Letter from the President

Dear 2013 SCMS Conference-goers,

WELCOME—on behalf of the SCMS Board of Directors, the Host Committee, and our hard-working Home Office staff and consultants—to SCMS 2013. YOU are the most essential part of the 53rd annual SCMS conference!

We truly hope you enjoy yourselves in Chicago, “that wonderful town,” at the long and proudly unionized Drake Hotel. May you savor time with new and old colleagues, hear great papers, relish connections with participating presses, and spark current and future projects. May you also glean a personal appreciation of how much those of us on the Board, in the many SCMS committees, members of the 7 Caucuses, Graduate Student Organization, and 21 (and counting) Scholarly Interest Groups, Home Office staff, and consultants care about and share your professional needs and desires. We would love to have your insights; we very much welcome your help in furthering the study of cinema and media. Please feel free to contact me or any member of the Board at the conference, or after you return home, in person, through e-mail or through our website if you have proposals or queries. Volunteers interested in serving on our standing and annual committees, in being conference session chairs next year (in Seattle!), or in otherwise helping are always valued.

Please join the hundreds of attendees who come to cheer your junior and senior colleagues who will be recognized for scholarship, teaching, and service at the annual Awards Ceremony, Friday, March 8, 4:15–5:30 PM. Special kudos to Linda Williams, this year’s Distinguished Career Achievement Award recipient. The list of candidates for this award was impressive. That Linda has been selected is a real mark of her impact on the field; she has been a mentor to, model for, and “teacher” of so many of us in good part because, as a foundational player within feminist criticism and theory, genre studies, and film history, she has always encouraged people to think outside the box. Melodrama has consistently served her as anchor and bridge, from weepies to horror to porn to action film, and back again. Sincere congratulations and profound thanks for your heartfelt commitment, your superb scholarship, and your personal and professional smarts, Linda!

SCMS now recognizes 11 award categories—too many to gloss individually here, although each winner and runner-up merits the applause they will receive at the Awards Ceremony. In the interest of space (at a premium in our expanded conference program), I will nonetheless single out four top awards here. The Pedagogy Award: bravo to Constance Balides, for her work expanding and enhancing film and media studies at Tulane and her longstanding engagement with SCMS. The Kovács Book Award (and we wish this could be in person) goes posthumously to Miriam Hansen for her passionate re-valorizations of Siegfried Kracauer, Walter Benjamin, and Theodor Adorno in Cinema and Experience. Miriam has consistently helped us to see more clearly, through what the Committee calls her “nuanced, original, swirling, profound, ferocious readings.” The Anne Friedberg Innovative Scholarship Award—honoring Anne’s conviction that “how the world is framed may be as important as what is contained within that frame”—goes this year to Nicholas Mirzeoff for his book, The Right to Look: A Counterhistory of Visuality. Nicholas measures the impact of oppositional visions in current colonial, de-colonial, and globalizing projects, arguing that the right to look is at the heart of power, politics, and violent struggle. Last and not least, the Service Award, tendered by the Board in recognition of special service to the field: hurray for Heather Hendershot, outgoing editor of Cinema Journal. We salute Heather for her unflagging work, extraordinary teamwork, and remarkable vision. In her five years at the top of the CJ masthead, Heather has ensured that our journal has maintained its place as the gold standard publication in our field, and she finally brought color to our cover. She improved
the journal’s visibility on digital platforms and through “In Focus” topics. She also added genre/area experts to the CJ Board and brought in additional expert reviewers. Thanks, Heather!

Other events you won’t want to miss include our annual gala reception which, as usual, follows the Awards Ceremony on Friday evening, from 5:30–7:30 PM. Don’t forget the Members’ Business Meeting, held earlier on Friday, from 11 AM–12 NOON, where you will learn more about the Society’s current and future activities (lunch will be served). For those of you new to SCMS, and/or those of you interested in meeting people new to SCMS and in interacting on a more informal basis with the Board, there’s the New Members’ Meeting, held Thursday, March 7, from 11 AM–12:45 PM. Please also see Program Chair and President-Elect Barbara Klinger’s letter on the next page for more events of interest.

As outgoing (June 30) President I would like quickly to gloss some key accomplishments of the Society this past year. Last fall we completed review of the strategic planning begun three years ago under Patrice Petro’s leadership and moved into a second phase of planning that will, in the next two or three years, include the hiring of an Executive Director. The first annual SCMS Undergraduate Film Conference will be held in April at Notre Dame University. Several presses for the first time now offer member discounts. We have increased the number of travel awards. We have garnered and made public membership reports on rank, institutional and national affiliations, degree conferral locations, and so on. International and institutional memberships continue to rise. As of January 2013, SCMS had 2800 members from 45 different countries, nearly ¼ from outside the U.S.! By the end of March, total membership will likely surpass 3000.

Warm thanks to our outgoing Board members: Bambi Haggins, Heather Hendershot, Lindsay Hogan, and Yeidy Rivero. Their time and talents have made our Society better, no question. As outgoing Past-President, Patrice Petro deserves special thanks from us all for her many years of extraordinary service to the Board—on a personal level, my deepest thanks, Patrice. Thanks to many others not on the Board for your terrific work and help on this conference and on other things-SCMS. It’s such a pleasure to work with and get to know our members! Jane Dye, Debbie Rush, Leslie LeMond: all I can say is WOW! It’s fabulous to count you as colleagues and as friends.

Bienvenus 2012-2013 new Board members Sean Griffin, Haidee Wasson, Corey Creekmur (Secretary), and Will Brooker (CJ editor). Bienvenidas also Aviva Dove-Viebahn and Vicki Sturtevant as non-voting Board members. And välkommen to the 2013-2014 Board two newly-elected Board members, a new Graduate Student Representative, and a new President-Elect. Profound thanks to all who ran for office: the Board is crucial to the health and well-being of our Society.

I very much look forward to seeing old friends and to making new ones at this conference—of all ranks and ages. Come say hey, anyone who’s so inclined: I’m not formal . . . feel free to call me Chris.

Most of all, I hope that all of you enjoy yourselves and learn as much as I hope to. May your time at this conference and in Chicago bring each and every one of you much stimulation and many happy memories!

Warmly,

Chris
Letter from the Program Chair

Dear 2013 SCMS Conference Attendees,

On behalf of the SCMS Board of Directors, the 2013 Conference Program Committee, and the Host Committee, I want to extend a warm welcome to everyone attending the Chicago conference for the SCMS’s 53rd annual meeting. We hope you find the conference, its setting in the Drake Hotel with Lake Michigan nearby, and the Windy City intellectually exciting and professionally rewarding. We are delighted that you are here.

We received a record number of proposals this year. They reflect the robust and diverse areas of inquiry that continue to characterize the field today, while offering noticeable trends. These include an increased internationalism in topics and prospective presenters and more proposals devoted to the “M” in SCMS, including research on old and new media from numerous methodological perspectives. Other themes and developments await your discovery as you page through the Conference Program.

In the midst of this plenitude, Program Committee members—Hector Amaya, Norma Coates, Susan Felleman, Terry Geller, Sean Griffin, Bambi Haggins, Brendan Kredell, Evan Lieberman, Cynthia Lucia, Miriam Petty, Miriam Posner, Joanna Rapf, Angelo Restivo, John David Rhodes, Merrill Schleier, Yeidy Rivero, Vicky Sturtevant, Haidee Wasson, Pamela Wojcik, and Michael Zryd—had both an especially challenging task of evaluating proposals and the opportunity to gain an expanded view of the rich directions of contemporary scholarship in film and media studies. I sincerely thank this committee’s members for the excellent, thoughtful quality of their work, the long hours they spent reading and assessing proposals, and their professionalism and collegiality. It was a pleasure to serve as Chair of the Program Committee with such a talented team of scholars.

As many of you know, Hurricane Sandy disrupted this year’s programming process and timeline through its impact on our online proposal system. No one could have foreseen that a storm would disable both our primary server in New York City and our back-up server in New Jersey. While all of the Program Committee’s work was saved, access to the system was impossible for a number of weeks. We are extremely grateful to the management of BMM Art & Computer, particularly Ben Ohtsu, co-founder and director of technology, and David Rissenberg, director of research and development, for working around the clock to get our system back up and running, particularly when they were coping with the storm’s devastating impact on life in the Northeast. We also thank SCMS members for their patience with the delays in notification and posting of the preliminary program schedule that these circumstances caused.

The SCMS officers and staff have been of immense help to me during my time as Program Chair. Thanks to President Chris Holmlund, Past President Patrice Petro, administrative coordinator Jane Dye, and conference manager Leslie LeMond, for their generosity in every respect in addressing my questions and offering support. Although their work is not always visible to our membership, the SCMS staff—Jane, Leslie, account and budget representative Debbie Rush, conference program coordinator Bruce Brasell, and web content manager Aviva Dove-Viebahn—are absolutely central to the planning and success of the conference. This year, they deserve our special thanks for responding with such thoroughness, poise, dedication, and “can-do” attitude to the additional contingencies and complexities that arose in relation to the storm-induced technological shutdown. I would like to give a shout-out to Jane, Bruce, and Leslie whose roles in the
programming process were particularly affected. With her deep knowledge of the history and practices of the SCMS, incredible helpfulness, and consummate sense of professionalism in even the most stressful of situations, Jane is simply amazing. I consider it a genuine privilege to work with her. We have long been fortunate to have Bruce as the organizer and scheduler of the conference content and structure. Under imposing deadlines this year, he managed to achieve what appeared to be an impossible feat by pulling together hundreds of panels with the kind of expertise and attention to detail that is his trademark. Thank you, Bruce! In addition, Leslie LeMond and Del LeMond, the master of our program’s layout, had to finesse the conference program into its final shape under even tighter circumstances, assuming the diverse responsibilities at this stage of preparations with great skill and good humor. It truly does take a village (maybe even a metropolis) to organize a conference.

For the 2013 conference, you will notice a few different features. Due to feedback from previous Host Committee screening coordinators and from members regarding the low attendance at many of the daily screenings over recent years, the board unanimously voted to scale back the screening portion of the conference program on a trial basis. Given the long history of almost continuously running screenings at the conference, this was not an easy decision to reach; we will reflect more on this issue in coming years. In place of our previous screening schedule, the 2013 Host Committee has planned two gala screenings and/or events that draw on the unique intellectual and artistic wealth of the Chicago area. These galas will take place on Thursday and Saturday evenings; you can find out more about them in the conference program. We gratefully acknowledge and thank the host committee for the hard work they put into planning. Kudos to Jacqueline Stewart, co-chair, Northwestern University; Gerald Butters, co-chair, Aurora University; Camilla Fojas, Screening Coordinator, DePaul University; Sara Hall, University of Illinois at Chicago; Jennifer Bean, University of Washington; Harrison Sherrod, University of Chicago; Zoran Samardzija, Columbia College; and Jennifer Wild, University of Chicago.

The second major change in programming this year involves the Scholarly Interest Groups and Caucuses. The conference annually recognizes the importance of these organizations in diverse ways by, for example, asking them once again to sponsor panels and workshops and contributing funds to each group’s other conference activities. This year, for the first time, the SCMS is proud to honor these groups further by featuring and funding two high-profile Conference Events that have been selected from a pool of SIG and Caucus proposals. The accepted events are “Remembering the Life and Legacy of Alexander Doty,” sponsored by the Queer Caucus; and “Public Media 2.0: A Conversation on the Future of Urban Documentary and Social Change,” sponsored jointly by the Urban Studies and Documentary Studies Scholarly Interest Groups.

All SCMS members registered for the conference are invited to the Host Committee and SIG and Caucus events. They will be among the highlights of the conference and I hope that you will be able to attend.

As you can see from the wonderfully instructive and designed guide to Chicago provided by the Host Committee, Chicago has a lot to offer conference attendees, from the bare necessities needed for a visit to information about fabulous restaurants and museums. I hope you’ll strike a perfect balance between “conferencing” and urban pleasures while you’re here.

Enjoy!

Barbara Klinger

SCMS President-Elect and Program Committee Chair
Society for Cinema and Media Studies Board of Directors

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

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Conference Organization

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Zoran Samardzija * COLUMBIA COLLEGE
Harrison Sherrod * UNIVERSITY OF CHICAGO
Jennifer Wild * UNIVERSITY OF CHICAGO

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Jacqueline Stewart * NORTHWESTERN UNIVERSITY * Co-chair
Jennifer Bean * UNIVERSITY OF WASHINGTON
Camilla Fojas * DEPAUL UNIVERSITY * Conference Events Coordinator

Zoran Samardzija * COLUMBIA COLLEGE
Harrison Sherrod * UNIVERSITY OF CHICAGO
Jennifer Wild * UNIVERSITY OF CHICAGO
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Program Schedule Coordinator: Bruce Brasell
Administration, Registration, & Accounting: Jane Dye and Debbie Rush * UNIVERSITY OF OKLAHOMA
Student Office Assistant: Madison Hobson * UNIVERSITY OF OKLAHOMA
Website Content Management: Aviva Dove-Viebahn * ARIZONA STATE UNIVERSITY
Website Technical Assistance: Sarah Denton * UNIVERSITY OF OKLAHOMA

Please Note
There will be boards for conference updates, special events, personal messages, and employment/networking adjacent to Registration. Replacement conference programs are available at Registration for $20 (subject to availability). Unless otherwise noted, all meetings, panels, workshops, and events will take place at The Drake Hotel.

Lost and Found
Lost and found items can be turned in at registration during the conference. Any items not claimed by the end of the conference will be left with The Drake Hotel front desk.

2013 Audio Visual Policy
The following equipment will be standard in all panel/workshop rooms at the 2013 conference:

- DVD Player (region 1 – standard for USA & Canada)
- LCD Projector (with sound)
- Wireless Internet Access (you will need to obtain a password at Registration)

We are NOT able to accommodate changes or requests for A/V equipment on-site.
Thank you for your cooperation.

Accessibility at The Drake Hotel
The majority of meeting space at The Drake Hotel is located on 2 levels—the lobby level and the mezzanine level. To access either of these levels, attendees will have to negotiate stairs. If not possible or comfortable, these areas are accessible by “back of the house” elevators. Anyone wishing to use these elevators, should contact security upon arrival at the hotel. Security will be able to escort guests to whatever destination is needed.

Security’s extension at The Drake Hotel is 4541. If you experience problems while at the hotel, please email our conference manager at hotel@scmsconference.com. Thank you.
2013 Conference Sponsors

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

GOLD

Northwestern University
Includes
Office of the Provost
Department of Radio, Television + Film
Center for Screen Cultures
Screen Cultures PhD Program
Department of Communication Studies
Rhetoric and Public Culture PhD Program
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Thanks to Our Donors

Many thanks to those who generously donated to the Award, General, and Travel Funds:

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Livia Monnet Varpu Rantala Michael Renov

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James Leo Cahill Mia Mask Vicki Sturtevant
Ji Lee Ryoko Misono Mike Zryd

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Scott Balcerzak Lindsay Hogan Bernardo Lins
Will Brooker Chris Holmlund Leslie LeMond
Scott Curtis Jennifer Horne Gina Marchetti
Jim Castonguay Dale Hudson Andrew McAlister
Ryan DeRosa David Johnson Patrice Petro
Aviva Dove-Viebahn Mary Celeste Kearney Rikke Schubart
Anna Froula Bill Kirkpatrick Charles Wolfe
## Schedule of Events at a Glance

<table>
<thead>
<tr>
<th>Wed, March 6</th>
<th>10:00 – 11:45 AM</th>
<th>Session A</th>
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<tr>
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<td>12:00 – 1:45 PM</td>
<td>Session B</td>
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<td>2:00 – 3:45 PM</td>
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<td>Session D</td>
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<td>6:00 – 8:00 PM</td>
<td>Remembering the Life &amp; Legacy of Alexander Doty</td>
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<td>6:00 – 9:00 PM</td>
<td>Public Media 2.0</td>
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<th>Thu, March 7</th>
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<th>Session E</th>
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<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Orientation for New Members</td>
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<td>11:00 AM – 12:45 PM</td>
<td>Session F</td>
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<td>1:00 – 2:45 PM</td>
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<td>3:00 – 4:45 PM</td>
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<td>5:00 – 6:45 PM</td>
<td>Session I</td>
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<td>5:30 – 7:00 PM</td>
<td>Youth Film Festival—Competition</td>
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<td>7:00 – 10:00 PM</td>
<td>Grrrls Night Out Dinner</td>
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<td>8:00 PM</td>
<td>Remix-It-Right: Rediscoveries in the Phil Morton Archive</td>
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<td>9:00 PM</td>
<td>Chicago Symphonies: Nontheatrical Shorts from the Chicago Film Archives</td>
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<th>Fri, March 8</th>
<th>9:00 – 10:45 AM</th>
<th>Session J</th>
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<tr>
<td></td>
<td>11:00 AM – 12:00 NOON</td>
<td>Members’ Business Meeting</td>
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<td>12:15 – 2:00 PM</td>
<td>Session K</td>
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<td>2:15 – 4:00 PM</td>
<td>Session L</td>
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<tr>
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<td>4:15 – 5:30 PM</td>
<td>Awards Ceremony</td>
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<td>5:30 – 7:30 PM</td>
<td>Reception</td>
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<th>Sat, March 9</th>
<th>9:00 – 10:45 AM</th>
<th>Session M</th>
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<td>11:00 – 12:45 PM</td>
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<td>5:00 – 6:45 PM</td>
<td>Session Q</td>
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<td>8:00 – 11:00 PM</td>
<td>SCMS Screen Test</td>
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<td>8:00 PM</td>
<td>With a Voice Like the Lake: New Experimental Media Work from Chicago</td>
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<th>Sun, March 10</th>
<th>9:00 – 10:45 AM</th>
<th>Session R</th>
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<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Session S</td>
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### Exhibit Hours*

**Room: GOLD COAST, LOBBY LEVEL**

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<tr>
<th>Thursday, March 7</th>
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*hours subject to change

### Registration Hours

**Room: DRAKE, LOBBY LEVEL**

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<tr>
<th>Wednesday, March 6</th>
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<tr>
<th>Sunday, March 10</th>
<th>8:30 AM – 12:00 NOON</th>
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## SCMS Caucus & Scholarly Interest Group Meeting Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Group Name</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td><strong>Wed, March 6</strong></td>
<td>10:00 – 11:45 AM</td>
<td>Comics Studies Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
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<tr>
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<td>2:00 – 3:45 PM</td>
<td>Central/East/South European Cinemas Scholarly Interest Group</td>
<td>Florentine, Mezzanine Level (East)</td>
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<td>4:00 – 5:45 PM</td>
<td>Middle East Caucus</td>
<td>The Club International, Lobby Level</td>
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<td>6:00 – 7:45 PM</td>
<td>Caucus on Class</td>
<td>The Club International, Lobby Level</td>
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<td>8:00 – 9:45 PM</td>
<td>Women in Screen History Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td><strong>Thu, March 7</strong></td>
<td>3:00 – 4:45 PM</td>
<td>Queer Caucus</td>
<td>The Club International, Lobby Level</td>
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<td>5:00 – 6:45 PM</td>
<td>Media Industries Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
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<td>7:00 – 8:45 PM</td>
<td>Oscar Micheaux Society Scholarly Interest Group</td>
<td>Erie, Mezzanine Level (West)</td>
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<td>7:00 – 8:45 PM</td>
<td>Television Studies Scholarly Interest Group</td>
<td>Georgian, Mezzanine Level (East)</td>
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<td>7:30 PM</td>
<td>Video Game Studies Scholarly Interest Group (Meeting &amp; Reception)</td>
<td>Emporium Arcade Bar, Wicker Park, 1366 N. Milwaukee Avenue</td>
</tr>
<tr>
<td><strong>Fri, March 8</strong></td>
<td>9:00 – 10:45 AM</td>
<td>Contemporary Theory Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
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<td></td>
<td>9:00 – 10:45 AM</td>
<td>Asian/Pacific American Caucus</td>
<td>Florentine, Mezzanine Level (East)</td>
</tr>
<tr>
<td></td>
<td>12:15 – 2:00 PM</td>
<td>Sound Studies Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>12:15 – 2:00 PM</td>
<td>Scholarly Interest Group Coordinating Committee</td>
<td>Florentine, Mezzanine Level (East)</td>
</tr>
<tr>
<td></td>
<td>2:15 – 4:00 PM</td>
<td>Media Literacy + Pedagogical Outreach Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>2:15 – 4:00 PM</td>
<td>Nontheatrical Film &amp; Media Scholarly Interest Group</td>
<td>Drake Bros, Lobby Level</td>
</tr>
<tr>
<td><strong>Sat, March 9</strong></td>
<td>9:00 – 10:45 AM</td>
<td>Animated Media Studies Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Documentary Studies Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Latino/a Caucus</td>
<td>Florentine, Mezzanine Level (East)</td>
</tr>
<tr>
<td></td>
<td>1:00 – 2:45 PM</td>
<td>CinemArts: Film &amp; Art History Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>1:00 – 2:45 PM</td>
<td>Urban Studies Scholarly Interest Group</td>
<td>Suite 450, Guest Room Floor 4</td>
</tr>
<tr>
<td></td>
<td>3:00 – 4:45 PM</td>
<td>Experimental Film &amp; Media Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>3:00 – 4:45 PM</td>
<td>Film &amp; Media Festivals Scholarly Interest Group</td>
<td>Florentine, Mezzanine Level (East)</td>
</tr>
<tr>
<td></td>
<td>5:00 – 6:45 PM</td>
<td>French &amp; Francophone Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>7:00 – 8:15 PM</td>
<td><em>Cinema Journal</em> Editorial Board Meeting</td>
<td>Venetian, Mezzanine Level (East)</td>
</tr>
<tr>
<td></td>
<td>7:00 – 8:45 PM</td>
<td>Transnational Cinemas Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>7:00 – 8:45 PM</td>
<td>African/African American Caucus</td>
<td>Erie, Mezzanine Level (West)</td>
</tr>
<tr>
<td><strong>Sun, March 10</strong></td>
<td>9:00 – 10:45 AM</td>
<td>Radio Studies Scholarly Interest Group</td>
<td>The Club International, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Women’s Caucus</td>
<td>The Club International, Lobby Level</td>
</tr>
</tbody>
</table>
Special Thanks

We would like to thank the following for their support and assistance with the 2013 conference.

Patty Ahn   Robert Hariman   Laurie Shannon
Vicki Aitchison   Maile Heatherington   Jean Shedd
Jennifer Bean   Julia Himberg   Sharron M. Shepard
Paul B. Bell, Jr.   Judy Hoffman   Bruce Sheridan
Amy Beste   Michael Kackman   Mark Shiel
Gilberto Blasini   Kartemquin Films   Lynn Spigel
Gerald Butters   Judith Kirshner   Jacqueline Stewart
Carolyn Bronstein   Brendan Kredell   Astrida Tantillo
jonCates   Barbara Klinger   Jacqueline Taylor
James Chandler   Laura Koepel-Tenges   Anju Teal
Stephen Charbonneau   Del LeMond   Jean-Claude Teboul
Sara Connell   Daniel Linzer   David Tolchinsky
Amy Cornell   Eileen Long   Latrina West-Shields
Lisa Corrin   Dibyen Majumdar   Jennifer Wild
Don Crafton   Jennifer Malkowski   Pam Wojcik
Kathy Daniels   Andrew Miller   Michelle Yamada
Nick Davis   Megan Pulone   Drake Hotel - Amelia DiGregorio,
Jean de St. Aubin   Janice Radway   Cheryl Slaughter, Erin Lestikow,
Aviva Dove-Viebahn   Thomas F. Rosenbaum   Anne Weldon, Deborah Lewis
Camilla Fojas   Zoran Samardzija   Freeman - Amanda Ewing
Sara Hall   Ellen & Richard Sandor   PSAV - Lauren Wild

SCMS Graduate Student Lounge & Hospitality Area

with Computer/Internet/Printer Access

ROOM: MARQUETTE, LOBBY LEVEL

Feel free to hang out in this area, hold informal meetings,
chat with friends, work on your computer….

All registered attendees of SCMS 2013 may use
these computers, free of charge, to access the internet.

You may also use them with flash drives
to print out necessary documents.

Please limit the time you spend so that everyone can have access
and limit your printing to 5 pages.

Thank you.

Terms and conditions: you agree to use these computers at your own risk.
They are public terminals and SCMS cannot be held responsible for results of usage.
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We gratefully acknowledge the following exhibitors and advertisers for their support of this year’s conference.

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Also, check out cmstudies.org for rotating online content, including video interviews and guest bloggers, throughout the conference!
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University of North Texas, Department of Radio, Television & Film
University of Notre Dame, Film, TV & Theatre Department
University of Oklahoma, Film and Media Studies
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University of Texas at Austin, Radio, Television & Film
University of Utah, Department of Film/Media Arts
University of Wisconsin-Madison, Communication Arts
University of Wisconsin-Milwaukee, Film Studies Program
Yale University, Film Study Center
York University, Department of Film

Become an Institutional Member!

Benefits of SCMS Institutional Membership
(membership year runs from September 1 - August 31)

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

Institutional members will also be featured in the Programs/Schools area of the SCMS website, listed in our annual conference program and in future issues of Cinema Journal. In addition, institutional members are invited to provide us with logos and links to their homepage to showcase their programs and activities throughout the SCMS website.

