest Group

A16

Shall We Laugh? Intentional and Unintentional Comedies

CHAIR: Adrienne L. McLean ✦ University of Texas, Dallas
Dan Hassoun ✦ University of Minnesota ✦ “Remembering Travolta’s Dreadlocks: ‘Bad’ Cinema as Imagined Community”
Karen Williams ✦ New York University ✦ “The Male Complaint: The Intimate Public of Neoliberal Masculinity in Modern Family”
Nilo Couret ✦ University of Iowa ✦ “Timing Is Everything: Sandrini’s Stutter and the Representability of Time”
Adrienne L. McLean ✦ University of Texas, Dallas ✦ “If Only They Had Meant to Make a Comedy: Laughing at Black Swan”

A17

Hybridity and Transnationalism

CHAIR: Serena Formica ✦ University of Derby
Regena Pauketat ✦ University of Southern California ✦ “‘Bending’ the National: Avatar: The Last Airbender and Transnational Hybridity”
Austin Fisher ✦ University of Bedfordshire ✦ “Italian Americanisms: Popular Italian Cinema in the Light of the Transnational”
Serena Formica ✦ University of Derby ✦ “When Hercule Poirot Met Japanese Animation: An Exploration of the 2004 Series No Meitantei Poirot”
A18
Revising Classical Assumptions
New Takes on Classical Hollywood Film

Chair: Philippa Gates  Wilfrid Laurier University
Co-Chair: Patrick Faubert  Wilfrid Laurier University

Patrick Faubert  Wilfrid Laurier University  “Warner Bros. Presents: A Midsummer Night’s Dream (1935) and Studio Adaptation”


Chris Cagle  Temple University  “Hollywood Mannerism”

Robert Spadoni  Case Western Reserve University  “Film Atmosphere and Narrative”

A19
Rethinking the Biopic
Temporality, Performance, Identity

Chair: Belen Vidal  King’s College London

Belen Vidal  King’s College London  “The New Biopic’s Compressed Frame”

Rebecca Sheehan  Harvard University  “The Present as History: The Contemporary Biopic and Immediation”

Alastair Phillips  University of Warwick  “Cinematic Boundaries: Alexander Sokurov’s The Sun (2005) as Liminal Biopic”

Robert Burgoyne  University of St. Andrews  “Gainsbourg: Pantomime, Puppetry, and Masquerade in the Musical Biopic”

A20
A Shock to the System
Material Politics of Media

Chair: Amy Herzog  Queens College, CUNY

Elena del Rio  University of Alberta  “Biopolitical Violence in the Cinema of Michael Haneke”

Alessandra Raengo  Georgia State University  “Barely Stitched Together: Claire Denis’s Ectopography”

Angelo Restivo  Georgia State University  “Landscape and Deterritorialization in Yellow Earth”

Amy Herzog  Queens College, CUNY  “Renderings, Ruins, Rats: Architectural Planning, Digital Media, and the Territorialization of Urban Space”

A21
Hitchcock and the Complexities of Adaptation

Chair: Mark Osteen  Loyola University, Maryland

Leslie Abramson  Independent Scholar  “Stranger(s) Than Fiction: Adaptation, Modernity, and the Menace of Fan Culture in Hitchcock’s Strangers on a Train”

John Bruns  College of Charleston  “The Proper Geography: Hitchcock’s Adaptation of Daphne du Maurier’s The Birds”

Russell Kilbourn  Wilfrid Laurier University  “The Second Look, the Second Death: W. G. Sebald’s Orphic Adaptation of Hitchcock’s Vertigo”

Mark Osteen  Loyola University, Maryland  “Extraordinary Renditions: DeLillo’s Point Omega and Hitchcock’s Psycho”
SESSION A

10:00 – 11:45am

**A22**

**Room**

**Session:** Trauma, Memory, and Representation

**Chair:** Katharina Loew  
University of Oregon

**Murray Leeder**  
Carleton University  
“There Are No Tame Ghosts: Double Exposures and the Supernatural in Silent Cinema”

**Steven Pustay**  
Georgia State University  
“Digital Death: Verisimilitude and Viscerality in Contemporary Images of Death”

**Ryan Conrath**  
University of Rochester  
“Everything but the Body: Montage Affects”

**Katharina Loew**  
University of Oregon  
“The Spirit of the Vampire: Special Effects in Nosferatu (1921)”

**Chair:** Julian Daniel Gutierrez-Albilla  
University Southern California

**James Gilmore**  
University of California, Los Angeles  
“Processing the Image Event: Scarred Cityscapes in Post-9/11 American Cinema”

**Wendy Sung**  
University of Michigan  
“Rehabilitating Rodney King: Celebrity Rehab, Reinscription, and Cultural Memory”

**Stephan Hilpert**  
University of Cambridge  
“Germany through the Windshield: The Motif of Cars in Christian Petzold’s Wolfsburg”

**Julian Daniel Gutierrez-Albilla**  
University Southern California  
“Inscribing/Scratching the Past on the ‘Surface’ of the ‘Skin’: Reading Trauma and Memory in Almodóvar’s La mala educación through Graphic Design, Fashion, and Performance Theory”

**A25**

**Room**

**Session:** Media, Technology, and the Dead

**Chair:** Katharina Loew  
University of Oregon

**Murray Leeder**  
Carleton University  
“There Are No Tame Ghosts: Double Exposures and the Supernatural in Silent Cinema”

**Steven Pustay**  
Georgia State University  
“Digital Death: Verisimilitude and Viscerality in Contemporary Images of Death”

**Ryan Conrath**  
University of Rochester  
“Everything but the Body: Montage Affects”

**Katharina Loew**  
University of Oregon  
“The Spirit of the Vampire: Special Effects in Nosferatu (1921)”
**Coal Country**  
Phylis Geller, USA, 2009, 84 min

Television programs, like Spike TV's *Coal*, represent workers as vanishing noble savages, as the real lives and concerns of miners and their communities are obscured from view. As high-profile tragedies befalling miners in the past year attest, they continue working under unsafe conditions, as corporations degrade the environment in search of profits. One of labor’s most significant historical sites, Blair Mountain, is slated for the mountain top removal (MTR) method of mining. This film documents the ongoing struggles of those who fight the exploitation of workers in the mines and the destruction of the very mountains providing their livelihood. This “new civil war” has divided communities between those supporting “clean coal” industry initiatives and miners and activists resisting MTR in Appalachia. It is vital that the controversy over the environment, clean coal, MTR, and worker rights becomes a matter of public discussion. This film is a step in bringing these issues to a wider public.

**SPONSORS:** Caucus on Class  
Documentary Studies Scholarly Interest Group

**Coal Face**  
Alberto Cavalcanti, UK, 1935, 12 min

This classic short film explores the life of British miners. It was produced by Britain’s General Post Office Film Unit of *Night Mail* (John Grierson, 1936) fame.

**SPONSORS:** Caucus on Class  
Documentary Studies Scholarly Interest Group

Audiences for these films may be interested also in *Uprising of ’34* (Session R) and in panels B15 “Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies,” D25 “Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema,” E8 “From Workers’ State to Owners’ State: Representations of Work in Baltic Cinemas,” F15 “Depictions of Poverty in American Cinema,” and L14 “Lensing Labor: Representing Work in Contemporary Film and Television.”
SESSION B

12:00noon – 1:45pm

B1

Private Parts
Shame and Star Identities

ROOM

CHAIR: Colleen Glenn  University of Kentucky
CO-CHAIR: Rebecca Bell-Metereau  Texas State University
Nina Martin  Connecticut College  “Does This Film Make Me Look Fat?: Celebrity, Gender, and I’m Still Here”
Rebecca Bell-Metereau  Texas State University  “Baby, It’s Cold Outside the Closet”
Alison Hoffman-Han  California State University, Long Beach  “Blood, Freckles, and Tears: Sissy Spacek’s Surface Subversions”
Colleen Glenn  University of Kentucky  “Which Woody Allen?”

B2

Horrors without Borders

ROOM

CHAIR: L. Andrew Cooper  University of Louisville
Vartan Messier  Queensborough Community College CUNY  “The Play and Place of Horror in Michael Haneke’s Funny Games”
Cathy Hannabach  University of Pittsburgh  “Between Blood and the Bomb: Vampires and Atomic Cities in Todd Reeves’s Let Me In”
Dale Hudson  New York University, Abu Dhabi  “Becoming Undead: Necropolitics and Transnational Spaces of Horror”
L. Andrew Cooper  University of Louisville  “Demon Media: Horrific Representations of Globalized Violence”

B3

Form and Feeling in Television

ROOM

CHAIR: Karen Lury  University of Glasgow
RESPONDENT: Misha Kavka  University of Auckland
Amy Holdsworth  University of Glasgow  “In Between Poetry and Television”
Karen Lury  University of Glasgow  “The Corpse, Blooper, or Gag: Desire and Epistephilia in the TV ‘Out-take’”
Alexia Smit  University of Cape Town  “Bodies of Knowledge: Performative and Experiential Models of Pedagogy in Television Science”

B4

60s Experimental Cinema and Eccentric Embodiment

ROOM

CHAIR: Juan Suarez  University of Murcia
CO-CHAIR: Ara Osterweil  McGill University
Lucas Hilderbrand  University of California, Irvine  “Sex Out of Sync: Christmas on Earth’s Queer Soundtrack”
Ara Osterweil  McGill University  “Yoko Ono: Philosophy in the Bedroom”
Juan Suarez  University of Murcia  “Film Grain and the Queer Body: Tom Chomont”

SPONSORS: Queer Caucus
Experimental Film and Media Scholarly Interest Group
SESSION B

12:00noon – 1:45pm

B5

“Reality,” Simulacras, and New Media

CHAIR: Courtney Baker ✦ Connecticut College

Jacob Hustedt ✦ University of Texas, Austin ✦ “A Dance of Signs: Reflections on Public Executions, New Media, and the Death of Osama bin Laden”

Colleen Montgomery ✦ University of Texas, Austin ✦ “Cartoon Wasteland: The Aesthetics and Economics of Digitextuality in Disney’s Epic Mickey”

Brent Fujioka ✦ Brown University ✦ “Snake Is Hiding: Cultural Hybridity, Pacifism, and Subversion In Hideo Kojima’s Metal Gear Solid Series”

Courtney Baker ✦ Connecticut College ✦ “Imprisoned Viewers: Prison Valley and the Simulacrum of Interaction”

B6

Occupied Cinemas
A Transnational Perspective

CHAIR: Chika Kinoshita ✦ Shizuoka University of Art and Culture

RESPONDENT: Barton Byg ✦ University of Massachusetts, Amherst

Jie Li ✦ Harvard University ✦ “A National Cinema for a Puppet State: The Manchurian Motion Picture Association”

Tobias Nagl ✦ University of Western Ontario ✦ “Re-birthing a Nation: German Cinema after World War I, the Rhineland Occupation, and the ‘Black Horror’ Campaign”

Chika Kinoshita ✦ Shizuoka University of Art and Culture ✦ “Abortion and Democracy: Gender, Sexuality, and Reproductive Rights in Japanese Films under the Allied Occupation”

B7

Media Environments and Mid-century Design

CHAIR: Kenneth White ✦ Stanford University

CO-CHAIR: Fred Turner ✦ Stanford University

Erica Robles ✦ New York University ✦ “The Powers of Ten: Charles and Ray Eames and the Politics of Scale”

Lynn Spigel ✦ Northwestern University ✦ “Media Walls: From Mid-century Domesticity to Smart Home Environments”

Kenneth White ✦ Stanford University ✦ “Cultural Engineer: Tom Sherman between Data and Information”

Fred Turner ✦ Stanford University ✦ “The Pepsi Pavilion and the Politics of Multimedia in Cold War America”

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

B8

Cold War, Hot Media
East German Cinema

CHAIR: Benita Blessing ✦ University of Massachusetts, Amherst

Claudia Sandberg ✦ University of Southampton ✦ “The Chilean Family in German Exile – A Comparative Reading of Isabel auf der Treppe (1984) and Aus der Ferne sehe ich dieses Land (1978)”

Victoria Rizo Lenshyn ✦ University of Massachusetts, Amherst ✦ “From International Solidarity to Solitary Lives: Hannelore Unterberg’s Isabel auf der Treppe”

Lesley Pleasant ✦ University of Evansville ✦ “The Wizard of Ossi”

Benita Blessing ✦ University of Massachusetts, Amherst ✦ “Sex and Love in Far-Away Fairy Tale Films”
SESSION B

B9

Index, Ontology, and the Digital 2

CHAIR: Ruth Johnston ✦ Pace University
Laura Frahm ✦ Bauhaus University, Weimar ✦ “On Cinema and Cybernetics: Three ‘Reflexive Films’ by Ottomar Domnick”
Drew Ayers ✦ Georgia State University ✦ “Fast, Cheap & Out of Control: A Baroque Mapping of Digital Experience”
Stephanie Tripp ✦ University of Tampa ✦ “Algorithmic Filmmaking in Jeff Shore and Jon Fisher’s Clifhanger”
Ruth Johnston ✦ Pace University ✦ “Technologies of Vision and Memory in Blade Runner”

B10

Visualizing Cinematic Technologies
The Problem of Self-Reflexivity in North Indian Cinema

CHAIR: Meheli Sen ✦ Rutgers University
RESPONDENT: Sangita Gopal ✦ University of Oregon
Anupama Kapse ✦ Queens College, CUNY ✦ “Film as Madness: Phalke, Cinema, and The Dream Factory”
Neepa Majumdar ✦ University of Pittsburgh ✦ “Staging the Screen, Screening the Stage: The Problem of Self Reflexivity in Indian Cinema (1930s to 50s)”
Meheli Sen ✦ Rutgers University ✦ “Very Filmi: Industry, Spectators, and Desire in 70s and 80s Hindi Cinema”

B11

Workshop
Teaching the City
Pedagogical Issues in Urban Cinema and Media Studies

CHAIR: Brendan Kredell ✦ University of Calgary
CO-CHAIR: Paula Massood ✦ Brooklyn College, CUNY

Workshop Participants:
Amy Corbin ✦ Muhlenberg College
Sabine Haenni ✦ Cornell University
Shannon Mattern ✦ The New School
Mary N. Woods ✦ Cornell University

SPONSOR: Urban Studies Scholarly Interest Group

B12

Film Festival Studies

CHAIR: Raz Yosef ✦ Tel Aviv University
Boaz Hagin ✦ Tel Aviv University ✦ and Raz Yosef ✦ Tel Aviv University ✦ “Gay Vampires, Orthodykes, and Festival Exoticism: Israeli Queer Cinema in a Global Context”
Michael Talbott ✦ New York University ✦ “Placing Prestige: Institutional Values vs. Personal Preferences and Category A Film Festival Juries”

SPONSOR: Film and Media Festivals Scholarly Interest Group
**SESSION B**

**B13**

Alt Reception Practices

Chair: Marianna Martin  
University of Chicago

Casey McCormick  
McGill University  
“An ‘Uncommon Commentary’: Demystifying Joss Whedon’s Dr. Horrible’s Sing-Along Blog”

Cynthia Felando  
University of California, Santa Barbara  
“Cinema Brief: Short Films and Festivals”

Marianna Martin  
University of Chicago  
“The Narrative Aesthetics of the Incomplete in Joss Whedon’s Dollhouse”

Bjorn Ingvoldstad  
Bridgewater State University  
“Jonas Mekas’ Web Archive: ‘Reality Hunger’ Before and After the Internet”

**B14**

Discerning Auteur Concerns

Chair: Andrew Horton  
University of Oklahoma

Lisa Siraganian  
Southern Methodist University  
“The Dystopic Communities: Atom Egoyan’s Critique of Diaspora”

Sam B. Girgus  
Vanderbilt University  
“The Multiple Journeys of Woody Allen on Love, Death, and God”

Gabriel Paletz  
Prague Film School  
“Tracking Trans-media Creativity through Orson Welles”

Andrew Horton  
University of Oklahoma  
“Long Live Slow Cinema: Theo Angelopoulos and the Significance of Extended Shots”

**B15**

Reel Work

Analyzing Labor Films within the Context of Film History/Film Studies

Chair: Derek Nystrom  
McGill University

Kathy Newman  
Carnegie Mellon University  
“Labor Films and the Docu-noir: Recuperating The Whistle at Eaton Falls (1950), Clash by Night (1952), and The Garment Jungle (1957)”

Nathan Godfried  
University of Maine  
“Millard Lampell and The Inheritance (1964): Organized Labor’s Use of Film in Historical Context”

Jennifer Borda  
University of New Hampshire  
“‘Nuts and Sluts,’ or Women on the Verge of Revolution”

**B16**

The Shifting Valence of Verité

Documentary in Diverse Historical and Cultural Contexts

Chair: Augusta Palmer  
Filmmaker and Independent Scholar

Workshop Participants:

Gerald Sim  
Florida Atlantic University

Heather MacGibbon  
Independent Scholar

Stephen Charbonneau  
Florida Atlantic University

Daniel Miller  
Independent Scholar

Dennis Hanlon  
Beloit College
SESSION B

12:00noon – 1:45pm

B17
ROOM
Early and Transitional Cinema

CHAIR: Derek Long ✦ University of Wisconsin, Madison
Diana Anselmo-Sequeira ✦ University of California, Irvine ✦ “The Apparitional Girl: Early American Film, Spiritualism, and the Emergence of Female Adolescence”
Karolina Kendall-Bush ✦ University College London ✦ “Putting the Screen through Its Paces: Walking on the Streets and in the Cinema”
Kohki Watabe ✦ University of Tokyo ✦ “Representational Convention of Water Transportation in Moving Panorama and Travelogue Silent Cinema in the Early Twentieth Century: Down the Old Potomac (1917) as a Specific Case”

B18
ROOM
Eisenstein
Movement, Stasis, Rhythm

CHAIR: Vincent Bohlinger ✦ Rhode Island College
Maria Belodubrovskaya ✦ Harvard University ✦ “The Kino-Fist: Eisenstein’s Expressive Movement and the Science of Mirror Neurons”
Vincent Bohlinger ✦ Rhode Island College ✦ “Eisenstein and the Development of the Soviet Single-Shot Aesthetic”
Lea Jacobs ✦ University of Wisconsin, Madison ✦ “A Lesson with Eisenstein: Rhythm and Pacing in Ivan the Terrible, Part I”
Katarina Mihailovic ✦ Concordia University ✦ “Sergei Mihailovich ‘Mak’ and the Montage of Attractions”

B19
ROOM
Cineglobalities

CHAIR: Bishnupriya Ghosh ✦ University of California, Santa Barbara
Bishnupriya Ghosh ✦ University of California, Santa Barbara ✦ “Unhomely Globalities: The ‘Flat Cinema’ of Bollywood”
Joshua Neves ✦ University of Toronto ✦ “Cine-exhibition and Chinese Globalities”
John Sniadecki ✦ Harvard University ✦ “Sensory Ethnography, Site-Specificity, and the Spaces of Cineglobality”
Bhaskar Sarkar ✦ University of California, Santa Barbara ✦ “Manipuri Cinema, the Korean Wave, and the Plasticity of Resistance”

B20
ROOM
Blockbusters, Genres, and Serials
Commercial Cultures of Production beyond the US/UK

CHAIR: Courtney Brannon Donoghue ✦ University of Texas, Austin
RESPONDENT: Aswin Punathambekar ✦ University of Michigan
Amanda Landa ✦ University of Texas, Austin ✦ “Cruel Stories of Youth: Contemporary Psychological Thriller/Horror Films and the Representation of Japanese Youth Culture”
Tarik Elseewi ✦ Vassar College ✦ “Shifting Selves as the Arab Spring Turns to Fall: Transnational Media and the Production of National Identity in the Arab World”
Courtney Brannon Donoghue ✦ University of Texas, Austin ✦ “The Brazilian Blockbuster: How Franchises, Sequels, and Big Opening Weekends Are Changing a National Cinema”

SPONSOR: Media Industries Scholarly Interest Group
**SESSION B**

**B21 ROOM**

Representing Queer Time, Engaging Queer Theory

**CHAIR:** Theresa L. Geller ♦ Grinnell College

**CO-CHAIR:** Adrian Khactu ♦ University of Pennsylvania

**Vance Byrd** ♦ Grinnell College ♦ “Queer Temporalities and Geographies in Ulrike Ottinger’s *Bildnis einer Trinkerin*”

**Jess Issacharoff** ♦ University of Iowa ♦ “Queer Temporality and National Narratives in Isaac Julien’s *Frantz Fanon: Black Skin, White Mask*”

**Lokeilani Kaimana** ♦ University of Texas, Austin ♦ “Processing Christeene through the Rear End of Camp”

**Theresa L. Geller** ♦ Grinnell College ♦ “Is Queer Theory Film Theory? Or, Everything I Know About Queerness I Learned at the Movies”

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**B22 ROOM**

Cinema Therapy, Trauma, and Affect

**CHAIR:** Brenda Austin-Smith ♦ University of Manitoba

**Ben Sher** ♦ University of California, Los Angeles ♦ “Clinical Cinephilia: Cinema Therapy and Processing Domestic Trauma”

**Janice Loreck** ♦ Monash University ♦ “Returning the Gaze: Intersubjective Spectatorship in *Antichrist* and *Trouble Every Day*”

**Amanda Fleming** ♦ Indiana University ♦ “Loving *Dexter*: Showtime’s Controversial Original Series and Its Killer Fans”

**Brenda Austin-Smith** ♦ University of Manitoba ♦ “Modernity, Cinema Memory, and ‘Weepies’: Ethnographies of Affective Spectatorship”

**B25 ROOM**

The Political, After Life

**CHAIR:** Jeffrey Menne ♦ Oklahoma State University

**RESPONDENT:** Justus Nieland ♦ Michigan State University

**James McFarland** ♦ Vanderbilt University ♦ “The Cannibal, the Pirate, the Zombie Horde”

**Jennifer Fay** ♦ Vanderbilt University ♦ “The Aesthetics of Hunger”

**Jeffrey Menne** ♦ Oklahoma State University ♦ “Politics without Form”

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**SCREENINGS**

**The Same River Twice**  
Robb Moss, USA, 2003, 78 min

In 1978, filmmaker (and Harvard professor) Robb Moss and a close-knit group of free-spirited friends and lovers took a month-long trip through the depths of the Grand Canyon—a breathtaking white-water rafting adventure down the Colorado River. Cutting between footage of their youthful — often naked — live-in-the-moment existences and the complex realities of their adulthood today, the film travels the road from peyote to Prozac, creating a compelling portrait of cultural metamorphosis and the struggle to find one’s place in the world. From running rapids to running for mayor, *The Same River Twice* is an intimate depiction of those baby-boomers who took the Sixties seriously, and then grew up.

**Sponsor:** Documentary Studies Scholarly Interest Group

**Voice Unknown**  
Jinhee Park, USA, 2011, 32 min

Faith Kim (Alias) is a North Korean refugee living in Syracuse, NY. Her personal and emotional journey from North Korea to the US through China, Cambodia, and Thailand will lead the viewers to reflect on experiences of exile across generations and will spark discussions about contemporary migration and borderless identities.

Audiences for these films may also be interested in panels C18 “Contingencies of the Visible Past,” D22 “Local and Small-scale Cinema,” M17 “Small Gauge Cinema,” and P17 “Representation and Diasporic Activism.”
SESSION C

2:00 – 3:45pm

C1
ROOM
Scaling Data’s Many Faces
Data Mining, Information Visualization, and Other Non-Optical Vistas
CHAIR: Kristopher Fallon ♦ University of California, Berkeley
CO-CHAIR: Alenda Chang ♦ University of California, Berkeley
Kristopher Fallon ♦ University of California, Berkeley ♦ “The Optic-less Unconscious: Data Journalism and the Quest for Visible Evidence”
Alenda Chang ♦ University of California, Berkeley ♦ “Exponential Vision and the Powers of Ten”
David Bering-Porter ♦ Brown University ♦ “Screening the Genome: Visualization, Speculation, and Uncanny Vitality”
Lyn Goeringer ♦ University of Rhode Island ♦ “Emote = Ping : Data Mining Emotion as Conceptual Art Practice”
SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

C2
ROOM
Violence in Contemporary Latin-American Cinema
CHAIR: Melissa Molloy ♦ University of Florida
CO-CHAIR: Gerardo Muñoz ♦ University of Florida
Melissa Molloy ♦ University of Florida ♦ “Sex, Brutality, and Childhood in Films of the Argentine Countryside”
Luis M. García-Mainar ♦ University of Zaragoza ♦ “The Global Logic of Local Violence in Pablo Larraín’s Tony Manero”
Gerardo Muñoz ♦ University of Florida ♦ “Violence as Potentiality: The Case of Aristarain’s Tiempo de Revancha”
Oscar Jubis ♦ University of Miami ♦ “Claudia Llosa’s Engagement with Indigenous Perú”
SPONSOR: Latino/a Caucus

C3
ROOM
Beyond Film
The Video Art of Ernie Gehr
CHAIR: Haden Guest ♦ The Harvard Film Archive
RESPONDENT: Ernie Gehr ♦ Harvard University
Ken Eisenstein ♦ University of Chicago/Mount Holyoke College ♦ “A Drenching Radiance’: The ? of Ernie Gehr”
J. Carlos Kase ♦ University of North Carolina, Wilmington ♦ “We Are Drifting’: Metaphrasis, Nostalgia, and Abstraction in the Videos of Ernie Gehr”
Haden Guest ♦ The Harvard Film Archive ♦ “Ernie Gehr: Towards a Prehistory of Cinema’s Future”
SPONSOR: Experimental Film and Media Scholarly Interest Group

C4
ROOM
Documentary Politics and Advocacy
CHAIR: John Trafton ♦ University of St Andrews
Andrew Covert ♦ Concordia University ♦ “Rush to Judgment and The Murder of Fred Hampton: Documentary Violence and Political Agitprop”
Christine Cornea ♦ University of East Anglia ♦ “Discursive Dissonance and Life After People”
Diane Waldman ♦ University of Denver ♦ “Filmmakers, Subjects, and New Legal Restraints on Documentary Advocacy: The Case of Crude”
J. Scott Oberacker ♦ Johnson & Wales University ♦ “Commitment Issues: Michael Moore, Political Documentary, and Journalistic Film Discourse”
SESSION C

C5

Il Bandito/a
Class, Crime, and International Film Noir

CHAIR: Dennis Broe ✦ Long Island University
Dennis Broe ✦ Long Island University ✦ “Un Greve Sanglante et Poetic (A Strike Bloody and Poetic): French Film Noir and the Defeat of the Popular Front”
Rebecca Prime ✦ Hood College ✦ “Radical Hollywood and the Transatlantic Film Noir”
Hyun Seon Park ✦ University of California, Irvine ✦ “Allegorizing Noir Sensibility in Korean Cinema”

SPONSOR: Caucus on Class

C6

Art, Capital, or Both?
Media Management and Creative/Commercial Tensions

CHAIR: Kimberly Owczarski ✦ Texas Christian University
Erin Copple Smith ✦ Denison University ✦ “What Does ‘Organic’ Mean, Anyway?: Product Placement and Creativity”
Kimberly Owczarski ✦ Texas Christian University ✦ “The Dark Knight (Marketing Campaign) Rises: Creative/Commercial Clashes in Marketing a Studio Blockbuster”
Caroline Leader ✦ University of Texas, Austin ✦ “The Lovers and Dreamers Go Corporate: What Disney Means for Jim Henson’s Muppets”
Darcey West ✦ Georgia State University ✦ “What Happens When It Isn’t Actually TV at All?: A Case Study of HBO Go”

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C7

Workshop
The Undergraduate TV Paper

CHAIR: Ethan Thompson ✦ Texas A&M University, Corpus Christi
CO-CHAIR: Suzanne Scott ✦ Occidental College

Workshop Participants:
Daniel Marcus ✦ Goucher College
Jeremy Butler ✦ University of Alabama
Derek Kompere ✦ Southern Methodist University
Kevin Sandler ✦ Arizona State University
Benjamin Aslinger ✦ Bentley University

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C8

A Million Screens a Medium Make?
Thinking through Machinima and Filmmaking in Virtual Worlds

CHAIR: Jenna Ng ✦ University of Cambridge
Henry Lowood ✦ Stanford University ✦ “Machinima: A Documentary Medium?”
Sarah Higley ✦ University of Rochester ✦ “Inside and Outside: Machinima, Looking, and the Non-Diegetic Camera”
Peter Krapp ✦ University of California, Irvine ✦ “Economedia: Machinima and the Claims of Convergence”
Jenna Ng ✦ University of Cambridge ✦ “Three Spars of the Virtual Camera Trestle: Image, Mobility, Avatar”
SESSION C

C9
ROOM

The Culture and Practice of the Sound Image in Japan around 1930

CHAIR: Michael Raine ✦ University of California, Berkeley
RESPONDENT: James Lastra ✦ University of Chicago
Masaki Daibo ✦ Theatre Museum of Waseda University ✦ “Before Reimei: Early Attempts to Produce Talking Japanese Cinema through the Phonograph”
Michael Raine ✦ University of California, Berkeley ✦ “‘No Interpreter, Full Volume’: The Benshi and the Sound Image in Early 1930s Japan”
Johan Nordstrom ✦ Waseda University ✦ “The Sound Image in Early Japanese Musicals”

SPONSORS: Asian/Pacific American Caucus
Sound Studies Scholarly Interest Group

C10
ROOM

Cinema and the Remaking of Art

CHAIR: Kaveh Askari ✦ Western Washington University
Natasha Ritsma ✦ Indiana University ✦ “Pioneering the Films on Art Movement: Art Film Festivals and Non-theatrical Exhibition Practices in the Postwar Era”
Amy Beste ✦ School of the Art Institute ✦ “The Avant-Garde in the New World: Media Education at the Institute of Design”
Kaveh Askari ✦ Western Washington University ✦ “Never Told Tales of a Studio: Lejaren à Hiller, Early Educational Cinema, and the Scene of Painting”

SPONSORS: Nontheatrical Film and Media Scholarly Interest Group
CinemArts: Film and Art History Scholarly Interest Group

C11
ROOM

Unorthodox Stardoms

CHAIR: Steven Rawle ✦ York St John University
Steven Rawle ✦ York St John University ✦ “Performance and the Indie Film Star: Negotiating Hollywood, Television, and Independent Cinema Labour Structures”
Steven Kapica ✦ Northeastern University ✦ “Representing The Queen of Curves: The Multivalent Nature of The Notorious Bettie Page”
Landon Palmer ✦ Indiana University, Bloomington ✦ “Stardust Onscreen: David Bowie and the Manufacturing of the Popular Musician as Movie Star”

C12
ROOM

European Cinema Histories

CHAIR: Erik Hedling ✦ Lund University
Maya Michaeli ✦ Tel-Aviv University ✦ “‘Je m’appelle Aurélia Steiner... J’écris’ – Fictional Testimony of the Holocaust in the Films of Marguerite Duras”
Jennifer Zale ✦ Indiana University ✦ “The Career of Vera Karalli and the Role of Ballet Artists in the Formation of Acting Style in Prerevolutionary Russian Cinema”
Mari Laaniste ✦ Estonian Literary Museum ✦ “Somewhere in the Alps: The Soviet Fantasy of the Contemporary West as Presented in Hukkunud Alpinisti hotell”
Erik Hedling ✦ Lund University ✦ “Joseph Goebbels, Kristina Söderbaum, and Jud Süß (1940): Seventy Years Later”
**C13**

**Televisual and Cinematic Representations**
From Refugees and the Supernatural to War Veterans

**CHAIR:** Jun Okada  ✦ State University of New York, Geneseo

Jun Okada  ✦ State University of New York, Geneseo  ✦ “Bromance and the Yellow Peril: Globalization and the Contemporary Refugee Film”

Megan Biddingger  ✦ University of Michigan  ✦ “Season of the Witch: Religion, Identity, and Difference in HBO’s True Blood”

Mark Kligerman  ✦ University of Michigan  ✦ “Selling the War in the Gulf: Televisual Fantasy and the Pleasures of the Imperial Imaginary”

Gayatri Devi  ✦ Lock Haven University  ✦ “I See Dead People: Ghosts in the Global Market Place in Alejandro Inarritu’s Biutiful”

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**C14**

**Bodies That Matter**
Representations of Motherhood in US Media

**CHAIR:** Amanda Rossie  ✦ Ohio State University

Margaret Hames  ✦ Marymount Manhattan College  ✦ “The Poor Substitute: Representations of the Adoptive Mother, the Stepmother, and the Absent Mother in Cinema”

Jorie Lagerwey  ✦ University of Notre Dame  ✦ “Public Pregnant Bodies on Reality TV”

Christopher Smit  ✦ Calvin College  ✦ “Mother Monster: Lady Gaga and the Sign of Motherhood in ‘Born This Way’”

Amanda Rossie  ✦ Ohio State University  ✦ “Murderous Monster or Misguided Mother?: Constructing Casey Anthony in Televised News Media”

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**C15**

**Landscapes of Silent-Era US Exhibition**

**CHAIR:** Eric Dewberry  ✦ Independent Scholar

Jeremy Groskopf  ✦ Georgia State University

Jeffrey Klenotic  ✦ University of New Hampshire  ✦ “Women’s Business: The Female Film Exhibitor in New Hampshire During the 1910s”

Jeremy Groskopf  ✦ Georgia State University  ✦ “Advertising without Antagonizing: Silent Era Theaters and the Place of Marketing Messages”

Paul Moore  ✦ Ryerson University  ✦ “Testing the Viability of Local Films in Mainstream Cinema: American Vitagraph’s Itinerant Shows in 1904 and 1905”

Eric Dewberry  ✦ Independent Scholar  ✦ “The Georgia Theater Company, the Genteel, and the Vaude-Film Transition”

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**C16**

**Your Ethnicity Has Been Televised**
Televiual Representations of Italian Americans

**CHAIR:** Jonathan J. Cavallero  ✦ University of Arkansas

CO-CHAIR: Laura Ruberto  ✦ Berkeley City College


Laura Ruberto  ✦ Berkeley City College  ✦ “Make that Riff Staccato: Johnny Staccato and the Making of an Italian American Ethnicity”

Frank P. Tomasulo  ✦ City College of New York, CUNY/Sarah Lawrence College  ✦ “Chick TV: Rizzoli & Isles – Ethnicity, Gender, Genre, and Intertext”

John Gennari  ✦ University of Vermont  ✦ “All in the Family: Gangster Sh*tick, Sentimental Ethnicity, and the Italian-American College Basketball Coach”
C17  Audiovisual Archives in the Digital Age

CHAIR: Jennifer Bean  University of Washington
Jasmijn Van Gorp  Utrecht University  and Marc Bron  University of Amsterdam  “Unavailable Audiovisual Material, No Research? Improving Data Collection in the Audiovisual Archive”
Nanna Verhoeff  Utrecht University  and Giovanna Fossati  EYE Film Institute, Netherlands  “Visual Archives on the Move: Locative Media for Digital Heritage”

C18  Contingencies of the Visible Past

CHAIR: Catherine L. Preston  University of Kansas
Sandra Ristovska  University of Pennsylvania  “Nostalgia, National Identity, and the Case of Montevideo, Taste of a Dream”
Daniel Mauro  University of Texas, Austin  “Of National ‘Significance’: Politicizing the Home Movies of the National Film Registry”
Sohyun Lee  Dongguk University  “The Politics of Collective Visual Memory and the Korean Comfort Women”

C19  Rebooting the Music Industry

CHAIR: Tim Anderson  Old Dominion University
Alyxandra Vesey  University of Wisconsin, Madison  “Women’s Work: Gendering the Music Supervisor, Mainstreaming Indie Culture”
Andrew deWaard  University of California, Los Angeles  “The Cultural Capital Project: Radical Monetization of the Music Industry”
Tim Anderson  Old Dominion University  “From Background Music to Above-the-Line: A System Analysis of the Newfound Importance of the Music Supervisor in Film and Television”

C20  Workshop
Where Is Film Theory Today?

CHAIR: Scott Richmond  Wayne State University

Workshop Participants:
Homay King  Bryn Mawr College
John Rhodes  University of Sussex
Philip Rosen  Brown University
Damon Young  University of California, Berkeley

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C21: TV Myths and the Writing of Television History

Chair: Kate Newbold ♦ Northwestern University
Respondent: Aniko Bodroghkozy ♦ University of Virginia
Alexander Thimons ♦ Northwestern University ♦ “Shrinking the World, Roaming the Nation: The Space of Television Immediacy in Wide Wide World”
Kate Newbold ♦ Northwestern University ♦ “The ‘New, Fresh Meaning’ of Broadcast Programming: Early Television Merchandise and the Myth of Ephemerality in TV Historiography”
Allison Perlman ♦ University of California, Irvine ♦ “The Strange Career of Public Television: The Intersection between Civil Rights History and Public Broadcasting Historiography”
Sponsor: Television Studies Scholarly Interest Group

C22: Gluttony and Excess
Visions of Depravity and Consumption from Hoarders and Cannibals to Human Centipedes

Chair: Gwendolyn Audrey Foster ♦ University of Nebraska, Lincoln
Maisha Wester ♦ Bowling Green State University ♦ “Cannibal Capitalism and Savage Materialism: Visual Excess in the Consumption of the Other”
Christopher Sharrett ♦ Seton Hall University ♦ “The Legacy of Salo and the Critique of Excremental Culture: The Human Centipede and After”
Gwendolyn Audrey Foster ♦ University of Nebraska, Lincoln ♦ “Capitalism Eats Itself: Gluttony in Hoarding, Food Porn, Christmas Excess, and Merchandising American Patriotism”
A. Ian Olney ♦ York College of Pennsylvania ♦ “Unmanning The Exorcist: Female Excess in the 1970s Euro-horror Possession Film”

C25: Politics and Classical Hollywood

Chair: Catherine Jurca ♦ California Institute of Technology
Robert Miklitsch ♦ Ohio University ♦ “The Red and the Black: Chiaroscuro andHUAC, Bad Blondes, and Flower Carriers in I Married a Communist”
Rebecca Burditt ♦ University of Rochester ♦ “Daddy Long Legs and the Childishness of American Musicals”
Catherine Jurca ♦ California Institute of Technology ♦ “Capra, Monopoly, and Free Speech”

MEETING

2:00 – 3:45pm
Sound Studies Scholarly Interest Group

ROOM:
**SCREENINGS**

**Criminal Queers**  
Eric Stanley and Chris Vargas, USA, 70 min

(Work in progress) *Criminal Queers* visualizes a radical transgender/queer struggle against the prison-industrial complex and toward a world without walls. Remembering that prison breaks are both a theoretical and material practice of freedom, this film imagines what spaces might be opened up if crowbars, wigs, and metal files become tools for transformation. Follow Yoshi, Joy, Susan, and Lucy as they fiercely read everything from the Human Rights Campaign and hate crimes legislation to the "non-profitization" of social movements. *Criminal Queers* increases our collective liberation by working to abolish the multiple ways our hearts, genders, and desires are confined.

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Caucus on Class

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**Camp**  
Alexis Mitchell, Canada, 2010, 25 min

*Camp* is a video essay exploring the secrets that underscore director Alexis Mitchell’s personal relationship to Jewish history and culture. Through a look at three camp environments, Mitchell engages with a queer re-telling of the traditional Purim story, the censored passages in Anne Frank’s diary, and a haircut given to by her grandfather in order to reveal the ways in which secrets haunt the surface of our cultural moments. *Camp* is framed through a play on the word “camp,” utilizing a camp sensibility amidst an analysis of temporary built environments. Through this frame, Mitchell engages with what we choose to keep hidden in these contemporary moments, and points to a larger fear of speaking out against injustice as a cause for silence.

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Documentary Studies Scholarly Interest Group

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**Poised and in the Throes**  
David Jones, USA, 2008, 5 min

A stop-motion animation piece constructed from found photographic sources pays homage to Kenneth Anger, Jack Smith, Jean Genet, and Fassbinder’s *Querelle*.

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Animated Media Scholarly Interest Group

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**The Secret Loves of Jesse James**  
David Jones, USA, 2009, 5 min

An animated meditation on the theme of satyriasis, the excessive and often uncontrollable sexual desire in men. Through the archetype of the cowboy code, *The Secret Love of Jesse James* explores how the masculine discourse of the West is balanced upon a razor’s edge of intimacy and violence.

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Caucus on Class  
Animated Media Scholarly Interest Group

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Audiences for these films may be interested in *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Working Girls* (Session K), *I Am* (Session M), *Contemporary (In)appropriations* (Session F), *Film Socialisme* (Session D), and *A Movie by Jen Proctor* (Session F), as well as in panels A4 “Masculinity and the National Body,” A6 “Gendering Animation/Animating Gender,” B21 Representing Queer Time, Engaging Queer Theory,” J16 “Be the Media: Radical Film, New Media, and Social Formations,” K3 “Gay Expectations: Popular Culture Hails the Queer Unconscious,” P6 “New Media and Transgender Networks,” and R13 “De-Politicizing the Radical Gesture.”
D1

Pornography Across Media

**CHAIR:** Jeff Scheible ✦ University of California, Santa Cruz

**Respondent:** Peter Alilunas ✦ University of Michigan ✦ “Going All the Way: Vivid Video and the Economics of ‘Quality’ Adult Films”

**Joshua Kitching** ✦ Rice University ✦ “Cleaning Up the Smut Capital (For Your Protection and Entertainment): 1970s TV Cops and the Criminal Spectacle of Pornography”

**Sho Ogawa** ✦ University of Kansas ✦ “Imaginary Bodies and Masturbatory Desires: The Representation and Reception of Intersexuality in Japanese Pornographic Comics”

**Jeff Scheible** ✦ University of California, Santa Cruz ✦ “ASCII prOn: Textuality, Pornography, and the History of the Internet”

D2

A Case for Criticism

Journalism, TV Studies, and the Television Critic

**CHAIR:** Myles McNutt ✦ University of Wisconsin, Madison

**Respondent:** Greg Smith ✦ Georgia State University ✦ “Britain Can’t Do The Wire’: British Critics and American Television”

**Christine Becker** ✦ University of Notre Dame ✦ “‘Britain Can’t Do The Wire’: British Critics and American Television”

**Karen Petruska** ✦ Georgia State University ✦ “The Television Critic and the Middlebrow: Taste, Quality, and The Waltons”

**Cory Barker** ✦ Bowling Green State University ✦ “Why Is This Being Reviewed?: Taste, Distinction, and Online Television Criticism”

**Myles McNutt** ✦ University of Wisconsin, Madison ✦ “Television Criticism as Contemporary History: The Influence of Post-air Analysis”

**Sponsor:** Television Studies Scholarly Interest Group

D3

Digital Domesticities

Television, Female Audiences, and the Changing Rhythms of Reception

**Chair:** Emily Yochim ✦ Allegheny College

**Co-Chair:** Julie Wilson ✦ Allegheny College

**Alice Leppert** ✦ University of Minnesota ✦ “Selling Sparkle and Schadenfreude: TLC’s Paradoxical Feminine Address”

**Elana Levine** ✦ University of Wisconsin, Milwaukee ✦ “Productive Pleasures? Feminized Popular Culture of the Convergence Era”

**Maureen Ryan** ✦ Northwestern University ✦ “The Feminist, the Housewife, and the Blogger: Lifestyle Media in Convergence Culture”

**Emily Yochim and Julie Wilson** ✦ Allegheny College ✦ “Mommy Media: Productivity, Pleasure, and Politics”

**Sponsor:** Women’s Caucus

D4

Terrence Malick, Film Form, and Meaning

Exploring the Last Three Films

**Chair:** Chuck Maland ✦ University of Tennessee

**Respondent:** Walter Metz ✦ Southern Illinois University

**Clint Stivers** ✦ University of Tennessee, Knoxville ✦ “‘What’s Your Name Kid?: The Enigmatic Voiceover in The Thin Red Line”

**Lloyd Michaels** ✦ Allegheny College ✦ “Text, Author, Meaning: Reading the ‘Extended Cut’ of The New World”

**Anders Bergstrom** ✦ Wilfrid Laurier University ✦ “Voice-Over, Focalization, and the Cinematic Memory Image in Terrence Malick’s The Tree of Life (2011)”

**Sponsor:** Women’s Caucus
D5

Session D

The Ghost in the Machine
Technologies for Creating, Conjuring, and Capturing the Supernatural in Media

Chairs:
- Chera Kee  
  Wayne State University
- Carol Siegel  
  Washington State University, Vancouver
- Scott Wilson  
  Unitec Institute of Technology
- Sean O’Sullivan  
  Ohio State University
- Scott Higgins  
  Wesleyan University
- Carol Siegel  
  Washington State University, Vancouver

Co-Chairs:
- Dawn Fratini  
  Chapman University
- Dawn Fratini  
  Chapman University

Speakers:
- Chera Kee  
  “It’s Only True If the Camera Sees It: Personal Experience, Recording Devices, and Ghost Hunting on TV”
- Brian Hauser  
  “Evidence of What?: Harry Price’s and Upton Sinclair’s Most Haunted House”
- Dawn Fratini  
  “You’ll Believe in Ghosts Too When You See Them through the New ‘Ghost Viewer’: William Castle and Spine-Tingling Technology”
- Janani Subramanian  
  “Fairly Normal Activity: Horror and the Static Camera”

D6

Gender, Sexuality, and Race in Contemporary TV

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

Speakers:
- Bryant Murakami  
  University of Hawai‘i  
  “Fight Fraternities: Homosociality and Masculinity in The Ultimate Fighter”
- Evan Brody  
  University of Southern California  
  “Cable Gayzing: A (Short) History of Modern LGBT Cable Networks”
- Mabel Rosenheck  
  Northwestern University  
  “Buses Are A-Comin’: Citizenship, History, and PBS’s Freedom Riders”

D7

Organizing Narrative

Chair:
- Chera Kee  
  Wayne State University

Co-Chairs:
- Dawn Fratini  
  Chapman University
- Dawn Fratini  
  Chapman University

Speakers:
- Chera Kee  
  “It’s Only True If the Camera Sees It: Personal Experience, Recording Devices, and Ghost Hunting on TV”
- Brain Hauser  
  “Evidence of What?: Harry Price’s and Upton Sinclair’s Most Haunted House”
- Janani Subramanian  
  “Fairly Normal Activity: Horror and the Static Camera”

D8

The Aesthetic Turn in Radio Studies

Chair:
- Neil Verma  
  University of Chicago

Co-Chair:
- Shawn VanCour  
  University of South Carolina

Speakers:
- Allison McCracken  
  DePaul University  
  “Whispers and Pops’ Microphone Singing and the Invention of the Intimate Aesthetic, 1920s”
- Shawn VanCour  
  University of South Carolina  
  “Reconstructing Early Radio Genres: The Case of Musical Variety”
- Neil Verma  
  University of Chicago  
  “Impossible Scenes: The Fall of the City and the Problem of Representation in Radio Drama”
- Elena Razlogova  
  Concordia University  
### Session D

#### D9
**Humor, Comedy, and Satire in Iranian Cinema**
**Historical Texts and Current Contexts**

**Chair:** Gayatri Devi  
**University of Wisconsin, Milwaukee**

**Sheila Moussaiey**  
**Universities of Haifa and Ben Gurion University**  

**Katja Follmer**  
**University of Goettingen**  
“Laughing at the ‘Fool’ – Humor in Iranian Media after the Revolution”

**Cyrus Zargar**  
**Augustana College**  
“Ironic Distance in the Comedy of Mehran Modiri: Contemporary Iranian Life through an Outsider’s Eyes”

**Sponsor:** Middle East Caucus

#### D10
**Cinemas of Central and Southern Europe**

**Chair:** Shelleen Greene  
**University of Wisconsin, Milwaukee**

**Alina Predescu**  
**San Francisco State University**  
“The Satirical Power of Ethnography in a Miniature Work of Dissent: Karpo Godina’s *Litany of Happy People*”

**Sonja Simonyi**  
**New York University**  
“Cowboys and Aliens: Race, Ethnicity and Otherness in Dan Pița and Mircea Veroiu’s ‘Translyvianian Trilogy’”

**Zoran Samardžija**  
**Columbia College Chicago**  
“The Final Manifesto: Ideological Malaise in Dušan Makavejev’s Last Films”

**Shelleen Greene**  
**University of Wisconsin, Milwaukee**  
“Race, Nation, and Hierarchies of Whiteness in the Italian Cinema of the ‘Economic Miracle’”

#### D11
**Home, Sweet Home**
**History and Politics of Home-Space in Taiwan Cinema**

**Chair:** Kai-man Chang  
**Tulane University**

**Respondent:** Jean Ma  
**Stanford University**

**Guo-Juin Hong**  
**Duke University**  
“From Rootlessness to Rootedness: Constructed Homeland in Taiwan Cinema”

**Menghsin Horng**  
**University of California, Berkeley**  
“Lost at the Crossroads: Two Versions of *Not Coming Home Tonight*, 1969 and 1996”

**Kai-man Chang**  
**Tulane University**  
“Landscapes of Childhood: Disenchantment of Home in Taiwan Cinema”

**Sponsor:** Asian/Pacific American Caucus

#### D12
**Institutions of Art and Film**

**Chair:** Chris Robinson  
**University of Kansas**

**Laura Ivins-Hulley**  
**Indiana University**  
“Amateurs, Artists, and Radicals: U.S. Experimental Cinema in the 20s and 30s”

**Kristen Alfaro**  
**Concordia University**  
“Networks of the American Avant-Garde: Anthology Film Archives, Fluxus, and the Experimental Film”

**Chris Robinson**  
**University of Kansas**  
“Legitimizing the Bastard: IFIDA and the First New York Film Festival”

**Sponsor:** Experimental Film and Media Scholarly Interest Group
**SESSION D**

**D13**
**The Non-Theatrical Military Film, 1942 to 1965**

**CHAIR:** Doug Cunningham  ●  United States Air Force Academy

Elizabeth Rawitsch  ●  University of East Anglia  ●  “A Free World and a Slave World: The Divided Far East in The Battle of China (1944)”

Anna Froula  ●  East Carolina University  ●  “Strictly G.I.: The Containment of Military Women in World War II Training and Recruitment Films”

Kevin Hamilton  ●  University of Illinois  ●  and Ned O’Gorman  ●  University of Illinois  ●  “A Nuclear Synthesis: Science, America, and Hollywood in the Films of the USAF’s Lookout Mountain Laboratory”

Doug Cunningham  ●  United States Air Force Academy  ●  “Learn and Live!: Masculinity in the Aircraft Survival Films of the Army Air Forces First Motion Picture Unit”

**SPONSOR:** Nontheatrical Film and Media Scholarly Interest Group

**D14**
**Re-evaluating Early Film Theory**

**CHAIR:** Eric Schaefer  ●  Emerson College

Muneaki Hatakeyama  ●  Waseda University  ●  “Eisenstein’s Void—On the Third Element of Eisenstein’s Dialectics”

Ryan Pierson  ●  University of Pittsburgh  ●  “The Express Elevator and the Prophet-Wizard: Vachel Lindsay on the Promise of Animation”

Jonah Horwitz  ●  University of Wisconsin, Madison  ●  “Melodrama and French ‘Impressionism’: Narrative Convention, Emotion, and Photogénie”

Felipe Pruneda Senties  ●  University of Pittsburgh  ●  “‘Silencio,’ ‘Sobriedad,’ and Other Latin American Cousins of ‘Photogénie’: The Film Theory of Horacio Quiroga”

**SPONSOR:** Nontheatrical Film and Media Scholarly Interest Group

**D15**
**Violence, Cruelty, and the Cinematic**

**CHAIR:** Ipek Celik  ●  Brown University

Ipek Celik  ●  Brown University  ●  “Cannes 2009: Corporal Violence, Financial Crisis, and Post-Foucauldian Society”

Mark Bernard  ●  Bowling Green State University  ●  “The Only Monsters Here Are the Filmmakers’: Animal Cruelty and Death in Italian Cannibal Films”

Shilyh Warren  ●  North Carolina State University  ●  “Cinemas of Love and Hate: Spectatorship and Violence Against Women”

**D16**
**Save to Continue**

**WORKSHOP**

**The State of Video Game Archiving and Preservation**

**CHAIR:** Matthew Payne  ●  University of Alabama

**Workshop Participants:**

Henry Lowood  ●  Stanford University

Judd Ruggill  ●  Arizona State University

**SPONSOR:** Video Game Studies Scholarly Interest Group
**D17**

**Negotiating Cinematic Spaces**

*CHAIR:* Burlin Barr ‣ Central Connecticut State University

Donna Kornhaber ‣ University of Texas, Austin ‣ “Griffith at Biograph, Chaplin at Keystone: Consolidation and Resistance in the Development of Classical Style”

Adam Hart ‣ University of Chicago ‣ “Inside and Outside the Fortress: Space and Place in Contemporary Action and Horror Films”


Burlin Barr ‣ Central Connecticut State University ‣ “Mambety’s Emergent Subjectivities: *Contrat’s City* and *Badou Boy*”

**D19**

**Explorations of National and Racial Identities**

*CHAIR:* Steven Peacock ‣ University of Hertfordshire

Katie Moylan ‣ University of Leicester ‣ “Televising Shame: Interrogating Irish Institutional Abuse”

Janice Haynes ‣ Xavier University of Louisiana ‣ “African American Audiences’ Interpretations of Race and Family of *The Blind Side*”


Steven Peacock ‣ University of Hertfordshire ‣ “The Impossibility of Isolation in the Modern Swedish Crime Series: *Wallander* and *Millennium*”

**D18**

**Food for Thought**

The Cultural Significance of Food in Film and TV

*CHAIR:* Peri Bradley ‣ Southampton Solent University

Co-CHAIR: Shaun Kimber ‣ Bournemouth University

Sarah Murray ‣ University of Wisconsin, Madison ‣ “*The Chew Replaces All My Children*: Democracy, Distinction, and Daytime TV”

Brendon Wocke ‣ EMJD Cultural Studies in Literary Interzones ‣ “Gourmandise and Jouissance: From *La Grande Bouffe* to *Julie & Julia*”

Abigail Loxham ‣ University of Queensland ‣ “Digesting the Image: Carnal Appetites in the Films of Bigas Luna”

Shaun Kimber ‣ Bournemouth University ‣ “‘Meats Meat, and a Man’s Gotta Eat’ (*Motel Hell*, 1980): Food and Eating within Contemporary Horror Film and Horror Film Cultures”

**D20**

**Workshop**

The Future of Film on Film

Booking, Borrowing, and Screening Archival Prints

*CHAIR:* Mark Betz ‣ King’s College London

Workshop Participants:

- May Haduong ‣ Academy Film Archive
- Rebecca Meyers ‣ ArtsEmerson
- Lonny Jennings ‣ Boston Light
**D21**

**Multiculturalism Gone Awry**

**Chair:** Anthony Reed  
Yale University

**Respondent:** Katarzyna Marciniak  
Ohio University

Caetlin Benson-Allott  
Georgetown University  
“Fast, Furious Globalization: Conflicting Trans- and National Fantasies in Contemporary Car Films”

Anthony Reed  
Yale University  
“The Only Way Out Is In: Girl 6 and the Color Line”

Neda Atanasoski  
University of California, Santa Cruz  
“Anxious Multiculturalism: Terror and Faith in 25th Hour and On the Path”

**Sponsor:** Contemporary Theory Scholarly Interest Group


**D22**

**Local and Small-Scale Cinema**

**Chair:** Allyson Field  
University of California, Los Angeles

Linda Liu  
Brown University  
“Near, Common, and Familiar: Quotidian Spectacle in Mitchell and Kenyon’s Local Films”

Martin Johnson  
New York University  

Alex Kupfer  
New York University  
“An Ambivalent Acceptance of Sport and Spectacle’: Notre Dame and Educational Films Beyond the Classroom, 1924–1931”

Allyson Field  
University of California, Los Angeles  
“To Show the Industrial Progress of the Negro Along Industrial Lines’: Early African American Motion Picture Production in Boston (1900s–1910s)”

**Sponsor:** Nontheatrical Film and Media Scholarly Interest Group


**D25**

**Transnational Representations of Labor**

**Chair:** Aine O’Healy  
Loyola Marymount University

**Co-Chair:** Marguerite Waller  
University of California, Riverside

Alice Bardan  
University of Southern California  
“The New European Cinema of Precarity: A Transnational Perspective”

Aine O’Healy  
Loyola Marymount University  
“Imaging Affect: Immigrant Labor in Europe’s Precarious Households”

Marguerite Waller  
University of California, Riverside  
“The Dignity of Work and the Repression of Labor: A sud di Lampedusa and Il sangue verde”

Adrian Martin  
Monash University  
“The Most Important Thing Is Work”

**Sponsor:** Caucus on Class
Film Socialisme
Jean-Luc Godard, Switzerland/France, 2010, 101 min

The latest and perhaps last film of Jean-Luc Godard is a three-part meditation on the filmmaker’s ongoing interrogation of the relationship between present and past. He searches for a new mode of dismantling classical film form by engaging the history of film art through the technological present and future. A beautiful film with hallmark Godardian conventions, Film Socialisme carries us along a Mediterranean cruise, an encounter with a French couple and their children, and a tour of famous sites of antiquity, replete with obtuse narrative structures, elliptical dialogue, “Navajo” subtitles, and celebrity cameos (Patti Smith!). Godard’s suggestion that consumerism and escapism can be surmounted by expanded video formats carves a path through the modern(ist) media jungle of contemporary western society. Characteristic of the reception of Godard’s films, the film both elicited rave reviews and prompted walk-outs during its screening at Cannes. Godard’s melding of poetic aesthetics and political commentary remains as simple and elusive as ever.

SPONSORS: Caucus on Class
French and Francophone Scholarly Interest Group
Media Literacy and Pedagogical Outreach Scholarly Interest Group

Audiences for this film may be interested in Working Girls (Session K), Criminal Queers (Session C), Angst Essen/Eat Fear (Session Q), and Maquilapolis: A City of Factories (Session L), as well as panels C12 “European Cinema Histories” and S19 “European Cinema.”
E1  Topics in Film Criticism 1
Cinephilia and the Mediums of Criticism

CHAIR: Steven Rybin  ❦ Georgia Gwinnett College
RESPONDENT: Girish Shambu  ❦ Canisius College

Steven Rybin  ❦ Georgia Gwinnett College  ❦ “The Language of Community in Film Criticism”
Peter Lurie  ❦ University of Richmond  ❦ “Cinephilia and the Archive: ‘American Movie Critics,’ Cultural Tradition, and the Body”
Zoe Constantinides  ❦ Concordia University  ❦ “Film Criticism On the Air: Popular Authority on Radio and Television”

E2  Science Fiction
Tastes and Philosophies

CHAIR: Kathleen McHugh  ❦ University of California, Los Angeles

Marc Furstenau  ❦ Carleton University  ❦ “Science Fiction Autobiography: Terrence Malick’s The Tree of Life and the Philosophy of Popular Culture”
Javier O’Neil-Ortiz  ❦ University of Pittsburgh  ❦ “The Digital Chimera: “Postanimal” Melodrama from Monkey Shines to Splice”
Eliot Chayt  ❦ University of Texas, Austin  ❦ “The Rise of the Hollywood Science Fiction Prestige Picture”
Kathleen McHugh  ❦ University of California, Los Angeles  ❦ “From Epic Apes to Domestic Cats: Visual Temporalities in 2001 and The Future”

E3  Directorial Gestures

CHAIR: Thomas Dorey  ❦ York University

Murray Pomerance  ❦ Ryerson University  ❦ “Hitchcock’s Directorial Gestures”
Linda Ruth Williams  ❦ University of Southampton  ❦ “The Child in Spielberg”
George Toles  ❦ University of Manitoba  ❦ “The Sledgehammer of Eros: Emergence in Punch-Drunk Love”
Thomas Dorey  ❦ York University  ❦ “Framing in Futura: Text as Gesture in the Films of Wes Anderson”

E4  Tuning Back In
Fifties American Television History

CHAIR: Deborah Jaramillo  ❦ Boston University
RESPONDENT: Ethan Thompson  ❦ Texas A&M University, Corpus Christi

Quinn Miller  ❦ Northwestern University, Qatar  ❦ “Archive Rehab: The 1950s Sitcom Spectrum and Queer Recovery”
Max Dawson  ❦ Northwestern University  ❦ “Reception Problems: Postwar Television and the Amateur Experimenter”
Miranda Banks  ❦ Emerson College  ❦ “Tales of a Shotgun Marriage: Film vs. TV Scribes and the Formation of the Writers Guild of America”
Deborah Jaramillo  ❦ Boston University  ❦ “Genre Killers: The NARTB, the FCC, and the Evils of TV Astrology”

SPONSOR: Television Studies Scholarly Interest Group
E5  Social Media, State Power, and Censorship

Chair: Niki Akhavan  ▶  Catholic University of America

Niki Akhavan  ▶  Catholic University of America  ▶  “State of Digital Distress: New Media, State Power, and the Manufacture and Management of Crisis”


Hossein Khosrowjah  ▶  California College of Arts  ▶  “Two Hands of Censorship: Re-framing the Question of Media Censorship and Resistance to It in Iran”

Fakhri Haghani  ▶  Rutgers University  ▶  “Gender Relations and the Global Social Media”

Sponsor: Middle East Caucus

E6  Media Textures

Haptical Themes Onscreen and Off

Chair: Alexandra Seibel  ▶  University of Vienna

Respondent: Antonia Lant  ▶  New York University

Sheena Scott  ▶  University College London  ▶  “Feeling the Screen: The Changing Textures of the 1950s French Movie Theatre”

Lindsey Dolich  ▶  Stanford University  ▶  “Performing the Avatar Body: Motion-Capture and Haptic Visuality”

Katheryn Wright  ▶  Champlain College  ▶  “Touch Screen Technology and the Politics of Framing in Contemporary Visual Culture”

E7  The Avant-Garde, Art, and the Internet

Chair: Anne Ciecko  ▶  University of Massachusetts, Amherst

Mark Benedetti  ▶  Indiana University  ▶  “Watching the Avant-Garde: Pedagogical Reception on Ubuweb”

Elizabeth Affuso  ▶  Pitzer College  ▶  “Bootleg Culture: Authorship and Ownership in the Work of Douglas Gordon”

Anne Ciecko  ▶  University of Massachusetts, Amherst  ▶  “Moving Images and Trademarks: The ‘Cinemagraph’ as Retro-fashionable Reinvention of New/Old Media”

E8  From Workers’ State to Owners’ State

Representations of Work in Baltic Cinemas

Chair: Maruta Vitols  ▶  Emerson College

Respondent: Bjorn Ingvoldstad  ▶  Bridgewater State University

Eva Naripea  ▶  Estonian Literary Museum  ▶  “Accumulation of Dispossession: Approaching Work in Post-Soviet Estonian Auteur Cinema”

Renata Sukaityte  ▶  Lithuanian Culture Research Institute  ▶  “The Representations of Smugglers, Dealers, and Gamblers in Contemporary Lithuanian Film”
SESSION E

9:00 – 10:45am

E9

Bad Films/Películas Malas/ Filmes Ruins

CHAIR: Maria-Nuria Triana-Toribio ✦ University of Manchester

Jeffrey Geiger ✦ University of Essex ✦ “Nollywood Style: Nigerian Movies and ‘Perceptions of Worth’”

Stephanie Dennison ✦ University of Leeds ✦ “Globofilmes and ‘Bad’ Brazilian Movies”

Maria-Nuria Triana-Toribio ✦ University of Manchester ✦ “Not Fit for Export: The Torrente Saga (1998–2011)”

E10

On the (Re)Death of Radio Continuities and Changes in Radio in the 21st Century, Part I: Technologies

CHAIR: Alexander Russo ✦ Catholic University of America

Tona Hangen ✦ Worcester State University ✦ “Troubleshooting the Wayback Machine: When Radio Goes Online”

Kathleen Griffin ✦ University of Brighton ✦ and

Abigail Wincott ✦ University of Brighton ✦ “Shifting Sands: The Changing Power Relations Between Listeners and Programme Makers”

Andrew Ó Baoill ✦ Cazenovia College ✦ “Degrees of Freedom: How Community Radio Stations Are Responding to New Distribution Channels”

Christina Dunbar-Hester ✦ Rutgers University ✦ “The Symbolic Value of Technical Practice in 21st-Century Radio Activism”

E11

Imagined “China,” Imagined “Hong Kong” Socio-political Fissures and the Redefinitions of “Chinese” and “Hong Kong” Cinemas

CHAIR: Victor Fan ✦ McGill University

Victor Fan ✦ McGill University ✦ “Cantonese Cinema: Industrial Crisis and Reconstruction, 1937-54”

Jennifer Feeley ✦ University of Iowa ✦ “Re-masculating Hong Kong: Gender and Popular Youth Culture in Late 1960s Mandarin Musicals”

Wei Yang ✦ University of the South ✦ “Life and Nothing But: The Decompressed Time and Space in Ann Hui’s The Way We Are”

Yanhong Zhu ✦ Washington and Lee University ✦ “Representing Cultural and Political Trauma: The Discourse of AIDS in Gu Changwei’s Love for Life”

E12

Media Alternatives and Appropriations

CHAIR: William Boddy ✦ Baruch College, CUNY

Deborah Macey ✦ University of Oregon ✦ “Anatomy of a Twitter Spat: Reel Grrls and Comcast/NBC”

Brian Fauteux ✦ Concordia University ✦ “Canadian Campus Radio and Local Musical Activity”

Michael Green ✦ Arizona State University ✦ “The Indie Infused Blockbuster: Contemporary Hollywood’s Appropriation of the 1990s Independent Cinema Aesthetic”

SESSION E 9:00 – 10:45am

E13 Global Media and Regional Production Centers
CHAIR: Edward Larkey ✦ University of Maryland, Baltimore County
Dong Hoon Kim ✦ University of Oregon ✦ “Televisual Destinations: Location Shooting and Tourism in Korea-Japan TV Co-Productions”
Olof Hedling ✦ Lund University ✦ “Too Many Doing Too Little—On Contemporary European Film Production Cultures”
Zainab Saleh ✦ University of Rochester ✦ “Drawing Dubai: A Politics of Humor in Emirati Television Show Freej”
Edward Larkey ✦ University of Maryland, Baltimore County ✦ “Narrating Identities through TV Format Adaptation: A Transcultural Comparison of All in the Family (US) and Ein Herz und eine Seele (Germany)”

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E14 (State) Violence and Identity Politics
CHAIR: Peter X. Feng ✦ University of Delaware
Jay Steinmetz ✦ University of Oregon ✦ “Threat of Liberalism, Threat of Race: The People Under the Stairs and Candyman in American Political Culture”
Brittany Farr ✦ University of Southern California ✦ “Rape as Revenge: The ‘Millennium Trilogy’ and Rape-Revenge Films”
Michael Renov ✦ University of Southern California ✦ and Dean Wilson ✦ University of Social Sciences and Humanities, Hanoi ✦ “Tran Van Thuy’s The Story of Kindness: Spirituality and Political Discourse”
Zachary Ingle ✦ University of Kansas ✦ “The Border Crossed Us’: Machete and the ‘Latino Threat Narrative’”

E15 Production Histories
CHAIR: Hester Baer ✦ University of Oklahoma
Maria Vinogradova ✦ New York University ✦ “‘People’s Film Studios’ in Leningrad in the 1980s”
Elizabeth Galindo ✦ Local 892 and University of California, Davis ✦ “Headaches, Heartaches and Euphoria in Creating Authentic Historical Costumes for Two 21st-Century Hollywood Films”
Stephen Charbonneau ✦ Florida Atlantic University ✦ “Fogo in the City: The State, Particpatory Experiments, and Exercise in Democracy”
Hester Baer ✦ University of Oklahoma ✦ “A Producer’s Cinema: Bernd Eichinger and German Film History”

E16 The Cultural Politics of the Film Festival
CHAIR: Cindy Wong ✦ CUNY, Staten Island
Ana Gilbert ✦ Oswaldo Cruz Foundation ✦ “Disability Film Festivals: A Heterotopia?”
Tilottama Karlekar ✦ New York University ✦ “Portable Publics in Parallel Realities: Tracking Documentary and Alternative Festivals in India’s ‘Globalization’”
Roger Almendarez ✦ Northwestern University ✦ “Mapping the Chicago Latino Film Festival: The Borderlands of Transmedia”
Cindy Wong ✦ CUNY, Staten Island ✦ “Creative Cinematic Geographies through the Hong Kong International Film Festival”

SPONSOR: Film and Media Festivals Scholarly Interest Group
SESSION E

9:00 – 10:45am

E17

SPATIALITY 1
Distance/Nearness

CHAIR: Michael Meneghetti  
Brock University

Oksana Chefranova  
New York University  

Rick Warner  
University of Pennsylvania  
“Fantasies of Wit: Spectator Address in the German Audio-visual Essay”

Caroline Godart  
Rutgers University  
“Feminist Spatiality: Jane Campion and the Aesthetics of Distance”

Michael Meneghetti  
Brock University  
“Style as Thought: Acting as ‘Affective Thought’ in Contemporary Hollywood’s Histories”

E18

MANAGING CINEMA’S ECONOMY

CHAIR: Lee Grieveson  
University College London

Lee Grieveson  
University College London  
“The State of Extension”

Charlie Keil  
University of Toronto  
“Bi-coastal Management in the Early Hollywood Era”

Mark Cooper  
University of South Carolina  
“The Artwork in the Age of Accounting”

E19

WORKSHOP
Should Studying the Politics of Representation Be History?

CHAIR: Ron Becker  
Miami University

CO-CHAIR: Julia Himberg  
University of Southern California

WORKSHOP PARTICIPANTS:

Herman Gray  
University of California, Santa Cruz

Bambi Haggins  
Arizona State University

Lynne Joyrich  
Brown University

Ellen Seiter  
University of Southern California

Brenda Weber  
Indiana University

E20

YOUTH LOOKS AT THE WORLD
Reception Study and Film Education in the U.S., 1928 to 1942

CHAIR: Lisa Rabin  
George Mason University

RESPONDENT: Kathryn Fuller-Seeley  
Georgia State University

Eric Smoodin  
University of California, Davis  

Mark Lynn Anderson  
University of Pittsburgh  
“Observations of the Disorganized Boy: Problems of Star Reception in 1930s Film Studies”

Lisa Rabin  
George Mason University  
“East Harlem Youth and the Movies, 1929–1934”

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group
SESSION E

E21
WORKSHOP
Digital Methodologies for Screen Histories
Performing Research in the 21st Century

CHAIR: Paula Moore • University of Iowa

Workshop Participants:
Richard Abel • University of Michigan
Janet Bergstrom • University of California, Los Angeles
Ross Melnick • Oakland University
Jan Olsson • Stockholm University
James Steffen • Emory University

E22
Media Industries in Transition
Redefining Television, Comics, and Film in the Postwar Era

CHAIR: Ken Provencher • University of Southern California

Zachary Campbell • Northwestern University • “The Geography of Early Video: Between ‘Live’ and ‘Canned’ in 1950s US Television”

Shawna Kidman • University of Southern California • “Men in Tight Places: How The Comic Book Industry Collapsed and Lived to Tell about It”

Ken Provencher • University of Southern California • “Not a Roman Holiday: 1950s Runaway Production in Japan”

Edward Timke • University of Michigan • “America’s Changing Media Industries of the 1950s through French Eyes”

E25
Cinema as Archive

CHAIR: Paula Amad • University of Iowa

Constance Balides • Tulane University • “‘Data, Data, Data’: Sherlock Holmes as Archive”

Alexandra Bevan • Northwestern University • “Remaking the Cleavers: Archiving Television in Film Adaptations of the Boomer Era Family Sitcom”

Mal Ahern • Yale University • “‘Weird Things Go On Off-Camera’: Gossip, the Archive, and Narrative Space in Warhol’s Screen Tests”

Paula Amad • University of Iowa • “Tears in Time: Bazin and Kracauer on Nicole Védrès’ Paris 1900 (1947)”

MEETING
9:00 – 10:45am
Animated Media Studies Scholarly Interest Group
**SCREENINGS**

**A Place to Live: The Story of Triangle Square**
Carolyn Coal and Cynthia Childs, USA, 2008, 82 min

What does it mean to be a gay senior citizen trying to survive on limited resources in America? *A Place to Live* explores this issue by chronicling the development and construction of Triangle Square Hollywood, the country’s first affordable housing facility for LGBT seniors.

Winner of the Audience Award at Outfest 2008: Los Angeles Gay and Lesbian Film Festival, *A Place to Live* follows the journey of seven individuals as they attempt to secure a home in Triangle Square. Since demand far exceeded the number of available units, a lottery system was established to select who would live in the complex—not everyone would be chosen. *A Place to Live* is a moving portrait of gay and lesbian seniors on the fringe of their community and of the triumphant opening of this historic building.

**Pirated**
Hoang Tan Nguyen, USA, 2000, 11 min

Trauma and erotica conflate in the revisionist memories of a Vietnamese filmmaker who encountered Thai pirates as a young refugee.

**Untitled**
Hoang Tan Nguyen, USA, 4 min

(Work in Progress) A collection of screen names and headless torsos from online cruising sites comprise this experimental meditation on contemporary gay asian male sexuality.

Audiences for these films may also be interested in *Criminal Queers, Camp, Poised and in the Throes*, and *The Secret Loves of Jesse James* - all in Session C.