For more information, please visit http://www.cmstudies.org/?page=institut_membership
2013 Raffle
benefitting the Travel Fund*
$500 VISA GIFT CARD
Tickets available at Conference Registration.
1 for $5
5 for $20
Winning name will be drawn Saturday, March 9 at 4:45 PM by the office staff
and announced on SCMS’ Facebook and Twitter feeds as well as the SCMS website.

*The Travel Fund assists graduate student and under/unemployed members with
travel expenses associated with the annual SCMS Conference.

Wireless Internet Access
— Standard in all meeting space at SCMS 2013 —
This includes the Exhibit Area (Gold Coast, Lobby Level)
and the SCMS Graduate Student Lounge & Hospitality Area (Marquette).
You will need to obtain a password at conference registration.

... And More Good News!
If you booked your room at The Drake Hotel under the SCMS room block (online or by phone),
your guest room rate includes in-room, high-speed internet access.
Please ask The Drake front desk for details (how to log on and
how this will be taken care of on your final bill).
This applies only to those who booked through the hotel and under the SCMS room block.
Thank you again for attending SCMS 2013!

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

*If your panel/workshop is in one of the hotel suites, please follow signage to the room. Thank you.
This list includes restaurants in the vicinity of the Drake Hotel, as well as some suggestions and directions to other dining options in the city. Also included are entertainment opportunities, such as museums and theaters.

**In the Hotel**

**Cape Cod Room**  
140 E. Walton Place  
(312) 787–2200  
Seafood  
Average Entrée: $20–40

**Lavazza Coffee**  
140 E. Walton Place  
(312) 640–2440  
Coffee, Sandwiches, Salads and Gelato  
Average Entrée: $5–15

**Coq D’Or**  
140 E. Walton Place  
(312) 787–2200  
Lounge  
Traditional American  
Average Entrée: $15–30

**Drake Brothers**  
140 E. Walton Place  
(312) 787–2200  
Traditional American, Breakfast, and Brunch  
Average Entrée: $20–40

**Palm Court**  
140 E. Walton Place  
(312) 787–2200  
Traditional Tea and Light Sandwiches  
Average Entrée: $10–20

**A Nice Place for Lunch or Dinner Nearby**

**Cheesecake Factory**  
875 N. Michigan Avenue  
(John Hancock Center)  
(312) 337–1101  
Casual American  
Average Entrée: $10–20

**Corner Bakery**  
1121 N. State Street  
(312) 787–1969  
Bakery and Sandwiches  
Average Entrée: $5–10

**XOCO**  
449 N. Clark Street  
(312) 334–3688  
Breakfast, Lunch and Dinner  
Average Entrée: $11

**Frontera Grill**  
445 N. Clark Street  
(312) 661–1434  
Brunch, lunch and dinner  
Average Entrée: $16

**Foodlife**  
835 N. Michigan Avenue  
(Water Tower Place)  
(312) 225–3663  
Upscale Food Court  
Average Entrée: $5–15

**Purple Pig**  
500 N. Michigan Avenue  
(312) 464–1744  
Lunch and Dinner  
Average Entrée: $7
Host Committee Recommendations

Karyn’s Cooked
738 N. Wells Street
(312) 587–1050
Brunch, Lunch and Dinner
Average Entree: $12

Lux Bar
20 E. Bellevue Place
(312) 642–3400
Eclectic American, Neighborhood
Bar Food
Average Entree: $10–20

M Burger
835 N. Michigan Avenue
(Water Tower Place)
(312) 867–1549
Upscale Burger Joint
Average Entree: $5–10

Farmhouse
228 W. Chicago Avenue
(312) 280–4960
Tavern
Average Entree: $10

OYSY
50 E. Grand Avenue
888 S. Michigan Avenue
Sushi
Average Entree: $10–30

Fast Food and Pubs Nearby

Dublin’s
State and Maple
(312) 266–6340
Irish Tavern, Eclectic Pub Fare
Average Entree: $10–20

Epic Burger
227 E. Ontario Street
(In the old Post Office building)
(312) 257–3260
Burgers
Average Entree: $10–20

Qdoba
20 E. Chicago Avenue
(312) 915–0953
Mexican Fast Food
Average Entree: $5–10

Flacos Tacos
46 E. Chicago Avenue
(312) 226–8226
Fresh Mexican Food
Average Entree: $5–10

Rise and Shine—Breakfast (or Brunch) Nearby

Einstein Bagels
45 E. Pearson
(312) 943–9888
Bakery and Sandwiches
Average Entree: $5–15

Tempo, State & Chestnut
(312) 943–4373
24 Hour Diner
Average Entree: $5–15

Original Pancake House
22 E. Bellevue Place
(312) 642–7917
Breakfast
Average Entree: $5–15

West Egg Cafe
620 N. Fairbanks Court
(Between Ohio St. & Ontario St.)
(312) 280–8366
Breakfast
Average Entree: $10–20

Toni Patisserie and Cafe
65 E. Washington Street
(312) 726–2020
Breakfast
Average Entree: $5–15

Eggsperience
35 W. Ontario Street
(312) 870–6773
Breakfast
Average Entree: $10–20
## Good Places in the Neighborhood
(A BIT OF A WALK OR A SHORT CAB RIDE)

<table>
<thead>
<tr>
<th>Restaurant</th>
<th>Address</th>
<th>Phone</th>
<th>Cuisine</th>
<th>Average Entrée</th>
<th>Directions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Bowl</td>
<td>8 E. Cedar</td>
<td>(312) 640–8888</td>
<td>Pan-Asian</td>
<td>$10–20</td>
<td>Exit the Walton Street door and turn right. Walk 1.5 blocks straight ahead to Rush Street and turn right. Walk 3 blocks north to Cedar Street and turn right. Big Bowl is on your left.</td>
</tr>
<tr>
<td>McCormick &amp; Schmick’s</td>
<td>41 E. Chestnut Street</td>
<td>(312) 397–5000</td>
<td>Steak and Seafood</td>
<td>$20–40</td>
<td>Exit the Walton Street door and turn right. Continue to Wabash Avenue and turn left. Walk 2 blocks to Chestnut Street. The restaurant is on your right.</td>
</tr>
<tr>
<td>Saloon Steakhouse</td>
<td>200 E. Chestnut Street</td>
<td>(312) 208–5454</td>
<td>Steak and Seafood</td>
<td>$15–30</td>
<td>Exit the Walton Street door and turn left. Walk 1 block to Mies Van der Rohe Place and turn right. Walk 2 blocks to Chestnut Street and turn left. Saloon is on your left in the Seneca Hotel.</td>
</tr>
<tr>
<td>Carmine’s</td>
<td>1043 N. Rush Street</td>
<td>(312) 988–7676</td>
<td>Italian</td>
<td>$30–50</td>
<td>Exit the Walton Street door and turn right. Walk straight ahead 1.5 blocks to Rush Street and turn right. Go 2 blocks to Carmine’s, on your right.</td>
</tr>
<tr>
<td>Mike Ditka’s</td>
<td>9100 E. Chestnut Street</td>
<td>(312) 587–8988</td>
<td>Steaks, Chops, Burgers, Sports</td>
<td>$15–40</td>
<td>Exit the Walton Street door and turn right. Turn left onto Michigan and go 2 blocks to Chestnut Street. Turn right on Chestnut. Ditka’s is on your right.</td>
</tr>
<tr>
<td>Spiaggia</td>
<td>980 N. Michigan Avenue</td>
<td>(312) 280–2750</td>
<td>Italian Fine Dining</td>
<td>$20–40</td>
<td>Exit the Oak Street door and turn left. Walk to the corner and continue straight across Michigan Avenue. Enter the first building on your left. Spiaggia is on the 2nd floor.</td>
</tr>
<tr>
<td>Grill on the Alley</td>
<td>909 N. Michigan Avenue</td>
<td>(312) 255–9009</td>
<td>American Steakhouse</td>
<td>$15–40</td>
<td>Exit the Walton Street door and turn right. Turn right on Michigan Avenue, Grill on the Alley is on your left.</td>
</tr>
<tr>
<td>Morton’s (The Original)</td>
<td>1024 N. Rush Street</td>
<td>(312) 640–0999</td>
<td>Seafood and Steaks</td>
<td>$25–50</td>
<td>Exit the Walton Street door and turn right. Walk 2 blocks to State Street and turn right. Walk 1.5 blocks to Morton’s on your left (lower level).</td>
</tr>
<tr>
<td>Signature Room</td>
<td>875 N. Michigan Avenue</td>
<td>(312) 787–9596</td>
<td>New American, Eclectic, 95th floor view of the city</td>
<td>$20–40</td>
<td>Exit the Walton Street door and turn right. Turn left onto Michigan Avenue and walk 2 blocks to Chestnut Street and turn left. Enter the John Hancock Center and go to the 95th floor.</td>
</tr>
<tr>
<td>Hugo’s Frog Bar</td>
<td>1024 N. Rush Street</td>
<td>(312) 640–0999</td>
<td>Seafood and Steaks</td>
<td>$15–40</td>
<td>Exit the Walton Street door and turn right. Walk 1.5 blocks straight ahead to Rush Street and turn right. Go 1.5 blocks, Hugo’s is on your left after Oak Street.</td>
</tr>
<tr>
<td>Nomi</td>
<td>800 N. Michigan Avenue</td>
<td>(312) 239–4030</td>
<td>New French</td>
<td>$60+</td>
<td>Exit the Walton Street door and turn right. Turn left on Michigan and walk 4 blocks to Chicago Avenue. Turn right and continue to Park Hyatt Hotel. Nomi is on the 7th floor.</td>
</tr>
<tr>
<td>Rosebud Steakhouse</td>
<td>192 E. Walton Place</td>
<td>(312) 397–1000</td>
<td>Italian Steakhouse</td>
<td>$30–50</td>
<td>Exit the Walton Street door and turn left. Rosebud is on your left.</td>
</tr>
<tr>
<td>Tavern on Rush</td>
<td>1031 N. Rush Street</td>
<td>(312) 2664–9600</td>
<td>Steak and Seafood</td>
<td>$20–40</td>
<td>Exit the Walton Street door and turn right. Continue to Rush Street and turn right. Walk 2 blocks and Tavern on Rush is on your right.</td>
</tr>
<tr>
<td>Volare</td>
<td>201 E. Grand Avenue</td>
<td>(312) 410–9900</td>
<td>Italian</td>
<td>$10–20</td>
<td>Exit the Walton Street door and turn right. Walk 8 blocks to Ohio Street and turn left. Walk 3 blocks to Fairbanks and turn right. Walk 2 blocks to Grand Avenue. Volare is on the left.</td>
</tr>
</tbody>
</table>
### Host Committee Recommendations

#### REAL Chicago Pizza

- **Coalfire**
  - 1321 W. Grand
  - (312) 226–2625
  - Exit the Walton Street door and turn right. Turn left onto Michigan Avenue. Turn right onto Ontario Street. Turn left onto State Street. Turn right onto Grand Avenue and continue 1.7 miles. Coalfire is on the left.

- **Lou Malnatti’s Pizzeria**
  - 439 N. Wells Street
  - (312) 828–9800
  - Exit the Walton Street door and turn right. Turn left onto Michigan Avenue. Turn right onto Ontario Street. Turn left onto Wells Street, and Lou Malnatti’s is on the left.

- **Giordano’s**
  - Rush & Superior
  - (312) 951–0747
  - Exit the Walton Street door and turn right. Turn left onto Michigan Avenue and walk 5 blocks to Superior Street. Turn right onto Superior and walk 1 block to Rush Street. Giordano’s is on your right.

#### Worth a Cab Ride

- **Basil Leaf**
  - 2465 N. Clark Street
  - (773) 348–7243
  - Italian
  - Average Entrée: $10–20

- **Café Ba-Ba-Reeba**
  - 2024 N. Halsted Street
  - (773) 935–5000
  - Spanish and Tapas
  - Average Entrée: $10–20

- **Coco Pazzo Café**
  - 636 N. Saint Clair Street
  - (312) 662–2777
  - Italian Tuscan Style
  - Average Entrée: $10–20

- **Demera Ethiopian**
  - 4801 N. Broadway
  - (773) 334–8787
  - Traditional Ethiopian
  - Average Entrée: $10–20

- **The Gage**
  - 24 S. Michigan Avenue
  - (312) 372–4243
  - New American, Gastropub
  - Average Entrée: $15–30

- **Gibson’s**
  - 1028 N. Rush Street
  - (773) 266–8999
  - Steak and Seafood
  - Average Entrée: $20–40

- **Russian Tea Time**
  - 77 E. Adams Street
  - (312) 360–0000
  - Traditional Russian, High Tea
  - Average Entrée: $20–30

- **The Publican**
  - 837 W. Fulton Market
  - (312) 773–9555
  - Brunch and Dinner
  - Average Entrée: $20

- **Wildfire**
  - 159 W. Erie Street
  - (312) 787–9000
  - Traditional American Steakhouse
  - Average Entrée: $10–30

- **Lula Cafe**
  - 2537 N. Kedzie Boulevard
  - (773) 489–9554
  - Breakfast, Brunch, Lunch and Dinner
  - Average Entrée: $16

- **Nightwood**
  - 2119 S. Halsted
  - (312) 526–3385
  - Brunch and Dinner
  - Average Entrée: $20

- **Pho Xe Tang (Tang Noodle)**
  - 4953–55 N. Broadway
  - (773) 878–2253
  - Breakfast, Lunch and Dinner
  - Average Entrée: $10

#### Truly Chicago Joints

- **Gold Coast Dogs**
  - 159 N. Wabash Avenue
  - (312) 917–1677
  - Hot Dogs
  - Average Entrée: $5–10

- **Billy Goat Tavern**
  - 430 N. Michigan Avenue
  - (312) 222–1525
  - Dive Bar
  - Average Entrée: $5–10

- **Lou Mitchell’s**
  - 565 W. Jackson Boulevard
  - (312) 939–3111
  - American
  - Average Entrée: $10–15

- **White Palace Grill**
  - 1159 S. Canal Street
  - (312) 939–7167
  - Diner
  - Average Entrée: $10–15

- **Manny’s**
  - 1141 S. Jefferson Street
  - (312) 939–2855
  - Coffee and Deli
  - Average Entrée: $15–30

- **Margie’s Candies**
  - 1960 N. Western Avenue
  - (773) 348–0400
  - Ice Cream and Desert
  - Average Entrée: Under $10
**Life's Necessities**

*When something breaks, you forgot it at home, or you just need more information.*

**Walgreens**  
757 N. Michigan Avenue  
1/4 mile south on Michigan Ave.

**CVS**  
1201 N. State Street  
3/8 mile from Drake Hotel

**Bank of America ATM and Branch**  
940 N. Michigan Avenue

**L'Appetito**  
(Fantastic Coffee!)  
875 N. Michigan Avenue (Bottom Level Hancock Tower)

**Target**  
State and Madison

**Chicago Visitor's Center**  
163 E. Pearson Street

**Getting Around Town**

**Walking**

Chicago is absolutely a walking city. Because it's flat virtually throughout the city, one should bring a good pair of walking shoes to explore. In March, any type of weather is possible—both in terms of temperature and precipitation. Bring an umbrella and some shoes you might not mind getting wet. It is relatively safe around the Drake Hotel and in the Michigan Avenue area. It would not be advisable to walk in alleys or dark areas by oneself after midnight. Part of the beauty of the city is the ability to walk for days and see the sites.

**Riding the “L”**

If you are traveling in Chicago, one of the easiest ways to go is by train. The downtown of Chicago is dense and the traffic is usually heavy. Luckily, Chicago has one of the best train systems in the world. Their train system, nicknamed the “L,” has over 140 train stations and over 240 miles of track. Stations are located throughout the city and nearby suburbs, on elevated railways, in subways, or on the ground.

A one-way ride on the L is $2.25. You get 2 free transfers within a 2 hour period. If you are going to be traveling on the L more than one ride, consider getting a one, three, or seven day pass. These passes give you an unlimited amount of rides during the specified times. They can be purchased at main L stations or in many nearby grocery stores.

Stay safe on the train. Keep all your possessions on your body and stay aware of your surroundings. Be sure that when you exit the train that you are at the right stop.

It is advisable to travel in groups if you are going out late at night.

Be aware, the only L lines that run all night are the Red and Blue. Enjoy the ride!
Host Committee Recommendations

Taxis

Hailing a cab and riding in Chicago is easy if you are in the vicinity of the Drake and most neighborhoods adjoining it. Here are some tips about taxis in Chicago: Chicago taxi cabs don’t have a uniform make or color, so just look for the light on the top of the cab. The Chicago Taxi flag-down rates are: $2.25 first 1/9 mile, 20¢ each additional 1/9 mile, 20¢ for each 36 seconds of waiting time. $1.00 first additional passenger, 50¢ each additional passenger plus a 10–15% tip and the toll fee if you go via the highways or to the airports. The cab should also have proof of registration and a photo ID posted for the passenger to see. Taxis in Chicago also generally don’t mind when you have more than four passengers. Drivers are required to take credit cards, though they occasionally do not specify that they do.

Nightlife

Clubs

Chicago has the nightlife for everyone—from a quiet drink in a neighborhood pub or bar to a wild dance scene in a nightclub. The city is particularly known for its fine collection of jazz clubs.

<table>
<thead>
<tr>
<th>Le Bar Chicago</th>
<th>Red Head Piano Bar</th>
<th>Studio Paris</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 E. Chestnut</td>
<td>16 W. Ontario Live Jazz</td>
<td>59 W. Hubbard Dance</td>
</tr>
<tr>
<td>Martini Bar</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>The Underground Lounge</td>
</tr>
<tr>
<td>Cuvee Ultra Lounge</td>
<td>Rockit Bar and Grill</td>
<td>56 W. Illinois Lounge</td>
</tr>
<tr>
<td>308 W. Erie</td>
<td>22 W. Hubbard Younger Crowd</td>
<td></td>
</tr>
<tr>
<td>Wine Bar, Lounge</td>
<td></td>
<td>Vertigo Sky Lounge City Views &amp; Cocktails</td>
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<tr>
<td></td>
<td></td>
<td>Underground Wonder Bar 710 N. Clark Jazz and Blues</td>
</tr>
<tr>
<td>Enclave</td>
<td>Sound Bar</td>
<td>Buddy Guy’s Legends 700 S. Wabash Jazz and Blues</td>
</tr>
<tr>
<td>220 W. Chicago Live DJ Dance</td>
<td>226 W. Ontario Street Dance</td>
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</tr>
<tr>
<td>Excalibur Nightclub</td>
<td>Green Mill</td>
<td>House of Blues Back Porch Stage 329 N. Dearborn Live Music</td>
</tr>
<tr>
<td>632 N. Dearborn</td>
<td>4802 N. Broadway Jazz Club</td>
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<tr>
<td>3-floor Dance</td>
<td></td>
<td>The Hideout 1354 W. Wabansia Live Music, Bar</td>
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<tr>
<td>Green Door Tavern</td>
<td>Jazz Showcase Chicago</td>
<td>The Hideout 1035 N. Western Rock Music</td>
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<tr>
<td>678 N. Orleans Live Music</td>
<td>806 S. Plymouth Live Music</td>
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<tr>
<td></td>
<td></td>
<td>Skylark 2149 S. Halsted Nightclub</td>
</tr>
<tr>
<td>Violet Hour</td>
<td>The Velvet Lounge</td>
<td>Schubas 3159 N. Southport Live Music, Bar</td>
</tr>
<tr>
<td>1520 N. Damen Cocktail Bar</td>
<td>67 E. Cermak Jazz and Blues</td>
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<tr>
<td>Terrace at Trump</td>
<td>The Velvet Lounge</td>
<td>Spy Bar 646 N. Franklin Live Music</td>
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<tr>
<td>401 N. Wabash, 16th floor Downtown View</td>
<td>67 E. Cermak Jazz and Blues</td>
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<td>Skylark</td>
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<tr>
<td>2149 S. Halsted Nightclub</td>
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<td>Nacional 27</td>
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<tr>
<td>325 W. Huron Latin</td>
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</tbody>
</table>
**GLBT**

Chicago is the nation’s third largest city and boasts a large gay community. Like New York or Atlanta in their regions, Chicago serves as the Midwest’s cosmopolitan hub and attracts young and old alike—all looking to escape to the freedoms and opportunities of the big city. Gay life (and gay bars) in Chicago are mostly concentrated in two areas: Boystown (really “East Lakeview”) and Andersonville which is farther up the city’s north side. Bars and clubs have one of two licenses: most close at 2 AM (3 AM on Saturdays) and few stay open after-hours until 4 AM (5 AM on Saturdays). If you’re up for a late night, you’ll find the after-hours bars packed after the other bars close.

<table>
<thead>
<tr>
<th>GLBT</th>
<th>Lizard’s Liquid Lounge</th>
<th>Roscoe’s</th>
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</thead>
<tbody>
<tr>
<td>Berlin</td>
<td>954 W. Belmont Avenue</td>
<td>3356 N. Halsted Street</td>
</tr>
<tr>
<td>Big Chicks</td>
<td>5024 N. Sheridan Road</td>
<td>Sidetrack</td>
</tr>
<tr>
<td>Downtown Bar and Lounge</td>
<td>440 N. State Street</td>
<td>3349 N. Halsted Street</td>
</tr>
<tr>
<td></td>
<td>3058 W. Irving Park Road</td>
<td></td>
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<tr>
<td></td>
<td>1511 W. Balmoral Avenue</td>
<td></td>
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<tr>
<td></td>
<td>5400 N. Clark Street</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3365 W. Irving Park Road</td>
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</tr>
</tbody>
</table>

**Theaters**

Chicago is recognized as one of the finest theater towns in the country. A number of productions that originated in Chicago the past few years have gone on to world-wide fame and recognition. Theater companies are both large and small; some of the best experimental works take place with the fringe troupes.

<table>
<thead>
<tr>
<th>Theater</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago Shakespeare Theater</td>
<td>800 E. Grand Avenue</td>
<td>(312) 595–5600</td>
</tr>
<tr>
<td>Chicago Theater</td>
<td>175 N. State Street</td>
<td>(312) 276–1235</td>
</tr>
<tr>
<td>Congress Theater</td>
<td>2135 N. Milwaukee Avenue</td>
<td>(773) 276–1235</td>
</tr>
<tr>
<td>Goodman Theater</td>
<td>170 N. Dearborn Street</td>
<td>(312) 443–3800</td>
</tr>
<tr>
<td>Harris Theatre</td>
<td>205 E. Randolf Street</td>
<td>(312) 334–7777</td>
</tr>
<tr>
<td>Lookingglass Theater</td>
<td>821 N. Michigan</td>
<td>(312) 337–0665</td>
</tr>
<tr>
<td>Oriental Theater</td>
<td>24 W. Randolph Street</td>
<td>(312) 997–1700</td>
</tr>
<tr>
<td>Second City</td>
<td>1816 N. Wells Street</td>
<td>(312) 337–3992</td>
</tr>
<tr>
<td>Steppenwolf Theater</td>
<td>1650 N. Halsted Street</td>
<td>(312) 276–1235</td>
</tr>
<tr>
<td>Victory Gardens Theater</td>
<td>2433 N. Lincoln Street</td>
<td>(773) 871–3000</td>
</tr>
</tbody>
</table>
Host Committee Recommendations

**Museums**

No trip to Chicago is complete without visiting its fine museums. First on your list should be the Field Museum of Natural History, located at Museum Campus just south of Grant Park. The Field Museum features “Sue,” the world’s largest, most complete, and best preserved T-Rex. Museum Campus is also the site for the Adler Planetarium and the Shedd Aquarium. Also on your list of “must-sees” is Chicago’s southside Museum of Science and Industry, which is the oldest science museum of its kind in the Western Hemisphere and one of the most visited museums in the world. And on Michigan Avenue, where Adams Street ends, is the Art Institute with its famous lions adorning the front entrance. Chicago is a city of ethnic diversity, further evidenced by its museums. We have the DuSable Museum of African-American History, for example.

**Adler Planetarium**
1300 S. Lake Shore Drive
(312) 992–STAR (7827)
Adler Planetarium and Astronomy Museum, founded in 1930, is America’s first and oldest planetarium. It now houses two star-gazing theaters, a unique collection of antique instruments, extensive exhibit space, and many hands-on exhibits. It also offers the most wonderful views of the skyline in the entire city.

**Art Institute of Chicago**
111 S. Michigan Avenue
(312) 443–3600
The Art Institute consistently ranks among Chicago’s most-visited museums. From French Impressionist paintings to African American masks to the new wing for Modern Art, the museum offers visitors a rich cultural experience.

**Chicago History Museum**
1601 N. Clark Street
(312) 642–4600
The Chicago History Museum exhibits artifacts from the depth of their 22 million item collection and from the breadth of the city’s history. From the Chicago Bulls to the Great Chicago Fire, the museum covers it all and offers contexts and exhibits to make Chicago’s history relevant to our lives today.

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

**Field Museum of Natural History**
1400 S. Lake Shore Drive
(312) 738–1503
The Field Museum is probably best known for the dinosaur displays, but it also has a rich and deep dedication to the “diversity and relationships in nature and among cultures.” It currently holds, conserves, and studies more than 20 million objects, a collection which grew from holdings received after the World’s Columbian Expedition of 1893.