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**ORIENTATION FOR NEW MEMBERS**

**ROOM:** Statler, Level 2

Learn more about the Society, the conference, *Cinema Journal*, and other benefits of membership.
**SESSION F**

**F1**
Revisiting the Musical

**Chair:** John Trenz  
*University of Pittsburgh*

**Martha Shearer**  
*King’s College London*  
“"The Hollywood Musical and the Postwar Transformation of New York""

**Jenny Oyallon-Koloski**  
*University of Wisconsin, Madison*  
“"Someone Who Could Stop a Man by Just Sticking Up Her Leg": Dancing Femme Fatales in the Classical Hollywood Musical”

**Frances Smith**  
*University of Warwick*  
“"This Is a Life of Illusion": The Role of the Carnival in *Grease* (Dir. Randal Kleiser, 1978)"

**John Trenz**  
*University of Pittsburgh*  
“"Footloose Across Media: Transcending the Film Musical""

**F2**
Revisiting Global Television Formats
An International Agenda for Television Studies

**Chair:** Tasha Oren  
*University of Wisconsin Milwaukee*

**Co-Chair:** Sharon Shahaf  
*Georgia State University*

**Tasha Oren**  
*University of Wisconsin Milwaukee*  
“"Judges’ Table: Formats and Contemporary Food Television (or All About Food Network’s Turn from Gastro-porn to Foodie S&M)"

**Yeidy Rivero**  
*University of Michigan*  
“"Anatomy of a Protest: Audience Expectations, Colombia’s *A Corazón Abierto* and *Grey’s Anatomy*"

**Sharon Shahaf**  
*Georgia State University*  
“"American Dreams, Israeli Formats: Lessons from the Successes and Failures of US Adaptations""

**Sponsor:** Television Studies Scholarly Interest Group

**F3**
Hitchcock and Film Authorship
Cinema, Culture, Collaboration

**Chair:** John Hellmann  
*Ohio State University*

**Respondent:** Thomas Leitch  
*University of Delaware*

**Richard Allen**  
*New York University*  
“"Hitchcock and the Wandering Woman""

**John Hellmann**  
*Ohio State University*  
“"The Leading Man of *Marnie*""

**Susan Smith**  
*University of Sunderland*  
“"The Child in Hitchcock""

**F4**
Still/Moving

**Chair:** Tina Wasserman  
*Tufts University*

**Christopher Rowe**  
*University of Melbourne*  
“"Dynamic Statues and Dilated Time: Cinematic Adaptations of Comic Books""

**Joel Burges**  
*University of Rochester*  
“"Time and Description: Mini-Series and the Duration of *The Winds of War* and *War and Remembrance*"

**Sarah Keller**  
*Colby College*  
“"Cinematic Paranoia: Theories of Movement vs. Stasis""

**Tina Wasserman**  
*Tufts University*  
“"Repeated Time: Remembering and Reenactment in Wanda Jakubowska’s *Ostatni Etap*""
**F5**

**Singular Plural**
Japanese Media Inside Out and Outside In

**CHAIR:** Thomas Lamarre ✦ McGill University
Marc Steinberg ✦ Concordia University ✦ “Environment Theory: Animation Cultures and Media Theory in Japan”
Mark Nornes ✦ University of Michigan ✦ “Calligraphy in Japanese Cinema”
Alexander Zahlten ✦ Dongguk University, Seoul ✦ “Romantic Technology: Transmedia and Recent Media Theory in Japan”
Thomas Lamarre ✦ McGill University ✦ “The Anime Screen: Toward a Media Ecology of Animation”

**SPONSOR:** Animated Media Scholarly Interest Group

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**F6**

**Gender, Genre, and Sexuality**

**CHAIR:** Robert Kilker ✦ Kutztown University of Pennsylvania
HyunHee Park ✦ University of Chicago ✦ “Korean Women Tearing the Imperial Screen – Gender, Melodrama, and Cultural Politics in Chosŏn Strait (1943)”
David Gerstner ✦ CUNY Graduate Center/College of Staten Island ✦ “Philippe Vallois’ Johan: Intermingling Gay-Male Bodies with Cinematic Form”
Robert Kilker ✦ Kutztown University of Pennsylvania ✦ “Melodrama and Gender Performance in The Wrestler”

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**F7**

**Signal Traffic**
Researching Media Infrastructures

**CHAIR:** Cristina Venegas ✦ University of California, Santa Barbara
Lisa Parks ✦ University of California, Santa Barbara ✦ “Beaming the Audiovisual: Toward a Theory of Media Infrastructures”
Jonathan Sterne ✦ McGill University ✦ “Audible Infrastructures and Telephone Effects”
Nicole Starosielski ✦ Miami University ✦ “Disappearing Infrastructures: Undersea Cables and Narratives of Connection”
Shannon Mattern ✦ The New School ✦ “Deep Time of Media Infrastructure”

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**F8**

**Citizenship, Identity, and Documentary**

**CHAIR:** Sheila Petty ✦ University of Regina
Daniel Miller ✦ University of Oregon ✦ “Citizen Media and Documentary Story Power: Julia Bacha’s Budrus, Just Vision, and Nonviolent Protest in Palestine”
Veena Hariharan ✦ University of Southern California ✦ “Queer Subjectivities and the First-Person Documentary in India”
Anat Zanger ✦ Tel Aviv University ✦ “The Anamnesis of the Border: Israeli and Palestinian”
Sheila Petty ✦ University of Regina ✦ “Reterritorialization in African Documentary Films: Arlit: Deuxième Paris and Sacred Places”
SESSION F

11:00am – 12:45pm

F9

Turkish Cinema or New Cinema of Turkey?
Transformation of National Cinema

Chair: Deniz Bayrakdar ✦ Kadir Has University
Deniz Bayrakdar ✦ Kadir Has University ✦ “Silence of Sound and Image in the New Cinema in Turkey”
Ayca Ciftci ✦ Royal Holloway University of London ✦ “Kurdish Cinema Movement in Turkey: Text, Context, Intertext”
Enis Dinc ✦ University of Amsterdam ✦ “Old Names, New Heroes: Re-presenting National History in Turkish Film and Television”
Elif Kahraman ✦ Kadir Has University ✦ “Arm-Wrestling a Super Power: The Ugly American in Turkish Comedy Films”

F10

On the (Re)Death of Radio
Continuities and Changes in Radio in the 21st Century, Part II: Programming

Chair: Christina Dunbar-Hester ✦ Rutgers University
Cynthia Conti ✦ New York University ✦ “Localizing Localism: The Complexities of LPFM Broadcasting”
Alexander Russo ✦ Catholic University of America and Bill Kirkpatrick ✦ Denison University ✦ “’Beyond’ the Terrestrial?: Distribution, Formats, and the Place of the Local in Satellite Radio”
Christopher Cwynar ✦ University of Wisconsin, Madison ✦ “I Want My NPR.org/Music: ‘Independent’ Popular Music Culture and American Public Broadcasting in the Digital Convergence Era”
Jason Loviglio ✦ University of Maryland ✦ “NPR’s Useful Crises”

F11

Sports Media

Chair: Adam Rugg ✦ University of Iowa
Samantha Sheppard ✦ University of California, Los Angeles ✦ “Sports, Courts, and Critical Memory: Documentary, Black Performativity, and Embodied Archives of History”
Kate Ranachan ✦ University of Minnesota ✦ “What Time’s the Match? The Changing Rituals of English Premier League Soccer Supporters”
Adam Rugg ✦ University of Iowa ✦ “Nodes of Play: The Multiplatform Reality of the NFL”

F12

Aesthetics and Politics

Chair: Scott Nygren ✦ University of Florida
Stanton McManus ✦ East Tennessee State University ✦ “The Politics of Belonging: Melodrama, Modernity, and Democracy”
Michele Pierson ✦ King’s College London ✦ “Drama and Abstraction: A Problem in the Making for Thomas Wilfred’s Lumia”
Mark Minett ✦ University of Wisconsin, Madison ✦ “They Are Not Who They Are: Allegorical Structure and the Invasion of the Body Snatchers Films”
F13
Reconfiguring Word and Image Relations Before and After the Russian Revolution
CHAIR: Cristina Vatulescu ♦ New York University
Daria Khitrova ♦ University of California, Los Angeles ♦ and Yuri Tsivian ♦ University of Chicago ♦ “Illustrations on the Run: Pushkin’s Queen of Spades (1834) in the Lens of Book Illustrations by Aleksandr Benois (1911) and the 1916 Screen Version by Yakov Protazanov”
Michael Kunichika ♦ New York University ♦ “Image Thinking and the East: S. Veltman, the Image, and Soviet Cinema in 1920s”
Cristina Vatulescu ♦ New York University ♦ “The Illegible Close-up: Soviet Era Secret Police Files and Films”

F14
Spatiality 2
Mapping Postmodernity
CHAIR: Steven Shaviro ♦ Wayne State University
Noel Kirkpatrick ♦ Georgia State University ♦ “Signs of Love: Superflat Social Worlds in Shin Megami Tensei: Persona 4”
Mark Bartlett ♦ University of the Creative Arts ♦ “The Postmodern Event and Its Documentary Effect”
Steven Shaviro ♦ Wayne State University ♦ “Post-continuity”

F15
Depictions of Poverty in American Cinema
CHAIR: Melanie Brunell ♦ University of Florida
CO-CHAIR: Wylie Lenz ♦ University of Florida
Elissa Nelson ♦ University of California, Santa Barbara ♦ “Ideologies of Success: Class Disparity as Narrative Conflict and Personal Agency as Resolution in the Teen Film”
Galen Wilson ♦ Texas A&M University ♦ “‘I Liked You Better as a Bum’: Tramping as Masculine Rite in It Happened One Night and Sullivan’s Travels”
Wylie Lenz ♦ University of Florida ♦ “Cinematic Solutions to Economic Crisis”
Melanie Brunell ♦ University of Florida ♦ “Paradise Lost, Hope Regained: The Tramp’s Final Journey in Modern Times”

F16
Cooperative Play, Multiplayer R&D
Encouraging Effective Collaboration in Games Research and Development
CHAIR: Nina Huntemann ♦ Suffolk University
Workshop Participants:
Mia Consalvo ♦ Concordia University
Darius Kazemi ♦ bocoup
Eric Gordon ♦ Emerson College
Bill Shribman ♦ WGBH
Sara Verrilli ♦ MIT GAMBIT Game Lab
SPONSOR: Video Game Studies Scholarly Interest Group
SESSION F

11:00am – 12:45pm

F17

LGBT Youth Identity and Online New Media
Agency, Vulnerability, and Physical Space

CHAIR: Christopher Pullen ✦ Bournemouth University
Bryan Wuest ✦ University of California, Los Angeles ✦ “Stories Like Mine: Coming Out Videos and Queer Identities on YouTube”
Taylor Nygaard ✦ University of Southern California ✦ “Youth Cyberbullying and Policing the Self-Brand”
Raffi Sarkissian ✦ University of Southern California ✦ “Teenage Dreams: The It Gets Better Project and Queer Youth Politics of the Past”

F18

Topics in Film Criticism 2
Pauline Kael, Technological Change, and Cultural Authority

CHAIR: Jason Kelly Roberts ✦ Northwestern University
RESPONDENT: Greg Taylor ✦ Purchase College, SUNY
Jason Kelly Roberts ✦ Northwestern University ✦ “Movies on Television: Pauline Kael and the Film Generation”
Katherine Kinney ✦ University of California, Riverside ✦ “Why Kael”
Rachel Thibault ✦ University of Massachusetts, Amherst ✦ “Criticism, Controversy, and Cultural Authority: Pauline Kael and Penelope Gilliatt at The New Yorker”

F19

WORKSHOP
Early Cinema in South Asia
Crises, Methods, and Initiatives

CHAIR: Anupama Kapse ✦ Queens College, CUNY

Workshop Participants:
Neepa Majumdar ✦ University of Pittsburgh
Manishita Dass ✦ Royal Holloway, University of London
Ramesh Kumar ✦ New York University
Sudhir Mahadevan ✦ University of Washington

F20

What’s New in Classical Film Theory

CHAIR: Johannes von Moltke ✦ University of Michigan
RESPONDENT: Daniel Morgan ✦ University of Pittsburgh
Doron Galili ✦ Oberlin College ✦ “Still a New Columbus: Intermedial Thinking in Classical Film Theory”
David Rodowick ✦ Harvard University ✦ “On the History of Classical Film Theory”
Erica Carter ✦ University of Warwick ✦ “The Visible Woman In and Against Béla Balázs”
Johannes von Moltke ✦ University of Michigan ✦ “Out of the Past: Transdisciplinary Lessons from Classical Film Theory”
**SESSION F**

**F21**

*American Independent Cinema*

**Chair:** Caroline Frick  
University of Texas, Austin

**Caroline Frick**  
University of Texas, Austin  
“Preserving Independence: Archival Collections and Defining American Independent Film”

**Thomas Schatz**  
University of Texas, Austin  
“British Cinema and the American Indie Film Movement”

**Alisa Perren**  
Georgia State University  
“Last Indie Standing: The Special Case of Lionsgate in the New Millennium”

**F22**

*Genre Issues: Deconstruction and Hybridity*

**Chair:** Leger Grindon  
Middlebury College

**Wyatt Phillips**  
New York University  
“Uncle Josh Goes to the Movies: Genre and Appropriation in Early American Cinema”

**Joanne Morreale**  
Northeastern University  
“The Donna Reed Show and the ‘Hollywood Sitcom’”

**Christopher Sieving**  
University of Georgia  
“I Don’t Know If This Is a Comedy or a Tragedy: A Woman Is a Woman and Questions of Genre Deconstruction”

**Leger Grindon**  
Middlebury College  
“Cycles and Clusters: The Shape of Film Genre History”

**F25**

*Media Rejection: Practices and Discourses of Non-Consumption and Resistance*

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

**Rivka Ribak**  
University of Haifa  
“Parsing the Aesthetic of Media Ambivalence: Field Notes from Unplugged”

**Louise Woodstock**  
Ursinus College  
“Status Not Updated: Resisting New Communication Technologies”

**Laura Portwood-Stacer**  
New York University  
“Quitters, Hold-outs, and Suicides: Practices of Refusal among (Non)Consumers of Social Media”

**D. Travers Scott**  
Clemson University  
“Convulsions of Gender: Media Struggle in Possessed and Ringu Offshoots”

**MEETING**

**F21**

*Film and Media Festivals: Scholarly Interest Group*

**Chair:** Leger Grindon  
Middlebury College

**Michael Z. Newman**  
University of Wisconsin, Milwaukee  
“Movies for Hipsters”

**Rivka Ribak**  
University of Haifa  
“status Not Updated: Resisting New Communication Technologies”

**Laura Portwood-Stacer**  
New York University  
“Quitters, Hold-outs, and Suicides: Practices of Refusal among (Non)Consumers of Social Media”

**D. Travers Scott**  
Clemson University  
“Convulsions of Gender: Media Struggle in Possessed and Ringu Offshoots”
Contemporary (In)appropriations: New Experimental Found Footage Films
Various makers, various countries, 2009-11, 92 min

Whether you call it collage, compilation, found footage, or recycled cinema, the incorporation of previously shot materials into new works is a practice that generates novel juxtapositions of elements, producing new meanings and ideas that may not have been intended by the original makers—that are, in other words, “inappropriate.” This act of appropriation may produce revelations that lead viewers to reconsider the relationship between past and present, here and there, intention and subversion. The past decade has seen the emergence of a wealth of new sources for audiovisual materials that can be appropriated and repurposed to give them new meanings and resonances. The Festival of (In)appropriation is a yearly showcase of contemporary short audiovisual works that appropriate film or video footage and repurpose it in “inappropriate” and inventive ways. This year’s program contains fourteen works and is curated by Jaimie Baron, Andrew Hall, and Lauren Berliner. For more details, see http://festivalofinappropriation.org/?page_id=463.

Sponsors: Experimental Film and Media Scholarly Interest Group
Documentary Studies Scholarly Interest Group

A Movie by Jen Proctor
Jennifer Proctor, USA, 2010, 12 min

A remake of Bruce Conner’s seminal 1958 found footage film A Movie using appropriated material from YouTube and LiveLeak. As a remake, the video provides a parallel narrative that explores the changes in historical and visual icons from 1958 to 2010—as well as those images that remain the same. It also comments on the way disparate threads in online databases can be assembled to create “a movie.”

Sponsor: Media Literacy and Pedagogical Outreach Scholarly Interest Group

Audiences for these films may be interested in the screenings of Film Socialisme (Session D), Angst Essen/Eat Fear (Session Q), Pirated (Session E), Untitled (Session E), Poised and In the Throes (Session C), and The Secret Loves of Jesse James (Session C), as well as in panels E7 “The Avant-garde, Art, and the Internet,” H9 “Citation and Appropriation: Film Remembers (through) Film,” and L4 “Authorship, Appropriation, Archive: Experiments with Found Footage Then and Now.”
New England Archive Showcase

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

The National Center for Jewish Film

The National Center for Jewish Film is a unique, independent nonprofit motion picture archive, distributor, curator, resource center, and exhibitor. Founded in 1976, NCJF owns the largest collection of Jewish-content film in the world, outside of Israel, with more than 14,000 reels of film dating from 1903 to the present. NCJF’s priority is the preservation and restoration of rare and endangered film materials. To date, the Center has restored more than 100 orphan films that document the diversity and vibrancy of Jewish culture, including 43 Yiddish and silent feature films, rescuing these invaluable cultural and artistic artifacts from oblivion. Recognized as a world leader in the collection, restoration, and exhibition of Jewish art and culture, the Center provides programming and research consultation to 5,000 filmmakers, artists, and educators each year. NCJF is also a major distributor of films with Jewish content. In addition to its own restored materials, the Center represents 150 independent filmmakers. More than 300 restored classics and new films are available for public exhibition and DVD purchase. NCJF is located on the campus of Brandeis University. www.jewishfilm.org

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
SESSION G
1:00 – 2:45pm

G1

21st-Century Celebrity and the Politics of Gender
Scandal, Sexuality, Saints, and Spirits

Chair: Kirsten Pike ✦ Stockholm University
Dana Heller ✦ Old Dominion University ✦ “Party for a Living: Queer Television Celebrity”
Kirsten Pike ✦ Stockholm University ✦ “Father Haunts Best: Bindi the Jungle Girl, Steve Irwin, and the Politics of Postmortem Celebrity”
Misha Kavka ✦ University of Auckland ✦ “Celebrity Damage”

G2

Women and Comedy

Chair: Victoria Sturtevant ✦ University of Oklahoma
Elizabeth Gailey ✦ University of Tennessee ✦ “Every Joke a Revolution? Strategies of Racial and Sexual Subversion in Margaret Cho’s Television Comedy”
Linda Mizejewski ✦ Ohio State University ✦ “Kathy Griffin and the Comedy of the D List”
Victoria Sturtevant ✦ University of Oklahoma ✦ “Contemporary Pregnancy Comedies and the Gross-out Aesthetic”
Caroline Claiborn ✦ University of Oregon ✦ “Blindness and Prejudice in Sarah Silverman’s Jesus Is Magic”

G3

Queer Aesthetics/Global Politics

Chair: Karl Schoonover ✦ Michigan State University
Rosalind Galt ✦ University of Sussex ✦ “Cinema of Default: Queer World Cinema and the Argentine Economic Crisis”
Patricia White ✦ Swarthmore College ✦ “Circumstantial Lesbianism: Arthouse Sexuality and Transnational Spectatorship”
Karl Schoonover ✦ Michigan State University ✦ “Queer or Human?: LGBT Film Festivals and the Liberalism of Global Culture”
Homay King ✦ Bryn Mawr College ✦ “Keys to Turing”
Sponsor: Queer Caucus

G4

You Are What You Eat
Media and Diet

Chair: Lara Bradshaw ✦ University of Southern California
Lara Bradshaw ✦ University of Southern California ✦ “The Unhealthful Encounter: Negotiating Embodiment, Disease, and Temporality in Jamie Oliver’s Food Revolution”
Steven Doles ✦ Syracuse University ✦ “Food, Obesity, and Reality Television: From Embodied Affect to Social Structure”
Alexandra Bush ✦ University of Southern California ✦ “The Postfeminist Network: How the Food Network Reasserts Gender Binaries—and Why It Matters”
Michael Litwack ✦ Brown University ✦ “Making Television Live: Obesity, Mediality, Biopolitics”
**G5 SESSION**

**1:00 – 2:45pm**

**G5 ROOM**

**Identities and Agency Online**

**Chair:** Adriane Brown  
Ohio State University

Lara Schweller  
University of California, Irvine  
“Reconnecting the Village: Interactivity as ‘Women’s Work’ on the Mommy Blog”

Elizabeth Elcessor  
University of Wisconsin, Madison  
“Service-y: Identity, Instruction, and Participation in Online Communities of People with Disabilities”

Adriane Brown  
Ohio State University  
“You Are the Best Thing That’s Ever Been Mine’: Queer Fandom and Heterosexual Melancholia on TaylorSwift.com Message Boards”

**SPONSOR:** Latino/a Caucus

**Of Borders and Places**

**Chair:** Laura Podalsky  
Ohio State University

Deborah Shaw  
University of Portsmouth  
“Guillermo del Toro: A Transnational Trans-genre Filmmaker”

Juan Vargas  
University of Guadalajara  
“The Child’s Gaze in del Toro’s Hispanic Trilogy: Between the Real and the Fantastic”

Ann Davies  
Newcastle University  
“Guillermo del Toro’s Monsters: Matter Out of Place”

Laura Podalsky  
Ohio State University  
“To Hell and Back: Border Crossing in del Toro’s English Language Films”

**SPONSOR:** Latino/a Caucus

**WORKSHOP**

**G7 ROOM**

**Action Studies Now**

**Expanded Perspectives, Teaching Challenges**

**Chair:** Christine Holmlund  
University of Tennessee

Workshop Participants:

Yvonne Tasker  
University of East Anglia

Lisa Purse  
University of Reading

Scott Higgins  
Wesleyan University

Lisa Coulthard  
University of British Columbia

**SPONSOR:** Media Literacy and Pedagogical Outreach Scholar Interest Group

**G8 ROOM**

**Gendering Fandoms**

**Exploring the Centrality of Gender and Sexuality to Fannish Practice**

**Chair:** Darlene Hampton  
University of Oregon

Jing Zhao  
University of Wisconsin, Milwaukee  
“When Twilight Comes to Comic-Con: Gender Divisions in Popular Fandom”

Anne Gilbert  
Rutgers University  
“When Twilight Comes to Comic-Con: Gender Divisions in Popular Fandom”

John Vanderhoef  
University of California, Santa Barbara  
“Canon Fodder: Taste, Gender, and Video Game Culture”

Darlene Hampton  
University of Oregon  
“Pure Communities: The Radicalizing Potential of Intimacy in Fan Communities”
SESSION G

G9

Room

Page to Screen
Aspects of Adaptation

Chair: Cynthia Lucia • Rider University
Natalie Ryabchikova • University of Pittsburgh • “From Vampire to Class Enemy: A Soviet Film Adaptation of Prosper Mérimée’s Lokis”
Scott Vangel • University of Massachusetts, Amherst • “Post-’68 Paris and the Spirit of Dostoevsky’s Underground in Robert Bresson’s Four Nights of a Dreamer”
Adrienne Domasin • Chapman University • “The Dude vs. The Duke: The Hollywood Western and the Adaptations of True Grit”
Shelley Cobb • University of Southhampton • “Adapting Authority: Contemporary Female Stars and Film Production”

G10

Room

Nollywood in the Context of Globalization

Chair: Carmela Garritano • University of St. Thomas
Moradewun Adejunmobi • University of California, Davis • “Nollywood and New Templates for Minor Transnational Film”
Carmela Garritano • University of St. Thomas • “Minor-to-Minor Competition and Collaboration: An Analysis of Nigeria/Ghana Co-productions”
Akin Adesokan • Indiana University • “How Nollywood Films Imagine the World”
Jonathan Haynes • Long Island University • “Kunle Afolayan and the ‘New Nollywood’: Nationalism, Transnationalism, and Cosmopolitanism”

SPONSOR: Asian/Pacific American Caucus

G11

Room

Cold War Politics and East Asian Cinema Reconsidered

Chair: Ying Xiao • University of Florida
Respondent: Christina Klein • Boston College
Sangjoon Lee • University of Michigan • “Codename Red: Interpol, CIA, and the Red Complex in Cold War East Asian Cinema”
Minhwa Ahn • Cornell University • “Broken Motherhood: Between National Allegories and Americanization in Korean, Japanese Melodrama during the Early Cold War Period”
Ying Xiao • University of Florida • “From Body Crossing to Border Crossing: Refiguring Gender, Genre, and Transnational Imaginary in Postwar Chinese Cinema”

SPONSOR: Asian/Pacific American Caucus

G12

Room

Rethinking French History and Theory Today

Chair: Jonathan Buchsbaum • Queens College, CUNY
Sylvie Thouard • University Paris-Est • “Distraction and Shared Spaces”
Laurent Creton • New Sorbonne University • “Thinking the Political Economy of Film: Historical Perspectives and Combined Views”
Jean-Pierre Bertin-Maghit • New Sorbonne University • “The Films of Amateur Filmmaker Soldiers during the Algerian War: What Kind of Historical Document?”
Laurent Jullier • Nancy 2 University • “Problems of Interdisciplinarity in French Film Theory”

SPONSOR: French and Francophone Scholarly Interest Group
**SESSION G**  
1:00 – 2:45pm

**G13**  
*The Extra-Cinematic Stage*  
Back and Beyond

**CHAIR:** Dean Allbritton  
*Colby College*

**James Steichen**  
*Princeton University*  
“Class Acts and the Backstage Musical: Opera, Ballet, and the Concept of the Nonprofit in *The Goldwyn Follies* (1938)”

**Selmin Kara**  
*Ontario College of Art and Design*  
“From the Kinoki to the Crowd: Crowd-Sourced Documentaries and the Spectatorial Vision”

**Dean Allbritton**  
*Colby College*  
“Remembering Nothing: War, Violence, and Documenting Whispers in *Dies d’agost***

**Camilla Reestorff**  
*Aarhus University*  
“Contesting Mediality in the Oslo Massacre”

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**G14**  
*Moving Images/Movie Environments*  
From Screen Titles to Screening Locations

**CHAIR:** Wheeler Winston Dixon  
*University of Nebraska, Lincoln*

**David Richler**  
*Carleton University*  
“On the Paratextual Significance of Titles”

**James Crawford**  
*University of Southern California*  
“Title Design in the Shadow of Saul Bass—Binder, Brownjohn, Ferro, Frankfurt”

**Hunter Vaughan**  
*Oakland University*  
“Moving Images and the Environment”

**Wheeler Winston Dixon**  
*University of Nebraska, Lincoln*  
“Gently Down the Stream: The New Era of the Moving Image”

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**G15**  
*Spanish, English, and Spanglish Language TV Networks*  
New Challenges and Cultural Citizenship

**CHAIR:** Chad Beck  
*Randolph College*

**Kristin Moran**  
*University of San Diego*  
“Contesting ‘LatiNation’: Audience Response to Bicultural Programming”

**Kenton Wilkinson**  
*Texas Tech University*  
“Breaching the Barrier: The Latin Boom, Language, and Latina/o-Oriented Television”

**Mari Castaneda**  
*University of Massachusetts, Amherst*  
“Contested Notions of Citizenship and Public Service in Translocal Spanish-language Television”

**Juan Pinon**  
*New York University*  
*and Viviana Rojas*  
*University of Texas, San Antonio*  
“The New Latina/o-Oriented Television Networks’ Landscape: Commodifying Border Cultures and Hybrid Identities”

**SPONSOR:** Latino/a Caucus

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**G16**  
*Fashioning Performance*  
Gender, Style, and the Silent Screen

**CHAIR:** Deborah Tudor  
*Southern Illinois University, Carbondale*

**RESPONDENT:** Michele Torre  
*Southern Illinois University, Carbondale*

**April Miller**  
*University of Northern Colorado*  
“Silent Fashion Crimes: Real-to-Reel Marketing of Molls and ‘Murderesses’”

**Kristen Anderson Wagner**  
*University of Southern California*  
“Learning to Be a Lady: Gender and Consumer Desire in Makeover Comedies”

**Vicki Callahan**  
*University of Wisconsin, Milwaukee*  
“Mabel Normand: A ‘Gibson Girl’ Brings Her Casual Style to the Screen”

**SPONSOR:** Women’s Caucus
SESSION G
1:00 – 2:45pm

G17
ROOM
Spatiality 3
Orientations in Media Space

Chair: Scott Ruston  Arizona State University
Maja Manojlovic  University of California, Los Angeles  “Inside 3D: In the Interstices of Werner Herzog’s The Cave of Forgotten Dreams (2011)”
Lisa Broad  New York University  “Sea of Contradictions: Raúl Ruiz and the Limits of Logical Space”
Ingrid Hoelzl  University of Oslo  “MoMA DIY Day – A New Take on New Media Art via Mobile Augmented Reality”
Scott Ruston  Arizona State University  “Dial ‘N’ for Narrative / Dial ‘N’ for Networked”

G18
ROOM
Film Festivals in Latin America, Latin America at Film Festivals

Chair: Tamara Falicov  University of Kansas
Carlos Gutierrez  Cinema Tropical  “Film Festivals in Latin America: A Historical Overview”
Laura Isabel Serna  University of Southern California  “The Los Angeles International Latino Film Festival: Screening Global Latinidad in Chicano/a L.A.”
Bruce Paddington  Trinidad and Tobago Film Festival  “The Trinidad and Tobago Film Festival (TTFF)”
Tamara Falicov  University of Kansas  “Films in Progress (Cine en Construccion): Shaping Latin American Films for a Global Film Market”

Sponsors: Latino/a Caucus and Film Media Festivals Scholarly Interest Group

G19
ROOM
WORKSHOP
Experimental Film and Video in Massachusetts

Chair: Federico Windhausen  California College of the Arts
Workshop Participants:
Saul Levine  Massachusetts College of Art and Design
Stephen Anker  California Institute of the Arts
Abraham Ravett  Hampshire College
Robert Todd  Emerson College

Sponsor: Experimental Film and Media Scholarly Interest Group

G20
ROOM
Art as Commerce
Specialty Film Distribution

Chair: Lisa Dombrowski  Wesleyan University
Jon Lewis  Oregon State University  “Pornography, Murder, Mergers and Acquisitions, and Presidential Politics: The Short, Strange Story of Artisan Entertainment”
Lisa Dombrowski  Wesleyan University  “Ticket or Click It? Competing Models of Specialty Film Distribution”
Cliff Hilo  University of California, Los Angeles  “Summit Entertainment and Constantin Film: Flexible Culture, or Between Art Cinema and Blockbusters”
Andrew Douglas  Bryn Mawr Film Institute/Ursinus College/Cabrini College  “Racking Focus Features: An Art House Divergence”
SESSION G

1:00 – 2:45pm

G21
WORKSHOP
Sound Thinking
Rick Altman and Sound Studies

CHAIR: Jay Beck ✦ Carleton College
CO-CHAIR: Norma Coates ✦ University of Western Ontario

Workshop Participants:
John Belton ♦ Rutgers University
Donald Crafton ♦ University of Notre Dame
Michele Hilmes ♦ University of Wisconsin, Madison
Amy Lawrence ♦ Dartmouth University
Jonathan Sterne ♦ McGill University

SPONSOR: Sound Studies Scholarly Interest Group

G22
Animatıng Space and Scalar Travels

CHAIR: Sylvie Bissonnette ♦ University of California, Davis

Jihoon Kim ♦ Nanyang Technological University ♦ “Remediating Panorama on the Small Screen: Scale and Spectatorship in the Software-Driven Panoramic Photography”
Jennifer Lynde Barker ♦ East Tennessee State University ♦ “Tilt-Shift Flânerie: Minimizing the Globe”
Olivia Banner ♦ Rice University ♦ “Animating Life”
Sylvie Bissonnette ♦ University of California, Davis ♦ “Scalar Travels: Animating the Limits of the Body and Life”

SPONSOR: Animated Media Scholarly Interest Group

G25
Narratives of Finance and Financial Crisis

CHAIR: Sarah Banet-Weiser ♦ University of Southern California
David Maynard ♦ Independent Scholar ♦ “Form and Financialization: Satirizing the Crisis”
Owen Lyons ♦ Carleton University ♦ “The Stock Exchange as a Space of Modernity”
Sara Bernstein ♦ University of California, Davis ♦ and Elise Chatelain ♦ University of California, Davis ♦ “Performance Review: Nostalgia, Genre, and Labor Identities in The Help and Larry Crowne”

Sarah Banet-Weiser ♦ University of Southern California ♦ “Branding the Crisis: Brand Culture, Advertising, and Consumer Citizenship”

MEETING

1:00 – 2:45pm
Asian/Pacific American Caucus
Veritas: Everybody Loves Harvard  
Eun-jung Shin, Korea/USA, 2011, 81 min

“The best and the brightest” is how Harvard University is described today. People all over the world admire Harvard. But Harvard is not an Ivory Tower. It is an organ of the American ruling class and has been very influential in U.S. foreign policy. This documentary critically examines Harvard’s historical role and global impact. As a training ground for the international elite, Harvard has maintained close ties with the U.S. government and provided crucial dimensions of state ideology, particularly during the Cold War. Harvard people have been involved in many wars and interventions, including the Vietnam War. The documentary questions what the real purpose of education should be. It contains interviews with many progressive American intellectuals, including Professor Noam Chomsky. Other interviewees include Michael Ansara (Harvard Class of 1968), co-chair for SDS, John Trumpbour, author of How Harvard Rules, and Richard Levins, Professor at Harvard Medical School.

SPONSORS:  Caucus on Class  
Documentary Studies Scholarly Interest Group

Speaking of Baghdad  
George Larkin, USA/Iraq, 2010, 28 min

An acclaimed international cast performs stories about life during the war written by Iraqi writers in Baghdad over the course of the last seven years. We get a chance to hear about the ongoing, devastating war from Iraq’s own artists performed by a diverse cast of actors from around the world.

Starring C.S. Lee (Dexter, Chuck), Rex Lee (Entourage), Silas Weir Mitchell (Prison Break, My Name is Earl, Rat Race), Navid Negahban (Charlie Wilson’s War, 24, The Closer), Geoffrey Owens (The Cosby Show), Keith Szarabajka (We Were Soldiers, Angel, The Dark Knight), and Michael Urie (Ugly Betty). Speaking of Baghdad and a short taken from it have played at seven film festivals (including the Starz-Denver and the Napa-Sonoma Film Festivals), on Link TV, at the US Air Force Academy’s Conference on War, Literature, & the Arts, and six times with Amnesty International.

SPONSOR:  Caucus on Class

Audiences for this film may also be interested in panels A1 “Political Cinema from the ‘Periphery’” and O22 “The Global Southie: Boston and the Cinema of Class.”
1:00 – 2:45pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College’s Paramount Center
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

highlighting

WGBH Media Library and Archives

WGBH went on the air with radio in 1951 and TV in 1955 and has been a major producer since, creating fully one-third of the content broadcast on PBS, including Masterpiece Theater, Antiques Roadshow, as well as popular children’s programs such as Arthur, Zoom, and Between the Lions. WGBH also has an award winning Interactive department that is the number one producer for the sites on PBS.org. The WGBH Archives holds over 300,000 hours of moving image and sound content dating back fifty years, as well as over 8,000 linear feet of related documentation and still images. The collection consists of final broadcast programs and the media elements created for the programs. Researchers find finished documentary films from our flagship productions (Frontline, NOVA, and American Experience), but, more importantly, all of the production elements that go into the making of these films. A great strength of the WGBH Archives is its collection of interviews with world leaders and historians on historic foreign policy decisions from award-winning programs and series such as The Advocates, Crisis in Central America, Mexico, The Americas, People’s Century, and War and Peace in the Nuclear Age. http://openvault.wgbh.org/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
SESSION H

H1

Eco-horror, Defined

**CHAIR:** Drew Beard ✦ University of Oregon

**Stephen Rust** ✦ University of Oregon ✦ “Postmodern Eco-horror and Youth Dysculture in *The Wall* (1982)”

**Kendall Phillips** ✦ Syracuse University ✦ “Eco-horror and the Nation-State: Imperial Gothic in the Films of Neil Marshall”

**Tiffany Deater** ✦ State University of New York, Oswego ✦ “From Supernatural to Unnatural: The Rise of Eco-horror”

**Drew Beard** ✦ University of Oregon ✦ “Defining Eco-horror, or, Why It’s Always Shark Week”

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H2

Constructing Nonfictional Spaces

Documentary in a New Media and Digital World

**CHAIR:** Kristen Fuhs ✦ University of Southern California

**Ohad Landesman** ✦ New York University ✦ “Interactions in Virtual Space: Experiencing Places in Web Documentaries”

**Bella Honess Roe** ✦ University of Surrey ✦ “3D Documentary: The Spectacular Space of Reality”

**Kristen Fuhs** ✦ University of Southern California ✦ “Documentary Outreach and Digital Distribution: The Case of *Presunto Culpable*”

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H3

Imagining the Future

Special Effects Then and Now

**CHAIR:** Barbara Klinger ✦ Indiana University

**Julie Turnock** ✦ University of Illinois, Urbana-Champaign ✦ “Designed for Everyone Who Looks Forward to Tomorrow!: 1970s Blockbuster Filmmaking and the ‘Optimistic Futurism’ Movement”

**Ariel Rogers** ✦ Colby College ✦ “‘Positively Palpable’: 3-D Cinema and Embodiment”

**Lina Aguirre** ✦ Ohio State University ✦ “Old Technologies-New Experiences: Stop-motion Animation in the Visual Production of Globalized Chile”

**Barbara Klinger** ✦ Indiana University ✦ “From *Cave of Forgotten Dreams* to *Fright Night*: The Summer Movies of 2011 and Emerging 3D Styles”

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H4

Interrogating the “Indian” and the “American” in Transnational Media Cultures

**CHAIR:** Madhavi Mallapragada ✦ University of Texas, Austin

**Jigna Desai** ✦ University of Minnesota ✦ and **Rani Neutill** ✦ Johns Hopkins University ✦ “Bollywood’s Global Claim to Terror”

**Shilpa Dave** ✦ Brandeis University ✦ “Calling the Working South Asian: American Accents and Outsourced”

**Madhavi Mallapragada** ✦ University of Texas, Austin ✦ “Constructing Indian American Masculinities in Network Cultures”
SESSION H

3:00 – 4:45 pm

H5

Rewriting the National

CHAIR: Hector Amaya ✦ University of Virginia

Mariana Lacunza ✦ Ohio State University ✦ "(De)constructing Bolivian Marginal Subjectivities in Digital Documentary Film"

Andre Carrington ✦ New York University ✦ “Color Against the Real in the Bande Dessinée—Aya”

Samhita Sunya ✦ Rice University ✦ “That’s So Filmi, Yaar’: The Ludic Techn-ontology of Romance in Popular Hindi-Urdu Cinema”

Hector Amaya ✦ University of Virginia ✦ “Authorship and Death: Narc-o-violence in Mexico and the New Aesthetics of Nation”

H6

Programming a Block Party (adult swim) and the Transmedial Curating of Taste

CHAIR: David Gurney ✦ Texas A&M University, Corpus Christi

Matthew Payne ✦ University of Alabama ✦ “I Hope You Can See This Because I’m Doing It as Hard as I Can’: The Stylistic Excesses of (adult swim)’s Cult Programming”

David Gurney ✦ Texas A&M University, Corpus Christi ✦ “Put These in Your Ear-Holes’: The Sonic Assemblages of (adult swim)”

Evan Elkins ✦ University of Wisconsin, Madison ✦ “Cultural Politics and Subcultural Forums: The Case of (adult swim)”

Susan Pearlman ✦ University of East Anglia ✦ “Intended for Mature Audiences Only?: Adolescence and Maturity in (adult swim) Programming”

H7

Playing With Feelings 1

Video Games and Affect

CHAIR: Aubrey Anable ✦ University of Toronto

Seth Mulliken ✦ North Carolina State University, Raleigh ✦ “The Order of Hardness: Rhythm-Based Games and Sonic Affect”


Allyson Shaffer ✦ University of Minnesota, Twin Cities ✦ “Playing Life, Managing Play”

Aubrey Anable ✦ University of Toronto ✦ “Casual Games, Serious Play, and the Affective Economy”

H8

Technologies without Bodies

Three Glimpses of a Deleuzian Cinema

CHAIR: Rene Bruckner ✦ University of Southern California

RESPONDENT: Angelo Restivo ✦ Georgia State University

Gordon Sullivan ✦ University of Pittsburgh ✦ “The Three-Sided Mirror: Bergson, Epstein, Deleuze”

Adam Cottrel ✦ Georgia State University ✦ “A Vision Always Virtual”

Kalling Heck ✦ University of Wisconsin, Milwaukee ✦ “Smoothing the Striated: Rethinking Deleuze and Guattari through Phil Solomon’s Still Raining, Still Dreaming”

SPONSOR: French and Francophone Scholarly Interest Group
SESSION H

H9

Citation and Appropriation
Film Remembers (through) Film

CHAIR: Shota Ogawa  ✦ University of Rochester
David Laderman ✦ College of San Mateo ✦ “Remixing
Tyranny: Human Remains and Reflexive Compilation
Documentaries”
Lisa Zaher ✦ University of Chicago ✦ “Picturing History: Hollis
Frampton’s Magellan at the Gates of Death”
Shota Ogawa ✦ University of Rochester ✦ “Can Found Footage
Speak?: Oh Deok-soo’s Zainichi”
Cesare Wright ✦ Kino-Eye Center ✦ “Finding the ‘Truth’ —
Rhetoric and Actuality in the Documentary Tradition”

H10

Media Peripheries and Para-spaces

CHAIR: Daniel Chamberlain ✦ Occidental College
RESPONDENT: Joshua Neves ✦ University of Toronto
Philip Hallman ✦ University of Michigan ✦ “From Drive-In to
Drive-Thru: How Drive-In Theaters Changed Where (and
What) We Eat”
Daniel Herbert ✦ University of Michigan ✦ “A Different Middle
of Nowhere’: Video Rental in the American Deep South”
Daniel Chamberlain ✦ Occidental College ✦ “Sharing Media on
College Campuses: Promises, Practices, and Pitfalls”

H11

The Paradoxes of Truth
and Evidence
The Work of Dennis Tupicoff

CHAIR: Kevin Sherman ✦ University Of Florida
RESPONDENT: Bill Nichols ✦ San Francisco State University
Kevin Sherman ✦ University Of Florida ✦ “Dennis Tupicoff’s
Chainsaw and the Politics of Location”
Todd Jurgess ✦ University of Florida ✦ “Texture as Gesture in
His Mother’s Voice”
Dennis Tupicoff ✦ Independent Filmmaker ✦ “The First
Interview”
SPONSOR: Animated Media Scholarly Interest Group

H12

Asian Screen Cultures in Collision
China, Hong Kong, Malaysia, the World

CHAIR: Mark Gallagher ✦ University of Nottingham
Wendy Larson ✦ University of Oregon ✦ “National Power
and the Global Future: Zhang Yimou’s 2008 Beijing
Olympics”
Mark Gallagher ✦ University of Nottingham ✦ “Industrial
Intermediaries in China’s Globalized Production Culture”
Adam Knee ✦ Nanyang Technological University ✦ “Gender,
Religion, and Nation in the New Malaysian Horror Film”
**SESSION H**

**H13**

**Creativity and Control in Media Industries**

**Chair:** Melis Behlil  Kadir Has University
**Respondent:** Patrick Vonderau  Stockholm University

Melis Behlil  Kadir Has University  “Jacks of All Trades?: Scriptwriter / Director / Producers of Turkey’s New Cinema”

Alejandro Pardo  University of Navarra  “Balancing Creativity and Business: Producers as Project Managers”

Eva Redvall  University of Copenhagen  “‘One Vision’ from The Kingdom to The Killing: A European Take on the Showrunner in Danish Television Drama”

**SPONSOR:** Latino/a Caucus

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**H14**

**Workshop Belly of the Beast**

Queer Cinema and Media Studies on Conservative and Religious Campuses

**Chair:** Dan Humphrey  Texas A&M University
**Co-Chair:** Caetlin Benson-Allott  Georgetown University

**Workshop Participants:**

Kevin Ohi  Boston College
Kathryn Bond Stockton  University of Utah
Christopher Smit  Calvin College
Pamela Wojcik  University of Notre Dame

**SPONSOR:** Queer Caucus

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**H15**

**Residual Hierarchies**

Spanish Cinema and Latin American Culture, 1950–2010

**Chair:** Kathleen Newman  University of Iowa
**Marvin D’Lugo**  Clark University  “El Deseo Co-produces a Cinematic Latin America”

Marina Díaz López  Instituto Cervantes  “Transatlantic Imaginaries: Spanish and Latin-American Film Audiences and Markets in the 1950s”

Kathleen Vernon  Stony Brook University  “Desperately Seeking Cecilia (Roth’s Argentine Voice): Accent, Identity, and Cultural Meaning in Spanish Cinema”

Kathleen Newman  University of Iowa  “Bollaín in Bolivia: Cinema and Empire in 2010”

**SPONSOR:** Latino/a Caucus

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**H16**

**The Miscast Actor**

**Chair:** Krin Gabbard  Stony Brook University
**Susan White**  University of Arizona  “Farley Granger: Courage and Paradox”

R. Barton Palmer  Clemson University  “Julia Roberts: Cultural Phenomenon”

Krin Gabbard  Stony Brook University  “‘Throw It Away’: Abbey Lincoln in Hollywood”

**SPONSOR:** Latino/a Caucus
**SESSION H**  

**H17**  

**ROOM**  

**The Body Electric**  

The Search for the Corporeal in Contemporary Media  

**CHAIR:**  

Joshua Moss  
University of Southern California  

China Medel  
Duke University  

“The Ghost in the Machine: Spectral Labor, the Migrant Body and the Imaginary of the Digital Screen in Alex Rivera’s *Sleep Dealer*”  

Hye Jean Chung  
Massachusetts Institute of Technology  

“Virtual Mobility of Bodies at Work”  

Joshua Moss  
University of Southern California  

“Pregnant Pause: The Transgressive Fetus and the Crisis of the Un/Born”  

Marsha Cassidy  
University of Illinois, Chicago  

“Ruth Eats, Betty Vomits: Phenomenology, Bioculture, and the Embodied Television Viewer”  

**H18**  

**ROOM**  

**Girls’ and Women’s Media Production**  

Old Challenges, New Opportunities  

**CHAIR:**  

Mary Celeste Kearney  
University of Texas, Austin  

Kukhee Choo  
Tulane University  

“Sleeping with the Enemy: The Formation of Underground Girls’ Comic Book Culture by Female Artists in South Korea”  

Mary Celeste Kearney  
University of Texas, Austin  

“Melting the Celluloid Ceiling: Training Girl Filmmakers, Revolutionizing Media Culture”  

Jessalynn Keller  
University of Texas, Austin  

“Becoming Feminist: Girls’ Media Activism and the Politics of Identity”  

Heather McIntosh  
Boston College  

“Women’s Advocacy Documentaries and Contemporary Distribution: A Look at *Sin by Silence* and *Sex Crimes Unit*”  

**SPONSOR:**  

Women’s Caucus  

**H19**  

**ROOM**  

**WORKSHOP**  

Teaching the Negative Representation  

Blackness and Disreputable Media  

**CHAIR:**  

Racquel Gates  
College of Staten Island, CUNY  

**Workshop Participants:**  

TreaAndrea Russworm  
University of Massachusetts, Amherst  

Samantha Sheppard  
University of California, Los Angeles  

Jacqueline Smith  
University of Texas, Austin  

Kristen Warner  
University of Alabama  

**SPONSOR:**  

African/African American Caucus  

**H20**  

**ROOM**  

**WORKSHOP**  

Revisioning History/Imagining Nation  

**CHAIR:**  

Louise Spence  
Kadir Has University, Istanbul  

**CO-CHAIR:**  

Levent Soysal  
Kadir Has University, Istanbul  

**Workshop Participants:**  

John Jackson  
University of Pennsylvania  

Marsha Kinder  
University of Southern California  

Louise Spence  
Kadir Has University, Istanbul  

Robert Burgoyne  
University of St. Andrews
H21  
Cinema, Architecture, Space

CHAIR: Lucy Fischer  University of Pittsburgh
Giuliana Bruno  Harvard University  “Surface Matters: The Architecture of the Screen”
Lucy Fischer  University of Pittsburgh  “Art Nouveau, Antonio Gaudi, and the Cinema”
Ranjani Mazumdar  Jawaharlal Nehru University  “Bombay’s Retro Imagination in Contemporary Cinema”
Maureen Turim  University of Florida  “Designs of Spaces One Survives with Difficulty”

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

H22  
On the Job Training
Media Industries and the Cultivation of Labor

CHAIR: Jonathan Cohn  University of California, Los Angeles
Kate Fortmueller  University of Southern California  “When a Star Isn’t Born: Extras as Hollywood’s Most Reliable Temporary Workers”
Jonathan Cohn  University of California, Los Angeles  “All Work and No Play: Guilds, Contests and the Cultivation of Labor through Mashups”

H25  
Something Missing
Transnational Discourses and Practices of War, Embodiment, and Vision

CHAIR: Maryam Monalisa Gharavi  Harvard University
Linda Dittmar  University of Massachusetts, Boston  “Traumas of Convenience: Phantom Memory in Waltz with Bashir”
Neta Alexander  Columbia University  “War, Cinema, and the ‘Olfactory Unconscious’”
Simona Schneider  University of California, Berkeley  “Early Cinema as ‘Crusade’? The First Cinematic Representation of Muslim Prayer and the Guillotine Effect”
Maryam Monalisa Gharavi  Harvard University  “The Covered Face and the Warscapes of Fashion”
Forest of Bliss
Robert Gardner, USA, 1986, 90 min

Forest of Bliss, one of the greatest of all poetic documentaries, was shot by Boston filmmaker Robert Gardner in Benares, India, in the 1980s. Without voiceover commentary or explanatory titles, the film immerses viewers in the everyday life of India’s oldest and most sacred city, spread along the River Ganges in Uttar Pradesh. It is desirable to die in Benares and be cremated on the ghats by the river. City life as we see it in the film comes to focus more and more on the enterprise of hospices for the dying, the making of litters, and gathering of marigolds for use in funerals, the harvesting of wood and—sometimes rancorous—selling of sacred fire, and the actual cremations with their corpses, flames, and smoke. Gardner has edited his beautiful and disturbing images and sounds to form a meditation on cycles of life, on earthiness and transcendence, and on the abundance of human energy and creativity in face of the starkest reality.

SPONSORS: Documentary Studies Scholarly Interest Group
Urban Studies Scholarly Interest Group

Audiences for this film may be interested in The Eclipse at Taregna (Session I), as well as panels B11 “Teaching the City: Pedagogical Issues in Urban Cinema and Media Studies,” B16 “The Shifting Valence of Verité: Documentary in Diverse Historical and Cultural Contexts,” I5 “Cinematic Cities: Beyond the Metropolis,” and Q5 “Documentary Film in Boston and Beyond.”
SESSION II  5:00 – 6:45pm

ROOM I

**Singing, Dancing, and Film Stardom**

**CHAIR:** Jehanne-Marie Gavarini  ➩ University of Massachusetts, Lowell
**Kin-Yan Szeto**  ➩ Appalachian State University  ➩ “The Coolness of Being Faye: A Study of Faye Wong’s Screen Personae”
**Susie Trenka**  ➩ University of Zurich  ➩ “Potential Pioneer: The Film Career of Jeni LeGon”
**Oriana Nudo**  ➩ University of Southern California  ➩ “Gotta Dance! A Study of the Initial Critical and Popular Reception of Gene Kelly’s Dream Ballets at MGM”

ROOM I

**Music on Television**

**CHAIR:** Matt Delmont  ➩ Scripps College
**Mikal Gaines**  ➩ Emmanuel College  ➩ “Undead Carnival: Monsters, Magic, and Black Self-Making in Michael Jackson’s Thriller”
**Norma Coates**  ➩ University of Western Ontario  ➩ “How Commercial Is Too Commercial? Hootenanny and the Struggle over Folk Authenticity”
**Matt Delmont**  ➩ Scripps College  ➩ “They’ll Be Rockin’ on Bandstand in Philadelphia, PA’: Imagining National Youth Culture on American Bandstand”

ROOM III

**Theorizing Mock-Documentary Television**

**CHAIR:** Jason Middleton  ➩ University of Rochester
**Respondent:** Cynthia J. Miller  ➩ Emerson College
**Craig Hight**  ➩ University of Waikato  ➩ “From Docusoap to Mockusoap: Performance, Authenticity, and a Call to Play”
**Cynthia Chris**  ➩ College of Staten Island, CUNY  ➩ “What’s in a Name? The Mock, the Real, and the $#! My Dad Says”
**Jason Middleton**  ➩ University of Rochester  ➩ “The Magnitude of The Office”

ROOM I

**The Camera’s Share**

**The Camera in Theory and Practice**

**CHAIR:** Alyson Hrynyk  ➩ University of Chicago
**Jake Ivan Dole**  ➩ Carleton University  ➩ “The Embodied Spectator: Roming Cameras and Metafiction in Hollywood Cinema”
**Alla Gadassik**  ➩ Northwestern University  ➩ “Kitten on the Shoulder: Aaton’s Camera Design and the Ethics of Postwar Cinematography”
**Alyson Hrynyk**  ➩ University of Chicago  ➩ “‘What the Film Itself Makes Perceptible’: Strategies of Mediation and Collage in the Feminist Camera Practice of Carolee Schneemann”
**Hannah Frank**  ➩ University of Chicago  ➩ “The Invisible Visible and the Inaudible Audible: Testing the Limits of Vertov’s Kino-Eye”
SESSION 15

**Cinematic Cities**
Beyond the Metropolis

**Chair:** Lawrence Webb  
King’s College London

**Lawrence Webb**  
King’s College London  
“Up in the Air: Post-crisis Hollywood and the City as Infrastructural Resource”

**Sabine Haenni**  
Cornell University  
“Narrating the Center in the Peripheral City”

**Arunima Paul**  
University of Southern California  
“Another Countryside: New Dexterity in Bollywood’s Provincial Cop Film”

**Donna Deville**  
Concordia University  
“Blue Sunshine: A Case Study of Microcinema in Montreal”

**Sponsor:** Urban Studies Scholarly Interest Group

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SESSION 16

**Émigré Directors in Hollywood**
New Perspectives on (Mutual) Influence

**Chair:** Harlow Robinson  
Northeastern University

**Respondent:** Inez Hedges  
Northeastern University

**Harlow Robinson**  
Northeastern University  
“Lewis Milestone and the Soviet Film Tradition: Bringing Montage to Hollywood”

**Jonathan Skolnik**  
University of Massachusetts, Amherst  
“Imitation of Life: Mimesis, Race and Exile in Film”

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SESSION 17

**Pushing the Boundaries of Horror**

**Chair:** Brenna Wardell  
University of Oregon

**Lisa Schmidt**  
Bishop’s University  
“Television: Horror’s ‘Original’ Home”

**Joshua Vasquez**  
Indiana University  
“Occulted Space, Occulted Self: The Melancholic Wanderer and the Borderlands of Remembrance in Vincent Gallo’s The Brown Bunny”

**Jennifer Dare**  
University of Oregon  

**Brenna Wardell**  
University of Oregon  
“What’s in Your Basket, Little Girl?: Re-examining Gender, Narrative, and Place in Little Red Riding Hood and The Company of Wolves”

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SESSION 18

**“Time to Smile”**
Conceptualizing the Form and Place of Radio Comedy in the 1930s

**Chair:** Cynthia Meyers  
College of Mount Saint Vincent

**Co-Chair:** David Weinstein  
National Endowment for the Humanities

**Cynthia Meyers**  
College of Mount Saint Vincent  
“Resist the Usual: Young & Rubicam’s Soft Sell Strategies in Radio Comedy Programming”

**David Weinstein**  
National Endowment for the Humanities  
“The Apostle of Pep Tackles the Airwaves: Eddie Cantor and Broadway Style in 1930s Radio”

**Kathryn Fuller-Seeley**  
Georgia State University  
“Reinventing Jack Benny: Developing the Character-Focused ‘Comedy Situation’ for Radio”

**Jennifer Wang**  
Independent Scholar  
“Why Women Aren’t Funny?: The Marginalization of Comedy in 1930’s Daytime Radio”
### Session I

#### Room 19

**The Magnitude of Colonial Legacies in Postwar East Asian Cinema**

**Chair:** Yuko Shibata  
Saint John’s University  
**Respondent:** Brett de Bary  
Cornell University  
**Noboru Tomonari**  
Carleton College  
“Postcoloniality and Masculinity in the Borderlands: Lee Sang-il’s *Villain*”  
**Naoki Watanabe**  
Musashi University  
“War Propaganda and Entertainment: An Investigation of Japan-Korea Collaboration Films, *Suicide Squad in the Watchtower* and *Love and Pledge*, and Imai Tadashi”  
**Young Jae Yi**  
Sungkyunkwan University  
“Making Resistance History and the Invention of the Outlaw: Manchuria in Korean Action Films”  
**Yuko Shibata**  
Saint John’s University  
“Validating and Invalidating National Mobilization of Sentiment: War Propaganda and Victim Narratives in Kamei Fumio’s *Shanghai* and *Still It’s Good to Live*”

**Sponsor:** Asian/Pacific American Caucus

### Session I10

**Another Media Studies**

**Chair:** Mark Martinez  
University of Minnesota  
**Kyle Stine**  
University of Iowa  
“Cinematic Testing Grounds: The Environment as Laboratory and the Case of *Ghost Bird* (2009)”  
**Emanuelle Wessels**  
Augsburg College  
“Contagion Experiments: Fringe Communication and the Conspiratorial Excesses of New Media Practices”  
**Rembert Hueser**  
University of Minnesota  
“Architectural Labs: Film and Media Studies Department Buildings as Notational Systems”  
**Mark Martinez**  
University of Minnesota  
“A Mangle of Media and Practice: Science and Technology Studies and Reconsidering the Media Subject”

### Session I11

**Playing With Feelings 2**

**Chair:** Daniel Reynolds  
University of California, Santa Barbara  
**Respondent:** Mark J. P. Wolf  
Concordia University, Wisconsin  
**Daniel Reynolds**  
University of California, Santa Barbara  
“Radical Embodiment and Affective Interactivity”  
**Virginia Kuhn**  
University of Southern California  
“One More Time with Feeling: Can Agency and Immersion Co-exist?”  
**Chaz Evans**  
University of Illinois, Chicago  
“The Brechtian Video Game (and Other Theatrical Conceptions of Software-based Experience)”

**Sponsor:** Video Game Studies Scholarly Interest Group

### Session I12

**The Autobiographical I/Eyes of the Cinema**

**Chair:** Roxanne Samer  
University of Southern California  
**Co-Chair:** Tony Fong  
University of Toronto  
**Respondent:** Michael Renov  
University of Southern California  
**Roxanne Samer**  
University of Southern California  
“Picturing Lesbian Families in Su Friedrich’s *Hide and Seek*”  
**William Verrone**  
University of North Alabama  
“The Subjective ‘Self’ in the Films of Guy Maddin”  
**Tony Fong**  
University of Toronto  
“Unlocking the ‘I’ in Julian Schnabel’s *The Diving Bell and the Butterfly*”
SESSION I

Cinematic Identity Formation
The Ethics of Representation in Historical Fiction Films

Chair: Lauren Glenn ✦ University of Florida

Kristy Rawson ✦ University of Michigan ✦ “‘Te amo Means I Love You’: Wolf Song (1929) and the Romancing of New Mexico History”

Charles Hamilton ✦ Northeast Texas Community College ✦ “The Reel Pancho Villa”


Lauren Glenn ✦ University of Florida ✦ “You Know You Can Shoot People Here”: American Cinematic Identity in Post 9/11 Combat Films

I14

Confronting Change
Film Exhibition and the American Media Industries, 1948–1979

Chair: Deron Overpeck ✦ Auburn University

Bryan Sebok ✦ Lewis and Clark College ✦ “Headline Hollywood: A Discourse Analysis of Variety Writings on 1950s Technological Shifts in the Exhibition Sector”

Joshua Gleich ✦ University of Texas, Austin ✦ “The Lost Studio of ‘Atlantis’: Norman Bel Geddes’ Failed Revolution in Television Production and Exhibition”

Jennifer Porst ✦ University of California, Los Angeles ✦ “The Menace of 40 Million Little Home Theatres: Exhibitors Reaction to Hollywood’s Feature Films on Early Television”

Deron Overpeck ✦ Auburn University ✦ “‘Make Mine a Movie! In a Movie Theater!’ (Unless, Of Course, You Have a Better Option): Theater Owners and Cable Television, 1966–1979”

I15

Feminist Interventions into Contemporary Techno-cultures of Surveillance

Chair: Carrie Rentschler ✦ McGill University

Respondent: Rachel Hall ✦ Louisiana State University

Carrie Rentschler ✦ McGill University ✦ “Gender Violence, the Problem of Bystanding, and the Covert Seeing Eye of Intervention”

Amy Hasinoff ✦ McGill University ✦ “Privacy, Surveillance, and Marginalization: Media Discourses and Legal Debates about New Sexting Laws”

I16

Remake, Replay, Re-enactment
Repetition Effects in Postwar German Cinema

Chair: Jennifer Kapczynski ✦ Washington University, St. Louis

Co-Chair: Michael Richardson ✦ Ithaca College

Respondent: Christina Gerhardt ✦ University of Hawai’i

John Davidson ✦ Ohio State University ✦ “Remakes and Remakers: The Return of Pre–1945 Films in Post–1950s West Germany”

Jennifer Kapczynski ✦ Washington University, St. Louis ✦ “Total Replay: Documentary Citation in the Early Postwar Cinema of East and West Germany”

Michael Richardson ✦ Ithaca College ✦ “Reenacting Evil: Truth and Affect in Holocaust Documentary Film”
SESSION I
5:00 – 6:45pm

SESSION I 6
Thursday, March 22, 2012
ROOM

-room
Abjection, Disability, and Embodiment

Chair: Angela Smith ♦ University of Utah
Jennifer Lynn Jones ♦ Indiana University ♦ “Beyond Precious: Gabourey Sidibe and the Limits of Identity in Hollywood”
Priscilla Layne ♦ University of North Carolina, Chapel Hill ♦ “Policing and Transgressing the Borders of the Berlin Republic in Doris Dörrie’s Die Friseuse (2010)”
Angela Smith ♦ University of Utah ♦ “Precious Bodies: Virtuous Reality, Virtuosic Virtuality, and Cinematic Disability”

ROOM
Rethinking Film History from the Archives Out

Chair: Jan-Christopher Horak ♦ UCLA Film and Television Archive
Jacqueline Stewart ♦ Northwestern University ♦ “Mining the Archives of Archives: Doing Historical Research on Black Moving Image Collections”
Marsha Orgeron ♦ North Carolina State University ♦ “Discovering Sam Fuller’s 1950s The Big Red One Location Scouting Footage”
Alice Lovejoy ♦ University of Minnesota ♦ “Silent Village, Models of Propaganda, and Internationalism”
Yvonne Zimmermann ♦ New York University ♦ “Of Stockmarkets and Ovaltine: Hans Richter’s 1930s Sponsored Films”

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

WORKSHOP I 5
The Queer Life of a Gay Film
The Boys in the Band

Chair: David Gerstner ♦ CUNY Graduate Center/College of Staten Island

Workshop Participants:
Joe McElhaney ♦ Hunter College, CUNY
Adrian Martin ♦ Monash University
Paula Massood ♦ Brooklyn College, CUNY
Matt Bell ♦ Bridgewater State University
Crayton Robey ♦ Independent Filmmaker

WORKSHOP I 9
Cultures of Inequality?
Gender and Genre in Recession-Era Film and Television

Chair: Linda Mizejewski ♦ Ohio State University
Diane Negra ♦ University College Dublin ♦ “Gender Bifurcation in the Recession Economy: Extreme Couponing and Gold Rush Alaska”
Tim Snelson ♦ University of East Anglia ♦ “The (Re)possession of the American Home: Negative Equity, Gender Inequality, and the Paranormal Activity Franchise”
Yvonne Tasker ♦ University of East Anglia ♦ “Masculinity, Redundancy, Makeover: The Company Men and Corporate Melodrama”

SPONSOR: Caucus on Class
SESSION I

5:00 – 6:45pm

I21

WORKSHOP
Teaching Film and Media Industry Studies (Outside of Los Angeles)

ROOM:

CHAIR: Daniel Herbert + University of Michigan

Workshop Participants:
Janet Wasko + University of Oregon
Eileen Meehan + Southern Illinois University, Carbondale
Karen Petruska + Georgia State University
Bella Honess Roe + University of Surrey

SPONSOR: Media Industries Scholarly Interest Group

I25

WORKSHOP
Video Essays
Film Scholarship’s Emergent Form

ROOM:

CHAIR: Girish Shambu + Canisius College

Workshop Participants:
Christian Keathley + Middlebury College
Catherine Grant + University of Sussex
Benjamin Sampson + University of California, Los Angeles
Craig Cieslikowski + University of Florida

I22

ROOM:

MEETING
Race and Classical Hollywood

ROOM:

5:00 – 6:45pm

CHAIR: Ryan Friedman + Ohio State University

Calvin McMillin + University of California, Santa Cruz + “The Yellowface Double: Racial Masquerade, the Uncanny, and Model Minority Discourse in the Charlie Chan Film Series”

Christina Lane + University of Miami + “Racial Subversion in Third Finger, Left Hand: Marriage, Race, and Thirties Romantic Comedy”

Althea Wasow + University of California, Berkeley + “A Stacked Deck: Performing Blackness and Policing Black Bodies in Bert Williams’s A Natural Born Gambler (1916)”

Ryan Friedman + Ohio State University + “Cinematic Universal History: Deleuzean Unanism and Ford’s The Iron Horse”

I22

MEETING

5:00 – 6:45pm

French and Francophone Scholarly Interest Group

ROOM:

100
**Blazing the Trail: The O’Kalems in Ireland**  
Peter Flynn, USA/Ireland, 2011, 86 min

In 1910 the New York based Kalem Film Company made history by sending its leading filmmakers—director Sidney Olcott and screenwriter/actress Gene Gauntier—to Ireland. While there, they made *The Lad from Old Ireland*, the first fiction film to be made in Ireland and the first American film made outside the continental U.S. The film was an immediate hit, and Olcott and Gauntier returned to Ireland again and again over the next several years, producing a series of groundbreaking films celebrated for their authentic Irish settings.

*Blazing the Trail* tells the story of Olcott and Gauntier’s adventures in Ireland. It recounts how they made films without electricity, using locals as actors; how they provoked the condemnation of a local priest and ran afoul of the British authorities. It tells the story of two of the cinema’s earliest mavericks, of the people and culture they immortalized on film, and of the emerging Hollywood system that ultimately eclipsed them.

**The Eclipse at Taregna**  
Rakesh Chaudhary, India, 2011, 21 min

Mr. Pathak is a retired civil engineer and lives in Taregna, a small town in India. He is worn out by life’s many setbacks and is indifferent to his family—his daughter-in-law Laxmi and 8-year old grandson Roshan. The announcement by NASA that the best place to witness an upcoming solar eclipse will be Taregna has no impact on Pathak. However, Roshan’s curiosity for the celestial event of a lifetime is boundless. When Pathak finally realizes that Roshan desperately needs a father figure, he can no longer remain a bystander to life.

SCREENING HISTORY (highlights): Palm Springs International ShortFest 2011; Indian International Film Festival of Tampa 2011; Queens World Film Festival 2011 (Winner – Founder’s Choice & Best Actor – Male); Indian Film Festival of Los Angeles 2011 (Winner – Grand Jury Prize for Best Short Film); East Harlem International Film Festival 2011 (Winner – Best Short Film); International Documentary and Short Film Festival of Kerala 2011.

Audiences for these films may be interested in *Forest of Bliss* (Session H) and *A Place to Live: The Story of Triangle Square* (Session E), as well as in panels B10 “Visualizing Cinematic Technologies: The Problem of Self-reflexivity in North Indian Cinema,” P12 “Conceptualizing the Irish Cinematic Atlantic,” and workshop Q13 “The Use of an Archive: the O’Kalem Project from a Value Perspective.”
7:00pm Reception / 8:00pm Screening

SPECIAL EVENT
The Visual and Environmental Studies Department and The Harvard Film Archive Present
An Evening with Experimental Filmmaker Ernie Gehr

LOCATION: The Carpenter Center for the Visual Arts
24 Quincy Street, Cambridge

The Visual and Environmental Studies Department and The Harvard Film Archive are pleased to welcome the legendary experimental film and video-maker Ernie Gehr (b. 1943) for an evening of recent work, including the world premiere of three new videos. A luminary figure of the American avant-garde, Gehr has been dazzling audiences since the late 1960s with his visionary expansion of cinema. Celebrated for such pioneering structuralist films as Serene Velocity (1970) and Side/Walk/Shuttle (1991), Gehr shifted to video in 1999, bringing his daring inventiveness, offbeat humor and fascination with film history into the digital realm. Currently a Visiting Professor of Visual and Environmental Studies at Harvard, Gehr is also a respondent to an SCMS panel on his work, “Beyond Cinema: The Video Art of Ernie Gehr”, (C3, Beacon Hill Room).

The event will begin at 7:00pm with reception for all SCMS conference participants followed by a screening at 8:00pm of new works by Ernie Gehr followed by Ernie Gehr in person, in conversation with VES Professor and Chair David Rodowick and HFA Director Haden Guest.

To Attend: The reception is open to all SCMS conference participants. The screening is free to registered SCMS conference participants with your badge, but tickets are required. Tickets are available at The Harvard Film Archive box office (located in the basement of the Carpenter Center) on a first-come, first-served basis starting at 7 pm.

Directions: Take the Green Line T inbound from the Arlington Street Station to Park Street. Change to any Alewife-bound Red Line Train and take it to the Harvard Square Station. Upon exiting the train, walk down the ramp and leave through the main Harvard Square Station entrance. As you exit the station walk past the Starbucks and Cambridge Savings Bank to your left. This will have you walking southeast on Massachusetts Avenue for several blocks. (You will pass an Au Bon Pain, Leavitt & Peirce Tobacconists, Harvard Book Store.) At the intersection of Bow Street (Grafton Street Pub), take a left across Massachusetts Avenue and Harvard Street onto Quincy Street. Proceed two blocks down Quincy Street to the Carpenter Center, on your right. Travel time approximately 45 minutes.
SESSION J

9:00 – 10:45am

J1  ROOM

Singing Across Places and Spaces
The Temporal and Contextual Fluidity of the Hollywood Musical

CHAIR: Michele Schreiber ✧ Emory University
Blair Davis ✧ DePaul University ✧ “Singing Sci-Fi Cowboys and Genre Amalgamation in The Phantom Empire (1935)”
Kelli Marshall ✧ DePaul University ✧ “Gene Kelly in the Twenty-First Century”
Laurel Westrup ✧ University of California, Los Angeles ✧ “Scratching the Past: OutKast’s Idlewild”

J2  ROOM

Media Labor and Media Advocacy in the Digital Age

CHAIR: Kevin McDonald ✧ California State University, Northridge
Kevin McDonald ✧ California State University, Northridge ✧ “Rendering VFX: Below-the-Line Labor in the Age of High-Tech Entertainment”
Josh Jackson ✧ University of Wisconsin, Madison ✧ “YouTube Stars and the Labor of Monetizing Independent Internet Video”
Danny Kimball ✧ University of Wisconsin, Madison ✧ “Media Advocacy and Internet Access Policy”

SPONSORS: Caucus on Class
Media Literacy and Pedagogical Outreach
Scholar Interest Group

J3  ROOM

The Banality of Existence
Poetics and Politics in Béla Tarr’s Films

CHAIR: Lilla Toke ✧ Rochester Institute of Technology
Lilla Toke ✧ Rochester Institute of Technology ✧ “Insular Spaces: Meanings of Silence in Béla Tarr’s Films”
Eva Cermanova ✧ Princeton University ✧ “Visualizing Disaster: Apocalyptic Landscapes in the Films of Béla Tarr”

J4  ROOM

The Exchange between China and Hollywood
New Production and Consumption Patterns

CHAIR: Li Yang ✧ Lafayette College
Andrew Stuckey ✧ University of Colorado, Boulder ✧ “The World Outside: Globalizing Genre and Popular Culture in Perhaps Love”
Aynne Kokas ✧ University of California, Los Angeles ✧ “Virtual Play: Theorizing Sino-US Digital Media Platforms”

SPONSORS: Caucus on Class
Media Labor and Media Advocacy in the Digital Age
**SESSION J**

**9:00 – 10:45am**

**J5**

**Female Star Acting in Studio Era Hollywood**

**Chair:** Martin Shingler  
University of Sunderland

Cynthia Baron  
Bowling Green State University  
“Lynn Fontanne: A Model for Stardom and Star Acting in Hollywood Cinema”

Martin Shingler  
University of Sunderland  
“Ruth Chatterton: Star Actor at Warner Bros. in the Early 1930s”

Linda Berkvens  
University of Sussex  
“Columbia’s ‘Natural’: Giving Everything She’s Got in a Performance that Reaches Genius!”