**Museum of Contemporary Art**
220 E. Chicago Avenue
(312) 280–2660
Chicago’s contemporary art center explores, exhibits, and collects art created since 1945. They’re dedicated to allowing the public “to directly experience the work and ideas of living artists, and understand the historical, social, and cultural context of the art of our time.”
Host Committee Recommendations

Museum of Science and Industry
57th & Lake Shore Drive
(773) 684–1414
Since 1933, this enormous museum has been dedicated to educating the public about science and technology. From the coal mine exhibit with a working elevator to the captured German World War II submarine, the museum’s collections and hands-on exhibits seem almost endless.

The Shedd Aquarium
1200 S. Lake Shore Drive
(312) 939–2438
The Shedd is dedicated to “engaging, inspiring, entertaining, and informing” the public about the life in our oceans and waterways. They feature an Oceanarium, Wild Reef exhibit, Amazon River exhibit, and they pride themselves on their dedication to conservation and the protection of wildlife habitats.

Notebaert Nature Museum
2430 N. Cannon Drive
(773) 755–5100
The Nature Museum is devoted to “inspiring people to learn about and care for nature and the environment.” The museum works in conjunction with the collections and scientists of the Chicago Academy of Sciences to create exhibits, programs, and more. The museum also features a live butterfly exhibit.

Specialty Film Venues

Music Box Theatre
3733 North Southport Avenue
(773) 871–6607
Independently owned and operated, the Music Box Theatre is the premiere venue in Chicago for independent and foreign films. A grand old picture palace.

Facets Multimedia
1517 W. Fullerton Ave.
(800) 331–6197
Simply one of the most interesting film facilities in the country. Its educational center, theater and DVD rentals make this one of the hallmarks of Chicago’s cinema scene.

Gene Siskel Film Center
164 N. State St.
(312) 846–2600
For almost 40 years, the Film Center of the School of the Art Institute of Chicago (SAIC) has presented world-class independent, international, and classic cinema. Renamed in honor of the late film critic in 2000, the Gene Siskel Film Center presents approximately 1,500 screenings and 100 guest artist appearances each year to over 65,000 film enthusiasts at its unique, sophisticated, modern facilities.

Thank You for Attending!
Instructions
FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes. Panels with more than three presenters will need to reduce presentation times to fit the 105-minute sessions.

2. When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.

3. Audience members are rightfully upset when there is no time to ask questions.

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

5. We are finding that technology problems are cutting into panel time. Please have the panelists check their technology (DVDs, laptops, thumbdrives) in advance.

6. Please check that all visuals and sound function before your session begins.

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

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

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

You’re Invited!

ORIENTATION FOR NEW MEMBERS
Thursday, March 7, 11:00 AM – 12:45 PM

ROOM: THE CLUB INTERNATIONAL, LOBBY LEVEL
If you are new to SCMS, please plan to attend this orientation session for new members.
You will learn more about the Society, the conference, the journal, the website, and other benefits of membership.

MEMBERS’ BUSINESS MEETING
Friday, March 8, 11:00 AM – 12:00 NOON

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

AWARDS CEREMONY
Friday, March 8, 4:15 – 5:30 PM

ROOM: GRAND BALLROOM, LOBBY LEVEL
Please help us to acknowledge and honor this year’s awards recipients.

RECEPTION
Friday, March 8, 5:30 – 7:30 PM

ROOM: PALM COURT & FOYER, LOBBY LEVEL
Celebrate this year’s awards recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.
A1 Mediating Financial Capital and Immaterial Labor

CHAIR: Janice Peck  *  UNIVERSITY OF COLORADO, BOULDER

J. D. Connor  *  YALE UNIVERSITY  *  “High Concept the Chicago Way: Dan Rostenkowski, Ferris Bueller, Elliot Ness”

Andrew Lison  *  BROWN UNIVERSITY  *  “Countercultural Dreams, Technological Nightmares: The President’s Analyst, 1968, and the Future”

Katie Bird  *  UNIVERSITY OF PITTSBURGH  *  “Making Visible the Invisible Labor in Craft Discourse: The Body at Work in Steadicam”


A3 Issues of Gender and Spectatorship

CHAIR: Margaret Rossman  *  INDIANA UNIVERSITY

Kevin Smets  *  UNIVERSITY OF ANTWERP  *  and

Philippe Meers  *  UNIVERSITY OF ANTWERP  *  “‘As Long as Their Wives Watch at Home . . .’: A Gendered Perspective on Turkish and Moroccan Film Reception in the Diaspora”

Katerina Symes  *  CONCORDIA UNIVERSITY  *  “Eccentric Identifications: Viewing The L Word as a Heterosexual Spectatorial Subject”

Margaret Rossman  *  INDIANA UNIVERSITY  *  “‘One Less, Lonely Girl’: The Production, Performance, and Power of Tears in Female Fandom”
A4 Star Negotiations and the Embodiment of Gender and Ethnicity

Chair: Vance Byrd * Grinnell College

Norma Rodriguez * Independent Scholar * “Avoiding His Roots: How Jose Ferrer Made a Career in Hollywood”

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

Bruce Williams * William Paterson University * “Adopted Goddesses: Cult Celebrity in the New German Cinema and Its Alternative”

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A5 Fantasy and the Fantastic

Chair: Mauro Resmini * Brown University

Alexander Sergeant * King’s College London * “Fantastic Fantasies: Theorizing a Spectatorship for the Hollywood Fantasy Film Genre”

Andrew Davis * Oklahoma State University * “Fantasies and Fairytale: Narrative Structures in David Lynch’s Mulholland Drive”

Mauro Resmini * Brown University * “Death Every Night: Genre and Cinematic Ontology in The Prestige”

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A6 Merging, Flooding, and Dealing

Chair: Fan Yang * University of Maryland, Baltimore County

Ben Harris * University of California, Los Angeles * “Flood the World’s Movie Screens: Cinema International Corporation and the International Release of Jaws (1975)”

Josh Heuman * Texas A&M University * “Folie à deux: Netflix, Starz, and the Deal that Changed Video-On-Demand”

Fan Yang * University of Maryland, Baltimore County * “China’s Fake Apple Store: Branding, Space, and the Society of Control”

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A7 Constructing Nonfiction Media

Chair: Joshua Malitsky * Indiana University


Lindsay Palmer * University of California, Santa Barbara * “Becoming the Story: Death of the Digital War Correspondent”

Quinn Miller * University of Oregon * “Hot, Messy: Trans Representation and Gender Policing in TV Watchdog Campaigns”

Joshua Malitsky * Indiana University * “(Supra) National Geographical Imaginaries: The Birth and Growth of Yugoslav Nonfiction Film, 1944–1951”
**A8** Classical Hollywood Reconsidered

**Chair:** Paul Young  *  Vanderbilt University

**Sara Ross**  *  Sacred Heart University  *  “The Spectacle of Wings, 1927”

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

**Megan Minarich**  *  Vanderbilt University  *  “Sex Ed and Exploitation: Narrating Abortion in Jack Townley’s Guilty Parents (1934)”

**Paul Young**  *  Vanderbilt University  *  “Starring Mary Pickford as Unity: Stella Maris and the Early Classical Paradigm”

**A10** The Aerial View and Visual Media

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

**Patrick Ellis**  *  University of California, Berkeley  *  “Above the Joy Zone: The Aeroscope and the San Francisco World’s Fair, 1915”

**Paula Amad**  *  University of Iowa  *  “Cin-aereality: The Aerial Imaginary of Early Cinema”

**Tom Conley**  *  Kirkland House  *  “Aerial Cartographies”

**A11** War Stories

Atrocity, Surveillance, and Ideology

**Chair:** Rebecca Adelman  *  University of Maryland, Baltimore County

**Joey Jakob**  *  Ryerson University  *  “Community Building After Abu Ghraib: American Satiric Televusical Catharsis”

**David Murphy**  *  York/Ryerson Universities  *  “Is there Really No ‘I’ in Team? Call of Duty’s Neoliberal Fog of War”

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

**Rebecca Adelman**  *  University of Maryland, Baltimore County  *  “Screening Wartime Atrocity in the Classroom”

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

**Chair:** Roger Almendarez  *  Northwestern University

**Carlos Jimenez**  *  University of California, Santa Barbara  *  “Tactical Domesticity: Media Space and Practices of Taquerias and Televisions around Santa Barbara”

**Veronica Zavala**  *  University of California, Santa Barbara  *  “The Role of Spanish Language Radio in the United States”

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

**Roger Almendarez**  *  Northwestern University  *  “Multi-Vision: A Comparative Study of Latinidad across Univision’s Media Platforms”
**A13** Film and the Representation of Women

Chair: Elizabeth Dixon * University of Florida

Heidi Wilkins * University of Essex * “Gender Trouble: Performativity in Adam’s Rib”

Claudia Consolati * University of Pennsylvania * “Female Holy Fools in Italian Cinema: Fellini’s La Strada”

Elizabeth Dixon * University of Florida * “A Woman’s Work: The Female Spy in Postwar Hitchcock”

**A15** Theorizing Media

Chair: Brent Smith-Casanueva * Stony Brook University

Emily Fischer * University of Cincinnati * “The Golden Ratio in Time-based Media”

Brittany Farr * University of Southern California * “Live from the Capitol: The Mediated ‘Burden of Liveness’ in The Hunger Games”

Brent Smith-Casanueva * Stony Brook University * “Awareness and Awakening: McLuhan, Benjamin, and Critical Media Studies”

**A14** Looking Outward, Looking In

Reflexivity, Influence, Psychology, and Authorship

Chair: Brigitte Peucker * Yale University

Michael Rowin * University of Florida * “The Cinema of Duplicitous Self-Reflexivity”

Ryan Lizardi * Penn State University * “Not ‘Just another Manhunt Story’: Re-evaluating Hitchcock’s Spellbound and Its Audience Psychoanalysis”

Timothy Holland * University of Southern California * “‘Crazy Clown Time’ and the Parties of David Lynch”

Brigitte Peucker * Yale University * “Fassbinder’s Lola: Theatricality, Décor, Citation”

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

Chair: Adam R. Ochonicky * University of Wisconsin-Milwaukee

Kenneth Berger * Brown University * “Anxiety, Power, and the Pacified Eye: Re-Envisioning Anti-Spectacular Film”

Masaki Kondo * York University * “Exploring the Unstable Cinematic Essence from the Perspective of Toshio Matsumoto’s Experimental Work”

Jamie Wagner * University of Wisconsin-Madison * “Gábor Bódy’s Four Bagatelles and the Reflexive Analysis of Cinematic Meaning”
**A17 The Pleasures of the Series**
*From the Enjoyment of Repetition to Intertextual Pleasures*

Chair: Michaela Wuensch * University of California, Riverside

Michaela Wuensch * University of California, Riverside * “Television and/as the Pleasure Principle”

Thomas Van Parys * University of Leuven * “Narrative Pleasure and Frustration in Contemporary TV Series”

Heidi Peeters * University of Leuven * “Television Serials: A Multitude of Pleasures”

Sarah Sepulchre * University of Louvain * “The Pleasures of Text and Mix of Reality and Fiction in a Transmedia Storytelling Era: The ‘Fat Bob’s’ Blog (Sons of Anarchy)”

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

Chair: Norma Coates * University of Western Ontario

Jack Curtis Dubowsky * Academy of Art University * “Louisiana Story, Homoeroticism, Hollywood, and Americana Music”

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

Zhichun Lin * Ohio State University * “Presenting Her through Music: The Theme Music of the Chinese Film Version of Letter from an Unknown Woman”

Norma Coates * University of Western Ontario * “‘5% of It Is Good’: Leonard Bernstein, CBS Reports, and the Cultural Accreditation of Rock Music”

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**A18 Unconsidered Nationalisms**

Chair: Mario Ruiz * Hofstra University

Nicholas Baer * University of California, Berkeley * “The Birth of a Jewish Nation: Early Cinema, Herzlian Zionism, and Monumental History”

Natalie Ryabchikova * University of Pittsburgh * “The First Attempt at the Nationalization of Soviet Cinema and Its Place in Soviet Film History”

Mario Ruiz * Hofstra University * “Revolutionary Nationalism in Early Egyptian Cinema”

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

Chair: Eric Hoyt * University of Wisconsin-Madison

Workshop Participants

James Steffen * Emory University

Daniel Chamberlain * Occidental College

Craig Dietrich * University of Southern California

Mark Williams * Dartmouth College

Caroline Frick * University of Texas at Austin
**SESSION A**  
**10:00 – 11:45 AM**

### A21 The Time and Place of South Asian Cinemas

**Chair:** Melissa Croteau  
CALIFORNIA BAPTIST UNIVERSITY

**Kartik Nair**  
NEW YORK UNIVERSITY  
“Cut, Ban, Reduce to a Flash: Censoring the American Horror Film in the Shadow of the Indian Emergency (1975–77)”

**Neepa Majumdar**  
UNIVERSITY OF PITTSBURGH  
“Cinema Stardom and Labor in India, 1939”

**Priya Jaikumar**  
UNIVERSITY OF SOUTHERN CALIFORNIA  
“Haveli: Affective Pasts in Filming India’s Iconic Monument”

**Melissa Croteau**  
CALIFORNIA BAPTIST UNIVERSITY  
“Bollywood and the Divine Gaze: Indian Cinema and the Hindu Concept of Darshan”

**Sponsor:** Asian/Pacific American Caucus

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### A22 Orality and Storytelling

**Chair:** Sheila Petty  
UNIVERSITY OF REGINA

**Kester Dyer**  
CONCORDIA UNIVERSITY  
“Storytelling and Testimony: Archiving Melancholia in Alanis Obomsawin’s Kanehsatake: 270 Years of Resistance”

**Katherine Brewer Ball**  
NEW YORK UNIVERSITY  
“The ‘Brainwashing’ of Patty Hearst and Sharon Hayes: Forging Alliances and Forgetting the Lines”

**Yifen Beus**  
BRIGHAM YOUNG UNIVERSITY, HAWAII  
“Deterritorializing Essentialism: Narrating Place and Space in Filming the South Seas”

**Sheila Petty**  
UNIVERSITY OF REGINA  
“Spaces in-Between: Zahra’s Mother Tongue as Performative Documentary”

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### A23 Contemporary Franco-American Face-Offs Transatlantic Cinematic Encounters

**Chair:** Margaret Flinn  
OHIO STATE UNIVERSITY

**Audrey Evrard**  
DREW UNIVERSITY  
“Schmucks, Sticks, and Co.: French Comedy (Re)Made in America!”

**David Pettersen**  
UNIVERSITY OF PITTSBURGH  
“Exporting France, Importing America”

**Margaret Flinn**  
OHIO STATE UNIVERSITY  
“Whose Film History?”

**Sponsors:** Transnational Cinemas Scholarly Interest Group and French & Francophone Scholarly Interest Group

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

**Chair:** Diane Burgess  
UNIVERSITY OF BRITISH COLUMBIA

**Workshop Participants**

- **Christian Jungen**  
UNIVERSITY OF ZURICH
- **Skadi Loist**  
UNIVERSITY OF HAMBURG
- **Roya Rastegar**  
BRYN MAWR COLLEGE
- **Liz Czach**  
UNIVERSITY OF ALBERTA
- **Diane Burgess**  
UNIVERSITY OF BRITISH COLUMBIA

**Sponsor:** Film & Media Festivals Scholarly Interest Group

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**Meeting**  
**10:00 – 11:45 AM**

**Room:** THE CLUB INTERNATIONAL, LOBBY LEVEL

**Comics Studies Scholarly Interest Group**
Wednesday ★ March 6, 2013
12:00 noon—1:45 pm

Session B

B1 British Film Censorship, Genre, and the BBFC

Chair: Shaun Kimber ★ Bournemouth University

Owen Williams ★ University College London ★ “The BBFC and Science-Fiction Cinema of the 1950s”

Kate Egan ★ Aberystwyth University ★ “Local Censorship, the BBFC, and the Pythonesque: The Role of Comedy in the British The Life of Brian Controversy”

Sian Barber ★ Queen’s University Belfast ★ “Getting Serious in the 1980s: The War Film, Explosive Violence, and the BBFC”

Emma Pett ★ Aberystwyth University ★ “Japanese Cinema and the British Censors: Genre, Controversy, and Cultural Translation”

B3 Berlin Documentary Films

Chair: Katrina Sark ★ McGill University

Co-Chair: Susan Ingram ★ York University

Elke Grenzer ★ Culture of Cities Center ★ “Hysteron Proteron: Schadt and Ruttmann’s Berlin: Die Sinfonie der Großstadt (2002, 1927)”

Christina Krenzle ★ York University ★ “Kids in the Kiez: Hip Hop and the Reimagining of Urban Space in Neukölln Unlimited”

Susan Ingram ★ York University ★ “Comrade Couture: Fashion-East’as Working through Their Past”

Katrina Sark ★ McGill University ★ “Nostalgia for Babylon: Recent Berlin Documentary Films in Light of Rapid Gentrification”

Sponsor: Documentary Studies Scholarly Interest Group
B4 Persona Play

CHAIR: Karla Fuller ★ COLUMBIA COLLEGE CHICAGO

Chad Trevitte ★ BRIDGEWATER COLLEGE ★ “A Face in the Crowd: Andy Griffith and the Name of the Father”

Dan Humphrey ★ TEXAS A&M UNIVERSITY ★ “Pierre Clémenti: The Sodomaniacal Angel”

Robert Bird ★ UNIVERSITY OF CHICAGO ★ “Medium Intimacy: The Correspondences of Aleksandr Medvedkin and Chris Marker”

Karla Fuller ★ COLUMBIA COLLEGE CHICAGO ★ “Sidney Poitier—An African American Icon and Postwar Transitional Figure”

SPONSOR: Oscar Micheaux Society
Scholarly Interest Group

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

CHAIR: Leslie Marsh ★ GEORGIA STATE UNIVERSITY

Leslie Marsh ★ GEORGIA STATE UNIVERSITY ★ “Negotiating the Future: Reflecting on the Past in the Early Years of the Brazilian Retomada”

Salome Skvirsky ★ UNIVERSITY OF ILLINOIS, CHICAGO ★ “Bodily Services: On Parque vía and Jeanne Dielman”

Sarah Barrow ★ UNIVERSITY OF LINCOLN ★ “Inescapable Pasts?: Political Violence and Peruvian Fiction Cinema”

RESPONDENT: Tamara Falicov ★ UNIVERSITY OF KANSAS
SPONSOR: Latino/a Caucus

B6 Video and Installation

CHAIR: Tina Wasserman ★ TUFTS UNIVERSITY


Erin McNeil ★ SAVANNAH COLLEGE OF ART AND DESIGN ★ “Translation in the Work of Keren Cytter”

Markos Hadjioannou ★ DUKE UNIVERSITY ★ “Bodysong: New Media Immersion and Responsive Identification”


B7 Media Educates America

CHAIR: Alex Kupfer ★ NEW YORK UNIVERSITY

Michelle Kelley ★ NEW YORK UNIVERSITY ★ “‘Fun and Facts about America’: Films for Economic Education and the Postwar Right”

Brian Gregory ★ COLUMBIA UNIVERSITY ★ “Packaging Sound for Schools: Selling the Player-Piano and the Phonograph to American Education”


Alex Kupfer ★ NEW YORK UNIVERSITY ★ “The Celluloid Campus: Nontheatrical Film Distribution and the University of Wisconsin Bureau of Visual Instruction, 1910–1935”
SESSION B  ⭐  12:00 NOON – 1:45 PM

B8 Mystical, Magical, Spiritual

CHAIR: Ted Friedman  ★  GEORGIA STATE UNIVERSITY

Simone Natale  ★  UNIVERSITY OF COLOGNE  ★  “The Spectacular Supernatural: Victorian Spiritualism and Modern Show Business”

Boaz Hagin  ★  TEL AVIV UNIVERSITY  ★  “Judaism, Spiritualism, and Satellites: Israeli Film and Television in the Writings of Margot Klausner”

Kyra Hunting  ★  UNIVERSITY OF WISCONSIN-MADISON  ★  “Criminal Faith: Religious Difference in American Crime Procedural”

Ted Friedman  ★  GEORGIA STATE UNIVERSITY  ★  “The Magical Turn in American Media”

B9 Digital Identities/ Digital Innovations

CHAIR: Heidi Rae Cooley  ★  UNIVERSITY OF SOUTH CAROLINA

Juan F. Belmonte Avila  ★  UNIVERSITY OF MURCIA  ★  “Writing Code/Writing Sexuality: Sexuality through Code in Video Games”


Kate Reynolds  ★  BOWLING GREEN STATE UNIVERSITY  ★  “Heroines, Post-feminism, and Video Games: Not All Choices Are Equal”

Heidi Rae Cooley  ★  UNIVERSITY OF SOUTH CAROLINA  ★  “Augusta App: An Interactive Book Supplement”

B10 Landscapes and Other Visual Imaginaries

CHAIR: Henrik Gustafsson  ★  UNIVERSITY OF BERGEN

Sylvie Vitaglione  ★  NEW YORK UNIVERSITY  ★  “Dance Film and the Dynamics of Landscape”

Stephan Boman  ★  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ★  “Muteness and Eloquence: Narrating American Landscape in Four Experimental Documentaries”

Pamela Krayenbuhl  ★  NORTHWESTERN UNIVERSITY  ★  “Cross-ing Media: The Way to Calvary from Painting to Film via Text”

Henrik Gustafsson  ★  UNIVERSITY OF BERGEN  ★  “Van Gogh’s Suicide Note and the Remnants of Auschwitz: Landscape as Posthumous Witness in Resnais and Godard”

B11 Multiculturalism and/ in South Korea

CHAIR: Hye Seung Chung  ★  COLORADO STATE UNIVERSITY

Daniel Martin  ★  KOREA ADVANCED INSTITUTE OF SCIENCE & TECHNOLOGY  ★  “South Korean Cinema and the Immigrant Experience in Deep Blue Night (1985) and Western Avenue (1993)”


Kyoung-lae Kang  ★  UNIVERSITY OF ROCHESTER  ★  “Between Two Deaths: Cinematic Memories of Comfort Women in Contemporary Korea”

Hye Seung Chung  ★  COLORADO STATE UNIVERSITY  ★  “In Search of Self (in Others): Recent Trends in Korean Multicultural Films”

SPONSOR: Asian/Pacific American Caucus
**B12 World Archives**

Chair: Brett Service  
University of Southern California

Ramesh Kumar  
New York University  
“The Film Archive as Cultural Commodity: EYEing the Nederlands Filmmuseum”

Juana Suarez  
New York University  
“Film Archives and the Construction of Cultural Histories in Latin America”

Hend Alawadhi  
University of Rochester  
“On What Was, and What Remains: Palestinian Cinema and the Archive”

Brett Service  
University of Southern California  
“Digitizing Public TV: Copyright and the Corporation for Public Broadcasting’s American Archive”

**B13 American War Cinema Since Vietnam**

Politics, Ideology, and Class

Chair: Patricia Keeton  
Ramapo College

Peter Scheckner  
Ramapo College  
“Resurrecting the ‘Good War’: Escaping the Shoals of Class in Contemporary War Films through Historical Representation”

Patricia Keeton  
Ramapo College  
“Ideological Negotiation in the Combat Film Genre”

Christina Smith  
California State University, Channel Islands  
“Representations of Class from a ‘Grunt’s-Eye View’ in Soldier-filmed Iraq War Documentaries”

Susan Ryan  
College of New Jersey  
“Documentary Film and the ‘Media Spectacle’ of the Iraq War”

Sponsor: Caucus on Class

**B14 Authorship Across Media**

Chair: Caryn Murphy  
University of Wisconsin-Oshkosh

Artel Great  
New York University  

Leora Hadas  
University of Nottingham  
“Putting the Vision Back in TV: Cross-media Auteurship and the Legitimating of Television”

George Carstocea  
University of Southern California  
“The Legacy Medium and Niche Comedy: TV Auteurs on the FX Network”

Caryn Murphy  
University of Wisconsin-Oshkosh  
“DIY Television: HBO’s Girls and the Logics of Indie Production”

**B15 Science and Arcana**

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

Caroline Bem  
McGill University  
“Archaic Number Theory in Contemporary Narrative Cinema: The Case of Death Proof”

Michael Metzger  
Stanford University  
“Beyond the Talking Head: Rethinking The Ascent of Man as an Experiment in Art, Science, and Education”

Kian Bergstrom  
Roosevelt University/Columbia College Chicago  
“Exotic Cinema and the Mass Production of Wonder: East of Borneo and Descartes”

Tracy Cox-Stanton  
Savannah College of Art and Design  
“A Phonograph, a Sled, and a Jar of Pickled Hands: Contemplating Cinema as a Cabinet of Curiosities”
B16 Violent Girls and Tough Women

Chair: Robin Means Coleman  *  University of Michigan

Cristina Stasia  *  University of Alberta  *  “‘Shut the Hell Up and Pick Your Weapon’: Girls in Action Cinema”

Ilene Goldman  *  Independent Scholar  *  “The Evolution of Snow White From Screen Darling to Warrior Princess”

Ian Murphy  *  University College Cork  *  “A Model of Bisexual Performance: Jennifer Jason Leigh’s Method in Last Exit to Brooklyn”

Robin Means Coleman  *  University of Michigan  *  “The ‘Enduring Black Woman’ vs. the ‘Final Girl’ in Horror Films”

B17 Debugging the History of Game Terminology I

Critical Studies of Marginal Concepts

Chair: David Thomas  *  University of Colorado, Denver

David Thomas  *  University of Colorado, Denver  *  “The Serious Problem of ‘Fun’ in Games”

William Huber  *  University of Southern California  *  “D-Day”

Audrey Larochelle  *  University of Montreal  *  “Graphical Projection in Game Studies: A Hitchhiker’s Guide”

Andrew (Andy) Keenan  *  University of Toronto  *  “Cheating: A Critical Exploration of Rules and Subversive Play”

Sponsor: Video Game Studies Scholarly Interest Group

B18 Multi-Modal Perspectives

Media Industry Convergence from Character Creation to Genre Hybridity and New Viewing Technologies

Chair: Kitior Ngu  *  University of Michigan

Drew Morton  *  Texas A&M University, Texarkana  *  “There is Nothing Funny about a Clown in the Moonlight: The Graphical Remediation of the Joker”

Kelly Kessler  *  DePaul University  *  “Broadway in the Box: Early Television’s Reliance on the Cultural Cachet of the Musical”

Bryan Sebok  *  Lewis and Clark College  *  “Media Industry Convergence in Practice: The DVD Forum”

Kitior Ngu  *  University of Michigan  *  “New Possibilities, New Emergences?: Social TV and the Promise of Second Screen Apps”

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

Chair: Heather Warren-Crow  *  University of Wisconsin-Milwaukee

Nishant Shahani  *  Washington State University, Pullman  *  “‘I Have a Voice’: Speech, Silence, and the Redemption of Empire”

Eric Dienstfrey  *  University of Wisconsin-Madison  *  “New Methods of Multichannel Surround Sound Analysis and Contemporary Film Aesthetics”

Brian Fauteux  *  University of Wisconsin-Madison  *  “Satellite Sounds and the Transnational Circulation of Music”

Heather Warren-Crow  *  University of Wisconsin-Milwaukee  *  “The Phonetics of Early Video Art”
**B20** Aesthetics, Geopolitics, and the World

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

Thomas Dorey * York University * “Seeing Iraq through Cross-processed Eyes: David O. Russell’s Three Kings (1999)”

Kristi McKim * Hendrix College * “Screens, Skies, and Books: Cinematic Weather and Emma Bovary’s Reading”

Mark Betz * King’s College London * “Recalling the Active Spectator”

Cesar Barros * State University of New York, New Paltz * “Anxiety, Aesthetics, and Politics in the New Latin American Cinema”

**B22** Case Studies in Transnational Cinema

Chair: Christopher Gittings * University of Western Ontario

Swapnil Rai * University of Texas at Austin * “‘Made in Bollywood’: Indian Popular Culture in Brazil’s Caminho das Indias”

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

Katrin Pesch * University of California, San Diego * “Horizon and Environment in the Films of Ning Hao—An Eco-critical and Transnational Approach”

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

**B21** Workshop

Publishing on Digital Platforms

Chair: Christopher Hanson * Syracuse University

Co-Chair: Joan Saab * University of Rochester

**Workshop Participants**

Kim Akass * University of Hertfordshire

Norm Hirschy * Oxford University Press

Jennifer Porst * University of California, Los Angeles

John David Rhodes * University of Sussex

Andrew Young * University of California, Los Angeles

**B23** Workshop

Approaches to Teaching World Cinema

Chair: William Costanzo * SUNY, Westchester Community College

**Workshop Participants**

William Costanzo * SUNY, Westchester Community College

Lisa Patti * Hobart and William Smith Colleges

Grace Epstein * University of Cincinnati

Diane Carson * St. Louis Community College, Meramec

Monika Mehta * SUNY, University of Binghamton

**Sponsors:** Media Literacy + Pedagogical Outreach Scholarly Interest Group and Teaching Committee
Explorations in Television Studies

Chair: Michele Torre  *  Southern Illinois University, Carbondale

David Craig  *  University of Southern California  *
“Searching for Sorkin’s ‘Greater Fool’: The Critical Media Pedagogy of Aaron Sorkin’s The Newsroom”

Michael Kackman  *  University of Texas at Austin  *
“The Aesthetics of Consensus: HBO’s The Newsroom and Nostalgia for the Vital Center”

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

Michele Torre  *  Southern Illinois University, Carbondale  *
“Companions Wanted: The Doctor’s Women, The Grand Narrative, Gender, and Postmodern TV”
WEDNESDAY  March 6, 2013
2:00 – 3:45 pm

SESSION C

C1 Affect in the Age of Transmedia Storytelling

CHAIR: Jason Sperb * INDIANA UNIVERSITY

Aleena Chia * INDIANA UNIVERSITY * “You Are All Citizens of the Universe™: Corporate Governance and Civic Subjectivity in Virtual World Gaming”

Amanda Klein * EAST CAROLINA UNIVERSITY * “Falling in Love with Hermione Granger: Affect, Genre, and the Harry Potter Franchise”

Melanie Kohnen * NEW YORK UNIVERSITY * “Affect, Gender, and Legitimation in Transmedia Storytelling Campaigns”

Jason Sperb * INDIANA UNIVERSITY * “Lost Track of Time: TRON, Retro-Blockbusters, and Nostalgia in the Time of Transmedia Storytelling”

C3 Freedom, Regulation, Evasion, Refusal

Negotiation Strategies and Ambivalent Attitudes toward Media Technologies in Everyday Life

CHAIR: Laura Portwood-Stacer * NEW YORK UNIVERSITY

Michele Rosenthal * UNIVERSITY OF HAIFA * and Rivka Ribak * UNIVERSITY OF HAIFA * “Freedom from Email: Limitation of Use as a Form of Media Ambivalence”

Rachael Liberman * UNIVERSITY OF COLORADO, BOULDER * “Gendered Practices in the Domestic Regulation of Media Consumption”

Nabil Echchaibi * UNIVERSITY OF COLORADO, BOULDER * “Evasive Tactics and Media Ambivalence in the Muslim Home”

Laura Portwood-Stacer * NEW YORK UNIVERSITY * “How We Talk about Media Refusal: Popular Frames for Understanding Resistance to Social Media Platforms in Everyday Life”
SESSION C  2:00 – 3:45 PM

C4 Character and Performance
CHAIR: Matthew Solomon  UNIVERSITY OF MICHIGAN
Ganga Rudraiah  INDEPENDENT SCHOLAR  “Singing and Dancing like an ‘Aravaani’: Emerging Articulations of Transgender Performances in Contemporary Tamil Cinema”
Kim Wilkins  UNIVERSITY OF SYDNEY  “Cast of Characters: The American Eccentrics and Pure Cinematic Characterization”
Elizabeth Alsop  WESTERN KENTUCKY UNIVERSITY  “The Imaginary Crowd: Neorealism and the Uses of Coralità”

C5 Documentary Film Festivals
Activism, Education, and Archiving
CHAIR: Ger Zielinski  TRENT UNIVERSITY
Ryan Bowles  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “‘How to Start a Human Rights Film Festival’: Training and Resistance”
Carole Roy  ST. FRANCIS XAVIER UNIVERSITY  “Documentary Film Festivals and Social Transformation”
Aida Vallejo  UNIVERSITY OF THE BASQUE COUNTRY (UPV/EHU)/AUTONOMOUS UNIVERSITY OF MADRID (UAM)  “Documentary Film Festivals in Europe: A Historical Overview”
Heather Barnes  UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL  “Preserving Film Festival Records”
SPONSOR: Film & Media Festivals Scholarly Interest Group

C6 Experimental Historiography
CHAIR: Tom Kemper  CROSSROADS SCHOOL
Luci Mok  HARVARD UNIVERSITY  “Gould, Peterson, Shankar: Performance and Virtuosity in Three McLaren Animated Shorts”
Jennie Goldstein  STONY BROOK UNIVERSITY  “With a Projector Strapped to my Back: Trisha Brown’s Homemade (1966) as Screendance”
Rachel Webb Jekanowski  CONCORDIA UNIVERSITY  “Confronting the Archive: Found Footage Filmmaking and Archival Practice in La guerre d’un seul homme (1982)”
Tom Kemper  CROSSROADS SCHOOL  “Technology and the 1960s Avant-Garde”

C7 Art Historical Models and Methods
CHAIR: Andrea Gyenge  UNIVERSITY OF MINNESOTA, TWIN CITIES
Hannah Mowat  UNIVERSITY OF CAMBRIDGE  “Reviving Still Lives, Expanding Encounters: Reassessing Filmic Embodiment through Aby Warburg”
Ryan Pierson  UNIVERSITY OF PITTSBURGH  “Artforum Modernism, Phenomenology, and the Problem of Animation”
Burke Hilsabeck  UNIVERSITY OF MICHIGAN  “Medium-Specificity and the Slapstick Gag: Jerry Lewis on Clement Greenberg”
Andrea Gyenge  UNIVERSITY OF MINNESOTA, TWIN CITIES  “Art History as Montage: Reading the Cinematic in Georges Didi-Huberman”
SPONSOR: CinemArts: Film & Art History Scholarly Interest Group
**C8** Conceptualizing Nature and Culture

- **Chair:** Elizabeth Walden * Bryant University
  - Cortland Rankin * New York University * and
  - Brady Fletcher * New York University * “From the Wilderness to the Garden and Back Again: Two Cinematic Histories of New York”
  - Lisa Daily * George Mason University * “The Optics of Ethics: ‘De-fetishizing’ the Ethical Commodity in Internet Advertising”
  - Claudia Springer * Framingham State University * “The Radioactive West: Where the Western, Science Fiction, and Eco-films Meet”
  - Elizabeth Walden * Bryant University * “The Fantastic Mr. Fox: Animation and the Crucible of Nature”

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

- **Chair:** Tim Anderson * Old Dominion University
  - Myles McNutt * University of Wisconsin-Madison * “Composing Professional Identity Online: Bear McCreary, Social Media, and the ‘Television Composer’”
  - Lee Knuttila * York University * “Understanding YouTube Poop: Trolling Aesthetics for the LULZ”
  - Tim Anderson * Old Dominion University * “1,000 True Fans Can’t Be Wrong: Online Conversations and Fan Communities as a Means of Marketing and a Path toward Middle-Class Achievement”

**C10** Early Soviet Cinema

- **Chair:** Maria Corrigan * University of California, Santa Barbara
  - Jennifer Zale * Indiana University * “Aleksandra Khokhlova: A Product of Lev Kuleshov’s School of Movement”
  - Oksana Chefranova * New York University * “The Eloquent Surface: Iconography, Materiality, and Performativity of the Screen in Evgenii Bauer’s Silent Urban Melodrama”
  - Maria Corrigan * University of California, Santa Barbara * “City of Overcoats: The Eccentric and the Grotesque in Early Leningrad Cinema”
  - **Sponsor:** Central/East/South European Cinemas Scholarly Interest Group

**C11** Transnational Translations

- **Chair:** Peter X. Feng * University of Delaware
  - Gohar Siddiqui * Syracuse University * “Dowry-Deaths vs. Post-feminism?: Transnational Feminism through the Cross-cultural Remake”
  - Meheli Sen * Rutgers University * “Ravishing Reptiles: Gender, Genre and the Hindi ‘Snake Film’”
  - Jyotika Virdi * University of Windsor * “A National Cinema with Transnational Aspirations?: Considerations of ‘Bollywood’”
  - **Sponsors:** Transnational Cinemas Scholarly Interest Group and Asian/Pacific American Caucus
**C12** Deep History I
Insight from Artifacts

Chair: James Deutsch * Smithsonian Institution
Giles Taylor * University of St Andrews * “Big Screens, Little Boxes: Cinerama, View-Master, and the Aesthetics and Culture of Film Scale”
Heather Blackmore * University of St Andrews * “Developing a Camera, Developing a Culture: The Bell & Howell Filmo”
Benjamin Wiggins * University of Minnesota * “Entertaining Risk: A Brief History of Insurance in the Culture Industry”
Matthew Malsky * Clark University * “Early CinemaScope Sound Experiments”

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**C13** Class Formations and the Cinema

Chair: Carleton Gholz * Northeastern University
Suvadip Sinha * University of Toronto * “Comical Control: Citizenship, Biopolitics, and Class in 1970s’ Hindi Romantic Dramas”
Sara Bernstein * University of California, Davis * “Where Have All ‘The Little Shop Girls’ Gone?: Globalization, Undercover Bosses, and the Disappearance of an American Genre in the ‘New’ Service Economy”
Calvin Hui * Duke University * “Learning to Love Again”
Carleton Gholz * Northeastern University * “Theorizing the Filmic Assembly Line: Left Criticism in the Reception of Blue Collar”

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

Chair: Rosemarie Scullion * University of Iowa
Gozde Naiboglu * University of Manchester * “Post-cinematic Germany: Temporality and Affect in Christian Petzold’s Jerichow (2009)”
Zoran Samardzija * Columbia College Chicago * “The Last Films of Theo Angelopoulos and the Fate of ‘Art-Cinema’ After the Euro Crisis”
Clayton Dillard * Oklahoma State University * “The Carnivalesque ‘Post-Continuity’ of Neveldine/Taylor”
Rosemarie Scullion * University of Iowa * “Cashing In: Monetism and Moral Economy in Jean-Pierre and Luc Dardenne’s Lorna’s Silence (2007)”

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

Chair: Ryan Powell * King’s College London
Chris Tedjasukmana * Free University, Berlin * “Camp Realism: Political Affect, Melodrama, and Todd Haynes’ Mildred Pierce (2011)”
Christine Evans * University of Kent * “Viva La Veda: Love, Class, and Queerness in Mildred Pierce”
Arnau Roig-Mora * University of Illinois * “Is This How the World Ends?: Gregg Araki and the (New) Queer Cinema in the 21st Century”
Ryan Powell * King’s College London * “Authoring the Homosexual in Pink Narcissus (1971)”
**C16** Rebooting the Fairy Tale

Chair: Melissa Lenos ★ Donnelly College

David Andrews ★ Independent Scholar ★ "Snow White and the Huntsman: A Post-feminist Reboot"

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

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

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

**C17** Funny Chicks and Droll Dicks

Repression, Abjection, Subjection in Television Comedy

Chair: Linda Mizejewski ★ Ohio State University

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

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

Martha Nochimson ★ Independent Scholar ★ "Doc Martin: A Fractured Rom-Com Tickles Julia Kristeva"

Victoria Sturtevant ★ University of Oklahoma ★ "The View from The Roof: Louie and the Unbearable Lightness of Privilege"

**C18** The “New” Middle East? Implications for Cinema and Media Studies

Chair: Suzanne Gauch ★ Temple University

Suzanne Gauch ★ Temple University ★ "Hero Complex"

Targol Mesbah ★ California Institute of Integral Studies ★ "State Violence, Social Media, and Traumatic Temporalities: Dusa’s Les Fleurs du Mal"

Samirah Alkassim ★ Palestine Center ★ "Nation and the Ramadan TV Serial"

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

Sponsor: Middle East Caucus

**C19** Histories of Visual Technologies

Chair: Constance Balides ★ Tulane University

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


Katie Day Good ★ Northwestern University ★ "Showing Slides and Talking Travel: Amateur Slide Shows as Global Media"

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

Sponsor: Nontheatrical Film & Media Scholarly Interest Group
C20 Earth-Sensing
Media Above and Below the Surface

CHAIR: Nicole Starosielski ★ NEW YORK UNIVERSITY
CD-CHAIR: Janet Walker ★ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Janet Walker ★ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ★ “Moving to Higher Ground?: Documentary Film and (Other) Scientific Audiovisualizations of Sea Level Rise”

Lisa Parks ★ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ★ “Signal Territories: Studying US Broadcast Infrastructure Using Google Earth”

Eva Hayward ★ UNIVERSITY OF NEW MEXICO ★ “Technologies of Migration: Conservation Science and Whale Media”

Nicole Starosielski ★ NEW YORK UNIVERSITY ★ “Sensing the Seafloor: Undersea Observatories and the Contours of Media Distribution”

C21 Workshop
Platform Studies
Debating the Future of a Field

CHAIR: Caetlin Benson-Allott ★ GEORGETOWN UNIVERSITY

WORKSHOP PARTICIPANTS
Ian Bogost ★ GEORGIA INSTITUTE OF TECHNOLOGY
Jonathan Sterne ★ MCGILL UNIVERSITY
Steven Jones ★ LOYOLA UNIVERSITY, CHICAGO
Peter Krapp ★ UNIVERSITY OF CALIFORNIA, IRVINE

SPONSOR: Video Game Studies Scholarly Interest Group

C22 Theories of Animation

CHAIR: Donna Kornhaber ★ UNIVERSITY OF TEXAS AT AUSTIN

Kerin Ogg ★ WAYNE STATE UNIVERSITY ★ “Freeze Frame, Slow Motion, Long Take—or All of the Above?: Cinematic Specificity and the Problematic Time of Japan’s Limited Animation”

Sylvie Bissonnette ★ UNIVERSITY OF CALIFORNIA, BERKELEY ★ “Remediating Lightning Sketch Films: From Early Animation to Recent Multimedia Performances”

Scott Bukatman ★ STANFORD UNIVERSITY ★ “Some Observations Pertaining to Cartoon Physics; or, the Cartoon Cat in the Machine”

Donna Kornhaber ★ UNIVERSITY OF TEXAS AT AUSTIN ★ “Moving Parts: Object Animation, Early Cinema, and the Ontology of Film”

SPONSOR: Animated Media Scholarly Interest Group

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

CHAIR: Sharon Ross ★ COLUMBIA COLLEGE CHICAGO

WORKSHOP PARTICIPANTS
Kelly Kessler ★ DEPAUL UNIVERSITY
Kelli Marshall ★ DEPAUL UNIVERSITY
Michael DeAngelis ★ DEPAUL UNIVERSITY
Nicholas Southey ★ UNIVERSITY OF SOUTH AFRICA, PRETORIA
Elizabeth Gough-Gordon ★ RUTGERS UNIVERSITY
Indigenous Media Now

Chair: Joanna Hearne  UNIVERSITY OF MISSOURI

Pam Wilson  REINHARDT UNIVERSITY  “Indigenous Digital Media: Claiming Cyberspace for a Re-imagined Future”

Angelica Lawson  UNIVERSITY OF MINNESOTA, TWIN CITIES  “Indigenous Activism and New Media: Urban Communities, Shared Production”

Joanna Hearne  UNIVERSITY OF MISSOURI  “Indigenous Futures: Case Studies in Native Remediation”

Joshua B. Nelson  UNIVERSITY OF OKLAHOMA  “How About a Drink: De-Pathologizing Sex and Alcohol in American Indian Film”
Sorry to Interrupt Your Regularly Scheduled Plotting
The Study of Contemporary Television Narrative in ABC’s Revenge

Chair: Barbel Gobel-Stolz  University of Kansas

Barbel Gobel-Stolz  University of Kansas  “The Outcome of Chaos Can Never Be Predicted. (Revenge 1.15)—Classic Narrative Structures in Contemporary Complex Television”

Michael Faucette  Caldwell Community College  “‘There Might Be a Place for Kindness and Fairness, but This is Definitely Not One of Them’: The Role of Gender, Genre, and Criticism on ABC’s Revenge”

Dana Och  University of Pittsburgh  “‘It’s Not What You Look at that Matters, But What You See’: Reifying Class in Revenge”

Ina Hark  University of South Carolina  “Schrödinger’s Soap: The ‘Not So Alive’ Television Mother in Revenge”

Sponsor: Television Studies Scholarly Interest Group

Bond at 60
Lives of 007

Chair: Ernesto Acevedo-Munoz  University of Colorado

Merrill Schleier  University of the Pacific  “Ken Adam’s Boy Toys: Location and Production Design in Early Bond Films”

Janet Robinson  University of Colorado  “From Fleming’s Pussy Galore to Hollywood’s Pussy NoMore: Finding Female Pleasure in Early James Bond”

Young Eun Chae  University of Chicago  “Racial Dynamics of James Bond: The Superiority of White Masculinity in Die Another Day”

Colleen Glenn  Transylvania University  “Bond or Bourne?: Daniel Craig and the Reinvention of 007”
**D4 Trans-Industrial Practices**

**Chair:** Linda Badley  ☆  Middle Tennessee State University

Sharon Shahaf  ☆  Georgia State University  ☆  “Understanding Global Television’s Formal Flows: From the First Hebrew Sitcom to the First Israeli Golden Globe”

Jeffrey Brassard  ☆  University of Alberta  ☆  “Moscow Goes Hollywood: Russian Television’s Adoption of Western Industry Practices”

Lauhona Ganguly  ☆  American University  ☆  “Production Cultures and Cultural Re-Productions in a Global Television Industry: Rethinking Global Cultural Economy with *Indian Idol*”

Linda Badley  ☆  Middle Tennessee State University  ☆  “The Indiewoodized Transnational Film: The New Multiculturalism”

**D5 Global Film Cultures**

**International Festivals, Workshops, and New Waves**

**Chair:** Anne Ciecko  ☆  University of Massachusetts, Amherst


Sara Saljoughi  ☆  University of Minnesota  ☆  “Inventing ‘Our’ Avant-Garde: *The House is Black*, The Golestan Film Workshop, and the Iranian New Wave”

Tze-Lan Sang  ☆  Michigan State University  ☆  “Globalization and Its Discontents through Chinese Women’s Cinéma Vérié”

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

**Sponsor:** Film & Media Festivals

Scholarly Interest Group

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**D6 Spectatorship on the Internet**

**Chair:** Rachel Thibault  ☆  University of Massachusetts, Amherst

Nicholas Benson  ☆  Old Dominion University  ☆  “Changing the Grid: How Generation Is Imagined in *TRON* Fandom”

Verena Kick  ☆  University of Washington  ☆  “Social Networks and Internet Cinephilia—The Case of *Amélie*”

Dan Hassoun  ☆  University of Minnesota  ☆  “The Threat of Inattention: Media Multitasking and the Active Audience”

Rachel Thibault  ☆  University of Massachusetts, Amherst  ☆  “Women, Film Blogging, and the Cinephilia of Interruptions”

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Tweet . . . your experiences during the conference

Use hashtag #SCMS13
D7 Permeable Boundaries: Documentation in the Visual Arts

Chair: Vinicius Navarro ▪ Georgia Institute of Technology

Daniel Pope ▪ University of Massachusetts, Amherst
“On the Shores of Memory: Figuring Nonfiction in Agnès Varda’s Les plages d’Agnès”

David Harvey ▪ University of Iowa
“Rethinking Voice in the Essay Film Form”

Ulrike Hanstein ▪ Bauhaus University, Weimar
“Here and Now, and Again: Performance Art and Moving-Image Documentation”

Vinicius Navarro ▪ Georgia Institute of Technology
“Fiction/Nonfiction: ‘Hybrid’ Aesthetics and Contemporary Cinema”

D8 Galleries/Museums in History

Chair: Paul McEwan ▪ Muhlenberg College

Laura LaPlaca ▪ Northwestern University
“‘From the Louvre to You, From the Prado to You’: Frederick Kiesler’s Televisual Posturing”

Alison Kozberg ▪ University of Southern California
“Abstraction, Politics, and Programming at Brockman Gallery Productions”

Nadia Bozak ▪ Ontario College of Art and Design
“Surviving Images: Disseminating First Nations’ Wisdom across Time, Language, Media, and Culture”

Paul McEwan ▪ Muhlenberg College
“American Film Masters: The Birth of a Nation, the MOMA Film Library, and the Development of Film Culture”

Sponsor: CinemArts: Film & Art History Scholarly Interest Group

D9 Media Afterlives, Appropriations, and Flows

Chair: David Gurney ▪ Texas A&M University, Corpus Christi

Samuel Tobin ▪ Fitchburg State University
“The Afterlife of the American Video Arcade”

Braxton Soderman ▪ Miami University
“Streams of Consumption: Similarities between Televisual and Video Game Flow”

Allison Rittmayer ▪ University of Florida
“Chris Marker and the Cinémathèque of History”

David Gurney ▪ Texas A&M University, Corpus Christi
“Speaking in GIFs: Appropriative Visual Culture in Digital Forums”

D10 Representing Spanish National Identity

Chair: Ian Olney ▪ York College of Pennsylvania

Harry Karahalios ▪ Duke University
“Examining Spain’s Interstitial Location in Europe’s Periphery Through Dominic Harari’s and Teresa Pelegri’s Seres Queridos (2004)”

Noelia Saenz ▪ Independent Scholar
“Mediating Hispanidad: Negotiating Race, Place, and Cultural Identity in The Mark of Zorro”

Ian Olney ▪ York College of Pennsylvania
“Looking with Julia’s Eyes: Gender, Spectatorship, and Contemporary Spanish Horror Cinema”
**D11** Cinemas of Immigration and Diaspora

Chair: Amy Tibbitts * Beloit College

Deane Williams * Monash University * “No Going Back: Continuity and Change in Australian Documentary”

Gaoheng Zhang * University of Southern California * “‘Made in Italy’ by Chinese Immigrants: Media Representation of the Garment Industry Owned by Chinese Immigrants in Prato (Tuscany), Italy in Late 2000s”

Brooks Hefner * James Madison University * “The Iron Horse and Multiethnic Labor: Silent Western Epics and US Immigration Legislation”

Amy Tibbitts * Beloit College * “Robinson in Spain: How Pedro Aguilera’s Film Naufragio Recasts the African Immigrant in Spain”

**D12** Deep History II

Insight from Artifacts

Chair: Mack Hagood * Indiana University

Kyle Stine * University of Iowa * “Cybernetic Movie Machines: Norbert Wiener’s Cinema Integraph and Richard S. Morse’s Data Soundtracks”

Sindhu Zagoren * University of North Carolina-Chapel Hill * “We Want the Airwaves: Early Radio and the Struggle for Airspace”

Mack Hagood * Indiana University * “Nixon, Mobster, Bigfoot: The Performative Audio Media Forensics of Irv Teibel”

**D13** Silent Cinema and Time Travel

Chair: Margaret Hennefeld * Brown University

Margaret Hennefeld * Brown University * “Dreaming of ‘Doing Time’: Women and Convicts in Vitagraph Trick Films”

Rielle Navitski * University of California, Berkeley * “The Afterlife of Imported Serials and Westerns in Brazil: Regional Film Distribution and Production in the Twenties”

Jennifer Bean * University of Washington * “Prints in Motion: Toward a Global Theory of Silent Cinema’s ‘Misuse Value’”

Respondent: Jennifer Peterson * University of Colorado, Boulder

**D14** Crime Genres Crossing Borders

Chair: Robert Silberman * University of Minnesota

Juan Tarancon * University of Zaragoza * “Darkness Within: The Rise of Film Noir in the Context of Francoist Spain.”