Tamar Jeffers McDonald  
University of Kent  
“A New Doris Day: Performance, Critical Response, and *Midnight Lace*”

**J6**

**The iPad for Cinema and Media Studies**

**A Hands (and Fingers)-on Workshop**

**Chair:** Andrew Miller  
Sacred Heart University

**Co-Chair:** Judd Ruggill  
Arizona State University

**Workshop Participants:**

- Michael Aronson  
University of Oregon
- Elizabeth Ellcessor  
University of Wisconsin, Madison
- Phoebe Bronstein  
University of Oregon
- Dan Leopard  
Saint Mary’s College of California
- Heidi Rae Cooley  
University of South Carolina

**J7**

**Publicity, Promotion, and Public Culture**

**The Visibility of Women’s Film Work**

**Chair:** Shelley Stamp  
University of California, Santa Cruz

Jennifer Horne  
Catholic University of America  
“Welcome to the Nanny State: The U.S. Children’s Bureau and the Spectacular Task of Child-Saving”

Shelley Stamp  
University of California, Santa Cruz  
“Women’s Labor, Creative Control, and ‘Independence’ in Early Hollywood: The Case of Lois Weber Productions”

Mary Desjardins  
Dartmouth College  
“As Told To: Helen Ferguson and the Role of the Female Publicist in Studio-era Hollywood”

**J8**

**Problematic Pregnancies**

**Childbirth and Abortion in American Cinema**

**Chair:** Megan Minarich  
Vanderbilt University

Megan Minarich  
Vanderbilt University  
“Ghost Children: The Ethics of Eugenic Abortion in *Where Are My Children?* and *The Black Stork/ Are You Fit to Marry?”*

Lindsay Giggey  
University of California, Los Angeles  
“‘Everybody Is Taking My Baby from Me’: Star and Studio Negotiation in Susan Slade Discourse”

Michelle Robinson  
University of North Carolina, Chapel Hill  
“UnBorn, Again?: Persons and Things in Todd Solondz’s *Palindromes*”
SESSION J

J9
ROOM

Reconsidering Alternative and Local Cinema

CHAIR: Nico Baumbach ✦ Columbia University
Alison Wielgus ✦ University of Iowa ✦ “Excavating Underground Cinema: The Films of the No Wave”
Zeynep Yasar ✦ Indiana University, Bloomington ✦ “Moviegoing Meets Cultural Activism: Policy and Urban Space in the Case of Emek Movie Theater”
Zeynep Cetin Erus ✦ Marmara University ✦ “Third Cinema and Young Cinema Movement in Turkey”

J10
ROOM

Contemporary Media Fandom Fan Practices

CHAIR: Paul Booth ✦ DePaul University
Paul Booth ✦ DePaul University ✦ “Returning to Fandom 1.0? Contemporary Fan Offline Practices”

J11
ROOM

Animation Thinks Film

CHAIR: Andrew Johnston ✦ Amherst College
RESPONDENT: Donald Crafton ✦ University of Notre Dame
Karen Beckman ✦ University of Pennsylvania ✦ “Animating Postwar Art Cinema”
Andrew Johnston ✦ Amherst College ✦ “Re-animating the Past: Intervals, Movement, Technology”
James Hodge ✦ Duke University ✦ “Animation and Technics”
SPONSOR: Animated Media Scholarly Interest Group

J12
ROOM

The Host City 1 Comparative Studies of Media Festivals and Urban Spaces

CHAIR: Michelle Stewart ✦ SUNY, Purchase College
Roya Rastegar ✦ University of California, Santa Cruz ✦ “Arabian Nights – Competing Cinema in the Middle East”
Michelle Stewart ✦ SUNY, Purchase College ✦ “North African Screens: French-Maghrebi Film Exhibition in Marseille”
Robert Peaslee ✦ Texas Tech University ✦ “Where Buzz Is Born’ vs. ‘Lubbock or Leave It’: A Tale of Two (Host) Cities”
Brendan Kredell ✦ University of Calgary ✦ “From City Branding to City Building: The International Film Festival as Urban Development Strategy”

SPONSORS: Film and Media Festivals Scholarly Interest Group
Urban Studies Scholarly Interest Group
SESSION J
9:00 – 10:45am

J13
Framed Lives and Screened Deaths
Representations of Honor Killings in World Cinema

CHAIR: Flavia Laviosa ✦ Wellesley College
RESPONDENT: Maruta Vitols ✦ Emerson College
Eylem Atakav ✦ University of East Anglia ✦ “Representation, Religious Identity and Gender Politics in Turkey: Is ‘Honour Everything for Muslims?’”
Daniel Cutrara ✦ Arizona State University ✦ “The Tormented Psyche of Islam: Honor Killing in Atef Hetata’s The Closed Doors”
SPONSOR: Women’s Caucus

J14
Indigenous Cinema in North America

CHAIR: Ute Lischke ✦ Wilfrid Laurier University
CO-CHAIR: David McNab ✦ York University
David McNab ✦ York University ✦ “Kinomagewapkong, ‘The Rocks that Teach’: Indigenous Knowledge and Memory in Documentary Films in Ontario”
Maureen Riche ✦ York University ✦ “‘Indigenous ‘Dogumentary’: Telling the Story of Sled Dogs in Film”
Ute Lischke ✦ Wilfrid Laurier University ✦ “Decolonization, Empowerment, and Activism through Indigenous Storytelling: Is Indigenous Cinema the New National Cinema?”
Katherine Quanz ✦ Wilfrid Laurier University ✦ “Collecting, Distributing, and Exhibiting Aboriginal Experimental Cinema in Canada”

J15
Case Studies in Media Studies

CHAIR: Charles Acland ✦ Concordia University
Paul Monticone ✦ University of Texas, Austin ✦ “A Case Study in Intermedial Hollywood History: Adapting 1930s Theatrical Realism to the Classical Mode of Production and Style”
Andrew Myers ✦ University of California, Los Angeles ✦ “Remaking the Making of Planet Earth: Industrial Reflexivity and Disney’s Marketing of Disneynature: Earth”
Amanda Keeler ✦ Bucknell University ✦ “The ABC After School Specials: Young Adult Television during the Network Era”
Charles Acland ✦ Concordia University ✦ “Taste and Technology in the Blockbuster Economy”

J16
Be The Media
Radical Film, New Media, and Social Formations

CHAIR: Chris Robe ✦ Florida Atlantic University
Akiva Gottlieb ✦ University of Michigan ✦ “‘The Film Is Rebellion!’: Varieties of Individual and Collaborative Resistance in William Greaves’ Symbiopsychotaxiplasm: Take One”
Debbie James ✦ Governors State University ✦ “Control and Access Embedded in the Code: Screening Communities of Social Justice”
Angela Aguayo ✦ Southern Illinois University ✦ “Cultural Modes of Popular Documentary Production and Activist Media Formations: Re-thinking Documentary Theory through the Framework of Practice”
Chris Robe ✦ Florida Atlantic University ✦ “Suturing Working-Class Subjectivities: Media Mobilizing Project and Digital Production as Organizing Tool”
SPONSOR: Caucus on Class
J17

Geisha Girl

CHAIR: Miyoko Shimura ✦ Waseda University

Rea Amit ✦ Tokyo Geijitsu Daigaku ✦ “Japanese Woman of the Arts: Between Western and Eastern Forms of Oriental Cinematic Aesthetics”

Chie Niita ✦ Waseda University ✦ “Geisha Girl and Her Body in Dancing—As Seen in Memoirs of a Geisha (2005)”

Yuka Kanno ✦ Kyoto University ✦ “The Panpan Girls and the Postwar Female Continuum: Girls of Dark (1961)”

Lori Hitchcock Morimoto ✦ Independent Scholar ✦ “The Loquacious Geisha: Lotus Blossom and the Hidden Transcript of Teahouse of the August Moon”

J18

Teaching Film Studies in a Broadcast Environment

CHAIR: Harry Benshoff ✦ University of North Texas

Workshop Participants:

Vanessa Ament-Gjenvick ✦ Georgia State University

David Coon ✦ University of Washington, Tacoma

David Lugowski ✦ Manhattanville College

Eric Freedman ✦ Florida Atlantic University

Steven Rawle ✦ York St. John University

J19

Film Industry Historiography

CHAIR: Alison Trope ✦ University of Southern California

George Larkin ✦ University of California, Berkeley ✦ “Engineering Art: The Motion Picture Engineers and the Emergence of Aesthetic”

Anne Morey ✦ Texas A&M University ✦ “The Gland School’: Gertrude Atherton and the Two Black Oxen”

Alison Trope ✦ University of Southern California ✦ “Giving Credit: The Permanent Charities Committee and Hollywood Philanthropy”

J20

Compilation Film 2.0

Evolving Creative Practices in Remix Culture

CHAIR: Patricia Aufderheide ✦ American University

Patricia Aufderheide ✦ American University ✦ “That Fascinating Frisson of Fear: Copyright Romanticism in Remix Culture”

Francesca Coppa ✦ Muhlenberg College ✦ “Building a Remix Video Coalition”

Richard Edwards ✦ Indiana University/Purdue University Indianapolis ✦ “A Remix of Attractions: Compilation Films, Self-Consciousness, and Potential Criticism”
SESSION J 9:00 – 10:45am

J21
ROOM

Beyond Saturday Night
Saturday Night Live and American Television Culture

CHAIR: Nicholas Marx ✦ University of Wisconsin, Madison
Amber Watts ✦ Texas Christian University ✦ “Live From New York, It’s a Train Wreck: Disaster Guests and the Aesthetics of Liveness”
Nicholas Marx ✦ University of Wisconsin, Madison ✦ “Beyond Saturday Night: The SNL Franchise and the American Television Heritage”
Racquel Gates ✦ College of Staten Island, CUNY ✦ “Don’t Be Too Sure . . . They Might Be Black: Eddie Murphy and Black Performativity in 1980s Popular Culture”
Matt Sienkiewicz ✦ University of Wisconsin, Madison ✦ “Saturday Night Live and Irony from 9/11 to Barack Obama”
SPONSOR: Television Studies Scholarly Interest Group

J22
ROOM

Ecocinema 1
Objects, Objectives, Objections

CHAIR: Salma Monani ✦ Gettysburg College
Salma Monani ✦ Gettysburg College ✦ “From Cuts to Dissolves? The Evolving Field of Ecocinema Studies”
Andrew Hageman ✦ Luther College ✦ “Ecocinema, Ideology, and Dreams of a Clockwork Green”
Adrian Ivakhiv ✦ University of Vermont ✦ “From Environmental Films to Eco(philosophical) Cinema”

SCREENING
ROOM: Tremont, Level 4

These Amazing Shadows
Paul Mariano and Kurt Norton, USA, 2011, 88 min

What do the films Casablanca, Blazing Saddles, and West Side Story have in common? Besides being popular, they have also been deemed “culturally, historically or aesthetically significant” by the Library of Congress and listed on the National Film Registry. These Amazing Shadows reveals the history and importance of the Registry, a roll call of American cinema treasures that reflects the diversity of film and, indeed, the American experience itself. The current list of 550 films includes selections from every genre—documentaries, home movies, Hollywood classics, the avant-garde, newsreels, and silent films. These Amazing Shadows reveals how “American movies tell us so much about ourselves . . . not just what we did, but what we thought, what we felt, what we aspired to, and the lies we told ourselves.”

SPONSORS: Media Archives Committee
Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels C17 “Audiovisual Archives in the Digital Age,” E25 “Cinema as Archive,” H9 “Citation and Appropriation: Film Remembers (through) Film,” I18 “Rethinking Film History from the Archives Out,” and M20 “Teaching the Archive.”

11:00am – 12:00noon

MEMBERS’ BUSINESS MEETING
ROOM: Statler, Level 2

Come learn more about SCMS’ current and future activities and meet Board members and Caucus and Scholarly Interest Group chairs. All conference participants are welcome.
K1

**Session K**

**Room**

**Documentary in an Expanded Field**

**Chair:** Paige Sarlin ✦ Brown University

Roger Hallas ✦ Syracuse University ✦ “Moving Still/Still Moving: The Photographic and the Cinematic in Web Documentary”


Irina Leimbacher ✦ Keene State College ✦ “Omer Fast: Documentary Trapped in the Museum”

Paige Sarlin ✦ Brown University ✦ “Any-Interview-Whatever: The Commodification of Discourse on the Web”

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K2

**Beyond the Uncanny**

**Psychoanalyzing Contemporary Horror**

**Chair:** Hilary Neroni ✦ University of Vermont

Hugh Manon ✦ Clark University ✦ “Paranormal Activity: The Revenge of the Mulveyan Male Gaze”

Sheila Kunkle ✦ Metropolitan State University ✦ “M. Night Shyamalan and the Horror of our Apocalyptic Demise”

Brian Wall ✦ Binghamton University ✦ “Je veux mourir: Drive and Desire in Trouble Every Day (2001)”

Hilary Neroni ✦ University of Vermont ✦ “Teetering on the Abyss of Enjoyment: Torture Porn and Biopolitics”

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K3

**Gay Expectations**

**Popular Culture Hails the Queer Unconscious**

**Chair:** Lisa Henderson ✦ University of Massachusetts, Amherst

Matthew Tinkcom ✦ Georgetown University ✦ “It Can Get Great: Queer Video Biography and the ‘It Gets Better’ Campaign”

Ramzi Fawaz ✦ George Washington University ✦ “Consumed by Hellfire: Demonic Possession and Queer Desire in American Superhero Comics of the 1980s”

Ryan Watson ✦ University of Iowa ✦ “Lewis Klahr’s Pony Glass: Queer Collage Animation, Retroactive Contingency, and the Everyday”

Robert Alford ✦ University of California, Berkeley ✦ “Queering Community: Divergent Strategies in The Band Wagon and Glee”

**Sponsors:** Queer Caucus

Animated Media Scholarly Interest Group

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K4

**Styles of Global Authorship**

**Chair:** Jeffrey Middents ✦ American University

Verena Kick ✦ University of Washington ✦ “Objective Faces and Facial Objects: Jan Švankmajer’s Use of the Close-Up”

Bjorn Nordfjord ✦ University of Iceland ✦ “The Extroverted Scandinavian: Contemporary Auteurs Susanne Bier and Lukas Moodysson”

Brandon Colvin ✦ University of Wisconsin, Madison ✦ “Expressiveness and Discrepancy: Acting Styles in Andrei Rublev and Solaris”

Jeffrey Middents ✦ American University ✦ “Alfonso Cuarón as the Prisoner of Mex-kaban: The Transnational Auteur Meets the Franchise Film”
SESSION K
12:15 – 2:00pm

K5
ROOM
WORKSHOP
Teaching Comics Studies

CHAIR: Drew Morton ✦ University of California, Los Angeles

Workshop Participants:
Scott Bukatman ✦ Stanford University
Suzanne Scott ✦ Occidental College
Greg Smith ✦ Georgia State University
James Thompson ✦ Duke University
Matt Yockey ✦ University of Toledo

SPONSOR: Comics Studies Scholarly Interest Group

K6
ROOM
Sonic Approaches to Genre

CHAIR: Mark Kerins ✦ Southern Methodist University
CO-CHAIR: William Whittington ✦ University of Southern California

Benjamin Wright ✦ University of Southern California ✦ “The Sonic Compass: Re-recording Mixing Choices and The Bourne Ultimatum”

Vanessa Ament-Gjenvick ✦ Georgia State University ✦ “How Would You Like To Work on a Monster Movie?: Bram Stoker’s Dracula, Technological Convergence, and Sound Design Authorship”

Mark Kerins ✦ Southern Methodist University ✦ “Genre Effects on Surround Sound Gaming”


SPONSOR: Sound Studies Scholarly Interest Group

K7
ROOM
Instructive Entertainment
Nontheatrical Screening Spaces before 1920

CHAIR: Caitlin McGrath ✦ University of Chicago

CO-CHAIR: Andy Uhrich ✦ Indiana University

Andy Uhrich ✦ Indiana University ✦ “Outside of a Few Inaccuracies: The Illustrated Lecture as Precursor to the Educational Film”

Gregory Waller ✦ Indiana University ✦ “Nontheatrical Theaters: The Panama-Pacific International Exposition (1915)”

Caitlin McGrath ✦ University of Chicago ✦ “When You Thundered: The Spectacular Anthropology of J. K. Dixon”

Alison Griffiths ✦ Baruch College, CUNY ✦ “Not Quite or More than Cinema? Film-going in the Penitentiary”

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K8
ROOM
Art Films and the Politics of Taste

CHAIR: Ken Feil ✦ Emerson College

RESPONDENT: Harry Benshoff ✦ University of North Texas

Steven Carr ✦ Indiana University-Purdue University Fort Wayne ✦ “‘To Encompass the Unseeable’: Foreign Film, Taste Culture, and the American Encounter with the Postwar Holocaust Film”

Ken Feil ✦ Emerson College ✦ “Never on Sunday, Okay on Primetime, or, The Apartment in America’s Living Middlebrow Film Culture’s Impact on TV Sex Comedy of the Late 1960s”

Joan Hawkins ✦ Indiana University ✦ “‘The Auteur of Porn’: Catherine Breillat’s Anatomy of Hell and the Politics of Taste”
K9
Crisscrossing Boundaries
Mexico and Cinema

CHAIR: Adela Pineda • Boston University
Sergio Delgado • Harvard University • “Movement-Image or Moving Spectator?: The Subversive Dialectic of Cinegenic Muralism”
Javana Suarez • New York University • “Beyond Entertainment: Radio, Comedia Ranchera, and the Political Agenda of Colombian Films from the 1940s”
Adela Pineda • Boston University • “Displaced Metaphors of a Cinematic Revolution: Viva Zapata! (1952) at the Crossroads of Politics in the US and Mexico”
Ilka Kressner • University at Albany, SUNY • “New Masses in Contemporary Mexican Film – Screening a Self-Confident Crowd”

K10
East Asian Cinema, Urbanism, and Globalization

CHAIR: Doug Dibbern • Independent Scholar
Doug Dibbern • Independent Scholar • “Jia Zhang-ke and the Motifs of Travel and Performance: Globalization and the Aesthetics of the International Film Festival Circuit”
Jiwei Xiao • Fairfield University • “The Site of Memory: The Ruins in Jia Zhangke’s Films”
Julian Cornell • New York University • “Restructuring the Family Melodrama in Kiyoshi Kurosawa’s Tokyo Sonata”
Rahul Hamid • New York University • “Modernity and Moral Uncertainty in the Cinema of Lee Chang Dong”

K11
Ecocinema 2
Eco-effects and Affects
From Audience Cognition to Resource Consumption

CHAIR: Andrew Hageman • Luther College
Alexa Weik von Mossner • University of Fribourg • “Objects of Emotion: Cognitive Approaches in Cine-ecocriticism”
Helen Hughes • University of Surrey • “The Toxic Materiality of the Eco-Doc”
Paula Willoquet-Marcondi • Marist College • “Media Technology, Ecocriticism, and the Sustainability Movement”

K12
Hollywood and France
Beyond National Cinema

CHAIR: Melvyn Stokes • University College London
CO-CHAIR: Gilles Menegaldo • University of Poitiers
Raphaelle Costa de Beauregard • University Toulouse II
France • “A Forgotten Early Renoir Noir Film: La nuit du carrefour (1932) and Echoes from American Cinema”
Melvyn Stokes • University College London • “Appropriating Charlot: The French Reception of Chaplin’s Modern Times, The Great Dictator, and Monsieur Verdoux”
Gilles Menegaldo • University of Poitiers • “Aspects of French Culture in Woody Allen’s Cinema”
Alain Cohen • University of California, San Diego • “Francis Ford Coppola’s Apocalypse Now Redux (1979/2001): The US/France Interweave by Way of Poland, Africa, Vietnam (and Indochina)”

SPONSOR: French and Francophone Scholarly Interest Group
K13
Gender, Race, and Family on Television

Chair: David Pierson ♦ University of Southern Maine
Rebecca Jurisz ♦ University of Minnesota ♦ “They Don’t Call Me Poppycock for Nothing, Darling”: Sexual Spectacle, Knowing Viewers, and Televisual Citizenship
Julie Lavelle ♦ Indiana University ♦ “Waiting to Sexhale in the City’: Mara Brock Akil’s Girlfriends
Kristina Busse ♦ Independent Scholar ♦ “‘I Don’t Hate the South’: Familial Blood and the Southern Vampire in True Blood and The Vampire Diaries
David Pierson ♦ University of Southern Maine ♦ “Breaking Neo-liberal?: Contemporary Neoliberal Discourses and Policies in AMC’s Breaking Bad”

K14
The Host City 2
Case Studies of Media Festivals and Urban Spaces

Chair: Robert Peaslee ♦ Texas Tech University
Respondent: Marijke de Valck ♦ University of Amsterdam
Ran Ma ♦ University of Hong Kong ♦ “Celebrating the International, Disremembering Shanghai: The Curious Case of Shanghai International Film Festival (SIFF)”
Ioana Uricaru ♦ University of Southern California ♦ “Outgrowing the Stereotype: Transilvania International Film Festival, Cluj, Romania”
Iain Simons ♦ Nottingham Trent University ♦ “Games and the City”
Sponsors: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group

K15
Technology, Software, and Production Practices

Chair: Andrew Gay ♦ University of Central Florida
Allan Cameron ♦ University of Auckland ♦ “Timelines and Time Zones: The Temporality of Video Editing Software”
Eric Freedman ♦ Florida Atlantic University ♦ “Engine: The Mechanics of Play”
Andrew Gay ♦ University of Central Florida ♦ “Screenwriting 2.0: The Impact of Digital Technologies and Web Discourse on the Future of the Screenplay”

K16
Home Is Where the War Is
American Media Culture Before and After 9/11

Chair: Tony Grajeda ♦ University of Central Florida
Andrew Martin ♦ University of Wisconsin, Milwaukee ♦ “Narrating 9/11 in the 1990s”
James Castonguay ♦ Sacred Heart University ♦ “Domesticating Conflict: Representations of the ‘Homefront’ in U.S. Television”
Tony Grajeda ♦ University of Central Florida ♦ “Post-war Postponed: War without End, Ceaseless Melodrama, and the Cultural Work of Grief”
SESSION K

K17

**Historical Fiction Film**

**Questions of Form and Ethics**

**ROOM**

**CHAIR:**  
Allison Rittmayer  
University of Florida

David Harvey  
University of Iowa  
“Bewitching History:  
Benjamin Christensen’s Häxan”

Jennifer Pearce  
University of California, Los Angeles  
“Ambiguities of Synthetic Realism in Documentary Film”

Alison Patterson  
University of Pittsburgh  
“The Draughtsman’s Views of History”

Allison Rittmayer  
University of Florida  
“The Unseen and the Unseeable: Using Ellipsis to Represent Torture”

K18

**From Excess to Adaptation**

**Color’s Emergence in the Moving Image**

**ROOM**

**CHAIR:**  
Carolyn Kane  
Hunter College, CUNY

**CO-CHAIR:**  
Joshua Yumibe  
University of St. Andrews

Joshua Yumibe  
University of St. Andrews  
“Artistic Color and Intermedial Aesthetics in the New Cinema of the 1910s”

Sarah Street  
University of Bristol  
“Learning from the Past:  
The Role of Precedent in 1920s Color Experimentation”

Carolyn Kane  
Hunter College, CUNY  

John Belton  
Rutgers University  
“Color from Novelty to Norm”

**SPONSOR:**  
CinemArts: Film and Art History Scholarly Interest Group

K19

**Youth and Age in Contrasting Contexts**

**ROOM**

**CHAIR:**  
Timothy Shary  
Independent Scholar

Timothy Shary  
Independent Scholar  
“Rad and Bad:  
Independent Cinema and Youth Films of the ‘90s”

Christina Petersen  
University of Chicago  
“Crowd Control:  
The Payne Fund Studies’ Conception and Depiction of the Youth Film Spectator”

Nancy McVittie  
University of Michigan  
“Before Adult Meant ‘Adult’: Selling Generational Conflict in 1950s Hollywood”

Emily Mattingly  
University of California, Riverside  
“Queering Children’s Film”

K20

**WORKSHOP**

**A Profession in Transition**

**Promises, Pitfalls, and Opportunities**

**ROOM**

**CHAIR:**  
Patrice Petro  
University of Wisconsin, Milwaukee

**Workshop Participants:**

Mary Francis  
University of California Press

Leslie Mitchner  
Rutgers University Press

Daniel Chamberlain  
Occidental College

Miriam Posner  
Emory University

Tara McPherson  
University of Southern California
SCREENING

**Working Girls**
Lizzie Borden, USA, 1987, 93 min

This is a piercing look at one day in a Manhattan brothel, following several women and the madam who work in this upscale establishment. Written and directed by renowned feminist filmmaker Lizzie Borden (*Born in Flames*), the film was based on her research and won the best feature prize at the Sundance Film Festival. Noted for its subjective approach to the portrayal of the mundane aspects of prostitution, *Working Girls* remains daring, challenging, and fresh to this day.

**SPONSORS:** Caucus on Class  
Women’s Caucus

Audiences for this film may also be interested in panel P18 "Women Make Movies at Forty: Cultures of Feminist Film"
12:15 – 2:00pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College’s Paramount Center
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

Northeast Historic Film

Northeast Historic Film is an independent regional moving image archives, collecting and making accessible the moving image heritage of northern New England: Maine, New Hampshire, Vermont, and Massachusetts. NHF is located in the historic 1916 Alamo Theater in Bucksport, Maine, home since 2000 to an annual Summer Symposium on nontheatrical topics. The NHF moving image holdings include two titles on the National Film Registry, amateur films dating from 1915 with particularly strong holdings in the 1930s, such as the work of Elizabeth Woodman Wright (family papers at Massachusetts Historical Society) and of Hiram Maxim, founder of the Amateur Cinema League. Other material of interest includes the only known U.S. instances of The Movie Queen (by itinerant women directors in the 1930s); all surviving Maine television collections and the WCVB-TV Boston newsfilm; early trade journals; a postcard collection of cinemas representing 49 states; and the Alan and Natalie Kattelle Collection of amateur cinema technology. Explore topical finding aids and collections at http://oldfilm.org/collection/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

2:15 – 4:00pm

ORIENTATION FOR NEW MEMBERS

ROOM: Statler, Level 2

Learn more about the Society, the conference, Cinema Journal, and other benefits of membership.
SESSION L

2:15 – 4:00pm

L1
The Cinema of Nicolás Guillén Landrián
Problems and Perspectives

Chair: Ruth Goldberg  Empire State College, SUNY
Ernesto Livon-Grosman  Boston College  “Looking Out to See In: Nicolás Guillén Landrián’s Other Strategy”
Dylon Robbins  Boston University  “People, Production, and Performance in the Work of Nicolás Guillén Landrián”
Ruth Goldberg  Empire State College, SUNY  “‘Resurrecting Nicolásito’: Contemporary Independent Cinema in Cuba and the Enduring Legacy of Nicolás Guillén Landrián”

L2
Historical Studies of Cinema in Turkey

Chair: Kaya Ozkaracalar  Bahcesehir University
Özge Özyılmaz  Istanbul University  “Film Magazines in the Early Republican Period of Turkey as Dream Factory: Did Orient Star Lady Selma Exist or Not?”
Dilek Kaya Mutlu  Bilkent University  “Film Censorship in Turkey from the 1930s to early 1970s”
Kaya Ozkaracalar  Bahcesehir University  “The Transformation of Film Distribution in Turkey in 1979-82”

L3
Bromantic Longings
History, Theory, and Context

Chair: Michael DeAngelis  DePaul University
Respondent: Alexander Doty  Indiana University
Michael DeAngelis  DePaul University  “Queerness and Futurity in Hollywood Bromance”
Jenna Weinman  University of California, Irvine  “Mediating Man-Love: Paul Rudd as Bromantic Hero”
Nick Davis  Northwestern University  “I Love You, Hombre: Y Tu Mamá También as Border-Crossing Bromance”

L4
Authorship, Appropriation, Archive
Experiments with Found Footage
Then and Now

Chair: Jamie Baron  University of California, Santa Barbara
Oliver Gaycken  University of Maryland  “Stock Footage”
Robin Blaetz  Mount Holyoke College  “The Source Material of Joseph Cornell”
Jaimie Baron  University of California, Santa Barbara  “(In) Appropriation: Subversions of Meaning and Productions of Affect in Contemporary Experimental Found Footage Films”

Sponsor: Experimental Film and Media Scholarly Interest Group

116
### Session L5

**The Transnational and Diasporic**

**CHAIR**: Brigitte Humbert  
Middlebury College

**Philippe Meers**  
University of Antwerp  
“Diaspora Cinemagoing and Urban Cultures: A Study on Turkish and Indian Film Audiences in Antwerp (Belgium)”

**Dredge Kang**  
Emory University  
“Channeling the Korean Wave: YouTube and the Crisis of Thai Masculinity”

**Chiara Bucaria**  
University of Bologna  
“Neither Here nor There: Exploring the Transnational Adaptation of TV Titles”

### Session L6

**Acting Like a Child**

**CHAIR**: Jacob Smith  
Northwestern University

**Michael Lawrence**  
University of the West of England  
“Juvenile Performance and International Cooperation in The Pied Piper (1942) and Heavenly Days (1944): Hollywood Cinema and the Children of the Nations during World War II”

**Pamela Wojcik**  
University of Notre Dame  
“Acting Urban: Children, Performance, and Space”

**Jacob Smith**  
Northwestern University  
“The Essential Theatricality of Children’s Games” or Rediscovering the ‘Inner Child’ of the Postwar Culture of Spontaneity”

### Session L7

**Bros, Guys, and Presidents**  
Interrogating Masculinity on Contemporary Television

**CHAIR**: Eleanor Seitz  
University of Wisconsin, Madison

**Ron Becker**  
Miami University  
“Becoming Bromosexual: Straight Men, Gay Men, and Male Bonding on U.S. TV”

**Amanda Lotz**  
University of Michigan  
“Jocularity and the Homosocial Space: Policing Masculinity through Humor”

**Eleanor Seitz**  
University of Wisconsin, Madison  
“Challenging JFK’s New Frontiersman Masculinity: Historical Television and the Case of The Kennedys”

**Melissa Zimdars**  
University of Iowa  
“Hey, Scrotum Face!: Juvenile Masculinity, Post-feminism, and Guy-centered Television Comedies”

### Session L8

**Visualizing Class in Contemporary US and UK Reality Television**

**CHAIR**: Faye Woods  
University of Reading

**Faye Woods**  
University of Reading  
“Tits, Tans, and Tears: Classed Femininity, Performance, and Camp in The Only Way Is Essex and Made in Chelsea”

**Amanda Klein**  
East Carolina University  
“The Aesthetics of Class in MTV’s Reality Programming”

**Jon Kraszewski**  
Seton Hall University  
“The New Enlightened Racism: Warping Multiracialism on Upwardly Mobile Lifestyle and Real Estate Reality Programming”

**Melissa Click**  
University of Missouri  
“Food Realities: Food and Individual Responsibility in US Reality TV”

**SPONSOR**: Caucus on Class
L9
Food Media, Inc.

CHAIR: Sylvia Chong + University of Virginia
Heather Lee + Brown University + “Is This Chinese? Representations of Cultures in 1930s New York City Chinese Restaurants”
Min Song + Boston College + “Soylent Green Is People: The Importance of Laughing at Disgusting Food”
Anita Mannur + Miami University + “Curry’s Currency: The Palatable Multiculturalism of South Asian Diasporic Romantic Comedy”

L10
DEFA and the Third World
DEFA Transnational

CHAIR: Sebastian Heiduschke + Oregon State University
Evan Torner + University of Massachusetts, Amherst + “DEFA and the Third World: A Taxonomy of Transnationalisms”
Sebastian Heiduschke + Oregon State University + “Colonial East German Male Fantasies? Reading Lars Barthel’s Mein Tod ist nicht dein Tod”
Madalina Meirosu + University of Massachusetts, Amherst + “Constructing the New Woman in the Late Fifties in Die Windrose”
Miranda Tedholm + Indiana University, Bloomington + “Border Crossings and Boundaries in Two Cold War-Era Educational Films”

L11
Code Studies and Videogames

CHAIR: Zach Whalen + University of Mary Washington
Sheila Murphy + University of Michigan + “Parsing Code, Playing Games: A Mediation on Reading Video Games”
Mark Sample + George Mason University + “A Revisionist History of JFK Reloaded (Decoded)”
Zach Whalen + University of Mary Washington + “//create magnetic children’: Game Code as Critical Paratext”
Christopher Hanson + Syracuse University + “Mapping Levels of Abstraction and Materiality: Structuralist Games?”

SPONSOR: Video Game Studies Scholarly Interest Group

L12
Other Images of North Korea
Realism, Indexicality, Spectatorship

CHAIR: Kyung Kim + University of California, Irvine
RESPONDENT: Steven Chung + Princeton University
Michelle Cho + University of California, Irvine + “Documentary Form and the Politics of Reunification: Yang Yong-hi’s Dear Pyongyang and Goodbye Pyongyang”
Travis Workman + University of Minnesota + “The Japanese Colonial Gaze and the Collision of Spectacles in North Korea’s The Country I Saw”
Kyung Kim + University of California, Irvine + and Sohl Lee + University of Rochester + “Realism in the Age of Blockbusters: Reading Musan ilgi (Journal of Proletariat, dir. Park Jung-bum, 2011)”
Sunah Kim + Korea Culture Technology Institute + “An Absolute Exterior Space”

SPONSOR: Asian/Pacific American American Caucus
SESSION L

L13
Activism, Policy, and Textual Struggles for Representation

CHAIR: Catherine Benamou  ✦ University of California, Irvine
Cecilia Joulain  ✦ University of California, Irvine  ✦ “Star Crossed: Hollywood Stars and Activism during the Civil Rights Era”
David Coon  ✦ University of Washington, Tacoma  ✦ “In the Life Media: Using Television and the Web to Fight for LGBT Equality”
Kyle Conway  ✦ University of North Dakota  ✦ “Religion, Culture, and the Public Service Mandate: How Little Mosque on the Prairie Found Its Home at the Canadian Broadcasting Corporation”
Catherine Benamou  ✦ University of California, Irvine  ✦ “Real/Drama: Migrant Spectatorship and the Changing Stakes of Television Narrative”

L14
Lensing Labor
Representing Work in Contemporary Film and Television

CHAIR: Susan Ryan  ✦ College of New Jersey
RESPONDENT: Patricia Keeton  ✦ Ramapo College
Jeffrey Masko  ✦ San Francisco State University  ✦ “Who Are the Workers? Cyber-gentrification in Levi’s and John Hillcoat’s We Are the Workers”
Susan Ryan  ✦ College of New Jersey  ✦ “The Paradox of Labor in Reality TV”
Sara Sullivan  ✦ University of Iowa  ✦ “The Underemployed in Recent US Popular Culture”
Joshua Gooch  ✦ SUNY Plattsburgh  ✦ “Allegories of Labor’s Liminality in the Elite Corruption of Neoliberalism”

L15
Realism and Film History
Twenty-First Century Perspectives

CHAIR: Paul Young  ✦ Vanderbilt University
Angela Dalle-Vacche  ✦ Georgia Institute of Technology  ✦ “Photographic Parthenogenesis, Contingency, and the Long Take in Assayas’ Summer Hours (2008)”
Joshua Malitsky  ✦ Indiana University  ✦ “From Reportage to Collective Imagination: Newsreels and the Desire for Subjecthood”
Jennifer Peterson  ✦ University of Colorado, Boulder  ✦ “Around the World with Orson Welles”
Paul Young  ✦ Vanderbilt University  ✦ “This Is Realism? Lois Weber’s Hypocrines, Victorian Realism, and Allegorical Continuity”

L16
The Moving Image After Metaphysics

CHAIR: Scott Krzych  ✦ Colorado College
Eugenie Brinkema  ✦ Massachusetts Institute of Technology  ✦ “Aryan Kaganof and Formalism After Presence”
Scott Krzych  ✦ Colorado College  ✦ “The World Skewed: Tilt-Shift Video and the Reality of Special Effects”
Niels Niessen  ✦ University of Minnesota  ✦ “Cinematic Realism, Realist Cinema”
Brian Price  ✦ University of Toronto  ✦ “Necessary Movement”

SPONSOR: Contemporary Theory Scholarly Interest Group
# Session L

## WORKSHOP
### L17
**Room**
**Bridging Disciplines in Media and Urban Studies**

**Chair:** Julianne Pidduck ♦ University of Montreal

**Workshop Participants:**
- Mark Shiel ♦ King’s College London
- Michele Aaron ♦ University of Birmingham
- Lisa Henderson ♦ University of Massachusetts, Amherst

**SPONSOR:** Queer Caucus

## L18
**Room**
**Elements of the Movie House**
The Design and Order of Cinematic Spaces

**Chair:** Emily Carman ♦ Chapman University

**Workshop Participants:**
- Joshua Gleich ♦ University of Texas, Austin
- Catherine Clepper ♦ Northwestern University
- Jocelyn Szczepaniak-Gillece ♦ Northwestern University
- Kirsten Thompson ♦ Wayne State University

**SPONSOR:** Urban Studies Scholarly Interest Group

## L19
**Room**
**The Future of the Past**
Using Media Industry Studies to Reimagine Cinema and Media History

**Chair:** Joshua Gleich ♦ University of Texas, Austin

**Workshop Participants:**
- Mark Shiel ♦ King’s College London
- Eric Schleier ♦ University of the Pacific
- Erica Stein ♦ University of Arizona

**SPONSOR:** Urban Studies Scholarly Interest Group

## L20
**Room**
**Queer Theory/Queer Readings**
Negotiating Normativity

**Chair:** Julianne Pidduck ♦ University of Montreal

**Workshop Participants:**
- Michele Aaron ♦ University of Birmingham
- Lisa Henderson ♦ University of Massachusetts, Amherst
- Anne Helen Petersen ♦ The Putney School
- Ross Melnick ♦ Oakland University

**SPONSOR:** Media Industries Scholarly Interest Group
SESSION L 2:15 – 4:00pm

L21
ROOM
Over the Borderline
Transnational Radio Histories

CHAIR: Derek Vaillant  University of Michigan
Gisela Cramer  University of Colombia, Bogota  “The Shortcomings of Shortwave: US Programming to Latin America during World War II”
Jennifer Spohrer  Bryn Mawr College  “Visions and Realities of International Commercial Broadcasting: Radio Luxembourg in the 1930s”
Michele Hilmes  University of Wisconsin, Madison  “Building Bridges, Crossing Wires: The BBC’s North American Service”

SPONSOR: Sound Studies Scholarly Interest Group

L22
ROOM
Stereoscopic Media
3D Images and Visual Culture

CHAIR: Miriam Ross  Victoria University of Wellington
CO-CHAIR: Leon Gurevitch  Victoria University of Wellington
Leon Gurevitch  Victoria University of Wellington  “The Stereoscopic Attraction: 3D Imaging and the Spectacular Paradigm 1850–2011”
Bruce Isaacs  University of Sydney  “The Paradox of 3D: Between Depth and Surface in James Cameron’s Avatar”
Keith Johnston  University of East Anglia  “Reclaiming the British Pioneers: Misrepresenting Britain’s Stereoscopic Past in The Queen in 3-D (2009)”
Miriam Ross  Victoria University of Wellington  “3D’s Experimental Visuality: From Nazi Propaganda to Independent Colombian Filmmaking”

SCREENINGS

ROOM: Tremont, Level 4

Maquilapolis: A City of Factories
Vicki Funari and Sergio De La Torre, USA/Mexico, 2006, 60 min

Maquilapolis documents the lives of women working in one of Tijuana’s 800 Maquiladoras, the multinational factories just over the Mexico-United States border. Their fight for justice in their workplaces and communities merge with non-traditional documentary conventions to blur the lines between art and activism. The bilingual film was developed in collaboration with the workers themselves and makes innovative use of on-screen text and performance. The film offers frank and honest portrayals of workers caught in the meshes of globalization, while offering insights into discussions of immigration, women’s rights, and the transnational economic crisis with its shifting labor markets. Hailed by scholars, media activists, and labor unions as an invaluable resource, this film should be seen by everyone concerned with investigating the human stories that surround the failure of capital to provide for those who sustain its advance. It should also be seen by those interested in exploring new forms of documentary.