Robyn Citizen * New York University * “From Brother to Outrage: Takeshi Kitano and Interracial Masculinities in his Yakuza Films”

Juan Llamas Rodriguez * Concordia University * “What is Narcocinema?: or, the Politics of Genre Repurposing in Informal Film Distribution”

Robert Silberman * University of Minnesota * “The Gangster Movie Goes Global: Jerusalema and the Post-Apartheid Dilemma”
D15  Philosophical Hermeneutics

Chair: Steven Bailey  * York University

Agustin Zarzosa  * SUNY, Purchase College  * “The Island of Forgotten Pain”

Edward Lamberti  * King’s College London  * “When a Gigolo Loves a Woman: American Gigolo, Levinas, and the Ethics of Falling in Love”

Justin Horton  * Georgia State University  * “Disembodiment and Ecstatic Perception in The Tree of Life”

Steven Bailey  * York University  * “Reframing Ricoeur: Multi-sensory Cinema as ‘Committed Appropriation’ and Two Unusual Films Noir”

D16  Workshop

Contemporary Latin American Cinema’s Breakthrough Paradigms for Sustainability Innovation in Film Finance and Distribution

Chair: Tamara Falicov  * University of Kansas

Co-Chair: Carlos Gutierrez  * Cinema Tropical

Workshop Participants

Natalia Almada  * Filmmaker

Cristina Venegas  * University of California, Santa Barbara

Luisela Alvaray  * DePaul University

Carlos Gutierrez  * Cinema Tropical

Sponsor: Latino/a Caucus

D18  The Remediation of Race

New Media, Selective Memory, and the Politics of Resistance

Chair: Alexander Cho  * University of Texas at Austin

Candice Haddad  * University of Michigan  * “Resistant (Hyper) Visibility: Narrating Nostalgia through Pro-Palestinian Facebook Activity”

Wendy Sung  * University of Michigan  * “When New Media and Racial Violence Collide: The Rodney King Beating Videotape and Civil Rights Television”

Patty Ahn  * University of Southern California  * “Online Afterlives of the ‘Forgotten’ War: The Kim Sisters, Memory, and Cold War Performance”

Alexander Cho  * University of Texas at Austin  * “On the Intimate Refrain: Mixed-Race Asian Americans and Tumblr.com”

D19  Visuality of Adaptation in Japanese Cinema

Chair: Michael Chan  * Yale University

Norie Taniguchi  * Waseda University  * “Nikkatsu Mukōjima’s Ukiyo and National Cinema”

Sawako Ogawa  * Kyoto University  * “Cinematic Visuality of Albert Capellani and the ‘Japanization’ of Les Misérables”

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

Michael Chan  * Yale University  * “The Makioka Sister or the Sisters Makioka: Adaptations of Sasameyuki and the Politics of Sisterhood”

Sponsor: Asian/Pacific American Caucus
**D20 Workshop**

American Smart Film

**Chair:** Jeffrey Sconce  *  Northwestern University

**Workshop Participants**
- Thomas Dorey  *  York University
- William Rothman  *  University of Miami
- Murray Pomerance  *  Ryerson University
- Michael Hable  *  University of Miami
- Claire Perkins  *  Monash University

**D21 Workshop**

Transnational Cinema Studies
Future Directions

**Chair:** R. Barton Palmer  *  Clemson University

**Workshop Participants**
- Kathleen Newman  *  University of Iowa
- Natasa Durovicova  *  University of Iowa
- Christina Klein  *  Boston College
- Ahmet Gurata  *  Bilkent University
- Iain Smith  *  University of Roehampton

**Sponsor:** Central/East/South European Cinemas Scholarly Interest Group and Transnational Cinemas Scholarly Interest Group

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

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

Sarah Projansky  *  University of Utah  *  “Defining the Franchise-able Girl”

Dara Murray  *  Rutgers University  *  “Empowered Fatties?: An Examination of Self-Branded, Post-feminist Users”

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

Angharad Valdivia  *  University of Illinois  *  “Post-feminism Girl Groups Take a Transnational Tour: Popular Cinema Takes Up the Travel Narrative in an Intersectional World”

**Sponsor:** Women’s Caucus

**D23 Warhol in Three Takes**

**Chair:** Kay Dickinson  *  Concordia University

Glyn Davis  *  University of Edinburgh  *  “Bike Boy and Warhol’s Sexploitation Cycle”

Mandy Merck  *  Royal Holloway, University of London  *  “Susan Sontag’s Screen Tests”

Gary Needham  *  Nottingham Trent University  *  “Bufferin Commercial, Bad Filmmaking, and Business Art”

**Respondent:** Ara Osterweil  *  McGill University
Engaging the Avatar

**Chair:** Harrison Gish  UNIVERSITY OF CALIFORNIA, LOS ANGELES

**Co-Chair:** Jessica Aldred  UNIVERSITY OF MONTREAL

**Harrison Gish**  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “Avatar Interactivity: Modifying and Manipulating Play”

**Brian Greenspan**  CARLETON UNIVERSITY  “Mass Effects: Believable Avatars and Networked Engagement”

**Jessica Aldred**  UNIVERSITY OF MONTREAL  “LEGO My Avatar: Abstraction, Convergence, and the Contemporary Movie-Game Character”

**Reem Hilu**  NORTHWESTERN UNIVERSITY  “Embodying the Avatar: Transformative Play in Urban Games”

**Sponsor:** Video Game Studies Scholarly Interest Group
Wednesday, March 6, 2013
6:00 – 8:00 PM
CAUCUS/SIG SPECIAL EVENT
Remembering the Life & Legacy of Alexander Doty
ROOM: GRAND BALLROOM, LOBBY LEVEL

Alexander M. Doty devoted his life to revolutionizing the way we think about sexuality and media. His combination of intellectual rigor and fearless vision has inspired and motivated countless scholars, activists, and filmmakers to become active participants and leaders in the field of queer media studies. This event honors Doty as a highly respected scholar and founding member of the SCMS Queer Caucus, whose untimely passing will be mourned by many generations of scholars to come. In celebrating his life and work, the event features presentations from luminaries in queer media studies who will each address the particular ways in which Doty’s work influenced them professionally and personally. Each presenter will highlight the ways in which Doty’s scholarship and mentorship played a key role in the development of their own work and the field of queer media studies more generally. Their presentations will include clips of films and television shows that inspired Doty’s work and that have resonated with queer fans and scholars for decades. The event will be followed by a reception to allow those in attendance to share stories and reminisce about Doty’s life and the impact of his work.

Sponsored by SCMS and the Queer Caucus

COORDINATORS: Julia Himberg ★ ARIZONA STATE UNIVERSITY ★ Patty Ahn ★ UNIVERSITY OF SOUTHERN CALIFORNIA ★ and Jennifer Malkowski ★ SMITH COLLEGE

Meeting
8:00 – 9:45 PM
ROOM: THE CLUB INTERNATIONAL, LOBBY LEVEL

Women in Screen History
Scholarly Interest Group
Wednesday, March 6, 2013
6:00 – 9:00 pm
CAUCUS/SIG SPECIAL EVENT
Public Media 2.0
A Conversation on the Future of Urban Documentary and Social Change

LOCATION: MUSEUM OF CONTEMPORARY ART, 220 E. CHICAGO AVENUE
Please refer to the Chicago Vicinity Map on page 26 for location.

“Public Media 2.0” will consist of two staged conversations and a roundtable discussion about the past, present, and future of socially-conscious urban media.

The evening will begin with a staged discussion between Gordon Quinn (Kartemquin) and Allan Siegel (Newsreel), both of whom played key roles in founding documentary collectives in the 1960s that continue to be influential in the present day. Moderated by Mark Shiel (King’s College London), their conversation will reflect on the past and present of urban social issue documentary and will be accompanied by a selection of documentary shorts and excerpts from longer works produced by Kartemquin and Newsreel.

In the second staged conversation, Steve James (Hoop Dreams, The Interrupters) and Michelle Citron (Columbia College Chicago) will discuss the possibilities and challenges of making documentary media in the urban context today and how such media might evolve in the future. Moderated by B. Ruby Rich (University of California, Santa Cruz), this conversation will also be followed by a selection of short works and excerpts.

The evening will conclude with a roundtable discussion moderated by Brendan Kredell (University of Calgary). This will feature all of the program’s participants and moderators and will provide audience members with an opportunity to ask questions.

While the conversation is expected to be wide ranging, we expect to address the legacy of seminal radical documentary media collectives in contemporary practice, the ways in which our notions of the potential of documentary media have shifted with changes in the media landscape, and the specificity of the urban environment as a subject and as a filming location. Simultaneously historical, geographical, and conceptual, “Public Media 2.0” will speak to the interests of a diverse cross-section of audiences and to the vexed question of democratic mobilization in a multi-media environment.

The event will be open to the public, and aims to attract an audience from the academic community and the broader Chicago community as well.

Sponsored by SCMS, Urban Studies and Documentary Studies Scholarly Interest Groups with additional support from the Caucus on Class and Women’s Caucus, and from the University of Chicago, Department of Cinema and Media Studies

COORDINATORS: Stephen Charbonneau * Florida Atlantic University * Brendan Kredell * University of Calgary * and Mark Shiel * Kings College London
E1 The Industry Negotiates

Chair: Kimberly Owczarski * Texas Christian University

Stephen Babish * Northwestern University * “Logan’s Run, the Texas Film Commission, and Postindustrial Image Production”

Michael Kmet * University of California, Los Angeles * “Script Clearance and Research: Unacknowledged Creative Labor in the Film and Television Industry”

Mirasol Enriquez * University of California, Riverside * “Fox(y) Latinas and Chasing Papi (2003): Trying to Sell Ketchup in a Salsa Bottle”

Kimberly Owczarski * Texas Christian University * “‘More than Meets the Eye’: Transformers and Corporate Authorship in Franchise Film Production”

E3 The Berlin School in Global Contexts

Romania, Argentina, and Thailand

Chair: Marco Abel * University of Nebraska

Gerd Gemunden * Dartmouth College * “The National and the Regional: Locating the Cinema of Lucrecia Martel and Christoph Hochhäusler”

Christina Gerhardt * University of Hawaii * “The Berlin School and the Cinema of Thai Director Apichatpong Weerasethakul”

Marco Abel * University of Nebraska * “Political Desires in the Age of Transnational Neoliberalism: The ‘Berlin School,’ the Romanian New Wave, and the New Europe”

Sponsor: Central/East/South European Cinemas Scholarly Interest Group

Respondent: Marvin D’Lugo * Clark University
Educational Films from Empire to Privatization
Tracking Mobile Cinemas in Colonial British Malaya and Ghana

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

- **Nadine Chan** * University of Southern California *
  “‘They Must Be Made Problem-Conscious’: Educational Film and the Rural Cinema Caravan in 1930s British Malaya”

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

- **Peter Bloom** * University of California, Santa Barbara *
  “The Transnational Politics of Privatizing Media: The Story of Malaysian TV3 in Ghana”

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

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

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Documentary
Ethnography, Ethics, and Subcultures

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

- **Jessica Fowler** * University of California, Los Angeles *
  “‘A Curious and True and Dramatic Film’: John Steinbeck’s *The Forgotten Village* (1941)”

- **Katherine Steinbach** * University of Iowa *
  “Deconstructing the Family Myth: The Family Documentary and the Evolution of Postwar Home Movies”

- **Diane Waldman** * University of Denver *
  “Documentary Filmmakers and Unsympathetic Subjects: The Case of *Le Mur*”

- **Laura Gutierrez** * University of Arizona *
  “Living in Cities of the Dead: Natalia Almada’s Documentaries”

**Sponsor:** Documentary Studies Scholarly Interest Group

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

**Chair:** Karen Backstein * Sterling Publishing

- **Allison Page** * University of Minnesota *
  “Circulating Cuteness: Affect, Capital, and Cute Animal Videos”

- **Evan Brody** * University of Southern California *
  “They’re on My Team: Reading Transgressive Bodies through Contemporary LGBT Sports Documentaries”

- **Evangelos Tziallas** * Concordia University *
  “Grindr and the New Medical Gaze: Neoliberalism, Gay Male Dividuality, and Databanks”

- **Karen Backstein** * Sterling Publishing *
  “So You Think You *Know* Dance: Culture, Entertainment, and Athletics in *So You Think You Can Dance*”

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1 for $5
5 for $20

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$500 VISA GIFT CARD

Tickets available at Conference Registration
E7 Installing the Nation
Art, Memory, Performance

Chair: Dorit Naaman ★ Queen’s University
Aleksandra Kaminska ★ York University ★ “Hypermediation in the Ruins of Socialism; or, Concrete Legacies in an Age of Fiction”
Amanda Graham ★ University of Rochester ★ “Roof Rules, Revised: Babette Mangolte’s Roof and Fire Piece and Anahita Razmi’s Roof Piece Tehran”
Rijuta Mehta ★ Brown University ★ “Photo Finish: Bodily Remains and Statements of Horror in Partition Photography”
Dorit Naaman ★ Queen’s University ★ “Inside/out: Projecting Memories of Home on the House”

E8 Adapting US Television for Italy
Reflections on Language, Culture, Distribution, and Formats

Chair: Chiara Bucaria ★ University of Bologna
Luca Barra ★ Catholic University of the Sacred Heart ★ “Distorted Laughter: The Broadcaster’s Mediations of US Sitcoms on Italian TV”
Chiara Bucaria ★ University of Bologna ★ “Genetically Modified Television?: Evidence from New Modes of TV Translation in Italy”
Chiara Ferrari ★ California State University, Chico ★ “Reformatting Is Older Than You Think: ‘Original Adaptations’ in Early Italian TV”
Michela Ardizzone ★ University of Colorado ★ “Slithering the News: Gender and the Adaptation of News Parody in Italy”

Sponsor: Television Studies Scholarly Interest Group

E9 Sounds and Silences

Chair: Charles Kronengold ★ Stanford University
Chelsey Crawford ★ Oklahoma State University ★ “Sound Off: Absolute Cinematic Silence and the Unconscious”
Manuel Garin ★ University of Pompeu Fabra ★ “Silent Film Gameplay: Keaton, Mario, and the Misadventures of Visual Freedom”
Charles Kronengold ★ Stanford University ★ “Puzzling Interfacing, Musical Thinking, and Multisensory Experience”
Sponsor: Sound Studies Scholarly Interest Group

E10 Disney’s Song of the South Revisited

Chair: Patricia Oman ★ Hastings College
Joanna Rapf ★ University of Oklahoma ★ “A New ‘Laughing Place’: One Writer’s Perspective on Song of the South”
Erin Heath ★ University of Illinois, Urbana-Champaign ★ “The Interplay of Live Action and Animated Racial Drag in Song of the South”
Holly Kent ★ University of Illinois, Springfield ★ “‘You Spoil Everything!’: Fashion and Constructions of Class, Race, and Gender in Song of the South”
Patricia Oman ★ Hastings College ★ “The Regional Form of Disney: Song of the South and Joel Chandler Harris’s Uncle Remus Stories”
Sponsor: Animated Media Scholarly Interest Group
**E11 (In)Visible Violence in Japanese Cinema**

*Embodyment and Experience*

**Chair:** Namhee Han  |  The University of Chicago

**Namhee Han**  |  The University of Chicago  

**Kim Icreverzi**  |  University of California, Irvine  
“Hamano Sachi’s Complaint: Repetition and Aporia in the Reimagining of Women’s Cinema”

**Respondent:** Naoki Yamamoto  |  Yale University

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**E12 Race Relations and Race Consciousness**

**Chair:** Priscilla Layne  |  University of North Carolina-Chapel Hill

**Dayna Chatman**  |  University of Southern California  
“Something New’: (Re-)Framing the Black Female Subject within Discourses of Post-feminism”

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

**Timeka Williams**  |  University of Michigan  
“We Love Them and They Love Us’: Reimagining American Race Relations through Cinematic Black History Narratives”

**Priscilla Layne**  |  University of North Carolina-Chapel Hill  
“‘Schwarz ist in’: Racial Fetishism, Sexuality, and Black Masculinity in Lothar Lambert’s *1 Berlin Harlem*”

**Sponsors:** African/African American Caucus and Oscar Micheaux Society Scholarly Interest Group

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**E13 Women’s Work**

*Authorship and Context*

**Chair:** Belinda Smaill  |  Monash University

**Jennifer Smyth**  |  University of Warwick  
“Resistant Women and Contested Frames”

**Brandon Colvin**  |  University of Wisconsin-Madison  
“Explaining Varda’s *Lions Love*: A European Director Responds to an American Cultural Marketplace”

**Shih-Shan Chen**  |  Simon Fraser University  
“Validating Female Authorship in Chinese Cinema: The Case of Li Yu”

**Belinda Smaill**  |  Monash University  
“Regimes of Value: Rethinking the Female Director in Transnational Cinema Contexts”

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**E14 Shock, Authorship, and Industry**

**Chair:** Graig Alan Uhlin  |  New York University

**Maureen Rogers**  |  University of Wisconsin-Madison  
“From the Underground to the Grindhouse: Andy Warhol’s *Lonesome Cowboys* (1968) and the US Sexploitation Market”

**Sean Cashbaugh**  |  University of Texas at Austin  
“From Vaudeville to Punk Pranks: Performance and Authorship in the Work of Harmony Korine”

**Nathan Koob**  |  University of Michigan  
“Free Association: Robert Rodriguez and Artistry through Industry”

**Graig Alan Uhlin**  |  New York University  
“Trace and Testimony: Memory and Truth in the Films of David Fincher”

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**Sponsors:** African/African American Caucus and Oscar Micheaux Society Scholarly Interest Group
E15 Affect/Identification/Phenomenology

CHAIR: Jane Stadler  UNIVERSITY OF QUEENSLAND

Aaron Pellerin  WAYNE STATE UNIVERSITY  “Beyond Epistephilia: I Am a Sex Addict and Documentary Affect”

Monique Bourdage  UNIVERSITY OF MICHIGAN  “Playboy’s Penthouse and Phenomenology: Experience and Liveness in Hef’s TV Party”

Scott R. Selisker  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Between the Motion and the Act: The Phenomenology of Automatism and Cinematic Horror”

Jane Stadler  UNIVERSITY OF QUEENSLAND  “Affectless Empathy and The Killer Inside Me”

E16 Workshop

Scholarly Social Media Successes, Failures, and Future (#SCMS2013Social)

CHAIR: Elizabeth Ellcessor  INDIANA UNIVERSITY

WORKSHOP PARTICIPANTS

Gina Giotta  CALIFORNIA STATE UNIVERSITY, NORTHridge
Dan Leopard  SAINT MARY’S COLLEGE OF CALIFORNIA
Jamie Poster  IRVINE VALLEY COLLEGE
Andrew Miller  SACRED HEART UNIVERSITY
Leah Shafer  HOBART AND WILLIAM SMITH COLLEGES

E17 Public Interactions with Cyber Connectivity

CHAIR: Brandon Arroyo  CONCORDIA UNIVERSITY

Zach Melzer  CONCORDIA UNIVERSITY  “For a History of Networked Societies’ Cultures: Between Screens of Limestone and a Bowl of Light”

Brandon Arroyo  CONCORDIA UNIVERSITY  “The Internet as Public Utility: Localizing the World-Wide Web”

Jamie Henthorn  OLD DOMINION UNIVERSITY  “Rewriting Neighborhoods: Zombies, Run! and Suburban Space”

Sharif Mowlabocus  UNIVERSITY OF SUSSEX  “‘Hide Your Kids, Hide Your Wife’: A Critical Response to the ‘Privatizing’ of Registered Sex Offender Data in the USA”

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

CHAIR: Lorrie Palmer  INDIANA UNIVERSITY

Catherine Zimmer  PACE UNIVERSITY  “Geosurveillance in Political Action-Thrillers: Targeting and the Global Subject”

Russell Meeuf  UNIVERSITY OF IDAHO  “Thai Action Spectacle: Vulnerable Bodies and Visual Technologies in Chocolate (2008)”

Matthias Stork  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “Tech-Wars: Mapping the Aesthetics of Post-Cinematic City Space in Action Films and Video Games”

Lorrie Palmer  INDIANA UNIVERSITY  “Cranking it up in the City: Hypermediation in Digital Action Cinema”

SPONSOR: Urban Studies Scholarly Interest Group
E19 Cinema as Timepiece
Perspectives on The Clock

Chair: Catherine Russell * Concordia University

Erika Balsom * Carleton University * “Around The Clock: Museum and Market”

Nora Alter * Temple University * “Different Histories of Cinema: Godard and Marclay”

Eli Horwatt * York University * “On The Clock, Iconographic Seriality, and Film History”

Catherine Russell * Concordia University * “Archival Cinephilia in The Clock”

Sponsor: CinemArts: Film & Art History Scholarly Interest Group

E20 Queering Media Spaces

Chair: Rosana Blanco-Cano * Trinity University


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

Mark Hain * Indiana University * “Visualizing the Great American Songbook: Queer Archiving, Class, and Memory”

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

E21 Digital Histories

Chair: James Hodge * Duke University

Carolina Larrain * University of Chile * “The Impact of Digital Technologies on Cinemas of the South, a Case Study of Chilean New Digital Cinema”

Brent Strang * Stony Brook University * “In the Sandbox with Machinima’s Message: Tetradic Analysis and Intermedial Visual Literacy”

James Hodge * Duke University * “Ken Jacobs’ Digital Cinema and the Phenomenology of History”

E22 Moviegoing Around the World

Chair: Nora Gortcheva * University of Maine

Maria A Velez-Serna * University of Glasgow * “Film Distribution in Scotland in the 1910s: A Case Study in Artificial Scarcity as Institutional Strategy”

Lies Van de Vijver * Ghent University * “Researching Film Exhibition, Programming, and Moviegoing in Ghent: A Case of Multimethod Research Approach”

Nora Gortcheva * University of Maine * “Between the Storefront Cinemas and Movie Palaces: Locating Cinema in Wilhelmine Berlin (1909–1913)”
**E23 Workshop**  
Gender, Networking, Social Media, and Collegiality

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

**Workshop Participants**
- Kirsten Strayer  
  **University of Pittsburgh**
- Dana Och  
  **University of Pittsburgh**
- Karen Petruska  
  **Northeastern University**
- Amanda Klein  
  **East Carolina University**
- Erika Johnson-Lewis  
  **St. Petersburg College**

**Sponsor:** Women’s Caucus

**E24 Workshop**  
Spaces of Childhood 1  
Animated Spaces

**Chair:** Jennifer Fleeger  
**The Catholic University of America**

**Cary Elza**  
**Northwestern University**  
“‘A Spielraum of Her Own: Childhood, Gender, and Play-Spaces in Early Disney Animation’”

**Eric Herhuth**  
**University of Wisconsin-Milwaukee**  

**Jennifer Fleeger**  
**The Catholic University of America**  
“‘Say Click: Dora the Explorer and the Digital Child’”

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

**Sponsor:** Animated Media Scholarly Interest Group
Thursday, March 7, 2013
11:00 AM – 12:45 PM

Orientation for New Members
ROOM: THE CLUB INTERNATIONAL, LOBBY LEVEL

Thursday, March 7, 2013
11:00 AM – 12:45 PM

SESSION F

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

CHAIR: Daniel Steinhart * UNIVERSITY OF CALIFORNIA, LOS ANGELES

Daniel Steinhart * UNIVERSITY OF CALIFORNIA, LOS ANGELES * “A Cook’s Tour of the World: Location Shooting in Hollywood’s Postwar ‘Runaway’ Productions”

Patrick Keating * TRINITY UNIVERSITY * “The Light through the Window: Cinematography on Location in the Films of Otto Preminger”

Joshua Gleich * UNIVERSITY OF TEXAS AT AUSTIN * “The Life and Death of American Regionalism on Route 66”

Lawrence Webb * KING’S COLLEGE LONDON * “Flexible Aesthetics: Location Shooting and the Steadicam in New Hollywood Cinema”

F3 Terrence Malick Critical Perspectives on Forty Years of Filmmaking

CHAIR: Gregory Wolmart * DREXEL UNIVERSITY

Gregory Wolmart * DREXEL UNIVERSITY * “Terrence Malick: The Legacies of America’s Pre-eminent Film Auteur”

Joan McGettigan * TEXAS CHRISTIAN UNIVERSITY * “Play This Movie Loud: Sound and Silence in Terrence Malick Films”

Robert Sinnerbrink * MACQUARIE UNIVERSITY * “Belief in this World: Bazinian Cinephilia and Malick’s The Tree of Life”

Timothy Corrigan * UNIVERSITY OF PENNSYLVANIA * “Terrence Malick and the Question of Cinematic Value”
F4 The Commons, Cosmopolitanism, and Contemporary Visual Cultures

Chair: Aniruddha Maitra ★ Brown University
Co-Chair: Avery Slater ★ Cornell University

Aniruddha Maitra ★ Brown University ★ “Cosmopolitics and Gender in the Commons”
Avery Slater ★ Cornell University ★ “Apocalyptic Commons”
Michelle Cho ★ Brown University ★ “K-pop, YouTube and ‘Pop Cosmopolitanism’ in the Digital Age”
Respondent: Paige Sarlin ★ SUNY, University at Buffalo

F5 War and Science Fiction in Contemporary Film and Video Games

Chair: Tanine Allison ★ Emory University

Tanine Allison ★ Emory University ★ “The ‘Good War’ . . . Now with Aliens!: Remediating War in the Science Fiction Blockbuster”
Gerry Canavan ★ Marquette University ★ “I’d Rather Be in Afghanistan’: Antimonies of Battle: Los Angeles”
Nathan Blake ★ Northeastern University ★ “Attack of the Drones: Science Fiction Terror and Combat in Call of Duty: Black Ops 2”
Matthew Payne ★ University of Alabama ★ “The Ludic P/remediation of American Empire—From Homefront to Spec Ops: The Line”
Sponsor: Video Game Studies Scholarly Interest Group

F6 Contemporary Latin American Women Filmmakers

Chair: Cynthia Tompkins ★ Arizona State University

Paul Schroeder Rodríguez ★ Northeastern Illinois University ★ “Little Red Riding Hood Meets Freud in Lucrecia Martel’s Salta Trilogy”
Carolina Rocha ★ Southern Illinois University ★ “Coming of Age through a Woman’s Eyes: El último verano de la boyita (2009)”
Georgia Seminet ★ St. Edward’s University ★ “Redefining the Symbolic: Patriarchy, Desire, and Coming-of-Age as a Bisexual in Joven y alocada (Young and Wild, 2012)”
Cynthia Tompkins ★ Arizona State University ★ “Time-movement and Atemporality in Albertina Carri’s La rabia (2008)”
Sponsors: Latino/a Caucus and Women’s Caucus

F7 Critical Perspectives on Werner Herzog’s Documentaries

Chair: Verena Kick ★ University of Washington

Co-Chair: Jasmin Krakenberg ★ University of Washington

Laurie Johnson ★ University of Illinois ★ “Forgotten Dreams: Werner Herzog’s Documentary and the Lost Past of Romanticism”
Diego Zavala ★ Monterrey Institute of Technology and Higher Education ★ “Voice, Testimony, and Reflexivity in Werner Herzog’s Documentary Films”
Patrick Reagan ★ Yale University ★ “Telling the Truth: How Herzog Rescues the Real”
James Paasche ★ Indiana University ★ “Doing (Documentary) Time: Werner Herzog and Errol Morris on Death Row”
Sponsor: Documentary Studies Scholarly Interest Group
**F8** Medicine and Movies

**Chair:** Janelle Blankenship  | UNIVERSITY OF WESTERN ONTARIO

Diane Friedman  | MARIAN UNIVERSITY  | “Crisis (1950): A Neurosurgical Analysis”

Javier O’Neil-Ortiz  | UNIVERSITY OF PITTSBURGH  | “Screening the Animal: Early Medical Films and the Ontology of Life”

Benjamin Strassfeld  | UNIVERSITY OF MICHIGAN  | “Viral Media: Film Exhibition, Social Hygiene, and the Influenza Scare of 1918”

Janelle Blankenship  | UNIVERSITY OF WESTERN ONTARIO  | “Images of Contagion: Walter Ruttmann’s Syphilis Screamer Feind im Blut (Enemy in the Blood, 1931)”

**F9** The 3Cs of 3D

**Chair:** Aylish Wood  | UNIVERSITY OF KENT

William Brown  | ROEHAMPTON UNIVERSITY  | “Scorsese’s Dream of Saving Cinema: Cinephilia, Spectatorship, and 3D in Hugo”

Jenna Ng  | UNIVERSITY OF CAMBRIDGE  | “Dream of the Perfect Machine: 3D, Fantasy, and Cybernetics in Martin Scorsese’s Hugo”

Lisa Purse  | UNIVERSITY OF READING  | “Depth Interrupted: Narrative and the Play of Parallax in Hugo”

Aylish Wood  | UNIVERSITY OF KENT  | “Intangible Spaces in the 3D Filmmaking of Hugo”

**F10** Style and Rhetoric in the Movies

**Chair:** Gilberto Perez  | SARAH LAWRENCE COLLEGE

Gilberto Perez  | SARAH LAWRENCE COLLEGE  | “Moving with Characters”

Victor Perkins  | UNIVERSITY OF WARWICK  | “Pace as an Aspect of Rhetoric”

Diane Stevenson  | INDEPENDENT SCHOLAR  | “The Rhetoric and Politics of Genre”

George Wilson  | UNIVERSITY OF SOUTHERN CALIFORNIA  | “Imagined Seeing and the Rhetoric of Narrative Film”

**F11** New/Media/Archaeologies

**Extensions and Interventions in Media Archaeology**

**Chair:** Laine Nooney  | STONY BROOK UNIVERSITY

Rory Solomon  | PARSONS THE NEW SCHOOL FOR DESIGN  | “Software Stratigraphy: Media Archaeology of/as the Stack”

Shannon Mattern  | THE NEW SCHOOL  | “Echoes and Entanglements: A Sonic Archaeology of the City”

Laine Nooney  | STONY BROOK UNIVERSITY  | “Materialist Methods for Mystery House(s): A Feminist Media Archaeology of Early Video Games”

Jacob Gaboury  | NEW YORK UNIVERSITY  | “An Archaeology of Uncomputable Numbers: Queer Media History”
**F12** Recycling the Archive
Film History in the Digital Age

Chair: **Joshua Yumibe**  MICHIGAN STATE UNIVERSITY

Oliver Gaycken  UNIVERSITY OF MARYLAND  “‘Computer, Define Dancing’: Media Fantasies of the Moving-Image Encyclopedia”

Paul Flaim  CORNELL UNIVERSITY  “Supposing that the Archive Is a Woman: Gustav Deutsch’s Film ist . . . a girl and a gun and Bill Morrison’s The Film of Her”

Joshua Yumibe  MICHIGAN STATE UNIVERSITY  “Cross-Medial Afterlives: The Film Archive in Contemporary Fiction”

Devin Orgeron  NORTH CAROLINA STATE UNIVERSITY  “Cinematic Memes and Codes of Referential Resignification”

**F13** Rebooting and Franchising

Chair: **Joe Tompkins**  UNIVERSITY OF MINNESOTA

Karen Petruska  NORTHEASTERN UNIVERSITY  “Mary Hartman, Mary Hartman, the Television Reboot, and Syndication as Innovation”

Rayna Denison  UNIVERSITY OF EAST ANGLIA  “From Manga to the Movies: Popular Japanese Cinema and Multimedia Franchising”

Colleen Montgomery  UNIVERSITY OF TEXAS AT AUSTIN  “Pixarticulation: Vocal Performance in the Toy Story and Monsters Inc. Franchises”

Joe Tompkins  UNIVERSITY OF MINNESOTA  “‘Reimagining’ Halloween: The Horror Movie Reboot as Critical Industrial Practice”

**F14** Cinematic Reception in an International Context

Chair: **Hideaki Fujiki**  NAGOYA UNIVERSITY

Adan Avalos  RED SEA INSTITUTE OF CINEMATIC ARTS  “Perpetual State of Crisis: Popular Attraction in Mexican Cinema”

Jinying Li  OREGON STATE UNIVERSITY  “Fansubs and Imagined Global Communities: From Subcultural Communication to Distributive Globalization”

Hideaki Fujiki  NAGOYA UNIVERSITY  “Making Citizenship in Japan and Beyond: Post-3/11 Documentary Film and Audiences”

**F15** Security Media

Chair: **Lindsay Thomas**  UNIVERSITY OF CALIFORNIA, SANTA BARBARA


Rahul Mukherjee  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Masking Uncertainties, Securitizing Futures: Mediated Representations of the Kudankulam Crisis”

Lindsay Thomas  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Speculative Security: Climate Modeling and the Empirical Capture of the Future”

Kirsten Ostherr  RICE UNIVERSITY  “Biosecurity + Mobile Sensors = (Health) Surveillance Networks?”
F16 Workshop
Neurodiversity
Film and Media Studies on the Spectrum

Chair: Anne Ciecko * University of Massachusetts, Amherst

Workshop Participants:
Marsha Kinder * University of Southern California
Tasha Oren * University of Wisconsin-Milwaukee
Alice Maurice * University of Toronto
Gerald Sim * Florida Atlantic University
Chris Dzialo * University of Southern California

F17 Perpetual Motion Machines
On and Around “Le Phare”

Chair: Kenneth White * Stanford University

Kenneth White * Stanford University * “On the Matter of Snow”
David Ross * Independent Scholar * “Le Phare”
Soyoung Yoon * SUNY, Purchase College * “Venus Vectors: Carolee Schneemann and the Mechanics of Fluids”

Respondent: Thomas Elsaesser * University of Amsterdam

F18 Engaging Television
Convergences between Experimental Film and TV

Chair: Miguel Fernandez Labayen * Charles III University of Madrid

Justus Nieland * Michigan State University * “Midcentury Linguists of Television: Eames, Kepes, VanDerBeek”
Juan Suarez * University of Murcia * “Flesh and TV: Marie Menken’s Wrestling (1964)”
Marc Siegel * Goethe University * “Ludwig Schönherr’s TV Art”
Miguel Fernandez Labayen * Charles III University of Madrid * “Many Times, Different Looks: The Televisual Experiences of Iván Zulueta”

Sponsor: Experimental Film & Media Scholarly Interest Group

F19 Technology and Agency in Silent Cinema

Chair: Sarah Keller * Colby College

Katharina Loew * University of Oregon * “A Spiritual Machine: The German Debate about Cinema, Art, and Technology (1907–1914)”
Eszter Polonyi * Columbia University * “The Tragedy is Anatomical’: Microscopes and Faces in Epstein and Balázs”
Christophe Wall-Romana * University of Minnesota * “Epstein’s Automobile Closet in The Three-Sided Mirror (1928)”
Sarah Keller * Colby College * “Technology Inside/Out”
**F20** After Buffy
W(h)ither the Potentials?

**Chair:** Rhys Thomas * UNIVERSITY OF EAST ANGLIA
**Co-Chair:** Sophie Halliday * UNIVERSITY OF EAST ANGLIA

Sophie Halliday * UNIVERSITY OF EAST ANGLIA * “Brave New World: The Multiple Roles of Fringe’s Olivia Dunham”

Maria Boyd * GEORGIA STATE UNIVERSITY * “Our Men Are Soldiers. Our Women Are Leaders: Rearticulating Gender Norms as Seen on MTV’s Teen Wolf”

Rhys Thomas * UNIVERSITY OF EAST ANGLIA * “Girl Talk: Psychotherapy and the Gendered Lacanian Imperative of Terminator: The Sarah Connor Chronicles”

Roxanne Samer * UNIVERSITY OF SOUTHERN CALIFORNIA * “Dollhouse and Echo(e)s of Future Queerness”

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

**Chair:** Sharon Willis * UNIVERSITY OF ROCHESTER


Daniel Colleran * COLLEGE OF STATEN ISLAND, CUNY * “The Violence of Domesticity in Lynne Ramsay’s We Need to Talk About Kevin”

Sharon Willis * UNIVERSITY OF ROCHESTER * “The Help’s Fantasmatic Ethnography”

**F22** Norman Corwin and Transmedia Authorship

**Chair:** Neil Verma * UNIVERSITY OF CHICAGO

Jacob Smith * NORTHWESTERN UNIVERSITY * “Norman Corwin’s Radio Realism”

Mary Ann Watson * EASTERN MICHIGAN UNIVERSITY * “Norman Corwin and the Big Screen: Artistic Differences”

Shawn VanCOUR * UNIVERSITY OF SOUTH CAROLINA * “Corwin on Television: A Transmedia Approach to Style Historiography”

Alexander Russo * THE CATHOLIC UNIVERSITY OF AMERICA * “Sonic Legacy: Exploring the 'Corwinesque' in Radiolab”

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

**Chair:** Elizabeth Peterson * UNIVERSITY OF OREGON

**Workshop Participants**

Matt Bailey * CARLETON COLLEGE

Lindsay Hansen * CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Mary Schaffer * CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Carla Manzoni * UNIVERSITY OF MINNESOTA, TWIN CITIES
Spaces of Childhood 2
Live Action Films

CHAIR: Pamela Wojcik  UNIVERSITY OF NOTRE DAME

John Bruns  COLLEGE OF CHARLESTON  “De-Arrangements: Space and the Spielberg Screen-Child”

Kai-man Chang  TULANE UNIVERSITY  “New Portraits of Sadness: Child Poverty and Abandonment in Taiwan Cinema”

Steve Elworth  INDEPENDENT SCHOLAR  “Suzy, Sammy, Hank, Benjamin, and Francoise: Music and the Portrayal of the Space of Childhood and Gender in Wes Anderson’s Moonrise Kingdom”

Pamela Wojcik  UNIVERSITY OF NOTRE DAME  “Shirley Temple as Streetwalker: Urban Space and Childhood in Depression Era Films”
THURSDAY ★ March 7, 2013
1:00 – 2:45 PM

SESSION G

G1 Canon Formation in Digital Game Cultures

Chair: John Vanderhoef ★ University of California, Santa Barbara
Felan Parker ★ York University ★ “Prestige Games”
Christine Kim ★ Ontario College of Art and Design University ★ “Blockbuster Exhibitions of Digital Games: Art or Spectacle?”
John Vanderhoef ★ University of California, Santa Barbara ★ “Retrogame Roadshow: Collecting and Canon in Classic Gaming Culture”
Sean Feiner ★ University at Buffalo ★ “Disciplined Design: Games Studies and the Digital Game Canon”
Sponsor: Video Game Studies Scholarly Interest Group

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

Chair: Michael Cowan ★ McGill University
Co-Chair: Yvonne Zimmermann ★ New York University
Chantal Duchet ★ University of Sorbonne Nouvelle Paris ★ “Vertov and Advertising”
Michael Cowan ★ McGill University ★ “Walter Ruttmann’s Hygiene Films: Sponsored Filmmaking and the Statistical Image”
Lucie Cesalkova ★ Masaryk University, Brno ★ “Film Advertising Has a Higher Objective than Greed: Film, Art, and Business in the Work of Alexander Hackenschmied”
Yvonne Zimmermann ★ New York University ★ “Reaching (and Teaching) the Masses: Hans Richter’s Involvement with Advertising and Sponsored Film in the Late 1930s”
Sponsor: Nontheatrical Film & Media Scholarly Interest Group
**G4** Cinematic Spaces
Insides, Outside, In-Between

Chair: James Younger  TRINITY COLLEGE

Lisa Giancola  MERIDEN CONNECTICUT BOARD OF EDUCATION  “Go South, Young Man: The Mexican Outdoor Room in Western Films”

Bastian Heinsohn  BUCKNELL UNIVERSITY  “Text and Cinematic Space: The Linguistic Landscape in Thomas Arslan’s Berlin Trilogy”

James Younger  TRINITY COLLEGE  “Edward Yang: Beyond the Postmodern Horizon”

**G5** Actor/Director Myths

Chair: Will Scheibel  INDIANA UNIVERSITY

Murray Pomerance  RYERSON UNIVERSITY  “Hitchcock’s Moooving Pictures”

Will Scheibel  INDIANA UNIVERSITY  “Nicholas Ray, an Actor’s Director: Male Movie Stars and the Performance of Authorship”

Steven Rybin  GEORGIA GWINNETT COLLEGE  “Beyond the Voice: Patterns of Performance in Terrence Malick’s Films”

Susan White  UNIVERSITY OF ARIZONA  “The Most Beautiful Monster: Viggo Mortensen’s Metamorphoses in Cronenberg’s Late Films”

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

Chair: Noelle Griffis  INDIANA UNIVERSITY

Dennis Lo  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “Taipei is My Home: Location (Pre)production as Critical Ethnography in Taipei’s City Films”


Linda Hutcheson  UNIVERSITY OF STIRLING  “The Tug of the Real: Glasgow, Advance Party, and the Challenges of Location Shooting”

Malini Guha  CARLETION UNIVERSITY  “Global Kolkata as Location in Contemporary Bengali Cinema”

Sponsors: Oscar Micheaux Society Scholarly Interest Group and Urban Studies Scholarly Interest Group

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

Chair: Andy Uhrich  INDIANA UNIVERSITY

Andy Uhrich  INDIANA UNIVERSITY  “Shakespeare as Home Movies, Chicago as the Globe: David Bradley’s Macbeth (1947) and Julius Caesar (1950)”

Charles Tepperman  UNIVERSITY OF CALGARY  “Behind the Scenes at Central Cinematographers: A Brief History of Amateur Movie Clubs in Chicago”

Michelle Puetz  SCHOOL OF THE ART INSTITUTE OF CHICAGO  “Activism and Experimentation in the Films of JoAnn Elam”

Respondent: Judy Hoffman  UNIVERSITY OF CHICAGO

Sponsor: Nontheatrical Film & Media
Scholarly Interest Group
G8 Television, Memory, and Contested Histories

CHAIR: Nabil Echchaibi * UNIVERSITY OF COLORADO, BOULDER

Abigail Loxham * UNIVERSITY OF QUEENSLAND *
“Remediation and Recuperation of Memory in the Spanish TV series *Cuéntame cómo pasó (Tell Me How It Was)*”

Aniko Imre * UNIVERSITY OF SOUTHERN CALIFORNIA *
“Television Memories of Socialism.”

Zala Volcic * UNIVERSITY OF QUEENSLAND *
“Memories of the Former Yugoslavia on the Serbian Reality Show *The Palace*”

RESPONDENT: Michela Ardizzoni * UNIVERSITY OF COLORADO, BOULDER

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

G9 Cinema’s Militarization

CHAIR: John Trafton * UNIVERSITY OF ST ANDREWS

Peters Mersereau * UNIVERSITY OF TORONTO *
“Cinema of Military Attractions: Nonfiction Film and Propaganda in Imperial Germany, 1900–1918”

Sue Collins * MICHIGAN TECHNOLOGICAL UNIVERSITY *
“‘Send Your Soldier to the Show with Smileage’: Film, Cultural Policy, and the Politics of Authority During WWI”

Mary Samuelson * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
“Preparing for Battle: The Consent Decree and Hollywood’s War Effort”

Shota Ogawa * UNIVERSITY OF ROCHESTER *
“A Transnational Mirage: Koreans in Occupied Japan”

G10 Spies, Gangsters, and Black Marketeers

The Self-Representation of East Germany in its Cinema

CHAIR: Benita Blessing * UNIVERSITY OF VIENNA, AUSTRIA

Ralf Schenk * DEFA-STIFTUNG *
“Spies and Secret Agents in DEFA Films”

Benita Blessing * UNIVERSITY OF VIENNA, AUSTRIA *
“Capitalist Horse Thieves Defeated at the Socialist Circus: East German Children’s Sabotage Films in the Cold War”

Sebastian Heiduschke * OREGON STATE UNIVERSITY *
“Covert Operation: Spies and Espionage in Two East German DEFA Disco Films”

Thomas Maulucci * AMERICAN INTERNATIONAL COLLEGE *
“The DEFA ‘Embassy Films’—Presenting the GDR to the World”

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

Explore . . .
the SCMS Exhibit Area
Gold Coast, Lobby Level

see page 10 for Exhibit Hours
**G11 Chinese Cinema**  
Narrative, Culture, and Politics

Chair: Leger Grindon  
Middlebury College

Chunfeng Lin  
University of Illinois, Urbana-Champaign  

Funing Tang  
University of Miami  
“To Remember Differently: History of Betrayal in Chinese Language Film”

Wing Shan Ho  
University of North Carolina at Greensboro  
“Li Yu’s Lost in Beijng: A Social Critique to the Development Dilemma and a Tactical Response of China’s Censorship”

Leger Grindon  
Middlebury College  
“Narrative Complexity and Dramatic Conflicts in Yi-Yi (2000)”

**G13 Spectators**  
Sound and Talk

Chair: CarrieLynn Reinhard  
Dominican University

Leo Rubinkowski  
University of Wisconsin-Madison  
“When You Know the Words to Sing . . .: Sing-Along Exhibition and Participatory Audiences”

Annie Dell’Aria  
The Graduate Center, CUNY  
“Doug Aitken’s Song 1: Cinema-in-the-Round”

Carter Moulton  
University of Wisconsin-Milwaukee  
“Reading Accents: Subtitles and Spectatorship in Multiplex Cinema”

CarrieLynn Reinhard  
Dominican University  
“Answering the Whats, Hows, and Whys of Film Spectatorship: An Empirical Investigation and Comparison of Film Reception”

Sponsor: Sound Studies Scholarly Interest Group

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

Chair: Novotny Lawrence  
Southern Illinois University

Travis Boyce  
University of Northern Colorado  
“Fear Factor: When Black Equality is Framed as Militant”

David Rossiaky  
Southern Illinois University  
“Sundown Nation: Living in the Aftermath of the American Holocaust”

Gerald Butters  
Aurora University  
“Gay Black Men: Documenting the Historical Experience”

Respondent: Eric Pierson  
University of San Diego

Sponsor: African/African American Caucus

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

Chair: Kirsten Pike  
Northwestern University, Qatar

Travis Vogan  
University of Iowa  
“Participation and Privatization in the Multiplatform Television Sports Documentary: Sport in America: Our Defining Stories”

Leigh Goldstein  
Northwestern University  
“The Woman’s Touch Comes to Television News”

Madeleine Esch  
Salve Regina University  
“Picking Through History: Artifactual Entertainment and Archeological Recuperation”

Kirsten Pike  
Northwestern University, Qatar  
“A Dolla Makes Me Holla: Here Comes Honey Boo Boo, Duck Dynasty, and the Gendered Politics of Redneck Reality TV”
**G15** Philosophies and/or Art Cinema

Chair: Angelo Restivo * GEORGIA STATE UNIVERSITY

Eliot Bessette * UNIVERSITY OF CALIFORNIA, BERKELEY *
“What Kind of Thinker is Ingmar Bergman?”