SPONSORS: Caucus on Class, Latino/a Caucus
Documentary Studies Scholarly Interest Group

Made In Thailand
Eve-Laure Moros and Linzy Emery, USA, 1999, 33 min

Women in Thailand make up 90% of the labor force in garment and toy factories that produce for export by multinationals. This film about women factory workers in Thailand as they struggle to organize unions reveals the human cost of globalization

SPONSORS: Caucus on Class
Documentary Studies Scholarly Interest Group

Audiences for these films may also be interested in Working Girls (Session K) and Coal Country (Session A), as well as in panels K10 “East Asian Cinema, Urbanism, and Globalization,” P14 “Cinema, Oil, Disaster: Ecological and Post-industrial Issues in Contemporary Media,” Q17 “Postmodern Cities and Cinema,” and R6 “Asian Film and Media Cultures.”
2:15 – 4:00pm

SPECIAL EVENT

New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College’s Paramount Center
559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College’s Paramount Center at 559 Washington Street.

highlighting

The Harvard Film Archive

The Harvard Film Archive’s collection of 35 and 16mm material for approximately 16,000 titles, as well as its many posters, documents and ephemera, are accessible to faculty and students at Harvard, as well as to outside researchers. The film holdings include features, trailers, educational films, experimental cinema, propaganda, television programs, commercials, and home movies. Examples of entire collections received include Asian American Film Ephemera; the B.F. Skinner Collection; the Grove Press Film Collection; the Taipei Economic and Cultural Office Collection; and the Lothar and Eva Just Film Stills Collection of over 800,000 film stills, pressbooks, posters, and publicity and production stills from the classical studio era of the 1930s-1960s. The HFA also houses all of the films, papers, and related materials of several filmmakers, including documentarian Dick Fontaine, experimental filmmaker Hollis Frampton, cinematographer James E. Hinton, film and video artist George Kuchar, and animator Derek Lamb. Established with the assistance of the Luce Foundation and the National Endowment for the Humanities in 1979, the Harvard Film Archive has grown into an incomparably rich resource for scholars and filmmakers.

http://hcl.harvard.edu/hfa/

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
AWARDS CEREMONY

ROOM: Plaza Ballroom, Level 2

PRESENTER: Chris Holmlund + University of Tennessee + SCMS President

STUDENT WRITING AWARD

1ST PLACE
Justin Horton + Georgia State University + “The Unheard Voice in the Sound Film”

2ND PLACE

3RD PLACE
Alla Gadassik + Northwestern University + “Dissecting and Reanimating the National Body: Medical Imaging in Animated Films”

DISSERTATION AWARD

Seung-hoon Jeong + Yale University + “Cinematic Interfaces: Retheorizing Apparatus, Image, Subjectivity”

HONORABLE MENTIONS

Laure Norma Brost + University of California, Los Angeles + “Color Moves: Diacritical, Kinetic, and Rhetorical Cinema Color”

Hye Jean Chung + University of California, Santa Barbara + “Media Heterotopias: Spectral Effects in Transnational Cinematic Space”

THE KATHERINE SINGER KOVÁCS ESSAY AWARD


HONORABLE MENTIONS

Jason Sperb + Michigan State University + “Reassuring Convergence: Online Fandom, Race, and Disney’s Notorious Song of the South” (Cinema Journal 49, no. 4 (2010): 25-45)


BEST ESSAY IN AN EDITED COLLECTION


HONORABLE MENTIONS


BEST EDITED COLLECTION


HONORABLE MENTION


BEST FIRST BOOK AWARD


THE KATHERINE SINGER KOVÁCS BOOK AWARD


THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Jussi Parikka + University of Southampton + Insect Media: An Archaeology of Animals and Technology (University of Minnesota Press, 2010).

SERVICE AWARD

Eric Schaefer + Emerson College

PEDAGOGY AWARD

Marsha Cassidy + University of Illinois, Chicago

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Vivian Sobchack + University of California, Los Angeles
5:30 – 7:30 pm

RECEPTION

ROOM: Imperial Ballroom, Level 2

Come celebrate the 2012 awards recipients while rekindling old friendships and meeting new acquaintances.

8:15 pm

SPECIAL EVENT

ArtsEmerson Presents a Celebration of Women Make Movies 40th Anniversary

A Screening of The Heretics (2009)

with Director Joan Braderman

LOCATION: Bright Family Screening Room at the Historic Paramount Theater
559 Washington Street

In celebration of Women Make Movies’ (WMM) 40th anniversary, ArtsEmerson screens The Heretics with award-winning New England video artist and Hampshire College Professor Joan Braderman’s in attendance. Tracing the influence of the Women’s Movement’s Second Wave on art and life, Braderman tells the exhilarating inside story of the New York feminist art collective that produced Heresies: A Feminist Publication on Art and Politics (1977-92). Charting the collective’s challenges to gender and power, and its history as a microcosm of the period’s broader transformations, The Heretics goes on the road from New Mexico to Italy, reconnecting with 28 other group members, including writer/critic Lucy Lippard, architect Susanna Torre, filmmaker Su Friedrich, and artists Ida Applebroog, Mary Miss, Miriam Schapiro, and Cecilia Vicuña. Still funny, smart, and sexy, the geographically dispersed participants revisit how and why they came together to explore women’s art and demand the right to be heard. “Upbeat and affirmative... the stories these women tell envision a radically different moment in art-world history, one in which questions of career and market are barely mentioned, and philosophical arguments are firmly grounded in street-level politics” (Ed Halter, ARTFORUM). Running time: 95 minutes.

Women Make Movies is the world’s leading distributor of films by and about women. For the past six years, films from WMM have won awards at the Sundance Film Festival and for five of the last six years have won or been nominated for an Academy Award, including last year’s Sun Come Up. From WMM’s humble beginnings as a women filmmakers’ collective in 1972 to today, with over 600 films in its catalog and a robust Production Assistance Program supporting 200 filmmakers, WMM has changed the landscape of movie making for women directors and producers. The 2012 celebration of WMM’s anniversary will include 40 screenings across the globe, from Dubai to Brazil.

To attend: SCMS members can obtain discounted tickets ($5) using code SCMS2012. Tickets can be purchased at the Paramount Center Box Office (559 Washington Street), online at http://www.artsemerson.org, or by calling (617) 824-8400.

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington you will see the Paramount marquee.
**SESSION M**

**9:00 – 10:45am**

**M1**

**Packing (and Taking) Heat**

*Historical Understandings of the Female Action Hero*

**Chair:** Cristina Stasia ✦ University of Alberta

Liz Clarke ✦ Wilfrid Laurier University ✦ “Female Heroes On and Off the Screen: The Active Star and War Promotion in Silent American Film”

Heather Blackmore ✦ University of Southern California ✦ “Bombshells, Bullet Bras, and Booby Traps: Locating Power and Danger within the Female Body”

Margaret Bruder ✦ Western Carolina University ✦ “The Trouble with Angels: Jiggle Feminism and Bad Faith”

Cristina Stasia ✦ University of Alberta ✦ “(Dis)Arming Women: Female Firearm Ownership and the Female Action Film”

**M2**

"A New Archivist Has Been Appointed"

*The Ingmar Bergman Archives*

**Chair:** Jan Holmberg ✦ Ingmar Bergman Foundation

Eirik Frisvold Hanssen ✦ Norwegian University of Science and Technology ✦ “Audiences and the Auteur Archive: Letters to Ingmar Bergman”

Maaret Koskinen ✦ Stockholm University ✦ “Analog Ghosts: The Photograph, the Letter, and the Auteur”

Anna Sofia Rossholm ✦ Linnaeus University ✦ “The Creative Diary between Intimate and Public Realms”

Astrid Widding ✦ Stockholm University ✦ “Behind the Screen: Ingmar Bergman on the Set and in the Archives”

**M3**

**In Living Color**

*Race, Politics, and Technology in 1950s-60s Television*

**Chair:** Susan Murray ✦ New York University

Heather Hendershot ✦ Queens College/CUNY Graduate Center ✦ “A Bare-Knuckled Intellectual Brawl: William F. Buckley, *Firing Line*, and the Mainstreaming of Conservative Republicanism”

Benjamin Han ✦ New York University ✦ “Good Partners: Latino/a Performers, Pan-Americanism, and Popular Music in the Post-good Neighbor Era”

Meenasarani Murugan ✦ Northwestern University ✦ “Prince Ali’s Magic Tube Come True! The Eastern and US Television as Imperial Project, 1940–1960”

Susan Murray ✦ New York University ✦ “Colortown: NBC’s Investment in Color in the 1950s”

**M4**

**International Connections of Soviet Documentary Film**

**Chair:** John MacKay ✦ Yale University

Anastasia Fedorova ✦ Kyoto University ✦ “The Reception of Soviet Documentary Film in Japan, 1920s–1960s”

Irina Tcherneva ✦ School for Advanced Studies in the Social Sciences ✦ “Cultural and Technological Transfers in Soviet Non-fiction Film, 1950s–1960s”

Raisa Sidenova ✦ Yale University ✦ “Robert Flaherty and Soviet Documentary Film”
SESSION M

9:00 – 10:45am

M5
Getting Over the Wall
East Asian Cinema, Hollywood, and the Cold War

CHAIR: Hiroshi Kitamura ✦ College of William and Mary
Christina Klein ✦ Boston College ✦ “Korean Cinema between Japan and Hollywood”
Michael Baskett ✦ University of Kansas ✦ “Japan’s Film Festival Diplomacy as Cold War Culture”
Hiroshi Kitamura ✦ College of William and Mary ✦ “Representing Mao: The Chairman and the Making of Detente Culture”

SPONSOR: Asian Pacific/American Caucus

M6
Why Apps Can’t Argue . . . Or Can They?
The Critical Essay, Screen Cultures, and the Digital Humanities

CHAIR: James Tobias ✦ University of California, Riverside
James Tobias ✦ University of California, Riverside ✦ “Histories and Futures of the Critical Audiovisual Essay: Kit Literatures, Audiovisual Composition, and Scholarly Uses of Vernacular Media”
Holly Willis ✦ University of Southern California ✦ “The Letter and the Line: Text in Film and Video”
Steve Anderson ✦ University of Southern California ✦ “Technologies of Critical Writing: On the War between Data and Images”
Ian Ross ✦ University of California, Riverside ✦ “Hardware as Argument: Finding the Essayistic in Hardware Modding Considered as Material Semiotic Practice”

M7
Cosmopolitan Cinema

CHAIR: Heather Latimer ✦ University of Manchester
Felicia Chan ✦ University of Manchester ✦ “Backstage/Onstage Cosmopolitanism: Jia Zhangke’s The World”
Jackie Stacey ✦ University of Manchester ✦ “The Uneasy Cosmopolitans of Code Unknown”
Heather Latimer ✦ University of Manchester ✦ “Pregnant Possibilities: Cosmopolitanism and Reproductive Futurism in Maria Full of Grace”

M8
Contemporary Exploitation Cinema

CHAIR: Bradley Schauer ✦ University of Arizona
Bradley Schauer ✦ University of Arizona ✦ “Uwe Boll’s Auschwitz and the Limits of Social Critique in Exploitation Cinema”
Charlie Michael ✦ University of Miami ✦ “From Paris with Love: Exploitation, Belatedness, and Contemporary French Action Cinema”
Andrew Owens ✦ Northwestern University ✦ “Amending the Margins of Taste: Lars von Trier’s Antichrist and the New Exploitative Art-House”
M9
National Cinemas
Genres, Stars, and Fans

Chair: Karen Backstein  ❖ Sterling Publishing
Javier Ramirez  ❖ Indiana University  ❖ "Brazilian Neo-Noir: Foreign Land and the Aesthetic of Violence"
Brady Nash  ❖ Long Island University  ❖ "Stagnation and Response: New Argentine Cinema in the Era of Neoliberalism"
Ganga Rudraiah  ❖ University of Western Ontario  ❖ "Cinema of the Social: Stars, Fans, and the Standardization of Genre in Tamil Cinema"
Karen Backstein  ❖ Sterling Publishing  ❖ "Documenting Musica Brasileira: Culture, History, Memory in the Brazilian Music Documentary"

Sponsor: Latino/a Caucus

M10
Archaeologies of the Future
Popular Cinema and Film History in the Age of Digital Technologies

Chair: Jason Sperb  ❖ Michigan State University
Bob Rehak  ❖ Swarthmore College  ❖ "We Have Never Been Digital: CGI and the New ‘Clumsy Sublime’"
Chuck Tryon  ❖ Fayetteville State University  ❖ "After Avatar: Digital 3D, Cinematic Revolution, and Digital Projection"
Kristen Whissel  ❖ University of California, Berkeley  ❖ "Digital 3-D: Emergence, Immersion, and the Re-activation of Melodramatic Mise-en-scène"

Sponsor: Latino/a Caucus

M11
Computer Games and Virtual Forms

Chair: Lori Landay  ❖ Berklee College of Music
Brent Strang  ❖ Stony Brook University  ❖ "Red Dead Remediation: Sandbox Games, Anti-environments and Digital Adolescence"
Juan F. Belmonte Avila  ❖ University of Murcia  ❖ "Tactility in Computer Games: Non-Visual Mediations in Digital Discourses"
Mark J. P. Wolf  ❖ Concordia University, Wisconsin  ❖ "BattleZone and the Origins of First-Person Shooting Games"
Lori Landay  ❖ Berklee College of Music  ❖ "Virtually There: Presence, Agency, Spectatorship, and Performance in Interactive Media"

Sponsor: Video Game Studies Scholarly Interest Group
**M13**

**Violent Images**

**Chair:** Ora Gelley ♦ North Carolina State University  
Asbjørn Gronstad ♦ University of Bergen ♦ “Archives of Violence”  
Julian Hanich ♦ Free University of Berlin ♦ “Suggestive Verbalizations: Evoking Cinematic Violence through Words”  
Ora Gelley ♦ North Carolina State University ♦ “Narrative Form, Violence, and the Female Body”

**M14**

**The Place of the Festival and Its Impact on Local and Global Film and Media Arts Communities**

**Chair:** Skadi Loist ♦ University of Hamburg  
Rob Drew ♦ Saginaw Valley State University ♦ “Hell’s Half Mile: Media Festivals and Community—Renewal in the Post-industrial Heartland”  
Vera Zambonelli ♦ University of Hawai’i ♦ and  
Katia Balassiano ♦ Iowa State University ♦ “The ARTS at Marks Garage”  
Ratheesh Radhakrishnan ♦ Rice University ♦ “Zanussi’s Betrayal: Film Festival, Kerala, and the ‘International’”  
Dorota Ostrowska ♦ Birkbeck, University of London ♦ “Non-Urban Film Festival Locations: Cinema’s Gardens of Eden”  
Sponsors: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group

**M15**

**Post-Millennial Struggles, the Global South, and Transnational Media**

**Chair:** Shelley Bradfield ♦ Colorado State University  
Shelley Bradfield ♦ Colorado State University ♦ “Migrant Reception of National Television in South Africa in the Age of the Transnational”  
Chad Beck ♦ Randolph College ♦ “Ethnoracial Identity Production, Telemundo, and mun2”  
Spring-Serenity Duvall ♦ University of South Carolina, Aiken ♦ “Hope for Haiti?: Transnational Celebrity Activism and Humanitarian Interventions in the Aftermath of the 2010 Earthquake in Haiti”  
Assem Nasr ♦ Indiana University-Purdue University Fort Wayne ♦ “Al-Jazeera and the Arab Uprisings: The Language of Images and a Medium’s Intersubjectification”  
Sponsor: Television Studies Scholarly Interest Group

**M16**

**Experimental Animation**

**Chair:** Emily Murphy ♦ University of Florida  
Respondent: Alla Gadassik ♦ Northwestern University  
Emily Murphy ♦ University of Florida ♦ “The Politics of Play in John and Faith Hubley’s *Windy Day*”  
Kerry McArthur ♦ University of Calgary ♦ “A-Courting Mr. Frog: The Biographical and Artistic Life Work of Evelyn Lambart”  
Vanessa Chang ♦ Stanford University ♦ “MUTO: Urban Space as Spectacular Encounter”  
Sponsor: Animated Media Scholarly Interest Group
SESSION M

9:00 – 10:45am

M17 ROOM

Small Gauge Cinema

CHAIR: Haidee Wasson ✦ Concordia University

Dino Everett ✦ University of Southern California ✦ "Lost Films on Lost Guages: The 1912 Edison 22mm Release of Charles Dicken’s Martin Chuzzlewit"

Peter Lester ✦ University of British Columbia ✦ "Small-gauge Circulation: 16mm Distribution in Canada, 1936–1945"

Steve Wurtzler ✦ Colby College ✦ "Domestic Cinema and Film Theory: A Report from the Film Theory Classroom"

Haidee Wasson ✦ Concordia University ✦ "The Portable War Machine: Designing the Small Film Projector at Mid-Century"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

M18 ROOM

Activism, Media Art, Film Culture, and Social Media in the Recent Arab Uprisings

CHAIR: Nezar Andary ✦ Zayed University

Samirah Alkassim ✦ Anne Arundel Community College ✦ "Connecting the Dots: From Graffiti Art to Films Preceding History in Egypt"

Dina Ramadan ✦ Bard College ✦ "Between Martyr and Artist: Egyptian Art after the Revolution"

Merlyna Lim ✦ Arizona State University ✦ "Journey to Tahrir: Social Media and Popular Movements in 2011 Egypt Revolt"

Nezar Andary ✦ Zayed University ✦ "The Springs in Arab Film Culture"

SPONSOR: Middle East Caucus

M19 ROOM

WORKSHOP

Hate Is a Strong Word
Disciplinarity and Distaste

CHAIR: Max Dawson ✦ Northwestern University

Workshop Participants:

Michael Z. Newman ✦ University of Wisconsin, Milwaukee
Melissa Click ✦ University of Missouri
Derek Johnson ✦ University of Wisconsin, Madison
Melissa Zimdars ✦ University of Iowa
Amber Watts ✦ Texas Christian University

M20 ROOM

WORKSHOP

Teaching the Archive

CHAIR: Constance Balides ✦ Tulane University

Workshop Participants:

Robert Allen ✦ University of North Carolina, Chapel Hill
Mark Cooper ✦ University of South Carolina
Dudley Andrew ✦ Yale University
Christine Gledhell ✦ New York University

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group
SESSION M 9:00 – 10:45am

M21 ROOM

Mixed Meanings
Racial Ambiguity in American and Transnational Media Culture

CHAIR: Mary Beltran ✦ University of Texas, Austin
Camilla Fojas ✦ DePaul University ✦ “Mixed Race State: Hawai‘i and 1960s Tourist Films”
Mary Beltran ✦ University of Texas, Austin ✦ “The Politics of Honeyface: SNL and the Case of Fauxbama”
Leilani Nishime ✦ University of Washington ✦ “The Tiger Woods Scandal and the Spectacle of Race”

M22 ROOM

Mediated Futures

CHAIR: Troy Rhoades ✦ Concordia University
CO-CHAIR: Timothy Holland ✦ University of Southern California
Firoza Elavia ✦ York University ✦ “The Shifting Folds of Future Media: Narrative, Temporality, Spatiality”
Timothy Holland ✦ University of Southern California ✦ “New Media Futures: On Egypt’s ‘Facebook Revolution’”
Troy Rhoades ✦ Concordia University ✦ “The Folding Dynamism of Time: Experiencing ‘Asynchronous Realtime’ through VJ Performance”

SPONSOR: Contemporary Theory Scholarly Interest Group

MEETING

ROOM:

9:00 – 10:45am
Caucus on Class

EVENT

ROOM:

9:00 – 10:45am
Media Literacy and Pedagogical Outreach Scholarly Interest Group Outreach Event
FOR K–12 TEACHERS
SCREENINGS

I Am
Sonali Gulati, USA/India, 2010, 71 min

I Am chronicles the journey of an Indian lesbian filmmaker who returns to Delhi after eleven years to re-open what was once home and finally confronts the loss of her mother to whom she never came out. As she meets and speaks to parents of other gay and lesbian Indians, she pieces together the fabric of what family truly means, in a landscape where being gay was until recently a criminal and punishable offense.

SPONSORS: Queer Caucus
Documentary Studies Scholarly Interest Group

Two Sides of the Moon: The Honor Killing of Hatun Aynur Surucu
David L. Gould, USA, 2011, 33 min

Hatun Aynur Surucu was a Kurdish woman living in Berlin who was murdered by her youngest brother, Ayhan. Hatun and Ayhan were very close, but somehow on February 7, 2005, Ayhan felt compelled to shoot his sister three times in the head. The murder was quickly classified as an honor killing. Hatun’s story is that of a woman caught between two cultures. Ironically, had she broken free from her family, she would have lived. Had she not questioned her family and culture, she likely would have been kept safe. It was having a foot in both worlds that sealed her fate.

SPONSORS: Women’s Caucus
Documentary Studies Scholarly Interest Group

Audiences for these films may be interested in Angst Essen/Eat Fear (Session Q), Pirated (Session E), Untitled (Session E), Poised and in the Throes (Session C), and The Secret Loves of Jesse James (Session C), as well as in panels B21 “Representing Queer Time, Engaging Queer Theory,” I12 “The Autobiographical I/Eyes of the Cinema” and J13 “Framed Lives and Screened Deaths: Representations of Honor Killings in World Cinema.”
### Session N

**N1**

**Celebrity Activism**

**Industry, Culture, Society**

**Chair:** Courtney White  
**University of Southern California**

**Co-Chair:** Elena Bonomo  
**University of Southern California**

- **Elena Bonomo**  
  University of Southern California  
  "A Vocal Minority: Star Activists in the 1960s and 1970s"

- **Courtney White**  
  University of Southern California  
  "You Are What You Eat: Natalie Portman and Ethical Consumption"

- **Michael Hammond**  
  University of Southampton  
  "Sean Penn: Acting Authentic"

- **Brandy Monk-Payton**  
  Brown University  
  "Buying Life: Fandom, Citizen-Celebrity, and the Spectacle of Digital Death"

**N2**

**Regarding Jacques Cousteau, Regarding the World**

**Chair:** James Cahill  
**University of Toronto**

**Respondent:** Jennifer Fay  
**Vanderbilt University**

- **James Cahill**  
  University of Toronto  
  "Periscopophilia (Cousteau, Bazin, Césaire)"

- **Janine Marchessault**  
  York University  
  "Reflections on the Umwelt in the Science Films of Painlevé and Cousteau"

- **Jason Zuzga**  
  University of Pennsylvania  
  "The Violent, Silent World: Affect, History, and Ethical Orientation on Screen and at Sea"

**Sponsor:** French and Francophone Scholarly Interest Group

**N3**

**Unforgettable**

**Popular Music and Memory on Film**

**Chair:** Katherine Spring  
**Wilfrid Laurier University**

**Co-Chair:** Russell Kilbourn  
**Wilfrid Laurier University**

- **Jeff Smith**  
  University of Wisconsin Madison  
  "Old Time Rock and Roll: Fifties Nostalgia on Hollywood Soundtracks"

- **Michael Dwyer**  
  Arcadia University  
  "The Hindi Film Song: Narrative, Cultural Memory, and Identity"

- **Sangeeta Marwah**  
  University of Southern California  
  "Old Times Were Good Times: Neil Young Remembers Greendale"

**N4**

**From Spectators to Auteurs**

**Digital Technologies and Audiences**

**Chair:** Megan Ankerson  
**University of Michigan**

- **Joe Tompkins**  
  University of Minnesota  
  "Horror 2.0: Digital Cinema, Subcultural Distinction, and Horror Fandom"

- **Tonia Edwards**  
  Georgia State University  
  "From the Nickelodeon to Google+ Hangouts: Digitizing Social Viewing Practices in a Web 2.0 World"

- **Sarah Sinwell**  
  Northeastern University  
  "From Amateurs to Auteurs: Life in a Day, YouTube, and the Future of Global Documentary"

- **Megan Ankerson**  
  University of Michigan  
  "Constructing a ‘Cool’ Commercial Web: Storytelling, Sharing, and Social Media in the Mid–1990s"
**SESSION N**

**N5**

**Indian Television in a Time of Transition**  
The Unknown 1980s

**Chair:** Pavitra Sundar  
**Kettering University**

**Respondent:** Ranjani Mazumdar  
**Jawaharlal Nehru University**

**Sangita Gopal**  
**University of Oregon**  
“Indian TV in the 1980s or the Second Coming of ‘Parallel Cinema’”

**Manishita Dass**  
**Royal Holloway, University of London**  
“Thinking Outside the Box: Primetime Television, Political Cinema, and Popular Entertainment in the Doordarshan Era”

**Aswin Punathambekar**  
**University of Michigan**  
“Make Room for Television Comedy: Television and the Making of an Urban Middle Class in 1980s India”

**N6**

**Civilian Cinema in the Shadows of War and National Strife**

**Chair:** Dorit Naaman  
**Queen’s University**

**Respondent:** Linda Dittmar  
**University of Massachusetts, Boston**

**Yael Munk**  
**Open University of Israel**  
“The Holocaust’s Obscene Cinematic Representations in Post-national Israeli Cinema: The Influence of European Fascist Aesthetics on Three Autobiographical Films”

**Nava Dushi**  
**Lynn University**  
“Forward Nostalgia—Renegotiating the National in Three Minor Films: From a Past Imperfect to the Unforeseeable Future of a Peoples to Come”

**Dorit Naaman**  
**Queen’s University**  
“Ajami, Syriana, and Before the Rain: The ‘Hyperlink Film’ as Effective Subversion of Reel Politics”

**N7**

**Fragmented Bodies**  
Horror across Region, Nation, and Visual Media

**Chair:** Dana Och  
**University of Pittsburgh**

**Co-Chair:** Kirsten Strayer  
**University of Pittsburgh**

**Darren Kerr**  
**Southampton Solent University**  
“Telling Tales between Film and Television: The Enforced Impression of Takeshi Miike’s Imprint (2006)”

**Melissa Lenos**  
**Donnelly College**  
“My Boyfriend Is a Vampire’: Undead Lovers and Their Functions”

**Kirsten Strayer**  
**University of Pittsburgh**  
“Experiment and Sensation: The Circulation of Art Cinema as Horror Text”

**Dana Och**  
**University of Pittsburgh**  
“The Sheep Are Revolting’: Becoming Animal in the Post-colonial Zombie Comedy”

**N8**

**Reception, Perception, Deception?**  
Queerly Changing the Terms of Readership and Genre

**Chair:** R. Bruce Brasell  
**Independent Scholar**

**Dan Humphrey**  
**Texas A&M University**  
“Covert Homosexual Content?: Amici per la pelle and Its Queer Fans”

**R. Bruce Brasell**  
**Independent Scholar**  
“Degeneracy, Urban Space, and Readership Taking a Walk on the Wild Side”

**David Lugowski**  
**Manhattanville College**  
“Where Queer Authorship Meets Concerned, Offended, or Delighted Readership: Pastiche and Politics in the Comedies of James Whale”

**Steven Cohan**  
**Syracuse University**  
“Crashing (in) Hollywood: Reading the Emergence of Crazy Female Stardom in the Backcamera Film”

**Sponsor:** Queer Caucus
**SESSION N**

**N9**

**Inner/Outer Space**

Negotiating the Interior and Exterior in Experimental Film and Media

**Chair:** Santiago Fouz-Hernandez ✦ Durham University

**Tatjana Pavlovic** ✦ Tulane University ✦ "Erotic and Political Landscapes: Geraldine Chaplin and Carlos Saura"

**Brad Epps** ✦ Harvard University ✦ "Morbidity Unveiled: Sexuality and Dis-ease in the Cinema of the Spanish 'Transition'

**Jorge Pérez** ✦ University of Kansas ✦ "The Erotic Allure of Innocence: The Children of Almodóvar and the Re-sexualization of Biopolitical Bodies"

**Sponsors:** Experimental Film and Media Scholarly Interest Group

CinemArts: Film and Art History Scholarly Interest Group

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**N10**

**Subjectivity and Affect in Soviet Montage Film**

**Chair:** Karla Oeler ✦ Emory University

**Herbert Eagle** ✦ University of Michigan ✦ "Affect in Soviet Montage Film"

**Luka Arsenjuk** ✦ University of Maryland ✦ "The Subject of Montage"

**Elizabeth Papazian** ✦ University of Maryland ✦ "Illegibility and Subjectivity in 'Poetic' Cinema"

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**N11**

**The Politics of the Medium**

Crisis, Technology, and Intermediality through Japan

**Chair:** Yuriko Furuhata ✦ McGill University

**Karen Beckman** ✦ University of Pennsylvania

**Akira Lippit** ✦ University of Southern California ✦ "Medium Disaster 311"

**Yuriko Furuhata** ✦ McGill University ✦ "Recopying the Copy: Japanese Media Discourse on Technological Reproduction"

**Miryam Sas** ✦ University of California, Berkeley ✦ "Transcultural Media Theory and Practice in the 1960s"

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**N12**

**Eroticism in Spanish Cinema**

From Franco to Present Day

**Chair:** Santiago Fouz-Hernandez ✦ Durham University

**Tatjana Pavlovic** ✦ Tulane University ✦ "Erotic and Political Landscapes: Geraldine Chaplin and Carlos Saura"

**Brad Epps** ✦ Harvard University ✦ "Morbidity Unveiled: Sexuality and Dis-ease in the Cinema of the Spanish 'Transition'

**Jorge Pérez** ✦ University of Kansas ✦ "The Erotic Allure of Innocence: The Children of Almodóvar and the Re-sexualization of Biopolitical Bodies"

**Santiago Fouz-Hernandez** ✦ Durham University ✦ "Triggering the Senses: Eroticism and Haptic Visuality in the Recent Work of Bigas Luna"

**Sponsor:** Latino/a Caucus
**N13**

**SESSION**

**11:00am – 12:45pm**

**ROOM**

**The Ethics of Labor in Contemporary Cinema**

Working Bodies and Gendered Affects

**CHAIR:** Tamao Nakahara ✦ Independent Scholar

**CO-CHAIR:** Aga Skrodzka-Bates ✦ Clemson University

**RESPONDENT:** Matthew Tinkcom ✦ Georgetown University

Joseph Mai ✦ Clemson University ✦ “Work, Maternity, and Levinasian Ethics in the Dardenne Brothers”

Aga Skrodzka-Bates ✦ Clemson University ✦ “The Worker: Subjectivity and the Ethics of Duty in Michael Mann’s Cinema”

Tamao Nakahara ✦ Independent Scholar ✦ “Butterfly Affect: Protestant Ethic and Melodramatic Performances from Modern Times to Ugly Betty”

Barbara Mennel ✦ University of Florida ✦ “Potiche: Camp and Reproductive Labor”

**SPONSORS:** Caucus on Class Film and Media Festivals Scholarly Interest Group

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**N14**

**SESSION**

**11:00am – 12:45pm**

**ROOM**

**Capital, Distinction, and Film Festivals**

On Adaptations of Pierre Bourdieu’s Work to the Study of Film Festivals

**CHAIR:** Marijke Valck ✦ University of Amsterdam

**Marijke de Valck** ✦ University of Amsterdam ✦ “Film Festivals, Bourdieu, and the Economization of Culture”

**Diane Burgess** ✦ University of British Columbia ✦ “Why Whistler Will Never Be Sundance, and What This Tells Us About the Field of Cultural Production”

**Su-Anne Yeo** ✦ Goldsmiths, University of London ✦ “Themed Film Festivals and Alternative Capital: Re-imagining the Work of Pierre Bourdieu”

**Ger Zielinski** ✦ Trent University ✦ “On the Play of Distinction in Lesbian and Gay Film Festivals”

**SPONSORS:** Caucus on Class Film and Media Festivals Scholarly Interest Group

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**N15**

**SESSION**

**11:00am – 12:45pm**

**ROOM**

**WORKSHOP**

A Scholarship of Audiovision

Theory/Praxis/Production in the 21st Century

**CHAIR:** Brigitta Wagner ✦ Indiana University, Bloomington

**Workshop Participants:**

Brigitta Wagner ✦ Indiana University, Bloomington

Charles Musser ✦ Yale University

Gabriel Paletz ✦ Prague Film School

Hanna Shell ✦ Harvard University

Jesse Shapins ✦ Harvard University

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**N16**

**SESSION**

**11:00am – 12:45pm**

**ROOM**

**The B-Film**

New Histories and Contexts

**CHAIR:** Kyle Edwards ✦ Oakland University

**RESPONDENT:** Jerome Christensen ✦ University of California, Irvine


Andrea Comiskey ✦ University of Wisconsin, Madison ✦ “From B to A?: Domestic Distribution of the Hollywood Western, 1935–1945”

Kyle Edwards ✦ Oakland University ✦ “A Measure of Independence: King Bros. Productions and Monogram Pictures Corporation”
SESSION N

11:00am – 12:45pm

N17

Psycho-cinema
Technologies of Modern Affect

CHAIR: Ana Olenina + Harvard University
CO-CHAIR: Jeremy Blatter + Harvard University

Jeremy Blatter + Harvard University + “Psycho-cinematic Experiments: Moving Pictures in Experimental Psychology, 1897–1917”
Ana Olenina + Harvard University + “The Pulse of the Film: Psychophysiological Studies of Spectators in the 1920’s”
Abraham Geil + Duke University + “Mirror Neurons — Beyond Good and Evil”
Sal Anderson + London College of Communication + “Neuroscientific Interventions in Film Practice: Case Studies of Interdisciplinary Collaboration in Cinematic Representation of Neurological Conditions”

N18

Rethinking Space
Theory and Practice

CHAIR: Stephen Monteiro + American University of Paris
Helen Morgan Parmett + University of Minnesota + “Towards a Theory of Media as Spatial Practice”
Amy Corbin + Muhlenberg College + “Traveling through Cinema Space: The Film Spectator as Tourist”
Murray Forman + Northeastern University + “Visualizing Place, Representing Age: Converging Themes in Contemporary Hip-Hop”
Andrea Kelley + Indiana University + “From the Factory to the Ferry: Soundies’ Sites of Exhibition”

N19

Film Form and Politics in Contemporary Multiplex Cinema

CHAIR: Sudhir Mahadevan + University of Washington
Ulka Anjaria + Brandeis University + “No One Killed the Bollywood Social”
Sudhir Mahadevan + University of Washington + “‘Dhan Te Nan!’: Onomatopoeia and Other Deployments of Film Sound in Contemporary Multiplex Cinema”

N20

Workshop
Strategies for Researching and Writing Media Industry Studies

CHAIR: Jennifer Porst + University of California, Los Angeles
CO-CHAIR: Erin Hill + University of California, Los Angeles

Workshop Participants:
Miranda Banks + Emerson College
John Caldwell + University of California, Los Angeles
Michael Curtin + University of California, Santa Barbara
Tom Kemper + Crossroads School
Vicki Mayer + Tulane University

SPONSOR: Media Industries Scholarly Interest Group
**N21**

**Historical Perspectives on Media and Copyright**

**Chair:** Eric Hoyt  
University of Southern California

**Respondent:** Jane Gaines  
Columbia University

**Ian Christie**  
Birkbeck College, University of London  
“Creating Film Copyright: Early Movements toward Protection in Europe and the US, 1895–1914”

**Eric Hoyt**  
University of Southern California  
*and*  
**Nitin Govil**  
University of California, San Diego  

**Peter Decherney**  
University of Pennsylvania  
“Hollywood and the Public Domain”

**N22**

**Expanded Cinema**

**Chair:** Anthony Kinik  
Okanagan College

**Rebecca Harrison**  
University College London  
“Images in Transit: From Agit-Prop Trains to the British Postwar Cinema Coaches”

**Kevin Flanagan**  
University of Pittsburgh  
“Humphrey Jennings at the Fair: *Spare Time, Family Portrait*, and the Rhetoric of National Identity”

**Ian Peters**  
Georgia State University  
“The Extra-viewing Immersive Experience: The *Doctor Who* Experience and the Pop-Cultural Theme Park/Museum Hybrid”

**Anthony Kinik**  
Okanagan College  
“Multi-screen Metropolis: Expanded Cinema and the Vision of Montreal at Expo 67”

**N23**

**Workshop “You Are Who, Exactly?”**
A Workshop on Working with Non-traditional Scholars

**Chair:** Joan Saab  
University of Rochester

**Workshop Participants:**

- **Art Blake**  
Ryerson University
- **Jennifer Stoever-Ackerman**  
SUNY, Binghamton
- **Philip Leers**  
University of California, Los Angeles
- **Nicholas Sammond**  
University of Toronto
**SCREENING**

**Between the Lines**  
Joan Micklin Silver, USA, 1977, 101 min

Filmed on location in Boston, director Joan Micklin Silver’s film *Between the Lines* is a dramedy about a struggling local independent newspaper and stars a young ensemble cast, including Lindsay Crouse, Jill Eikenberry, Jeff Goldblum, John Heard, Marilu Henner, and Gwen Welles. This film is rarely screened and only last year finally became available on DVD. Micklin Silver was part of the generation of women directors making commercially oriented films in and around Hollywood during the 1960s and ’70s. Statistically a small group, these films were important in that they marked the first significant increase of female filmmakers after the singular examples of Arzner and Lupino in the era from the 1930s to the early 1960s. *Between the Lines* captures the complex dynamics of a group of friends/co-workers wrestling with the fading social and political idealism of the 1960s. Set in 1977, this story of the commercial struggle of independent media retains powerful urgency 35 years on.

**SPONSORS:**  
Women’s Caucus  
Caucus on Class

Audiences for this film may be interested in *The Memorial* (Session P), Errol Morris: A Lightning Sketch (Session P), and *Uprising of ’34* (Session R), as well as in panels AB “Cinema and Community/Cinema as Community” and J16 “Be the Media: Radical Film, New Media, and Social Formations.”