Jeremy Powell * BROWN UNIVERSITY * “Elemental Distructions: Reading Van Sant’s *Gerry* with Irigaray”

Martin Blumenthal-Barby * RICE UNIVERSITY * “The Secular Gaze: Michael Haneke’s *The White Ribbon*”

Seth Watter * BROWN UNIVERSITY * “Smoking a Cigarette, Flipping a Coin: Of Cinema and Gesture”

**G16** Post-cinematic Experiences
Theorizing the Aesthetics of Relocation

Chair: Francesco Casetti * YALE UNIVERSITY

Co-Chair: Jihoon Kim * NANYANG TECHNOLOGICAL UNIVERSITY

Francesco Casetti * YALE UNIVERSITY * “The Relocation of Cinema and Its Effects on Film History”

Vinzenz Hediger * GOETHE UNIVERSITY, FRANKFURT * “Reframing the Ontology of Cinema: Topology, Genealogy, Aesthetics”

Jihoon Kim * NANYANG TECHNOLOGICAL UNIVERSITY * “Discipline and Embodiment: Mobile Screen Media Spectatorship and the Dialectics of Relocation”

Nanna Verhoeff * UtreCHT UNIVERSITY * “Layers: A Cartographic and Archaeological Approach to the Post-cinematic Moving Image”

**G17** What Cinema Will Be?
Film Caught between the Television Revolution and the Digital Revolution

Chair: Philippe Gauthier * UNIVERSITY OF MONTREAL/UNIVERSITY OF LAUSANNE

Philippe Gauthier * UNIVERSITY OF MONTREAL/UNIVERSITY OF LAUSANNE * “Recurrent Phenomena in Film Studies: From Television to Digital Media”

John Belton * RUTGERS UNIVERSITY * “Psychology of the Televisual and Digital Image”

Dudley Andrew * YALE UNIVERSITY * “*Qu’est-ce que la télévision?: Bazin on the Small Screen*”

John Caughie * UNIVERSITY OF GLASGOW * “A Smuggler’s Tale: Constructive Dissonance between Film and Television Studies and the Engagement with the Digital”

Respondent: Martin Lefebvre * CONCORDIA UNIVERSITY

**G18** Negotiating the Global and the Local in Transnational Film Historiography

Chair: Ramona Curry * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Naida Garcia-Crespo * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN * “National Sentiments, Transnational Realities: The Canonization of Rafael Colorado in Puerto Rican Film Historiography”

Marina Dahlquist * STOCKHOLM UNIVERSITY * “Cultural Negotiations through Visual Instruction: The Rockefeller Approach”

Kim Fahlstedt * STOCKHOLM UNIVERSITY * “The 1912 Film that Revolutionized Trans-Pacific Commerce”

Ramona Curry * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN * “Lost in Trans-nation: The Trans-Pacific Acting Career of Olive Young/Yang Ailin (1903–1940)”
G19 Gender and Genre in 1950s Film Noir

Chair: Mark Osteen  Loyola University, Maryland
Co-Chair: Robert Miklitsch  Ohio University

Julie Grossman  Le Moyne College  “Ida Lupino and Filmmakers’ Noir: Gender Trauma in 1950s America”

Robert Miklitsch  Ohio University  “Technicolor Noir: Monroe, Niagara, and the Red Woman”

Mark Osteen  Loyola University, Maryland  “A Little Larceny: Labor, Leisure, and Loyalty in the 1950s Noir Heist Film”

Respondent: Therese Grisham  Columbia College Chicago

G20 Working Girls
Gender, Labor, and the Making of Media Culture

Chair: Hannah Hamad  King’s College London

Jonathan Cohn  University of California, Los Angeles  “Female Labor and Digital Media: Pattie Maes, Post-feminism, and the Birth of Social Networking Technologies”

Julie Wilson  Allegheny College  and
Emily Chivers Yochim  Allegheny College  “Pinning Happiness: Affect, Social Media, and Women’s Work”

Hannah Hamad  King’s College London  “Musical Moments of Women’s Work and Affective Labor on Contemporary British Television”

Bambi Haggins  Arizona State University  “Academic in Wonderland: An Outsider’s Insider View of Writing, Television, and Comedy”

Sponsor: Caucus on Class

G21 Workshop
Comics Philosophy and Practice

Chair: Blair Davis  DePaul University

Workshop Participants
Scott Bukatman  Stanford University
Greg Smith  Georgia State University
Drew Morton  Texas A&M University, Texarkana
Ivan Brunetti  Columbia College Chicago

Sponsor: Comics Studies Scholarly Interest Group

G22 Cinemas of the Person
Action, Reenactment, Subjectivity

Chair: Noa Steimatsky  University of Chicago

Ivone Margulies  Hunter College, City University of New York  “‘An Incidental Indian’: Reenactment and Agency in Serras da Desordem”

Noa Steimatsky  University of Chicago  “Pass/Fail: Screen Test, Apparatus, Subject”

John David Rhodes  University of Sussex  “Acting Like a Lesbian: Barbara Hammer and Film as Action”

Respondent: Michael Lawrence  University of Sussex
G23 WORKSHOP
Marlon Riggs’s *Tongues Untied* at 25

**Chair:** David Gerstner  * GRADUATE CENTER/COLLEGE OF STATEN ISLAND, CUNY  
**Co-Chair:** Dwight McBride  * NORTHWESTERN UNIVERSITY

**Workshop Participants**

- Cornelius Moore  * CALIFORNIA NEWSREEL  
- E. Patrick Johnson  * NORTHWESTERN UNIVERSITY  
- Racquel Gates  * COLLEGE OF STATEN ISLAND, CUNY  
- Rhea Combs  * SMITHSONIAN NATIONAL AFRICAN AMERICAN MUSEUM OF HISTORY AND CULTURE  
- Vivian Kleiman  * INDEPENDENT FILMMAKER

**Sponsors:** African/African American Caucus *and* Queer Caucus

G24 I’m Drawn to Female Characters
Feminism and the Films of Todd Haynes

**Chair:** Amelie Hastie  * AMHERST COLLEGE

**Panelists:**

- **Julia Leyda**  * SOPHIA UNIVERSITY  * “Playing with Dolls: Girls, Fans, and Narrative in *Velvet Goldmine*”
- **Noah Tsika**  * COLGATE UNIVERSITY  * “Spanking Lucille for Feminism: Todd Haynes and the Fictionalized Biopic”
- **Rebecca Gordon**  * REED COLLEGE  * “Todd Haynes and the Actor’s Body: The Figure of Julianne Moore”
- **Theresa L. Geller**  * GRINNELL COLLEGE  * “The Hardest, the Most Difficult Film: Todd Haynes’ *Safe* as Feminist Film Praxis”

**Sponsor:** Queer Caucus
THURSDAY * March 7, 2013
3:00 – 4:45 PM

SESSION H

H1 Post-cinematic Affect
Theorizing Digital Movies Now

CHAIR: Shane Denson * LEIBNIZ UNIVERSITY, HANNOVER

Therese Grisham * COLUMBIA COLLEGE CHICAGO * “Martin Scorsese and Hugo (2011): Our Reluctant Contemporaries”

Steven Shaviro * WAYNE STATE UNIVERSITY * “Angel of Fire: Post-Continuity in Tony Scott’s Domino (2005)”

Shane Denson * LEIBNIZ UNIVERSITY, HANNOVER * “Crazy Cameras, Discorrelated Images, and the Post-perceptual Mediation of Post-cinematic Affect”

RESPONDENT: Julia Leyda * SOPHIA UNIVERSITY

H3 Indie Doc
Documentary Film in the Age of Contemporary American Independent Cinema

CHAIR: Yannis Tzioumakis * UNIVERSITY OF LIVERPOOL

Yannis Tzioumakis * UNIVERSITY OF LIVERPOOL * “‘From the Margins to the Mainstream’: Documentary Film and American ‘Independent’, ‘Indie’ and ‘Indiewood’ Filmmaking”

Sarah Sinwell * NORTHEASTERN UNIVERSITY * “Now Streaming on a Device near You: Instantly Viewing Indie Documentary on Hulu”

Claire Molloy * EDGE HILL UNIVERSITY * “Indie, Alternative, and Radical Media: Independent Documentary in an Era of Digital Activism”


SPONSOR: Documentary Studies Scholarly Interest Group
H4 Intersection
Situating Media, Tourism, and Festival Studies

CHAIR: Robert Peaslee  *  TEXAS TECH UNIVERSITY
Regina Arnold  *  STANFORD UNIVERSITY  *  “Hardly Strictly Utopia: Race, Space, and the American Rock Festival”
Kevin Esch  *  INDEPENDENT SCHOLAR  *  “The Small State of Large Festivals; or, How a Former Red Sox Pitcher Nearly Ruined the Rhode Island International Film Festival”
Robert Peaslee  *  TEXAS TECH UNIVERSITY  *  “Media Conduction: Exploring Power at the Intersection of Media, Tourism, and Festival Studies”
RESPONDENT: Curtis Coats  *  MILLSAPS COLLEGE
SPONSOR: Film & Media Festivals
Scholarly Interest Group

H5 The Unretiring Overachiever
Steven Soderbergh’s Final Films

CHAIR: R. Colin Tait  *  UNIVERSITY OF TEXAS AT AUSTIN
Aaron Baker  *  ARIZONA STATE UNIVERSITY  *  “Contagion, Fractal Narrative, and Global Cinema”
Andrew deWaard  *  UNIVERSITY OF CALIFORNIA, LOS ANGELES  *  “The Art of the Pitch, the Craft of the Sell: Steven Soderbergh’s Economic Auteurism”
Mark Gallagher  *  UNIVERSITY OF NOTTINGHAM  *  “Soderbergh’s New Body Cinema: Magic Mike and Haywire”
RESPONDENT: Thomas Schatz  *  UNIVERSITY OF TEXAS AT AUSTIN

H6 Cinema’s Extra-Senses
(Jean Epstein’s ‘Bis’ Movies)

CHAIR: James Cahill  *  UNIVERSITY OF TORONTO
Ian Balfour  *  YORK UNIVERSITY  *  “Allegories of Spirit: Seeing Through the Senses in Some ‘Poe-Pictures’ (Epstein, Svankmajer, Corman)”
James Cahill  *  UNIVERSITY OF TORONTO  *  “The Birth of Kino Mouth”
Genevieve Yue  *  MACALESTER COLLEGE  *  “Magnetic Disorientation: Navigating Ben Russell’s Trypps”
SPONSOR: Experimental Film & Media Scholarly Interest Group

H7 Beyond Cinemascope
Alternative Histories of Immersion and Materiality

CHAIR: Caitlin McGrath  *  UNIVERSITY OF CHICAGO
CO-CHAIR: Tami Williams  *  UNIVERSITY OF WISCONSIN-MILWAUKEE
Tami Williams  *  UNIVERSITY OF WISCONSIN-MILWAUKEE  *  “Beyond the Screen: Symbolist Theater’s Immersive Aesthetic and the Birth of a French Art Cinema”
Caitlin McGrath  *  UNIVERSITY OF CHICAGO  *  “Screening the Future: Display and the Expansion of the Cinematic at the 1939 New York World’s Fair”
Ariel Rogers  *  UNIVERSITY OF SOUTHERN MAINE  *  “Screen, Frame, Space: Spilt Screen and Immersion in Cinerama”
Matt Hauske  *  UNIVERSITY OF CHICAGO  *  “Immersion at Hand: Tourism, Toys, and the Postwar Western”
**H8** Envisioning Palestine
Spatialization, Temporality, and the Post-Colonial

Chair: **Terri Ginsberg**  /  International Council for Middle East Studies

Colleen Jankovic  /  University of Pittsburgh  “Housing Cinema, Inhabiting Palestine: Logistics of Perception in Occupied Palestine”

Linda Mokdad  /  University of Iowa  “Contested Cartographies: Mapping the Palestinian-Israeli Conflict on Film”

Terri Ginsberg  /  International Council for Middle East Studies  “The Temporalization of Cinematic Labor in ‘Occupied Palestine’”

Sponsors: Middle East Caucus, Caucus on Class, and Contemporary Theory Scholarly Interest Group

**H9** The More-Than-Representational of Being-In-The-World

Chair: **Alanna Thain**  /  McGill University

German Duarte  /  Ruhr University  “Between Logos and Doxa: A Non-representational Survey of Digital Narrative Spaces”

Caylin Smith  /  University of Amsterdam  “Extending the Archival Life of Film: Engaging with Digital Cultural Heritage at EYE Film Institute Netherlands”

Alessandra Luciano  /  University of Amsterdam  “‘Body as Interface’: Or How to Understand the Immaterial Medium-Specificity of Our Networked Society”

Justin Battin  /  University of Sunderland  “Mobile Media Technologies and the Reconstitution of One’s Being-In-The-World”

**H10** Reflecting on the Past, Intervening in the Present
Latin American Cinema in the New Millennium

Chair: **Yeidy Rivero**  /  University of Michigan

Luisela Alvaray  /  DePaul University  “The Persistence of History in Contemporary Venezuelan Cinema”

Cristina Venegas  /  University of California, Santa Barbara  “Resonance of the Present”

Shelley Dyrdas  /  University of Wisconsin-Milwaukee  “Claudia Llosa: Bringing Complexity and Diversity to Peruvian Cinema”

Gilberto Blasini  /  University of Wisconsin-Milwaukee  “The Slaying of Cuban Cinema”

Sponsor: Latino/a Caucus

**H11** Not Too Far
The Provincial Wave in the Cinemas of Bombay

Chair: **Suzanne L. Schulz**  /  University of Texas at Austin

Kathryn Hardy  /  University of Pennsylvania  “Global Bihar: Single-Screen Cinema in the Age of the Multiplex”

Suzanne L. Schulz  /  University of Texas at Austin  “Taxing Encounters: The Everyday State and Entertainment Tax in Uttar Pradesh”

Respondent: **Lalitha Gopalan**  /  University of Texas at Austin
H12 Branding Black
Consumption and Politics in “Post-Racial” America

CHAIR: John Jackson  UNIVERSITY OF PENNSYLVANIA
Roopali Mukherjee  QUEENS COLLEGE, CUNY  “Black Market: Consumer Culture and the Racial Subject”
Aymar Christian  NORTHWESTERN UNIVERSITY  “Can the Web Correct Television’s Race Problem?”
Khadijah White  UNIVERSITY OF PENNSYLVANIA  “Tea Party Branding through Race and Identity”
SPONSOR: African/African American Caucus

H13 The Problematics of Post-feminist Girlhood

CHAIR: Amanda Rossie  OHIO STATE UNIVERSITY
Tisha Dejmanee  UNIVERSITY OF SOUTHERN CALIFORNIA  “Nursing at the Screen: Post-feminist Daughters and Demonized Mothers on Toddlers and Tiaras”
Tyler Bickford  COLUMBIA UNIVERSITY  “The Best of Both Worlds: Hannah Montana, ‘Having It All’, and Post-feminist Tween Domesticity”
Kate Harper  ARIZONA STATE UNIVERSITY  “From Page to Screen: Contemporary Literary Girl Heroes Negotiate a Post-feminist World”

H14 Eco-Criticism and the Image
Visual Culture through a Green Lens, Part I

CHAIR: Hunter Vaughan  OAKLAND UNIVERSITY
Hunter Vaughan  OAKLAND UNIVERSITY  “500,000 Kilowatts of Stardust: An Eco-critical Approach to Production, Representation, and Discourse in Singin’ in the Rain”
Kiu-wai Chu  UNIVERSITY OF HONG KONG  “Beyond Human World: Eco-cosmopolitans in Global Art Cinema”
Pat Brereton  DUBLIN CITY UNIVERSITY  “Environmental Ethics and Film”
Heather Houser  UNIVERSITY OF TEXAS AT AUSTIN  “Aerial Aesthetics in Environmental Visualizations”

H15 Built Environments and Bad Affects

CHAIR: Jennifer Fay  VANDERBILT UNIVERSITY
Charles Wolfe  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Out of the Box: Keaton’s Comedy and Pacific Ready-Cut Homes”
Jennifer Fay  VANDERBILT UNIVERSITY  “Buster Keaton’s Climate Change”
Louise Hornby  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “Projecting the Weather”
Nicole Seymour  UNIVERSITY OF LOUISVILLE  “Horseplay: Acting Out in Wildboyz”
**H16**  
**Transitional Soundtracks**  
The Vicissitudes of Hollywood Film Music, 1927–1933

**Chair:** Katherine Spring  * Wilfrid Laurier University

Lea Jacobs  * University of Wisconsin-Madison  *  
“Words and Music: Dialogue Underscoring in the Early Musical”

Michael Slowik  * Kutztown University  *  

Jeff Smith  * University of Wisconsin-Madison  *  
“What Exactly Is a Partial Cue?: Jurisdictional Conflict in Warner Bros. Films of the Early Sound Era”

Katherine Spring  * Wilfrid Laurier University  *  and  
Maggie Clark  * Wilfrid Laurier University  *  
“Trading on Songs: The Emergence of the Musical Genre in the Trade Press”

**Sponsor:** Sound Studies Scholarly Interest Group

**H17**  
**Glitch**  
Matter, Power, Aesthetics

**Chair:** Carol Vernallis  * Stanford University

Allan Cameron  * University of Auckland  *  
“Facing the Glitch: Abstraction, Abjection, and the Digital Face”

Carol Vernallis  * Stanford University  *  
“Transmedia Glitches: YouTube to the New Digital Cinema”

Laura Marks  * Simon Fraser University  *  
“Arab Glitch”

**Respondent:** Arild Fetveit  * University of Copenhagen

**H18**  
**Ordering Space in Cinema**  
Perspective from Art History to Architecture

**Chair:** Yuriko Furuhata  * McGill University

Mary Ann Doane  * University of California, Berkeley  *  
“Tightrope or Center?: Theorizing Perspective in Art History and Film Studies”

Yuriko Furuhata  * McGill University  *  

Tess Takahashi  * York University  *  
“Mobile Perspective in dOCUMENTA 13: Gallery, City, Network”

**Respondent:** Marc Steinberg  * Concordia University

**Sponsor:** CinemArts: Film & Art History Scholarly Interest Group

**H19**  
**Porn Comes Home**  
Sex Media and the Creation of Home Entertainment

**Chair:** Joshua Kitching  * Rice University

Peter Alilunas  * University of Michigan  *  

Andrew Owens  * Northwestern University  *  
“Gay, Straight, and Everything in Between: Fluid Porn Desire in Playgirl”

Joshua Kitching  * Rice University  *  

**Respondent:** Eric Schaefer  * Emerson College
**H20** The Wars at Home
Militarism, Melodrama, and Homeland Security in US Media Culture Before and After 9/11

* Chair: Patrice Petro * UNIVERSITY OF WISCONSIN-MILWAUKEE

Andrew Martin * UNIVERSITY OF WISCONSIN-MILWAUKEE *
“Future War Stories: Homeland Security in the 1990s”

James Castonguay * SACRED HEART UNIVERSITY *
“Domestic (In)Security: Paranoia and Polysemy in Showtime’s Homeland”

Tony Grajeda * UNIVERSITY OF CENTRAL FLORIDA *
“From the Frontlines to the Homefront: Female Soldiers, Gendered Trauma, and the Melodrama of (Post)War”

**H21** Beyond the Reruns
Defining the Field of Television Studies

* Chair: Amanda Lotz * UNIVERSITY OF MICHIGAN

Jason Mittell * MIDDLEBURY COLLEGE *
“Mapping a Pluralistic Field: What Does Television Studies Really Look Like?”

Vicki Mayer * TULANE UNIVERSITY *
“What’s in a Name?: Approaches to the Object in TV and New Media Studies”

Matt Hills * ABERYSTWYTH UNIVERSITY *
“TV Aesthetics in Transition: ‘Bad’ TV Dramas and Discourses of Failure”

* Respondent: Jonathan Gray * UNIVERSITY OF WISCONSIN-MADISON

* Sponsor: Television Studies Scholarly Interest Group

**H22** Transformative Works of Branded Entertainment for the Digital Age

* Chair: Denise Mann * UNIVERSITY OF CALIFORNIA, LOS ANGELES

Maura Edmond * UNIVERSITY OF MELBOURNE *
“Here We Go Again: Making (and Remaking) Music Videos After YouTube”

Denise Mann * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
“Take This Lollipop: Social Experiment or Calling Card in the Competitive World of Interactive Advertising”

Serra Tinic * UNIVERSITY OF ALBERTA *
“From Branded Entertainment to Content Partnerships: Art vs. Commerce in Post-Network Television”

M.J. Clarke * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
“Branded Worlds, Contracting Galaxies: The Life and Death of Star Wars Galaxies”

* Sponsor: Media Industries Scholarly Interest Group

**H23** Workshop
Spreadable Media
Creating Meaning and Value in a Networked Culture

* Chair: Henry Jenkins * UNIVERSITY OF SOUTHERN CALIFORNIA

Whitney Phillips * NEW YORK UNIVERSITY

Ethan Tussey * GEORGIA STATE UNIVERSITY

Kevin Driscoll * UNIVERSITY OF SOUTHERN CALIFORNIA

Sam Ford * PEPPERCOMM

* Sponsor: Media Literacy + Pedagogical Outreach Scholarly Interest Group
WORKSHOP
From Chicago to L.A.
Research Paradigms for Cinematic Cities

CHAIR: Mark Shiel ★ KING’S COLLEGE LONDON
CO-CHAIR: Brendan Kredell ★ UNIVERSITY OF CALGARY

WORKSHOP PARTICIPANTS
Richard Lloyd ★ VANDERBILT UNIVERSITY
Judy Hoffman ★ UNIVERSITY OF CHICAGO
Jon Lewis ★ OREGON STATE UNIVERSITY
Stanley Corkin ★ UNIVERSITY OF CINCINNATI
Josh Glick ★ YALE UNIVERSITY

SPONSOR: Urban Studies Scholarly Interest Group
SESSION I

Beyond Screen Convergence
Commercial Games in Cultural Context

Chair: Christopher Goetz  UNIVERSITY OF CALIFORNIA, BERKELEY

Christopher Goetz  UNIVERSITY OF CALIFORNIA, BERKELEY
“From Plungers to Flippers: The Discursive History of a Fantasy”

Kristopher Fallon  UNIVERSITY OF CALIFORNIA, BERKELEY
“(Un)verisimilitude: Disguising Reality with Games in War”

Kyle Rentschler  NEW YORK UNIVERSITY
“Processed Realities: Expressing Ontologies through Board Game Design”

Respondent: Ian Bogost  THE GEORGIA INSTITUTE OF TECHNOLOGY

Initiate, Grow, Maintain
Women Media Producers and Online Communities

Chair: Sarah Murray  UNIVERSITY OF WISCONSIN-MADISON

Sarah Murray  UNIVERSITY OF WISCONSIN-MADISON
“The Netizens of Niche: Web-Savvy Women Make Food Television”

Melissa Click  UNIVERSITY OF MISSOURI
“Making Monsters: Lady Gaga, Social Media, and Fan Culture”

Alyxandra Vesey  UNIVERSITY OF WISCONSIN-MADISON
“Doing it Ourselves: Gender, Digital Communication, and Creative Labor in Best Friends Forever”

Maureen Ryan  NORTHWESTERN UNIVERSITY
“Comparison is the Thief of Joy: Negative Affects in Digital Lifestyle Media”
I4 Linked Modes of the Self
Celebrity and Surveillance

CHAIR: Margot Bouman ★ THE NEW SCHOOL
Joan Flores-Villalobos ★ NEW YORK UNIVERSITY ★ “@chavezandanga and the Imagined Community of Venezuela”
Margot Bouman ★ THE NEW SCHOOL ★ “Seeing is Feeling: Hawk Cam and the Production of Wildlife”
Karen Fang ★ UNIVERSITY OF HOUSTON ★ “Surveillance and Hong Kong’s King of Comedy: Michael Hui”
RESPONDENT: Moya Luckett ★ NEW YORK UNIVERSITY

I5 Typology and Anatomy of Chinese Blockbusters

CHAIR: Li Yang ★ LAFAYETTE COLLEGE
John Hamm ★ UNIVERSITY OF WASHINGTON ★ “From Fearless to Kung Fu Panda: The Presence and Absence of the Nation in Martial Arts Blockbusters”
Yongzhen Shu ★ MONTCLAIR STATE UNIVERSITY ★ “City of Life and Death and the Chinese Blockbusters”
Nicole Talmacs ★ UNIVERSITY OF SYDNEY ★ “White Collar Workers and Chinese Blockbusters: Women as Indicators of Social Change in Go La La Go! and What Women Want”

I6 Movie History and Commercial Paratexts

CHAIR: Adrienne L. McLean ★ UNIVERSITY OF TEXAS AT DALLAS
Matthew Ogonoski ★ CONCORDIA UNIVERSITY ★ “Minute Movies and the Divergence of Commercial Film from Commercial Advertising in Early Cinema”
Beth Corzo-Duchardt ★ NORTHWESTERN UNIVERSITY ★ “‘The Evil Effects of Lurid Posters Are Also to Be Noted Here’: The American Movie Poster in the Age of Uplift”
Kit Hughes ★ UNIVERSITY OF WISCONSIN-MADISON ★ “‘Plenty of Sales and Cash Ahead’: International Harvester Training Films, the Franchise Imaginary, and the Aesthetics of Consent”

I7 Vocal Projections
The Disembodied Voice in Documentary

CHAIR: Maria Pramaggiore ★ NORTH CAROLINA STATE UNIVERSITY
Shilyh Warren ★ UNIVERSITY OF TEXAS AT DALLAS ★ “Documentary Attunement and Earthly Crisis”
Maria Pramaggiore ★ NORTH CAROLINA STATE UNIVERSITY ★ “‘You’re Gonna Miss Me’: The Disembodied Voice in Rock Documentary”
Jean Walton ★ UNIVERSITY OF RHODE ISLAND ★ “Animating Voices, Onscreen and Off, in Kathleen Shannon’s Working Mothers”
RESPONDENT: Jason Middleton ★ UNIVERSITY OF ROCHESTER
**Irreducibly Dixie**
Intersections of Race, Gender, and Class in the Televised American South

- **Chair:** Phoebe Bronstein  *University of Oregon*
- **Co-Chair:** Chelsea Bullock  *University of Oregon*
- **Justin Rawlins**  *Indiana University*  “The Waking Nightmare of Post-apocalyptic Oppression and Post-Southern Context in *The Walking Dead*
- **Chelsea Bullock**  *University of Oregon*  “Here Comes Honey Boo Boo: An Intimate Portrait of Gender, Race, Class, and Power in the US South”
- **Phoebe Bronstein**  *University of Oregon*  “Dixie’s Post-race Dames: Intersections of Nostalgia, Gender, and Post-race on *Vampire Diaries* and *Hart of Dixie*”
- **Joshua Graham**  *University of Bath*  “Country Queens and the Construction of Gender through Southern Language on *RuPaul’s Drag Race*”

**Mediating Oil**
Petroleum in North American Narrative Cinema

- **Chair:** Ila Tyagi  *Columbia University*
- **Katrina G. Boyd**  *University of Oklahoma*  “‘Four Pictures in One’: Conflicting Discourses in *Boom Town* and *Tulsa*”
- **Chuck Jackson**  *University of Houston, Downtown*  “Gas Pumps, Visible Flows, and the Things of Emergency in 1960s US Horror Film”
- **Kerry McArthur**  *University of Calgary*  “Masculinity, Machismo, and the Oil Sands of Northern Alberta: 21st-Century Representations of Canada’s Oil Fields Worker in *FUBAR II*”
- **Ila Tyagi**  *Columbia University*  “Oil, Sweat, and Fears: Imaging the Body in American Petrocinema”
I12 Transmissions, Triangulations, and Displacements
Between Film History and Art History

Chair: Joel Burges * UNIVERSITY OF ROCHESTER

Joel Burges * UNIVERSITY OF ROCHESTER * “Resuming Méliès in Scorsese and Kentridge”