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**MEETING**

11:00am – 12:45pm  
Nontheatrical Film and Media Studies  
Scholarly Interest Group
SESSION 0
1:00 – 2:45pm

01
ROOM

Laughter That "Encounters a Void?"
On Humor and Cinema in the Middle East

CHAIR:  Hossein Khosrowjah  California College of Arts
Perin Gurel  Dickinson College  “America, the (Oppressively) Funny: Humor and Anti-Americanisms in Modern Turkish Cinema”
Roberta Di Carmine  Western Illinois University  “Israeli Comedy’s Multiple Voices/Languages in The Band’s Visit”
Elise Burton  Harvard University  “Ethnic Humor, Stereotypes, and Cultural Power in Israeli Cinema”

SPONSOR: Middle East Caucus

02
ROOM

After the Revolution
Violence, Gender, and the Limits of Cinematic Form after May ‘68

CHAIR:  Chris Dumas  Independent Scholar
CO-CHAIR: Jonathan E. Haynes  University of California, Berkeley
RESPONDENT: Alice Craven  American University of Paris

Claire King  Vanderbilt University  “Altered Altars: Sacrificial Trauma in Robert Kramer’s Ice”
Chris Dumas  Independent Scholar  “A Sickness and a Cure: Bertolucci’s Partner and the Revolution of Schizophrenia”
Jonathan Haynes  University of California, Berkeley  “Love on the Rocks: Billy le Kid at ‘le fin du cinéma’”
Amy Rust  University of South Florida  “Twin Images: Sisters, Conjoined Media, and the Limits of Visual Pleasure”

03
ROOM

Barbara Stanwyck

CHAIR:  Catherine Russell  Concordia University
Scott Bukatman  Stanford University  “Honest Crooks: The Stanwyck Paradox”
Diane Carson  St. Louis Community College, Meramec  “Barbara Stanwyck: The Ball of Fire in Ball of Fire”
Joe McElhaney  Hunter College, CUNY  “Barbara Stanwyck: German Actress?”
Catherine Russell  Concordia University  “The Barbara Stanwyck Show: Melodrama and the Media Archive”

04
ROOM

New Media, Activism, and Political Control

CHAIR:  Daniel Smith-Rowsey  Folsom Lake College
Jia Tan  University of Southern California  “Provincializing Globalism: Cantonese Digital Activism and Participatory Culture in Southern China”
Lindsay Palmer  University of California, Santa Barbara  “‘Vetted by CNN’: i-Reporting the Iranian Protests of 2009”
Gloria Kim  University of Rochester  “The Medium Is the Medicine: Communicable Mobility and Mobile Communications in Global Public Health”
Daniel Smith-Rowsey  Folsom Lake College  “Where the Smartphones Have No Name: Some Spatial and Temporal Boundaries of ‘Clicktivism’”
05

**Hollywood Animation**

*Yesterday and Today*

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

**Respondent:** Claudia Ferma  
*University of Richmond*

Ana Forcinito  
*University of Minnesota*

“Almost a Voice Over: Echoes and Distortions in the New Argentina Cinema Directed by Women”

Cynthia Tompkins  
*Arizona State University*

“Experimentation in Paz Encina’s *Hamaca Paraguaya (Paraguayan Hammock)* (2008)”

Gabriela Coptertari  
*Case Western University*

“State Violence, Private Vengeance, and Political Alliances: Argentine Cinema in the New Millennium”

**Sponsor:** Animated Media Scholarly Interest Group

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06

**Workshop**

*“The Medium Is the Medium”*  
*WGBH Boston and the Rise of Experimental Television*

**Chair:** Kris Paulsen  
*Ohio State University*

Kris Paulsen  
*Ohio State University*  
“*The Year Television Broke*”

William Kaizen  
*Northeastern University*  
“Participation Television: Models of Expanded Media in the 1960s”

Erica Levin  
*University of California, Berkeley*  
“The Media Is Life: Stan VanDerBeek at WGBH”

Melissa Ragona  
*Carnegie Mellon University*  

**Sponsor:** Experimental Film and Media Scholarly Interest Group

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07

**Workshop**

*Navigating the Academic Job Market*

**Chair:** Ashley Elaine York  
*University of Alberta*

Workshop Participants:

Beretta Smith-Shomade  
*Tulane University*

Bhaskar Sarkar  
*University of California, Santa Barbara*

Aaron Baker  
*Arizona State University*

Rosalind Galt  
*University of Sussex*

Meghan Sutherland  
*University of Toronto*

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08

**Contemporary Latin American Cinema and the New Latin American Cinema:**

*Aesthetic and Ethical Continuities and Discontinuities*

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

**Respondent:** Claudia Ferma  
*University of Richmond*

Ana Forcinito  
*University of Minnesota*  
“Almost a Voice Over: Echoes and Distortions in the New Argentina Cinema Directed by Women”

Cynthia Tompkins  
*Arizona State University*  
“Experimentation in Paz Encina’s *Hamaca Paraguaya (Paraguayan Hammock)* (2008)”

Gabriela Coptertari  
*Case Western University*  
“State Violence, Private Vengeance, and Political Alliances: Argentine Cinema in the New Millennium”
SESSION 0 1:00 – 2:45pm

09 ROOM Sound across Media and Genre

CHAIR: Todd Decker ♦ Washington University, St. Louis
Kristen Hatch ♦ University of California, Irvine ♦ “Harlem in Hollywood: The ‘Negro Vogue’ of the Early Sound Era”
Hannah Allen ♦ Michigan State University ♦ “The Obscene Scream: Aurality in The Texas Chainsaw Massacre”
Michelle Puetz ♦ University of Chicago ♦ “Projecting Sound as Image”
Todd Decker ♦ Washington University, St. Louis ♦ “Elegies in Waltz Time: Meter, Memory, and Remembrance in Band of Brothers (2001)”

SPONSOR: Sound Studies Scholarly Interest Group

010 ROOM Place and Imagination

CHAIR: Kevin Hagopian ♦ Pennsylvania State University
Daniel Faltesek ♦ University of Iowa ♦ “Aestheticizing the Weathermap: Televisuality, New Media, and Science”
Kevin Hagopian ♦ Pennsylvania State University ♦ “Obama and Orpheus: Destabilizing the Romance of the Happy Favela in the Liberal Imagination”
Derek Foster ♦ Brock University ♦ “Star Trek Enshrined in Stone: Postmodern Temporality, Place Branding, and Popular Culture in Rural Alberta”

011 ROOM New Configurations of Melodrama in Postwar Japan

CHAIR: Diane Lewis ♦ Harvard University
Phil Kaffen ♦ New York University ♦ “Eyes Which Gaze and Which Weep: The Melodrama of Fascism in Postwar Japan”
Diane Lewis ♦ Harvard University ♦ “Politics of Space: Post-Shingeki Theater and Double Suicide”
Ayako Saito ♦ Meiji Gakuin University ♦ “From Melodrama to Horror: Comparing Two Film Adaptations of The Broken Commandment”
Mitsuyo Wada-Marciano ♦ Carleton University ♦ “Love Is a Many-Splendored Thing in Postwar Agrarian Reform Cinema: Mikio Naruse’s Herringbone Clouds (1958)”

012 ROOM Sex and Television

CHAIR: Luke Stadel ♦ Northwestern University
CO-CHAIR: Leigh Goldstein ♦ Northwestern University
RESPONDENT: Lynne Joyrich ♦ Brown University
Leigh Goldstein ♦ Northwestern University ♦ “Broadcasting Sex Ed: Sexual Counseling on Postwar Television”
Candace Moore ♦ University of Michigan ♦ “Blue and Lavender TV: Accessing Sex and Sexuality on Manhattan Cable’s Channel J”
Luke Stadel ♦ Northwestern University ♦ “Cable, Pornography, and the Reinvention of Television”

SPONSORS: Queer Caucus
Women’s Caucus
Television Studies Scholarly Interest Group
New Perspectives in Cinema and Multilingualism

**013**

**ROOM**

**CHAIR:** Tijana Mamula – John Cabot University

**CO-CHAIR:** Peter Sarram – John Cabot University

**Brian Hochman** – Georgetown University – “Plains Indian Sign Language and the Protocinematic Aesthetic”

**Charles Linscott** – Ohio University – “The Talking Money Order: Mandabi and the Languages of Globalization”

**Mara Matta** – University of Rome ‘La Sapienza’ – “Talking Back: The Issue of Multilingualism in Northeast Indian Cinema”

**Jaap Verheul** – New York University – “Divided in Unity: European Integration versus Regional Language in Dutch and Flemish Cinema”

Can Screen Industry Studies Engage with Screen Industries?

**014**

**ROOM**

**CHAIR:** Catherine Johnson – University of Nottingham

**Paul McDonald** – University of Nottingham – “Screen Industries v. Screen Industry Studies: Divergence and Engagement”

**Robert Pearson** – University of Nottingham – “What Will You Learn That You Don’t Already Know?: An Interrogation of Industrial Television Studies”

**Paul Grainge** – University of Nottingham – and Catherine Johnson – University of Nottingham – “The Quick and the Dead: Studying Promotional Screen Industries”

**SPONSOR:** Media Industries Scholarly Interest Group

Dynamics of Film Viewing

**015**

**ROOM**

**CHAIR:** Moya Luckett – New York University

**Beth Corzo-Duchardt** – Northwestern University – “Savages Howling and Fleeing in Impotent Terror: Primitivism and Early Cinema Promotion”

**Annie Fee** – University of Washington – “Male Cinéphiles and Female Movie-Fans: Cinéa and the Gendered Construction of Avant-Garde Film Culture in 1920s France”

**Paul McEwan** – Muhlenberg College – “The Birth of a Nation and the Development of Film Clubs, 1945–1975”

**Moya Luckett** – New York University – “Fashioning the Female Spectator: Fan Magazines, Detail, and Feminine Literacy”

Global Action Stars

**016**

**ROOM**

**St James**

**CHAIR:** Russell Meeuf – University of Idaho

**Lauren Steimer** – University of California, Riverside – “Spectacle through Crisis: Hong Kong Action Cinema as Mode in Thai Action Stardom”

**Russell Meeuf** – University of Idaho – “Bollywood Bad Boy: Salman Khan’s Turn to Action and Transnational Masculinities”

**Christine Holmlund** – University of Tennessee – “‘Brand Arnold’ In Transition, In Place”

**SPONSOR:** Global Action Stars
017

**SESSION 0**

**017**  
**ROOM**

The World According to UN Visual Information Campaigns

**CHAIR:** Charles Acland ✦ Concordia University

Zoe Druick ✦ Simon Fraser University ✦ “Visualizing the World: The British Documentary at UNESCO”

Regina Longo ✦ University of California, Santa Barbara ✦ “Christ Did Not Stop at Eboli: UNESCO’s Visual Campaign to Combat Illiteracy”

Luca Caminati ✦ Concordia University ✦ “Roberto Rossellini’s A Question of People: The Clash of a Documentary Auteur and the United Nations Fund for Population Activities”

018

**ROOM**

“Indie” Politics  
Political Filmmaking and Contemporary US Independent Cinema

**CHAIR:** Yannis Tzioumakis ✦ University of Liverpool

Yannis Tzioumakis ✦ University of Liverpool ✦ “‘Americans, Anti-Americans in Love’: Gender Politics and Global Geopolitics in Whit Stillman’s *Barcelona* (1994)”


Claire Molloy ✦ University of Brighton ✦ “Environmental Politics in the Age of ‘Indie’ Eco-entertainment”

019

**ROOM**

WORKSHOP  
Sports Media in Cinema and Media Studies  
From Research to the Classroom

**CHAIR:** Travis Vogan ✦ St. Anselm College

Workshop Participants:

Victoria Johnson ✦ University of California, Irvine

Jon Kraszewski ✦ Seton Hall University

Joshua Malitsky ✦ Indiana University

020

**ROOM**

Remembering Sidney Lumet

**CHAIR:** Stephen Prince ✦ Virginia Tech University

Sarah Kozloff ✦ Vassar College ✦ “The Life of the Author”

Joanna Rapf ✦ University of Oklahoma ✦ “Family Business and Some of the Million Things Sidney Lumet Admired”

Lester Friedman ✦ Hobart and William Smith Colleges ✦ “Image as History/History as Image: Sidney Lumet’s *The Pawnbroker*”

Stephen Prince ✦ Virginia Tech University ✦ “Design as Metaphor: The Choreography of Style”
**SESSION 021**

**Crossing Media**

From the Cinematic Close-up to the Sonic/Digital Zoom

**Chair:** Karen Tongson ✦ University of Southern California

Mary Ann Doane ✦ University of California, Berkeley ✦ “Cinematic Scale, Perspective, and the Modern Sublime”

Kara Keeling ✦ University of Southern California ✦ “Between a Tracking Shot and a Panoramic Shot: Deleuze’s Bartleby’s America and the Spaces of Sonic Afrofuturism”

Wendy Chun ✦ Brown University ✦ “Zooming to Nowhere: Obsessive Mapping and the Promise of Digital Media”

**Sponsor:** Contemporary Theory Scholarly Interest Group

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**SESSION 022**

**The Global Southie**

Boston and the Cinema of Class

**Chair:** Carlo Rotella ✦ Boston College

Derek Nystrom ✦ McGill University ✦ “Hollywood’s Haute-Bourgeois Precariat, or, Why *The Company Men* Takes Place in Boston”

Andrew Hoberek ✦ University of Missouri ✦ “‘White People Do This to Other White People All the Time’: Thinking Class through the Contemporary Boston Movie”


Amy Monaghan ✦ Clemson University ✦ “It’s Complicated: Class, Veritas, and Status Updates in *The Social Network*”

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**SCREENING**

**Land of Opportunity**

Luisa Dantas, USA, 2011, 97 min

From front porches to the frontlines, *Land of Opportunity* captures the struggle to rebuild New Orleans, one of America’s most beloved and emblematic cities. Juxtaposing the perspectives of protagonists from different walks of life, from urban planners to immigrant workers to public housing residents, this documentary reveals how the story of post-Katrina New Orleans is also the story of urban America. The story of how democratic processes can fail us, how economic crisis can pull the rug out from under us, and how migration and displacement can prove to be complicated bargains. This is a ground-level view of a situation that has been widely discussed but rarely seen with such texture and complexity.

**Sponsors:** Latino/a Caucus
Documentary Studies Scholarly Interest Group
Urban Studies Scholarly Interest Group

Audiences for this film may also be interested in Q17 “Postmodern Cities and Cinema.”

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**MEETING**

1:00 – 2:45pm

**Women’s Caucus**
SESSION P

3:00 – 4:45pm

P1 ROOM Horror as Aesthetic and Genre

CHAIR: Charlene Regester ✦ University of North Carolina, Chapel Hill
Hans Staats ✦ Stony Brook University, SUNY ✦ “Adventures into the Unknown: Horror Cinema and Media Studies”
Anthony Bleach ✦ Kutztown University ✦ “Mutant Screens: The Aesthetics of Shot-on-Video Horror”
Kartik Nair ✦ New York University ✦ “Cottage Industry of Terror: Ramsay Brothers and Bombay’s Horror Cinema”
Charlene Regester ✦ University of North Carolina, Chapel Hill ✦ “Disguising Black Trauma as Black Horror: Precious and the Horrific”

P2 ROOM Forgotten Stories of the Transnational Avant-garde

Interwar Modernism in Germany and China

CHAIR: Gerd Gemunden ✦ Dartmouth College
CO-CHAIR: Xinyu Dong ✦ University of Chicago
Nicholas Pavkovic ✦ Independent Scholar ✦ “Ernst Toch’s Der Fächer: A Weimar Zeitoper Engages China”
Chunjie Zhang ✦ Montclair State University ✦ “Connected by Water: The Global Left and Avant-Garde Filmmakers from Germany and China in the 1930s”
Xinyu Dong ✦ University of Chicago ✦ “Metropolitan Scenes (1935): A Brechtian Musical Comedy Made in Shanghai”

P3 ROOM Cinematernity Extended

Representations of Pregnancy and Motherhood from the Archive to Contemporary Cinema

CHAIR: Shira Segal ✦ Indiana University
RESPONDENT: Robin Blaetz ✦ Mount Holyoke College
Shira Segal ✦ Indiana University ✦ “The Mythology of ‘Woman’ as Artist and Mother in Avant-Garde Cinema and Online”
Irene Lusztig ✦ University of California, Santa Cruz ✦ “The Motherhood Archives—Excerpts from an Essay Film in Progress”
Lindsey Frank ✦ Syracuse University ✦ “Having it All(?): Mothering Modes and Sexuality in Contemporary Comedic Cinema”
SPONSOR: Women’s Caucus

P4 ROOM Imagining, Imaging, and Remembering the Method in the 21st Century

CHAIR: Justin Rawlins ✦ Indiana University
RESPONDENT: Cynthia Baron ✦ Bowling Green State University
Terence Hartnett ✦ Indiana University ✦ “The Method and Identity Politics: Performing Black Masculinity from Sidney Poitier to Mos Def”
Justin Rawlins ✦ Indiana University ✦ “In the Absence of Time, Value Is Destroyed: Imagining James Dean and a Method Identity through the Perpetual Postmortem”
SESSION P 3:00 – 4:45pm

**P5**
New Perspectives on Canonical Auteurs

**CHAIR:** Arthur Knight  +  College of William and Mary
Matthew Von Vogt  +  University of Chicago  +  “Fritz Lang’s *The Tiger of Eschnapur/ The Indian Tomb: The Downfall of Cinema and Modernity*”
Dimitrios Pavlounis  +  University of Michigan  +  “When a Player Gets Played: Robert Altman and the Art of the Comeback”
Philip Leers  +  University of California, Los Angeles  +  “Looking Behind the Great Man: Jeanie MacPherson’s Collaboration with Cecil B. DeMille”
Arthur Knight  +  College of William and Mary  +  “Style, Urbanity, Authorship, and Expanded Community: Spike Lee’s Performance Documentaries”

**P6**
New Media and Transgender Networks

**CHAIR:** Quinn Miller  +  Northwestern University, Qatar
**CO-CHAIR:** Marty Fink  +  Concordia University
Avery Dame  +  University of Kansas  +  “For Your Viewing Pleasure: The Role of the Audience in the Transition Vlog”
Cee Strauss  +  McGill University  +  “‘Until Then, Be Sweet’: Transgender Prisoner Representation in Penpal Personal Ads”
Erica Rand  +  Bates College  +  “Trans Athletes, Race Matters, New Media, Old News”
Marty Fink  +  Concordia University  +  “Feygeleh’s, Crips, and Digital Dandies: Transgender Communities Emerging Online”

**P8**
DVDs Unpacked
Tales of Glocal Piracy and Stardom

**CHAIR:** Monika Mehta  +  University of Binghamton, SUNY
Jasmine Trice  +  National University of Singapore  +  “Action Stars and Indie Cinema: Global Media Piracy and Local Cultural Production in the Philippines”
Suzanne L. Schulz  +  University of Texas, Austin  +  “Law, Order, and the DVD: On the Containment of Discs in India”
Monika Mehta  +  University of Binghamton, SUNY  +  “DVD Compilations of Hindi Film Songs: (Re) Shuffling Sound, Stardom, and Cinephilia”

**P9**
Dirty Ethics
The Meaning of Trash

**CHAIR:** Eugenie Brinkema  +  Massachusetts Institute of Technology
Christine Evans  +  University of Kent  +  “Good Objects and Bad Trash: A&E’s *Hoarders* and the Economy of Worth”
Tina Kendall  +  Anglia Ruskin University  +  “The (Inhuman) Ethics of Waste: Harmony Korine’s *Trash Humpers*”
Lisa Coulthard  +  University of British Columbia  +  “Dirty Sound: The Ethics of Noise in the New Extremity”
P10 A Face Was Not Born, But Made
Physiognomies in Cinema

CHAIR: Frank Meyer ✦ University of Siegen
Frank Meyer ✦ University of Siegen ✦ “A Face Was Not Born, But Made: The Face in Cinema”
Yun Peng ✦ University of Hawai’i Manoa ✦ “Apathetic, Exotic, Sublime: The Problematic Face of Chinese Visual Modernity”
Yiman Wang ✦ University of California, Santa Cruz ✦ “From Photogenie to ‘Yellow Yellowface’ – Rethinking Yellowface in Hollywood”
Aaron Pellerin ✦ Wayne State University ✦ “Zidane’s Face: The Physiognomics of Sensation”

P11 No Laughing Matter
Humor in Recent Arab Cinema

CHAIR: Najat Rahman ✦ University of Montreal
Robert Lang ✦ University of Hartford ✦ “Strategies of Subversion in Ben Ali’s Tunisia: Allegory and Satire in Moncef Dhouib’s The TV Is Coming (2006)”
Sariel Birnbaum ✦ Binghamton University ✦ “Egyptian Comedies and 2011 Revolution, Or: Why Didn’t Egyptian Comedies Predict the Revolution, While Dramas Did?”
SPONSOR: Middle East Caucus

P12 Conceptualizing the Irish Cinematic Atlantic

CHAIR: Diane Negra ✦ University College Dublin
Maria Pramaggiore ✦ North Carolina State University ✦ “Crossing Over Genre, Ethnicity, and the Boundaries of Good Taste: Ryan and the O’Neals”
Gwenda Young ✦ University College Cork ✦ “‘A Far Down Shanty Irish’: Marshall Neilan and Constructions of Irishness in Early Hollywood”
Emma Radley ✦ University College Dublin ✦ “Dis-quieting Experiences: The American in Contemporary Irish Horror Cinema”

P13 Cinema and the Law

CHAIR: Roopa Singh ✦ New York University
Brett Service ✦ University of Southern California ✦ “Killer of Sheep and the Racial Politics of Music Copyright”
SESSION P
3:00 – 4:45pm

P14
Cinema, Oil, Disaster
Ecological and Post-industrial Issues in Contemporary Media
CHAIR: Claudia Springer ✦ Framingham State University
Mona Damluji ✦ University of California, Berkeley ✦ “Big Oil on the Big Screen: The Anglo-Iranian Oil Company’s Persian Story”
Jen Caruso ✦ Minneapolis College of Art and Design ✦ “Eco-Disaster, Post-industrial Aesthetics, and The Road”
Claudia Springer ✦ Framingham State University ✦ “Eco-Disaster and Creative Re-use: From Road Warrior to Garbage Warrior”

P15
Beyond Blaxploitation, 1970–1975
CHAIR: Gerald Butters ✦ Aurora University
RESPONDENT: Mark Reid ✦ University of Florida
Gerald Butters ✦ Aurora University ✦ “Sweetback in Chicago”
Novotny Lawrence ✦ Southern Illinois University, Carbondale ✦ “A White Film for a Blaxploitation Audience?: Examining the Making and Marketing of Detroit 9000”
Sharon Joseph ✦ Southern Illinois University, Carbondale ✦ “Accidental Blaxploitation: The Liberation of L. B. Jones and the Sexual Politics of the Pre-civil Rights South”
Nina Cartier ✦ Northwestern University ✦ “Supa Soul Cinema: Blaxploitation Narration”
SPONSOR: African/African American Caucus

P16
WORKSHOP
Film Festival Pedagogy
Using the Film Festival as Film Course
CHAIR: Eric Pierson ✦ University of San Diego
CO-CHAIR: Roger Pace ✦ University of San Diego
Workshop Participants:
Skadi Loist ✦ University of Hamburg
Ger Zielinski ✦ Trent University
Dorota Ostrowska ✦ Birkbeck, University of London
Lindiwe Dovey ✦ University of London
Logan Walker ✦ University of California, Santa Cruz
SPONSORS: Film and Media Festivals Scholarly Interest Group
Media Literacy and Pedagogical Outreach Scholarly Interest Group

P17
Representation and Diasporic Activism
CHAIR: Nadia Yaqub ✦ University of North Carolina
Linda Mokdad ✦ University of Iowa ✦ “Tanks, Curfews, and Roadblocks: Looking for Comedy in the Palestinian-Israeli Conflict”
Avi Santo ✦ Old Dominion University ✦ “Is It a Camel? Is It a Turban? No, It’s The 99’: Marketing Islamic Superheroes as Global Cultural Commodities”
Nadia Yaqub ✦ University of North Carolina ✦ “Cinema, Subjectivity, and the New Palestinian Activism”
**P18**  
**WORKSHOP**  
*Women Make Movies at Forty*  
Cultures of Feminist Film  

**CHAIR:** Shilyh Warren  
*North Carolina State University*  

**Workshop Participants:**  
Kristen Fallica  
*University of Pittsburgh*  
Roya Rastegar  
*University of California, Los Angeles*  
Patricia White  
*Swarthmore College*  
Debra Zimmerman  
*Women Make Movies*  
B. Ruby Rich  
*University of California, Santa Cruz*  

**SPONSOR:** Women’s Caucus

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**P19**  
**Representing the Post-industrial City**  
Film, Television, and the Geography of Unproductive Urban Centers  

**CHAIR:** Stanley Corkin  
*University of Cincinnati*  

**Stanley Corkin**  
*University of Cincinnati*  
“Free Markets, Free Drugs, and Post-industrial Baltimore in *The Wire*”  

**Nathan Holmes**  
*University of Chicago*  
“Synthesizing the Post-industrial City: Location and Form in *Detroit 9000* (1973)”  

**Mark Shiel**  
*King’s College London*  
“Post-industrialism and the Cinematic Landscape of Los Angeles”  

**SPONSOR:** Urban Studies Scholarly Interest Group

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**P20**  
**The Fans Strike Back**  
Responses to Media Industry Strategies  

**CHAIR:** Janet Staiger  
*University of Texas, Austin*  

**Margaret Rossman**  
*Indiana University*  
“Not What I Pictured: The Paratextual Power of ‘Fan Casting’ in Audience Reception of Film Adaptations”  

**Monique Bourdage**  
*University of Michigan*  
“‘Still Those Women?’: Hope, Melancholy, and Identity in Feminist Fans’ Reception of *Mad Men*”  

**Janet Staiger**  
*University of Texas, Austin*  
“‘Nuking the Fridge’: Great Expectations and Affective Reception”  

**SPONSOR:** Women’s Caucus

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**P21**  
**Mad Men**  
Industry, Programming, and Audiences  

**CHAIR:** Will Scheibel  
*Indiana University*  

**RESPONDENT:** Tim Anderson  
*Old Dominion University*  
“‘A Twinge in Your Heart’: Reception, Nostalgia, and Retro American Styles of *Mad Men*”  

**Mimi White**  
*Northwestern University*  
“Palimpsests of Gender in *Mad Men*”  

**Gary Edgerton**  
*Old Dominion University*  
“JFK, Don Draper, and the New Sentimentality”
**SESSION P** 3:00 – 4:45pm

### SCREENINGS

**Errol Morris: A Lightning Sketch**
Charles Musser, USA, 2011, 72 min

The centerpiece of this documentary is a one-day visit to Fourth Floor Productions—Errol Morris’s studio—soon after *Tabloid* has wrapped up. We meet his staff, see his taxidermy, and watch him at work conducting a phone interview. For a substantial portion of the film, Errol talks freely about a range of subjects: writer’s block, the death penalty, his relation with Stephen Hawking, social media, dealing with Robert McNamara, the reception of *Standard Operating Procedure*, and so forth. Pressed, Errol admits, “I am a Gates of Heaven character.”

**The Memorial**
Alan Marcus, UK, 2010, 30 min

This experimental film presents an observational study of one of the country’s most unique memorials—the New England Holocaust Memorial in downtown Boston. Situated on what is a greened traffic island, the memorial’s six glass towers are adjacent to The Freedom Trail, with a six-lane road on one side and a string of restaurants and bars on the other. These include “America’s oldest restaurant” and “America’s oldest tavern.” Eschewing interviews, narration, and non-diegetic music, the film seeks to pose questions about the symbolic nature of Holocaust memorialization in an American setting and its relationship to Boston’s numerous American Revolution historical sites and memorials along “The Trail.” *The Memorial* is one of a series of four films that comprise the “In Time of Place” research project that explores the impact of tourism and the banal on sites of historical stature associated with Jewish identity, the Diaspora, and the Holocaust.

**SPONSOR:** Documentary Studies Scholarly Interest Group

**SPONSOR:** Experimental Film and Media Scholarly Interest Group

Audiences for these films may also be interested in G19 “Experimental Film and Video in Massachusetts.”

### MEETING

**3:00 – 4:45pm**

**CinemArts: Film and Art History Scholarly Interest Group**
**SESSION Q**

**Q1**

**Perspectives on Kelly Reichardt**

Genre, Aesthetics, and Ethics

**Chair:** Nicole Seymour • University of Louisville

**Co-Chair:** Katherine Fusco • Vanderbilt University

Matthew Holtmeier • University of St. Andrews • “Kelly Reichardt’s Slow Cinema, An Ethics of Apprehension”

Robert Silberman • University of Minnesota • “Kelly Reichardt’s Landscapes of the Lost”

Mike Phillips • CUNY Graduate Center • “Meek’s Cutoff: A Feminist Western?”

Stephen Mitchell • University of East Anglia • “Deconstructing American Individualism: The Goal-orientated Protagonist in Kelly Reichardt’s Wendy and Lucy”

**Respondent:** Avi Santo • Old Dominion University

**Gareth James** • University of Exeter • “HBO from Time Inc.: Rethinking Institutional Origins, 1972–1983”

**Shayne Pepper** • Northeastern Illinois University • “HBO’s Cultural and Public Service Programming in the 1980s”

**Ashley Elaine York** • University of Alberta • “Moving to Mondays: Enlightened and HBO’s ‘Ladies Night’”

**Sponsor:** Women’s Caucus

**Q2**

**Sing-a-longs and Dance-a-thons**

Re-visionsing the Contemporary Musical on Film and Television

**Chair:** Aviva Dove-Viebahn • University of Northern Colorado

**Kenneth Chan** • University of Northern Colorado • “Swinging and Swaying the Body Cultural Politics: Musicalizing the Already Musical Hairspray”

**Jesse Schlotterbeck** • Denison University • “Notorious and the Apparent Contradictions of the Contemporary Musical Biopic”

**Tamar Ditzian** • University of Florida • “Transgender’s Transgressions Undone in Hedwig and Rocky Horror: Reviewing Queerness in the Glam Rock Musical”

**Kyra Glass von der Osten** • University of Wisconsin, Madison • Amanda McQueen • University of Wisconsin, Madison • “Musical Marriage: The Mash-Up as Governing Principle in Glee”

**Q3**

**Beyond the Sunday Night Lineup**

40 Years of HBO (1972–2012)

**Chair:** Shayne Pepper • Northeastern Illinois University

**Respondent:** Avi Santo • Old Dominion University

**Gareth James** • University of Exeter • “HBO from Time Inc.: Rethinking Institutional Origins, 1972–1983”

**Shayne Pepper** • Northeastern Illinois University • “HBO’s Cultural and Public Service Programming in the 1980s”

**Ashley Elaine York** • University of Alberta • “Moving to Mondays: Enlightened and HBO’s ‘Ladies Night’”

**Q4**

**Rethinking Embodiment**

Object, Medium, Affect

**Chair:** Margaret Schwartz • Fordham University

**Jennifer Clark** • Fordham University • “Bored to Death: Banality and At-Risk Female Celebrities”

**Gina Giotta** • California State University, Northridge • “Death Becomes Her: Hillary Clinton, the War Room, and the Evidentiary Feminine Gaze”

**Margaret Schwartz** • Fordham University • “Evita Vive: The Body Politic in Contemporary Argentina”

**Erica Stein** • University of Arizona • “Mae West as Star, Defendant, and Camera”
S E S S I O N  Q

5:00 – 6:45pm

Q5
ROOM

Documentary Film in Boston and Beyond

CHAIR: William Rothman ✦ University of Miami
Charles Warren ✦ Boston University/Harvard University ✦ “Robert Gardner and Stanley Cavell”
Diane Stevenson ✦ Independent Scholar ✦ “Internal Exile: What Edward Said Has to Teach Us about Ross McElwee”
Gilberto Perez ✦ Sarah Lawrence College ✦ “Shoah as Documentary”
William Rothman ✦ University of Miami ✦ “Documentary Film in Boston in the 1970s and 1980s”

Q6
ROOM

Promotional Paratexts and the Construction of Female Audiences

CHAIR: Colleen Laird ✦ University of Oregon
Lindsay Garrison ✦ University of Wisconsin, Madison ✦ “‘Disney Channel Is the Girly Channel’: Gender and the Construction of the Tween Demographic”
Colleen Laird ✦ University of Oregon ✦ “Directors Served à la Carte: The Gendered Paratexts of Trendy Production Company Paradise Café”
Andrew Bottomley ✦ University of Wisconsin, Madison ✦ “Branding Network TV: Conceptions of Taste and Gender in the Marketing of Friday Night Lights”

Q7
ROOM

The Berlin School and Its Contexts

CHAIR: Christina Gerhardt ✦ University of Hawai‘i
Brad Prager ✦ University of Missouri ✦ “The (Non)sense of an Ending: Cinema Historical Tendencies and Unresolved Narratives in the Filmmaking of Germany’s New Wave”
Eric Rentschler ✦ Harvard University ✦ “The Prehistory of the Berlin School”
Gerd Gemunden ✦ Dartmouth College ✦ “Eclectic Affinities”
Jasmin Krakenberg ✦ University of Washington, Seattle ✦ “Mobile Immobility, Or: What Christian Petzold Learned From Andy Warhol”

Q8
ROOM

Bollywood Does Hollywood

CHAIR: Richard Ness ✦ Western Illinois University
RESPONDENT: Rashna Richards ✦ Rhodes College
Richard Ness ✦ Western Illinois University ✦ “Mr. Smith Goes to Mumbai: Class, Caste, and Karma in Indian Versions of Frank Capra Films”
Iain Smith ✦ Roehampton University ✦ “‘Who Is Ghajini?’: Tracing the Memento Meme from Hollywood to Kollywood to Bollywood”
Gohar Siddiqui ✦ University of Syracuse ✦ “From Remake to Pastiche: Bollywood, Hollywood, and the Global Travel of Noir”
**Q9**

### Politics and Latin American Cinema after “Utopia”

**Chair:** Laura-Zoe Humphreys ✦ University of Chicago

**Co-Chair:** Sarah Barrow ✦ University of Lincoln

**Respondent:** Ana Lopez ✦ Tulane University

Laura-Zoe Humphreys ✦ University of Chicago ✦ “Love Plots and the Displacement of Politics in Post-Soviet Cuban Cinema”

Sarah Barrow ✦ University of Lincoln ✦ “Allegories and Legacies of Violence: Portrayals of ‘The Shining Path’ in Peruvian Fiction Cinema”

Salome Skvirsy ✦ University of Massachusetts, Boston ✦ “Domestic Film: Servants at the Turn of the Twenty-First Century”

**Sponsor:** Latino/a Caucus

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**Q10**

### Film Philosophy

#### Old and New Media

**Chair:** Michael Walsh ✦ University of Hartford

Mario Slugan ✦ University of Chicago ✦ “Some Thoughts on Cavell’s Ontology of Film”

James Tweedie ✦ University of Washington ✦ “The Cinephile and His Remote Control: Serge Daney, Old Media, and the Late Twentieth Century”

Daniel Morgan ✦ University of Pittsburgh ✦ “Virtual Camera Movements, Rear Projection, and the Turn to Phenomenology”

Michael Walsh ✦ University of Hartford ✦ “The Empty Set: Duration in the Film Avant-Garde of the 1960s/1970s”

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**Q11**

### Video Game Industry Studies

**Chair:** Sheila Murphy ✦ University of Michigan

**Co-Chair:** Julia Lange ✦ University of Michigan

**Respondent:** Nina Huntemann ✦ Suffolk University

Benjamin Aslinger ✦ Bentley University ✦ “Redefining the Console for the Digital, Global, and Networked Era”

Kathryn Frank ✦ University of Michigan ✦ “Imagining the Cult Media Audience: Comics and Video Game Industrial ‘Synergy’”

Julia Lange ✦ University of Michigan ✦ “E3 or Not E3?: The Video Game Industry Online and In-person”

**Sponsor:** Video Game Studies Scholarly Interest Group

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**Q12**

### Materialities of Film Sound

**Chair:** Delia Konzett ✦ University of New Hampshire

Delia Konzett ✦ University of New Hampshire ✦ “Sound in War/Combat Film”

Walter Metz ✦ Southern Illinois University ✦ “‘Here’s to Ben!’: Visual Sound in the Films of David Lynch”

Michael Wutz ✦ Weber State University ✦ “Notes toward a Media-Historical History of Sound in Film”

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**Q13**

### Politics and Latin American Cinema after “Utopia” (continued)

Laura-Zoe Humphreys ✦ University of Chicago ✦ “Love Plots and the Displacement of Politics in Post-Soviet Cuban Cinema”

Sarah Barrow ✦ University of Lincoln ✦ “Allegories and Legacies of Violence: Portrayals of ‘The Shining Path’ in Peruvian Fiction Cinema”

Salome Skvirsy ✦ University of Massachusetts, Boston ✦ “Domestic Film: Servants at the Turn of the Twenty-First Century”

**Sponsor:** Latino/a Caucus
Q13
WORKSHOP
The Use of an Archive
The O’Kalem Project from a Value Perspective

CHAIR: Peter Flynn ✦ Emerson College

Workshop Participants:
Peter Flynn ✦ Emerson College
Harvey O’Brien ✦ University College Dublin

Q14
WORKSHOP
Healthy Proto-citizens?
Youth Media, Capacity, and The Risky Business of Neoliberalism

CHAIR: Stephanie Schulte ✦ University of Arkansas

Rachel Hall ✦ Louisiana State University ✦ “Stranger Danger” and Other Paradigms of Child Safety in American Educational Films of the Twentieth Century

Julie Elman ✦ New York University ✦ “Regulating the Brain: Teen Proto-citizens, Youth Media, and Crisis

Stephanie Schulte ✦ University of Arkansas ✦ “Facebook’s Revolution’: Recuperating Youths and American Internet Corporations

Q15
WORKSHOP
Representing the Recession
The Financial Crisis and the Media

CHAIR: Bäbel Göbel-Stolz ✦ University of Kansas

CO-CHAIR: Michael Faucette ✦ Caldwell Community College

RESPONDENT: Vicki Mayer ✦ Tulane University

Bäbel Göbel-Stolz ✦ University of Kansas ✦ “Poor Is the New Wonderful: Family Ethics in Television Comedy and Drama”

Hannah Hamad ✦ Massey University ✦ “I’ve Felt What the Unemployed Feel’: Post-recession Reality TV and the Affective Labor of The Fairy Jobmother”

Michael Faucette ✦ Caldwell Community College ✦ “We Used to Make Something Here’: Hollywood’s Portrayal of the Recession and the Representation of Contemporary American Masculinities

SPONSOR: Caucus on Class

Q16
WORKSHOP
Collective Scholarship
in Digital Contexts

CHAIR: Kristina Busse ✦ Independent Scholar

Workshop Participants:
Kathleen Fitzpatrick ✦ Modern Language Association
Richard Edwards ✦ Indiana University-Purdue University Indianapolis
Louisa Stein ✦ Middlebury College
Francesca Coppa ✦ Muhlenberg College
**SESSION Q**

**Q17**  
**Postmodern Cities and Cinema**

**Chair:** Gary McDonogh  
Bryn Mawr College

**Dennis Lo**  
University of California, Los Angeles  
“Towards the Limits of the National: The Poetics of Traveling in Jia Zhangke’s Platform and Hou Hsiao Hsien’s Dust in the Wind”

**Pamela Flores**  
University of the North, Colombia  
“Representations of Bogota in Contemporary Cinema: The Unrevealed City of In-between Spaces”

**Phoebe Bronstein**  
University of Oregon  
“Dis/Locating New Orleans: Tourists Traps and Mapping Treme’s New Orleans”

**Gary McDonogh**  
Bryn Mawr College  
“Staging Chinatowns: Place, Visibility and Otherness in Contemporary European Film”

**Q19**  
**Workshop**

**Teaching Film and Media Studies at Liberal Arts Colleges**

**Chair:** Elizabeth Nathanson  
Muhlenberg College

**Workshop Participants:**

Carol Donelan  
Carleton College

James Prakash Younger  
Trinity College

Paul McEwan  
Muhlenberg College

Sarah Keller  
Colby College

Elizabeth Nathanson  
Muhlenberg College

**Sponsor:** Media Literacy and Pedagogical Outreach Scholar Interest Group

**Q18**  
**Pasolini’s Queer Theory**

**Chair:** Louis-Georges Schwartz  
Ohio University

**Damon Young**  
University of California, Berkeley  
“Pasolini avec Hocquenghem, or Teorema’s Death Drive”

**John Rhodes**  
University of Sussex  
“Queer Catachresis: Pasolini’s Film Theory and the Figure of History”

**Alessia Ricciardi**  
University of California, Berkeley  
“Pasolini’s Queer Biopolitics”

**Louis-Georges Schwartz**  
Ohio University  
“Queer Potentials, or Pasolini’s Life/Death Quartet and Art’s Outside”

**Sponsor:** Contemporary Theory Scholarly Interest Group

**Q20**  
**The “Disciplinary History” and the Identity of an Academic Discipline**

**Historicizing Film History**

**Chair:** Philippe Gauthier  
University of Montreal/University of Lausanne

**Respondent:** Philip Rosen  
Brown University

**Philippe Gauthier**  
University of Montreal/University of Lausanne  
“The 1978 Brighton Congress and ‘Traditional Film History’ as Founding Myths of the ‘New Film History’”

**Michael Zryd**  
York University  
“Toward a Historiography of Experimental Film Studies Scholarship”

**William Uricchio**  
Massachusetts Institute of Technology  
“History and Its Double”

**Andre Gaudreault**  
University of Montreal  
“The Future History of a Vanishing Media”
Beyond Strawmen, Misrepresentations, and Caricatures
Elucidating a Critical Political Economy of Media

CHAIR: Philip Drake ✦ University of Stirling
RESPONDENT: Philippe Meers ✦ University of Antwerp
Eileen Meehan ✦ Southern Illinois University, Carbondale ✦ and Janet Wasko ✦ University of Oregon ✦ “The Misrepresentation of Critical Political Economy of Media”
Randall Nichols ✦ Bentley University ✦ “Manufacturing the Xbox: The Other Video Game Labor Problem”
Andre Sirois ✦ University of Oregon ✦ “Advertising and Avatars: Investing in Subcultural Capital and Selling Authenticity in the Case of DJ Hero”

U.S. Sports Media and Culture

CHAIR: Seth Friedman ✦ DePauw University
RESPONDENT: Aaron Baker ✦ Arizona State University
David Jenemann ✦ University of Vermont ✦ “‘Better than a Seat on the First Base Line’: The Construction of a Televisual Aesthetic”
Travis Vogan ✦ St. Anselm College ✦ “A Tradition of Masculine Nostalgia: CBS’ One Shining Moment”
Doug Battema ✦ Western New England University ✦ “Playing the Games: The Olympics in a Changing Media Landscape”

SCREENINGS

The Dove on the Roof (Die Taube auf dem Dach)
Iris Gusner, GDR/Federal Republic of Germany, 1973, 82 min

Linda Hinrichs (Heidemarie Wenzel), an engineer on a construction site, falls in love with not one but two of the male workers on her team: the old-school “Brigadier” and the earnest young Daniel, who interrupts workers’ partying to collect donations for North Vietnam. With a strikingly laconic and elliptical narrative structure—far from the mandated “socialist realism”—the film challenges the socialist glorification of work and conventional depictions of love and happiness. It also critiques both the official and popular views of international solidarity—with Angela Davis, Vietnam, and the Middle East. This was the debut film of Iris Gusner, one of only a handful of female feature film directors in East Germany (who recently co-authored a book with Helke Sander from the West). Banned and considered lost, a B&W duplication of the color original was restored in 2009 and was greeted by critics as “Nouvelle Vague” from the GDR.

Angst Essen/Eat Fear
Ming Wong, USA, 2008, 27 min

Angst Essen/Eat Fear is a reconstruction of a Fassbinder movie, Angst essen Seele auf, which tells the story of Emmi, an elderly cleaning woman from Munich who falls in love with a younger Moroccan immigrant worker named Ali. In Angst Essen/Eat Fear, director Ming Wong plays all the roles from the Fassbinder film. Speaking an approximate German, he embodies up to five persons at the same time, relentlessly switching between various identities defined by gender, age, or nationality. By playing all the protagonists in an unfamiliar language, Ming redirects the arrows of antagonism back onto every single one of the characters, thus turning each figure into an “other” or a “stranger.” Beyond a reflection on identity and alterity, Ming’s work is enlivened by a deeply funny and entertaining dimension, which reveals the positive options unlocked by a playful state of “in-betweenness”: in between ethnicities, languages, and genders.

Audiences for these films may also be interested in B8 “Cold War, Hot Media: East German Cinema” and L10 “DEFA and the Third World: DEFA Transnational.”
MEETING ROOM: 5:00 – 6:45pm
Documentary Studies Scholarly Interest Group

MEETING ROOM: 7:00 – 8:45pm
Middle East Caucus

MEETING ROOM: 7:00 – 8:45pm
Latino/a Caucus

8:00pm

SPECIAL EVENT
SCMS and Emerson College Present
The Alloy Orchestra Performing a Live Musical Accompaniment for Josef von Sternberg’s The Last Command (1928)

LOCATION: The Historic Paramount Theater, 559 Washington Street

The Alloy Orchestra
Comprised of Terry Donahue (junk, accordion, musical saw, vocals), Ken Winokur (director, junk percussion, and clarinet), and Roger Miller (keyboards), the Boston-based Alloy Orchestra is a musical ensemble that since 1990 has specialized in composing and performing original scores for classic silent cinema. Among their 28 feature-length compositions are scores for Strike (1925), Metropolis (1927), and Steamboat Bill, Jr. (1928). Film critic Roger Ebert has praised the group’s soundtracks for their “amazing bandwidth of music and sound effects.” Many will be acquainted with the Alloy Orchestra from the soundtracks on Kino video and DVD releases. This is an extraordinary opportunity to see and hear the trio perform live.

The Last Command
Produced at Paramount Pictures, directed by Josef von Sternberg, and top-lining German film star Emil Jannings, The Last Command tells the story of a former White Russian general reduced to working as a $7.50-a-day extra in Hollywood—until he lands a screen role as a version of his former self. An embryonic Hollywood-on-Hollywood melodrama and a legacy of the fertile cross-pollination between Berlin and Hollywood, the lush costume drama blends grand orchestrations of Bolshevik uprisings with intense close-ups on psychic torment. “A really fine photoplay,” raved Variety, “though there may be too many whiskers in it for the girls and not enough mush for the simps.” For his performance in this and The Way of All Flesh (1927), Jannings received the first Best Actor award from the recently formed Academy of Motion Picture Arts and Sciences. The film also stars William Powell and Evelyn Brent; title cards written by Herman J. Mankiewicz. Running time: 88 minutes.

The Paramount Theater: Built in 1932 as a 1,700-seat art deco movie palace, the Paramount was once the centerpiece of Boston’s entertainment district. After closing its doors in 1976 it fell into serious disrepair. Millennium Partners restored the façade in 2002, and in 2005 Emerson College announced plans to renovate the property. The Paramount Center opened in 2010 and consists of a black box theater, screening room, teaching facilities, and a residence hall. Tonight’s performance will take place in the 590-seat live theater that was reconstructed based on the design of the original Paramount auditorium.

To Attend: A portion of the house will be available on a first-come, first-served basis to SCMS participants with conference badges. Admission is free. Please arrive at least 20 minutes prior to show time, after which unclaimed SCMS-reserved seats will be offered to the public.

Directions: The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew’s Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.
SESSION R

R1
Production and Exhibition of Sponsored Films

CHAIR: Marina Dahlquist ➕ Stockholm University
Michelle Kelley ➕ New York University ➕ “Visions of Equality: National Urban League Film Production After World War II”
Kit Hughes ➕ University of Wisconsin, Madison ➕ “From Black Tie Dinners to Costumed Pageants: Romance of the Reaper and Event Exhibition”
Marina Dahlquist ➕ Stockholm University ➕ “Hookworms in Kentucky — The Rockefeller Foundation and Mediated Health”
SPONSOR: Nontheatrical Film and Media Scholarly Interest Group

R2
Film Comedy and the Limits of Representation

CHAIR: Margaret Hennefeld ➕ Brown University
Rob King ➕ University of Toronto ➕ “What Price Violence? The Three Stooges, Television, and the Child Audience”
Nicholas Sammond ➕ University of Toronto ➕ “Like Workin’ Wit Mercury: The ‘New’ Blackface and Performances of Post-racialism”
Margaret Hennefeld ➕ Brown University ➕ “Women and Slapstick in Silent Cinema: Feminist Film Theory and Comedic Critique”
Caroline Eades ➕ University of Maryland ➕ “French Comic Film: From Boulevard to Gutter”

R3
Men in Motion
Masculinity, Agency, and the Moving Image

CHAIR: Nathan Blake ➕ University of California, Irvine
CO-CHAIR: Norman Gendelman ➕ University of California, Berkeley
Katherine Fusco ➕ Vanderbilt University ➕ “Squashing the Bookworm: Representations of Male Reading in U.S. Silent Film”
Nathan Blake ➕ University of California, Irvine ➕ “The Sets of The Set-Up: Framing the Boxer’s Fight against Urban Corruption”
Molly Schneider ➕ Northwestern University ➕ “Upward Mobility: Space/Travel, the Uncanny, and the Alienated Male Subject in Gattaca”

R4
Issues in Media Studies

CHAIR: Laine Nooney ➕ Stony Brook University
Chris Dzialo ➕ University of Southern California ➕ “It’s Dr. House Calling: Entertainment-Education, Hollywood Television, and Public Health”
Barton Byg ➕ University of Massachusetts, Amherst ➕ “Landscapes of Redemption: ‘Late Works’ of Patricio Guzmán, Terrence Malick, and Jean-Marie Straub”
Laine Nooney ➕ Stony Brook University ➕ “Calculating the Kitchen: Domestic Space as Computer History”
SESSION R

9:00 – 10:45am

R5

Doubles, Chiasmus, and Narrative

CHAIR: Caroline Bem ✦ McGill University
Mark Betz ✦ King’s College London ✦ “Apichatpong’s Diptych as Structure and Figure”
Caroline Bem ✦ McGill University ✦ “The Revenge Contract: Mirroring, Repetition, and Masochism in Quentin Tarantino’s Death Proof”

R6

Asian Film and Media Cultures

CHAIR: Namhee Han ✦ University of Chicago
Michelle Ton ✦ University of California, Los Angeles ✦ “2 or 3 Things I Know About Vietnamese Cinema”
Ji-Hyun Ahn ✦ University of Texas, Austin ✦ “Mixed-Race Koreans on Television: The Politics of Mixed-Race and the Formation of Racial Order in Korean Media”
Yung Bin Kwak ✦ University of Iowa ✦ “Toward a Permanent State of Exception: The Lure of the Tragic in Contemporary Korean Cinema”
Namhee Han ✦ University of Chicago ✦ “Wide Screens before Widescreen Cinema: Postwar Japan and Widescreen Film Culture”

R7

The Trouble with Britishness

CHAIR: Jerod Hollyfield ✦ Louisiana State University
Katharina Bonzel ✦ University of Melbourne ✦ “Let Us Praise Famous Men’: Creating Myth, Nostalgia, and Memory in Chariots of Fire”
Mark Reid ✦ University of Florida ✦ “Many Rivers to Cross with Christian and Muslim Flows”
Jerod Hollyfield ✦ Louisiana State University ✦ “Epic Multitudes: Postcolonial Genre Politics in Shekhar Kapur’s The Four Feathers”

R8

Inventing Hollywood

The Early Years of Motion-Picture Production and Promotion in Los Angeles

CHAIR: Luci Marzola ✦ University of Southern California
CO-CHAIR: Charlie Keil ✦ University of Toronto
Hilary Hallett ✦ Columbia University ✦ “A Star Is Born: Re-Reading Hollywood’s First Sex Scandal”
Brian Jacobson ✦ Oklahoma State University ✦ “Fantastic Functionality: Early Studio Architecture and Its Photographic Representations”
Denise McKenna ✦ University of California, San Diego ✦ “Respectability and the Civic Role of Celebrity”
Luci Marzola ✦ University of Southern California ✦ “Hollywood at the Fair: Promoting Los Angeles at the Motion Picture Industrial Exposition of 1923”
SESSION R

9:00 – 10:45am

R9

Room

Networked Societies

Chair: Michael Kackman  University of Texas, Austin
Burcu Bakioglu  Lawrence University  “Cultural Production in the Network Society: How YouTube, ARGs, and Community Built Lonelygirl15”
Hannah Ellison  University of East Anglia  “Fanon vs. Canon: Tumblr and Multimedia TV Shipping Wars, a Glee Case Study”
Meredith Bak  University of California, Santa Barbara  “Succor and Style: The Mom Blog Community as a Gift Economy”
Michael Kackman  University of Texas, Austin  “The ‘Lunatic Fringe’ – The Patriot Movement Meets Media Studies”

R10

Room

Documenting the Middle East

Chair: Terri Ginsberg  International Council for Middle East Studies
Sarah Barkin  Syracuse University  “Expanding the Realm of the Domestic: The Mother as an Authenticating Political Force in Michal Aviad’s The Women Next Door (1992) and For My Children (2002)”
Laurel Ahnert  Georgia State University  “The Veil as a Lens: An Examination of Three Photographic Works by Mona Hatoum, Jannane Al-Ani, and Lalla Essaydi”
Rebecca Adelman  University of Maryland  “‘That Was Mean, Motari’: Spectatorship, Sympathy, and Animal Suffering in Wartime”

R11

Room

Higher Powers: Religion and Spirituality

Chair: Cynthia Erb  Independent Scholar
Gerald Sim  Florida Atlantic University  “It’s Not About Grace at All: Genre, Modernity, and Religion in True Grit”
Jeff Heinzl  University of Pittsburgh  “Apichatpong Weerasethakul: Surrealism, Science, Spirituality”
Miriam Petty  Northwestern University  “Testifying in the Dark: Tyler Perry and the Problem of Genre”
Cynthia Erb  Independent Scholar  “The Varieties of Religious Experience in Close Encounters of the Third Kind (1977)”

R12

Room

Global Stars, Global Franchises

Chair: Helle Kannik Haastrup  Roskilde University
Derek Kane-Meddock  New York University  “Global Hollywood’s ‘Ideal Balance of Familiar and New’: Fast Five and the Evolution of a Multiracial Action Franchise”
Mihaela Mihailova  Yale University  “‘You Were Not So Very Different from a Hobbit Once’: Motion Capture as an Estrangement Device in Peter Jackson’s Lord of the Rings Trilogy”
Helle Kannik Haastrup  Roskilde University  “The Story of Success: The Magazine Interview as a Life-Style Genre”
**SESSION R**

**R13**

De-Politicizing the Radical Gesture

**CHAIR:** Curran Nault ✦ University of Texas, Austin

Leah Aldridge ✦ University of Southern California ✦ “Blackness Is the Product: Global Consumer Capitalism, Simulacra, and Black Cinematic Representations”

Heather Wintle ✦ University of East Anglia ✦ “A Man Alone: Y: The Last Man and the Deconstruction of Ideal Masculinity in ‘Last Man on Earth’ Narratives”

Curran Nault ✦ University of Texas, Austin ✦ “The Fashionable Terror of the Queer: Terrorist Chic in Contemporary Queer Cinema”

**R14**

Storytelling and Branding Across Media Platforms

**CHAIR:** Gregory Steirer ✦ University of Pennsylvania

Michael Lahey ✦ Indiana University ✦ “Remapping Everyday Interactions: Television and Social Media”

Aaron Calbreath-Frasieur ✦ University of Nottingham ✦ “Disney’s Fragmented Brands: Media Franchises and Coherent Brand Identity”

Jennifer Gillan ✦ Bentley University ✦ “Television’s Friend Economy: The Value of Social Interactivity at Disney-ABC TV”

Gregory Steirer ✦ University of Pennsylvania ✦ “The Franchise as Narrative: Cumulative and Iterative Storytelling within and across Media”

**R15**

WORKSHOP

Teaching the Eighties

**CHAIR:** Suzanne Leonard ✦ Simmons College

Workshop Participants:

Derek Kompare ✦ Southern Methodist University

F. Hollis Griffin ✦ Colby College

Allison Perlman ✦ University of California, Irvine

**R16**

TV Teens

Sex, Family, and School

**CHAIR:** Branden Buehler ✦ University of Southern California

Hunter Hargraves ✦ Brown University ✦ “Honesty, Quality, Homogeneity: Friday Night Lights at the Abortion Clinic”

Jennifer Fogel ✦ University of Michigan ✦ “Playing House: Teenage Parenthood and Imagining the ‘Right’ Kind of Family”


Branden Buehler ✦ University of Southern California ✦ “The Consumable High School”
SESSION R
9:00 – 10:45am

R17
Trans-National Aesthetics

CHAIR: Jenelle Troxell ✦ Texas A&M University
Timothy Barnard ✦ College of William and Mary ✦ “The North African Roots of Franco-American Noir: Cinematic Crimes of Class Transgression and Trans-imperialism in the Kasbah”
Irene Depetris Chauvin ✦ Hamilton College ✦ “Uses of Cliché and the Weariness of Language in Martín Rejtman’s Cinema”
Jenelle Troxell ✦ Texas A&M University ✦ “‘Shock and ‘Perfect Contemplation’: Close Up’s Affective Transnationalism”

R18
Radio Dynamics

CHAIR: David Uskovich ✦ University of Texas, Austin
Mette Simonsen Abildgaard ✦ Southern University Denmark ✦ “Intimate Messages: A History of Interactions in Youth Radio”
Catherine Martin ✦ Boston University ✦ “Re-imagining the City: Contained Criminality in The Radio Adventures of Sam Spade”
Adrienne Foreman ✦ Texas A&M University ✦ “From Revolt to Style: Movements in Advertising and Text from The Maltese Falcon and The Adventures of Sam Spade”
David Uskovich ✦ University of Texas, Austin ✦ “Programming Practice and Musical Genre: 1980s College Radio and the Shifting Meanings of ‘Alternative’”

R19
Millenial Trends in the Cinema

CHAIR: Elizabeth Haas ✦ Fairfield University
Matthias Stork ✦ University of California, Los Angeles ✦ “Chaos Cinema: The Aesthetics of the Modern Action Film”
Yogini Joglekar ✦ Languagability Consulting ✦ “Bollywood and the Emergence of Millenial Indian Cinema”
Charles Burnettts ✦ University of Western Ontario ✦ “Complex Narrative and ‘Smart’ Love: Inception, the “Mind-Game” Film, and the Post-classical Family”
Elizabeth Haas ✦ Fairfield University ✦ “Imaging War and Politics: The Rise of the American Political War Film”

R20
Revisiting Classic Auteurs

CHAIR: Victor Perkins ✦ University of Warwick
Raymond Watkins ✦ Colgate University ✦ “Cinema’s Gesture toward Art: The Film Paintings of Robert Bresson”
Christine McCulloch ✦ Emory University ✦ “Reflecting on the Medium: Cuts and Collisions in King Vidor’s The Crowd”
Diana Pozo ✦ University of California, Santa Barbara ✦ “Water Color: Radical Color Aesthetics in Julie Dash’s Daughters of the Dust”
Victor Perkins ✦ University of Warwick ✦ “Jean Renoir’s Classicism in The Golden Coach”

SPONSOR: French and Francophone Scholarly Interest Group
SESSION R

9:00 – 10:45am

R21

Institutions of Authority and Resistance
State Formations, Power, and Documentary after World War II

CHAIR: Ashish Chadha  University of Rhode Island
CO-CHAIR: Josh Glick  Yale University
Josh Glick  Yale University  “Studio Documentary in the Kennedy Era: Wolper Productions and New Frontier Television”
Ashish Chadha  University of Rhode Island  “Politics within the State: S. Sukhdev and the Making of Political Documentary in India”
Paul Fileri  New York University  “Documentary Voices in the Algerian War: State Violence, Colonial Bureaucratic Filmmaking, and the Figure of the Refugee”
Takuya Tsunoda  Yale University  “Educating the Nation: Iwanami Productions and Post-occupation Filmmaking in Japan”

R22

WORKSHOP
Science/Animation

CHAIR: Kirsten Ostherr  Rice University
Workshop Participants:
Robert Lue  Harvard University/BioVisions
Ariana Killoran  23andMe
Scott Curtis  Northwestern University
Oliver Gaycken  University of Maryland
SPONSOR: Animated Media Scholarly Interest Group

R25

Expanded Cinema in Four Dimensions
Origins, Senses, Interactivity, Publicness

CHAIR: Dimitrios Latsis  University of Iowa
Dimitrios Latsis  University of Iowa  “Expanding Cinema: Genealogies of the Para-cinematic within American Avant-Garde Cinema”
Justus Nieland  Michigan State University  “‘The Scale is the World’: Expanded Cinema and the Midcentury Sensorium”
Marina Hassapopoulou  University of Florida  “Interactive Cinema: Expanding and Updating Film Theory”
Annie Dell’ Aria  CUNY Graduate Center  “Critical Synthesis: Reading Krzysztof Wodiczko through Film Theory”
SPONSORS: Experimental Film and Media Scholarly Interest Group, CinemArts: Film and Art History Scholarly Interest Group, Contemporary Theory Scholarly Interest Group
SCREENING

Uprising of ‘34
Judith Helfand, George Stoney, and Susanne Rostock, USA, 1995, 88 min

Considered one of the most important strikes in the last century, the 1934 Southern textile workers strike saw half a million walk off their jobs in the largest single-industry strike in the history of the United States. Some were murdered, many were blacklisted. David Whiteman labeled this film a perfect example of the politically committed documentary. The filmmakers’ activist stance in producing and distributing the film brought the history of the strike to light throughout the southeastern United States. By utilizing a coalition-based production model, Stoney, Helfand, and Rostock were able to envision the potential uses of the film as a tool for further activism and organizing. Today it stands as a testament for filmmakers, activists, unions, and interested citizens who are looking for new ways to reach out and educate others about forgotten chapters in the history of organized labor.

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Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in Cool Country (Session A) as well as panels B15 “Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies,” D25 “Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema,” E8 “From Workers’ State to Owners’ State: Representations of Work in Baltic Cinemas,” and F15 “Depictions of Poverty in American Cinema.”

MEETING

Urban Studies Scholarly Interest Group

MEETING

Caucus Coordinating Committee
SESSION S

11:00am – 12:45pm

S1

Sites and Signs of Melodrama

CHAIR: Anna Siomopoulos ♦ Bentley University

Thomas West ♦ Syracuse University ♦ “Queen for a Day: Melodrama, History, and The Other Boleyn Girl”

Despina Kakoudaki ♦ American University ♦ “War and Meaning: Resisting Closure in The Hurt Locker”

Anna Siomopoulos ♦ Bentley University ♦ “Melodramatic Flow: Hollywood, the New Deal, and the Documentaries of Pare Lorentz”

S2

Developing Emerging and Emerged National Cinemas

CHAIR: Richard Paterson ♦ British Film Institute


Jade L. Miller ♦ Tulane University ♦ “Movie Industry Development in a Globalizing World: Nollywood’s Beginnings”

Richard Paterson ♦ British Film Institute ♦ “Between Two Worlds: Comparing the Fitness Landscape of Firms in the UK Film and Television Production Sectors”

S3

Interwar Sounds

CHAIR: Michael Slowik ♦ University of Iowa

Jessica Fowler ♦ University of California, Los Angeles ♦ “Open to Interpretation: Multiple Language Versions (MLVs) in the Early Sound Era”

Matthew Perkins ♦ University of California, Los Angeles ♦ “Can You Hear Me Now? Sound Department Creation and Personnel During the Transition to the Talkies”

Brian Hanrahan ♦ Cornell University ♦ “Radio, Film, Radio-Film: Intermedial Comparison in Discourses of Early German Broadcasting”

Michael Slowik ♦ University of Iowa ♦ “Why Max Steiner Was Wrong, Or: Re-recording and the Hollywood Film Score, 1929 to 1931”

S4

Trauma and the Index

CHAIR: Markos Hadjioannou ♦ Duke University

Catherine E. Peiper ♦ University of Southern California ♦ “Drawn Traumas: Conflicting Representational Modes and the Inclusion of the Indexical Sign in (Auto)Graphic Memoir”

Amy Parziale ♦ University of Arizona ♦ “‘As Little As Possible’: Trauma, Gender, and Chinatown”

Dan Leopard ♦ Saint Mary’s College of California ♦ “The Dogs (and Monkeys) of War: The Documentary Artifact and the Evocative Object in Anime”

Markos Hadjioannou ♦ Duke University ♦ “Reanimating Reality: Waltz with Bashir”

SPONSOR: Sound Studies Scholarly Interest Group
SESSION S

11:00am – 12:45pm

S5

Room
Bodies in Extremis

Chair: Adam Lowenstein ✪ University of Pittsburgh
Sara Orning ✪ University of California, Santa Cruz ✪ “Film and as Skin: Embodiment and Auto-cannibalism in Marina de Van’s In My Skin”
Surbhi Goel ✪ Panjab University ✪ “Constituting Bodies and Revitalizing the Gaze: Philippe Garrel’s Film Language and Themes”
Adam Lowenstein ✪ University of Pittsburgh ✪ “Questions of Surrealism and Spectatorship: Re-viewing Joseph Cornell’s Rose Hobart”

Sponsor: French and Francophone Scholarly Interest Group

S6

Room
The Politics of Southeast Asian Cinemas
Space, Gender, and Sexuality

Chair: Celine Parrenas Shimizu ✪ University of California, Santa Barbara
Reem Hilu ✪ Northwestern University ✪ “A Pioneering Game: The Oregon Trail and History Simulation”
Jose Capino ✪ University of Illinois, Urbana-Champaign ✪ “Lino Brocka’s Crime Films and the Marcosian State”
Chuong-Dai Vo ✪ Massachusetts Institute of Technology ✪ “Gendering the City and the Countryside in Vietnamese Cinema”
Hoang Nguyen ✪ Bryn Mawr College ✪ “Insects in the Backyard: ‘Wer’ Aesthetics and the Remaking of Kinship”
Celine Parrenas Shimizu ✪ University of California, Santa Barbara ✪ “Peklat or Scars of Brown Skin: Garbage Bodies, Open Wounds, and Toothless Caverns in Brillante Mendoza’s Tirador (2007), Serbis (2008), and Kinatay (2009)”

S7

Room
Video Games

Chair: Robert Buerkle ✪ Chapman University
Reem Hilu ✪ Northwestern University ✪ “A Pioneering Game: The Oregon Trail and History Simulation”
Frank Episale ✪ Graduate College CUNY ✪ “Roger Ebert vs. Jacques Rancière: Video Games, Art, and the Emancipated Spectator”
Robert Buerkle ✪ Chapman University ✪ “At a Loss for Words: Portal 2 and the Silent Avatar”

S8

Room
Communities/Masses/Networks

Chair: Elizabeth Kessler ✪ Ursinus College
Ulrik Schmidt ✪ University of Copenhagen ✪ “Keaton and the Masses”
Anthony Coman ✪ University of Florida ✪ “Nev’s Dilemma, or the Coming Community of Catfish”
Paul Flaig ✪ Cornell University ✪ “‘The Cinéaste of the Future’: Buster in Weimar”
Elizabeth Kessler ✪ Ursinus College ✪ “Images of Community: The Early Films of Robert Frank”
**SESSION S**

**S9**

**ROOM**

**Technology Change in Experimental Practice**

**CHAIR:** David Melbye ✦ New York Film Academy

Erika Balsom ✦ Carleton University ✦ “The Novelty of Video Projection”

Genevieve Yue ✦ University of Southern California ✦ “The Past Reformed: Three Digital Works by James Benning”

Kevin Wynter ✦ University of California, Berkeley ✦ “Artifacting Horror: Nicolas Provost’s Long Live the New Flesh”

Anna Fisher ✦ Brown University ✦ “‘Task Masters’: Artist as Hostess in Barbara Campbell, Harrell Fletcher, and Miranda July”

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**S10**

**ROOM**

**“A Cinema Haunted by Writing”**

**CHAIR:** David T. Johnson ✦ Salisbury University

David T. Johnson ✦ Salisbury University ✦ “Cinephilia, Adaptation, and Academic Discourse: How One Subfield Might Learn from Another”

Christian Keathley ✦ Middlebury College ✦ “‘Découpage’ as Cinematic Writing”

Rashna Richards ✦ Rhodes College ✦ “‘You, Motion Picture Industry, It's You I Love’: Mad Men, Cinephilia, Classical Hollywood”

Craig Cieslikowski ✦ University of Florida ✦ “Writing Sounds: Cinematic Writing and Cinephilia”

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**S11**

**ROOM**

**Movie Theatres and Public Space**

**CHAIR:** Veronica Paredes ✦ University of Southern California

Kathleen Lotze ✦ University of Antwerp ✦ “Cinemas as ‘lieux de mémoire’: A Multimethod Approach to Cinema History in a European City’s Cultural Quarter (Antwerp-Belgium)”

Brian Real ✦ University of Maryland ✦ “The Rebirth of the Colonial: How Restoring a Movie Theatre Restored a Community”

Veronica Paredes ✦ University of Southern California ✦ “Broadway as Background: Interactive Cinemas of Walking”

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**S12**

**ROOM**

**Beyond Backdrop: Psychological/Allegorical/Cultural Uses of Natural Setting in Cinema**

**CHAIR:** David Melbye ✦ New York Film Academy

David Melbye ✦ New York Film Academy ✦ “Where the Sea Meets the Land: Shoreline Allegory in The Shout”

Susan Barber ✦ Loyola Marymount University ✦ “Walkabout: Landscapes and the Dreamtime in the Australian Outback”

Maurizia Natali ✦ Rhode Island School of Design ✦ “Avatar’s Uncanny Manner(ism): An Iconological Game of Landscapes and Bodies”

Amanda Konkle ✦ University of Kentucky ✦ “Rescuing the Institution of Marriage from Niagara’s Noir Landscape”
**S13**
**Philosophy of History**

**CHAIR:** Ted Hovet ✦ Western Kentucky University

Ivan Ross ✦ University of Chicago ✦ “Like a Film Strip Running Backwards: Philosophers of History on Film and Other Media”

James Hansen ✦ Ohio State University ✦ “Has-Been History: The Impossible Call and Response of Lewis Klahr’s Candy’s 16!”

Margaret O’Neill ✦ Northwestern University ✦ “It’s All Happening All at Once!—The Time of Memory between Sunrise and Sunset”

Nicholas Baer ✦ University of California, Berkeley ✦ “Fritz Lang’s Destiny (1921) and the ‘Crisis of Historicism’”

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**S14**
**WORKSHOP**
**Media Industry Studies**
**Future Directions**

**CHAIR:** Jennifer Holt ✦ University of California, Santa Barbara

**Workshop Participants:**

Amanda Lotz ✦ University of Michigan

Paul McDonald ✦ University of Nottingham

Alisa Perren ✦ Georgia State University

Nicole Starosielski ✦ Miami University Ohio

Patrick Vonderau ✦ Stockholm University

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**S15**
**“Cinematic Time” Today**

**CHAIR:** Brooke Belisle ✦ University of California, Berkeley

Rebecca Gordon ✦ Reed College ✦ “The Girl with the Killer Archive”

Graig Alan Uhlin ✦ New York University ✦ “Everything, All At Once: A Temporal Logic of Compression and Accumulation”

Ted Kafala ✦ College of Mount Saint Vincent ✦ “Cinematic Strategies and Subjective Time in Peter Greenaway’s Films and Media Installations”

Brooke Belisle ✦ University of California, Berkeley ✦ “The Pixelation of Duration: Cinematic déjá-vu and the Digital Image”

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**S16**
**Representation and Historical Events**

**CHAIR:** Philip Scepanski ✦ Northwestern University


Matthew Leggatt ✦ University of Southampton ✦ “The Culture of Apocalypse in Post 9/11 Cinema”

Inez Hedges ✦ Northeastern University ✦ “White Flash: Silence and Amnesia in Japanese A-Bomb Films”

Philip Scepanski ✦ Northwestern University ✦ “Too Soon?: Charting Discursive Liberty through Television Comedy”
SESSION S17
Race, Gender, and Family in Contemporary Cinema

CHAIR: Emily Fox-Kales + Northeastern University
Louisa Schein + Rutgers University + and Bee Vang + Brown University + “Race, Gran Torino, and the Spurious Natural Actor”
Diane Shoos + Michigan Technological University + “Adoptees, Identity, and Kinship in Contemporary Cinema”

SESSION S18
Queer Cinema/Queer Theory and Spectatorship

CHAIR: Ryan Powell + King’s College London
Chia-chi Wu + National Taiwan Normal University + “The Girl Has a Childhood: On Zero Chou’s Lesbian-Themed Films”
Aniruddha Maitra + Brown University + “‘Narcissizing’ the Locally Global: Language, Image, and a ‘Touch’ of Untranslatability in Tsai Ming-liang’s I Don’t Want to Sleep Alone”
Patricia Nelson + University of Southern California + “Revisiting The Practice of Love: On the Queer Possibilities of Lesbian/Feminist Film Theory”
Ryan Powell + King’s College London + “Old Queer Cinema”
SPONSOR: Asian/Pacific American Caucus

SESSION S19
European Cinema

CHAIR: Graeme Stout + Minneapolis College of Art and Design
Laura Horak + Stockholm University + “Love for Sale: Mauritz Stiller and the Politics of the Early Sex Comedy”
Tobias Gruenthal + University of Washington + “Capitalism with(out) Borders?—Images of Europe in Early 21st-Century German Film”
Andre Puca + Emerson College + “Massimo Troisi—The Forgotten Neapolitan Actor/Director”
Graeme Stout + Minneapolis College of Art and Design + “The Image of the Terrorist/Gangster in Contemporary European Film”

SESSION S20
I’ve a Feeling We’re Not (Just) in Hollywood Anymore
Media Professionals Navigate Technological Change

CHAIR: Kevin Sanson + University of California, Santa Barbara
RESPONDENT: Serra Tinic + University of Alberta
Kevin Sanson + University of California, Santa Barbara + “Corresponding Geographies: Media Villages, Social Media, and the Creative Professional in Scotland”
F. Hollis Griffin + Colby College + “Out, On Sale, and Online: Labor, Affect, and Technological Change in Post New Queer Cinema”
Erin Hill + University of California, Los Angeles + “Blogfights, Flamewars, and Me: Understanding Media Industries through Online Skirmishes”

SESSION S11
11:00am – 12:45pm

ROOM 1

ROOM 2

ROOM 3

ROOM 4

SUNDAY MARCH 25, 2012
S21
ROOM
WORKSHOP
Teaching Ourselves to Teach
Developing Pedagogies of Cinema and Media Studies

CHAIR: Lindsay Garrison ✦ University of Wisconsin, Madison

Workshop Participants:
Bill Kirkpatrick ✦ Denison University
Matt Sienkiewicz ✦ University of Wisconsin, Madison

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S22
ROOM
Genealogies of Reality and Public Access Television

CHAIR: Malgorzata Rymsza-Pawlowska ✦ Brown University
Kristen Galvin ✦ University of California, Irvine ✦ “TV Party, or, the Children of the Revolution Will Be Televised”
Daniel Marcus ✦ Goucher College ✦ “From Participatory Video to Reality Television”
Malgorzata Rymsza-Pawlowska ✦ Brown University ✦ “(Re)enacting Governmentality: Historical Reality Television and the Neoliberal Citizen”

S25
ROOM
The Mediated City

CHAIR: James Deutsch ✦ Smithsonian Institution
Ian Robinson ✦ York University ✦ “History, the Cinematic City, and the Politics of Place”
Nate Brennan ✦ New York University ✦ “Poison in the Melting Pot: Cinema, Protest, and Public Sphere in New York City, 1933–1941”
Eric Gordon ✦ Emerson College ✦ “Location Aware Media and the Production of Urban Places”
James Deutsch ✦ Smithsonian Institution ✦ “Split-Screen Boston: The Fragmentation of Boston in 1968 Cinema”

SPONSOR: Urban Studies Scholarly Interest Group
My Perestroika
Robin Hessman, USA, 2010, 88 min

My Perestroika follows five ordinary Russians living through extraordinary times—from their sheltered Soviet childhood to the collapse of the Soviet Union during their teenage years and on to the constantly shifting political landscape of post-Soviet Russia. Together, these childhood classmates paint a complex picture of the dreams and disillusionment of those raised behind the Iron Curtain. In this film, there are no “talking head” historians and no expert witnesses, nor is there an omniscient narrator telling viewers how to interpret events. Instead, the five share their personal stories. They take us on a journey through their Soviet childhoods and their youth during the country’s huge changes of Perestroika, and they allow us into their present-day lives. The film interweaves their contemporary world with rare home movie footage from the 1970s and ‘80s in the USSR and official Soviet propaganda films that surrounded them at the time. Their memories and opinions sometimes complement each other, but together they paint a complex picture of the challenges, dreams, and disillusionment of this generation in Moscow today.

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Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels F13 “Reconfiguring Word and Image Relations Before and After the Russian Revolution” and M4 “International Connections of Soviet Documentary Film.”
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