Rachel Haidu * UNIVERSITY OF ROCHESTER * “Triangulation and Transmission in the Works of Black Audio Film Collective, James Coleman, and Steve McQueen”

Ara Merijian * NEW YORK UNIVERSITY * “Cinema, Paint, and Pissing: Pasolini and Warhol between Film and Fixed Image”

Leora Maltz-Leca * RHODE ISLAND SCHOOL OF DESIGN * “‘Captive of the City’: William Kentridge’s Localism”

Sponsor: CinemArts: Film & Art History
Scholarly Interest Group

I13 The LEGO Studies Panel

Chair: Mark J.P. Wolf * CONCORDIA UNIVERSITY WISCONSIN

Mark J.P. Wolf * CONCORDIA UNIVERSITY WISCONSIN * “Adapting the Death Star into LEGO: The Case of LEGO Set #10188”

Sheila Murphy * UNIVERSITY OF MICHIGAN * “Minifig: Abstraction, Visualization, Narrivation, or the LEGO Grand-Brand Narrative”

Robert Buerkle * CHAPMAN UNIVERSITY * “Playset Logic: The Paratextual Design of the LEGO Video Games”

Christopher Hanson * SYRACUSE UNIVERSITY * “Brick by Brick: Modularity and Programmability in Mindstorms and Gaming”

I14 Science Meets Fiction

Chair: Mark Winokur * UNIVERSITY OF COLORADO, BOULDER

Rebecca Burditt * UNIVERSITY OF ROCHESTER * “The Commercial Spaces of Outer Space: Cross-Media Exchanges in Postwar Science Fiction”

Eliot Chayt * UNIVERSITY OF TEXAS AT AUSTIN * “Five Versions of the Future in Sixties Science-Fiction Film and Television”

Annie Manion * UNIVERSITY OF SOUTHERN CALIFORNIA * “Peeling Back the Skin: Anxiety and Post-Trauma in Horror-Science Fiction”

Chris Dzialo * UNIVERSITY OF SOUTHERN CALIFORNIA * “Diagnostic Media: From Margaret to Medical Dramas”

I15 The Event of Boredom

Chair: Eugenie Brinkema * MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Tina Kendall * ANGLIA RUSKIN UNIVERSITY * “Boredom in extremis”

Karl Schoonover * UNIVERSITY OF WARWICK * “Embroidered Time: Slow Gays, World Cinema, and Classical Film Theory”

Scott Richmond * WAYNE STATE UNIVERSITY * “Vulgar Boredom: On Detachment, Time, and Some Boring Films by Andy Warhol and Christopher Nolan”

Eugenie Brinkema * MASSACHUSETTS INSTITUTE OF TECHNOLOGY * “An Oasis of Boredom in a Desert of Horror: Language and Time in Pontypool”

Sponsor: Contemporary Theory Scholarly Interest Group
**I16 Workshop**

**Video Studies**

Rewinding the Past and Demanding a Future

**Chair:** Daniel Herbert  * University of Michigan

**Workshop Participants**

Lucas Hilderbrand  * University of California, Irvine
Charles Acland  * Concordia University
Peter Alilunas  * University of Michigan
Chuck Tryon  * Fayetteville State University
Hannah Spaulding  * Northwestern University

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**I17 Becoming Genres**

**Chair:** Steven Cohan  * Syracuse University

Alan Pike  * Emory University  * “First Time in Prison?: The Big House (1930) and the Prison Film Genre”

Steven Cohan  * Syracuse University  * “Another Hollywood Picture?: A Star Is Born (1937) and the Generic Continuity of the Backstudio Film”

Desiree Garcia  * Arizona State University  * “Everything Old Is New Again: The Sing-Along Musical Film”

Seth Friedman  * DePaul University  * “Retrospective Issues: The Contemporary Hollywood Misdirection Film and the Limitations of the Discursive Approach to Genre”

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**I18 Cinema ad infinitum**

Hollis Frampton, Theoretically

**Chair:** Michael Walsh  * University of Hartford

Maureen Turim  * University of Florida  * “Conceptual Tensions with the Sensual in the Films of Hollis Frampton”

Michael Zryd  * York University  * “Hollis Frampton, George Kubler, and the Shape of Time”

Michael Walsh  * University of Hartford  * “Zero and Infinity: Hollis Frampton and the First Durational Cinema”

Scott Nygren  * University of Florida  * “Vision as an Affirmative Ruin: Still Learning from Hollis Frampton’s Project”

**Sponsor:** Experimental Film & Media Scholarly Interest Group

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**I19 Eco-criticism and the Image**

Visual Culture through a Green Lens, Part II

**Chair:** Mario Trono  * Mount Royal University

Christopher Pavsek  * Simon Fraser University  * “John Smith’s The Kiss: Nature De-Natured”

Mario Trono  * Mount Royal University  * “The Ecological Blindspot in Ari Folman’s Waltz With Bashir”

Michelle Yates  * Columbia College Chicago  * “‘Stay the Course’: Consumerism, Environmentalism, and WALL-E’s Edenic Recovery Narrative”

James Wicks  * Point Loma Nazarene University  * “Love in the Time of Industrialization: Nature in Li Hanxiang’s The Winter”
SESSION J  ★  5:00 – 6:45 PM

I20 Revisiting Adult Narratives
Children and Adolescents in Hispanic Cinema

CHAIR:  Jorge Perez  ★  UNIVERSITY OF KANSAS
Justin Crumbaugh  ★  MOUNT HOLYOKE COLLEGE  ★  “Spectacle and Spectralization of the Spain’s Dead and Disappeared: The Fraught Temporality of Miracle of Marcelino (Vajda 1955)”
Jorge Perez  ★  UNIVERSITY OF KANSAS  ★  “Queer Children in Spanish Cinema: Revamping Familiar Narratives”
Margaret Frohlich  ★  DICKINSON COLLEGE  ★  “What of Unnatural Bodies?: The Discourse of Nature in Lucía Puenzo’s XXY and El niño pez”

I21 Workshop
How to DV (Properly)
The Art and Science of Playing Digital and Digitized Video to Audiences

CHAIR:  Dan Streible  ★  NEW YORK UNIVERSITY/ORPHAN FILM SYMPOSIUM

WORKSHOP PARTICIPANTS
Jeff Martin  ★  INDEPENDENT MEDIA ARTS PRESERVATION
Stefan Elnabli  ★  NORTHWESTERN UNIVERSITY LIBRARY
Skip Elsheimer  ★  A/V GEEKS

I22 Off Beat
Music/Film Mismatches

CHAIR:  Krin Gabbard  ★  STONY BROOK UNIVERSITY
Caryl Flinn  ★  UNIVERSITY OF MICHIGAN  ★  “Christopher Plummer Learns to Sing”
Kathryn Kalinak  ★  RHODE ISLAND COLLEGE  ★  “How the West Was Off-Beat: Howard Hawks, Dimitri Tiomkin, and the Score for The Big Sky”
Krin Gabbard  ★  STONY BROOK UNIVERSITY  ★  “‘What Is This Music?’: Jimmy Knepper with Charles Mingus and Tom Cruise”
RESPONDENT:  Kay Dickinson  ★  CONCORDIA UNIVERSITY

I23 Workshop
Success and Survival in the 21st Century
Career Strategies for Under- or Unrepresented Graduate Students and Early Career Faculty in Film and Media Studies

CHAIR:  Theresa L. Geller  ★  GRINNELL COLLEGE
CO-CHAIR:  Jeffrey Masko  ★  PENNSYLVANIA STATE UNIVERSITY

WORKSHOP PARTICIPANTS
Bambi Haggins  ★  ARIZONA STATE UNIVERSITY
Sarah Projansky  ★  UNIVERSITY OF UTAH
Julie Russo  ★  BROWN UNIVERSITY
Maria San Filippo  ★  WELLESLEY COLLEGE/HARVARD COLLEGE
Rebecca Gordon  ★  FULBRIGHT FELLOW, NICARAGUA

SPONSORS:  Middle East Caucus, Women’s Caucus, Caucus on Class, Queer Caucus, and Media Literacy + Pedagogical Outreach Scholarly Interest Group
On Colonial Imaginaries and Cinematic Modernities
Modes, Movements, Theories

Chair: Matthew Croombs * Carleton University

Bruno Cornellier * Columbia University  "Race and Racialization beyond the Native/White Divide in the Cinema of Settler States"

Matthew Croombs * Carleton University  "The Subject in Shreds: Colonialism and the Question of Torture in Modern French Cinema"

Scott Birdwise * York University  "A Nanook of Long Beach: Jean-Pierre Gorin’s My Crazy Life (1992) as Poststructuralist Ethnographic Film"

Kass Banning * University of Toronto  "Western Myth, Black Archaeology: The Nine Muses as Migrant Modernity"

Meeting

5:00 – 6:45 PM

Room: The Club International, Lobby Level

Media Industries Scholarly Interest Group

Thursday, March 7, 2013

5:30 – 7:00 PM

Youth Film Festival—Competition

Location: DePaul University, Downtown Campus
CDM LL105 Theatre—In the Basement of 14 E. Jackson Boulevard

Please refer to the Chicago Vincity Map on page 26 for location.

The Youth Film Festival—Competition is in collaboration with the Chicago-based Digital Youth Network.
Entries will be screened at this special event.

Sponsored by Media Literacy + Pedagogical Outreach Scholarly Interest Group
Thursday, March 7, 2013
7:00 – 10:00 pm
Grrrls Night Out Dinner
A chance to meet and mingle with SCMS grrrlfriends new and old, cis and trans, children welcome.

LOCATION: REZA, 432 W. ONTARIO STREET
Please refer to the Chicago Vincity Map on page 26 for location.

Vegetarian and gluten free options available; valet parking; handicap access; buffet-style appetizers and open-bar to begin at 7:00, dinner served at 8:00. Alcoholic beverages available but not included.

Tickets must be purchased in advance at http://gno-2013.eventbrite.com
$25/grad and adjunct, $35.00/prof

Sponsored in part by the Women’s Caucus

Meeting
7:00 – 8:45 pm
ROOM: ERIE, MEZZANINE LEVEL (WEST)
Oscar Micheaux Society Scholarly Interest Group

Meeting
7:00 – 8:45 pm
ROOM: GEORGIAN, MEZZANINE LEVEL (EAST)
Television Studies Scholarly Interest Group

Meeting & Reception
7:30 pm
LOCATION: EMPORIUM ARCADE BAR
WICKER PARK, 1366 N. MILWAUKEE AVENUE
Video Game Studies Scholarly Interest Group
Thursday, March 7, 2013

8:00 PM

Remix-It-Right
Rediscoveries in the Phil Morton Archive

LOCATION: GENE SISKEL FILM CENTER, 164 N. STATE STREET

Please refer to the Chicago Vincity Map on page 26 for location.

1972–2013, multiple countries, multiple formats, ca 60 min + discussion

An international roster of contemporary video and new media artists remix and reimagine works by Chicago video pioneer Phil Morton. Morton’s genre-defying work anticipated remix; he also developed COPY-IT-RIGHT, an alternative to copyright that encourages making, sharing, re-editing and distributing media art. Introduced and organized by jonCates, Founder of the Phil Morton Memorial Archive and Chair of the School of the Art Institute of Chicago’s Department of Film, Video, New Media, and Animation, this program interweaves Morton’s originals with their remixes. Multiple formats.

Phil Morton (1945–2003) was an electronic visualization artist, analog computer builder, real-time video graphic performance artist, C.B. radio performer, Mobile Video Van designer and user, and videotape maker. His thirty-year “personal video databank” is available through the Phil Morton Memorial Research Archive in SAIC’s Department of Film, Video, New Media, and Animation.

The first 115 SCMS attendees to present name badges at the door will be admitted.

Presented as part of the Conversations at the Edge (www.saic.edu/cate) series at the Gene Siskel Film Center (siskelfilmmcenter.org).

DIRECTIONS: Take the Red line to Washington. It is a 15 minute walk from the Drake Hotel (south on Michigan to Washington, then take a right). Or it is a $6 cab ride away.

Tickets and refreshments for SCMS members attending this event were generously underwritten by the Richard and Ellen Sandor Family Foundation.

Thursday, March 7, 2013

9:00 PM

Chicago Symphonies
Nontheatrical Shorts from the Chicago Film Archives

LOCATION: CINEMA BOREALIS, 1550 N. MILWAUKEE AVENUE, 4TH FLOOR

(Please note: there is no elevator)

Seating is extremely limited.

Sponsored by Nontheatrical Film & Media and Urban Studies Scholarly Interest Groups

RESERVATIONS Martin Johnson (martin.johnson@nyu.edu)
SESSION J

**J1 East Asian Noir**

**Chair:** Chi-Yun Shin  * Shepherd Hallam University

Dolores Martinez  * University of London  "Kurosawa’s Yojimbo, or, ‘What’s a Man Gonna Do?’"

Hyun Seon Park  * University of Southern California  "‘Being Outside, But Yet Belonging’: The Paradox of Life in Postwar Korean Film Noir"

Erin Huang  * University of California, Irvine  "Post-Extremity in Chinese Film Noir: Tsai Ming-liang, Invisible Horror, and the Politics of Emptiness"

**Respondent:** Mark Gallagher  * University of Nottingham

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**J3 Media Franchising**

Shared Brands, Licensed Labor, and Industrial Identities

**Chair:** Morgan Blue  * University of Texas at Austin

Derek Johnson  * University of Wisconsin-Madison  "Legitimating Media Work: Creativity, Disavowal, and Identity in Franchise Formations"

Catherine Johnson  * University of Nottingham  "The Invisible Labor of Promotion"

Taylor Nygaard  * University of Southern California  "Girls Just Wants to Be Quality: HBO, Lena Dunham, and Girls’ Contested Production Identities"

Avi Santo  * Old Dominion University  "Hangin’ out in Mickey’s Joint: The Cultural Geography of Licensing Trade Shows and Cultivating Investment in Licensable IP"

**Sponsor:** Media Industries Scholarly Interest Group
J4 American Cinema across Borders
Appropriation, Localization and Transculturation

CHAIR: Jose Capino * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Savas Arslan * BAHÇEŞEHİR UNIVERSITY * “From Extreme to Exorbitant: Popular (Trans)National Adaptations”

Austin Fisher * UNIVERSITY OF BEDFORDSHIRE * “Terrorismo all’american: Transatlantic Flow and the Politics of Violence in the Italian Poliziesco”

Jose Capino * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN * “Maternal Melodrama and the Marcos Dictatorship”

Iain Smith * UNIVERSITY OF ROEHAMPTON * “Cowboys and Indians: Transnational Borrowings in the Indian ‘Curry’ Western from Sholay (1975) to Wanted: Dead or Alive (1983)”

SPONSORS: Transnational Cinemas Scholarly Interest Group

J5 Television and Serial Limits

CHAIR: Kathryn VanArendonk * STANFORD UNIVERSITY

Kathryn VanArendonk * STANFORD UNIVERSITY * “Bottle Episodes, Breaking Bad, and Television Form”

Karen Hornick * NEW YORK UNIVERSITY * “Louie and Girls: Testing the Limits of the Television Serial Comedy”

Sean O’Sullivan * OHIO STATE UNIVERSITY * “Ingmar Bergman, Showrunner”

RESPONDENT: Matt Hills * ABERYSTWYTH UNIVERSITY

J6 The Medium as Process
Experimental Cinema and the History of Technology

CHAIR: Joana Pimenta * HARVARD UNIVERSITY

Mihaela Mihailova * YALE UNIVERSITY * “Avant-garde Science: The Electronic Abstractions of Mary Ellen Bute”


Lindsey Lodhrie * HARVARD UNIVERSITY * “‘Circles of Confusion’: Hollis Frampton’s Phenakistoscope”

Joana Pimenta * HARVARD UNIVERSITY * “Viewing Film through a ‘Visual Jukebox’: Moving Image and the Politics of ‘Information’”

SPONSORS: Experimental Film & Media Scholarly Interest Group and Animated Media Scholarly Interest Group

J7 Communism, Hollywood, and the 1930s

CHAIR: Catherine Jurca * CALIFORNIA INSTITUTE OF TECHNOLOGY

Steven Ross * UNIVERSITY OF SOUTHERN CALIFORNIA * “Reds and Nazis in 1930s Hollywood”

Thomas Doherty * BRANDEIS UNIVERSITY * “Professor Mamlock (1938) Comes to America”

Anna Siomopoulos * BENTLEY UNIVERSITY * “I Should Hate to See Our Country Endangered by My Underwear: The Politics of Gender in Ninotchka (1939) and Comrade X (1940)”

Chuck Maland * UNIVERSITY OF TENNESSEE * “The Great Dictator (1940): Popular Front Satire or Premature Anti-Fascism?”
**J8**  The Cultural Politics of Celebrity Couples  
Media, Power, and Identity

**Chair:** Shelley Cobb  
**Co-Chair:** Neil Ewen  
**Neil Ewen**  UNIVERSITY OF PORTSMOUTH  
“In a Galaxy Far, Far Away?: The Beckhams as a Globalized Couple, 2007–the Present”

**Margaret Schwartz**  FORDHAM UNIVERSITY  
“Diana’s Rings: Fetishizing the Royal Couple”

**David Zeglen**  NORWEGIAN UNIVERSITY OF SCIENCE AND TECHNOLOGY  
“It’s the Thought That Counts: North Korea’s Glocalization of the Celebrity Couple and the Mediated Politics of Reform”

**Shelley Cobb**  UNIVERSITY OF SOUTHAMPTON  
“Ellen and Portia’s Post-feminist Wedding: Everyone’s Favorite Lesbian Marriage”

**J9**  Theorizing Digital Transformations

**Chair:** Kirsten Moana Thompson  
**Drew Ayers**  NORTHEASTERN UNIVERSITY  

**Anastasia Saverino**  NEW YORK UNIVERSITY  
“Liveness Ever After: Popular Music and the Aesthetics of Referentiality”

**Geoffrey Alan Rhodes**  ROCHESTER INSTITUTE OF TECHNOLOGY  
“AR Talks about AR: Apparatus and the Cinema of Attractions in Augmented Reality”

**Kirsten Moana Thompson**  VICTORIA UNIVERSITY  
“Ephemeral Exhibition and Immersive Space: Disney’s ‘World of Color’”

**Sponsor:** Animated Media Scholarly Interest Group

**J10**  Transnationalism in Contemporary Spanish Cinema  
National Identities in Global Cinematographic Scenarios

**Chair:** Elena Oliete  
**Co-Chair:** Beatriz Oria  
**Beatriz Oria**  UNIVERSITY OF ZARAGOZA  
“The Transnational Dimension of ‘Bromance’ in Spanish Cinema”

**Carmen Indurain**  PUBLIC UNIVERSITY OF NAVARRA  
“From Airbag to Fugitivas: Hollywood’s Influence on the Spanish Road Movie”

**Izas Indacoechea**  UNIVERSITY OF CHICAGO  
“Beyond the Fatherland: The Transnational Character of Aita (Spain, 2010)”

**Elena Oliete**  UNIVERSITY OF ZARAGOZA  
“Recovering a Local Past in a Global Present: Spanish Transnational Heritage Cinema”

**Sponsor:** Latino/a Caucus

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**Please...**

Join us Friday at 4:15 pm for the **AWARDS CEREMONY**

Grand Ballroom, Lobby Level
J11 Industrious Cinema

Chair: Sara Sullivan  *  UNIVERSITY OF IOWA

Jeremy Mathers  *  YORK UNIVERSITY  *  “‘Hidden Power’: Atomic Energy Documentaries at the National Film Board of Canada”

Paul Monticone  *  UNIVERSITY OF TEXAS AT AUSTIN  *  “Of Limited Use?: The Role of Motion Pictures in the National Electric Light Association’s Campaign Against Public Ownership”


Sara Sullivan  *  UNIVERSITY OF IOWA  *  “‘Introducing Carbon Steel!’: Corporate Fantasies of Steel Production in Animated Educational Films”

Sponsors: Caucus on Class

J12 African American Representation and the Cinema

Chair: Charlene Regester  *  UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL

Charles Williamson  *  OHIO STATE UNIVERSITY  *  “Hattie of Hollywood: Film Stardom, Corporeality, and Eugenic Thought in Fan Magazine Fiction”

Jennifer DeClue  *  UNIVERSITY OF SOUTHERN CALIFORNIA  *  “Images of Loving: Visualizing ‘Miscegenating’ Bodies and Anti-Miscegenation Laws in the Documentary Film The Loving Story”

Sharon Joseph  *  SOUTHERN ILLINOIS UNIVERSITY  *  “Forgotten Legacy: Siegmund Lubin and African American Representations in Early Silent Film”

Charlene Regester  *  UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL  *  “Black Male Psychosis and White Male Diagnosis: Home of the Brave (1949) and A Soldier’s Story (1984)”

Sponsors: African/African American Caucus and Oscar Micheaux Society

Visit SCMS on Facebook

https://www.facebook.com/SCMStudies
**J14  So Bad It’s Good**

_Chair:_ Richard McCulloch  * UNIVERSITY OF EAST ANGLIA  
_Co-Chair:_ James MacDowell  * UNIVERSITY OF WARWICK  

James MacDowell  * UNIVERSITY OF WARWICK  * “Value, Intention, and the Aesthetics of ‘So Bad It’s Good’”

Nessa Johnston  * UNIVERSITY OF GLASGOW  * “‘Fuck You and Your Gun, Ye Prick’: Fatal Deviation (1998) and Sonic Taste Frameworks”

Phil Oppenheim  * GEORGIA STATE UNIVERSITY  * “Grave Expectations: Vampira and the Cult Film Crypt/Gatekeeping Tradition”

Richard McCulloch  * UNIVERSITY OF EAST ANGLIA  * “‘When Camp Goes Mainstream? ’: Eurovision Audiences, Ironic Appreciation, and the Production of Comedy”

**J15  Topics in Film Studies**

_Chair:_ Tiel Lundy  * UNIVERSITY OF COLORADO, BOULDER  

André Kunigami  * CORNELL UNIVERSITY  * “The Over-visible Body: Reality Effect and Materiality in Japanese Film”

Evan Lieberman  * CLEVELAND STATE UNIVERSITY  * “Speaking Space: Spatial Dynamics as a System for Mise-en-Scène Analysis”

Man Fung Yip  * UNIVERSITY OF OKLAHOMA  * “Martial Arts Cinema and Minor Transnationalism: Toward an Alternative Understanding of Global Film Flows and Networks”

Tiel Lundy  * UNIVERSITY OF COLORADO, BOULDER  * “Sartorial Sadism and the Cinematic Boss From Hell”

**J17  The Press and the Past**

_Chair:_ Richard Abel  * UNIVERSITY OF MICHIGAN  

Amy Borden  * PORTLAND STATE UNIVERSITY  * “Get Me G.P. Lathrop: Thomas Edison and Modern Consumer Culture”

Eric Schaefer  * EMERSON COLLEGE  * “Selling the Dark: Locating the Origins of Film Noir in Pressbooks”

Kaveh Askari  * WESTERN WASHINGTON UNIVERSITY  * “Griffith in a Minor Key: Early Art Cinema Looking Backward”

Richard Abel  * UNIVERSITY OF MICHIGAN  * “‘What Cinema Was’ in the Newspapers, 1914–1915”

**J18  Workshop**

**Surface Tension**  
_The Stakes and Fates of Close Analysis_  

_Chair:_ Elena Gorfinkel  * UNIVERSITY OF WISCONSIN-MILWAUKEE  
_Co-Chair:_ Karl Schoonover  * UNIVERSITY OF WARWICK  

**Workshop Participants**

Victor Perkins  * UNIVERSITY OF WARWICK  
Lesley Stern  * UNIVERSITY OF CALIFORNIA, SAN DIEGO  
Jean Ma  * STANFORD UNIVERSITY  
Mary Ann Doane  * UNIVERSITY OF CALIFORNIA, BERKELEY  

_Sponsor:_ Contemporary Theory Scholarly Interest Group
J19 Sound in Video Games and Interactive Media

Chair: Lori Landay * Berklee College of Music

Chris Russell * Northwestern University * “The Atari VCS and the Making of Digital Sound”

Costantino Oliva * University of Malta * “Soundmarks in Digital Games Soundscapes”

Lori Landay * Berklee College of Music * “Sound, Embodiment, and the Experience of Interactivity in Video Games and Virtual Environments”

Respondent: Benjamin Aslinger * Bentley University

Sponsors: Video Game Studies Scholarly Interest Group and Sound Studies Scholarly Interest Group

J20 What is the Philosophy of Film?

Chair: Daniel Morgan * University of Pittsburgh

Felicity Colman * Manchester Metropolitan University * “Philosophy of Film and Technology”

Colin Gardner * University of California, Santa Barbara * “Philosophy of Film and Form”

Gregory Flaxman * University of North Carolina-Chapel Hill * “The Spiritual Automaton; or, Why We Should Learn to Stop Worrying and Love the Passivity of the Cinema”

Lisa Trahair * University of New South Wales * “Dogville and the Philosophical Thought Experiment”

J21 Gender Trouble across the Dial Disrupting Conventions of Women’s Mediated Representation in Radio and Television, 1930–1960

Chair: Jennifer Wang * Independent Scholar

Jennifer Wang * Independent Scholar * “Recipe for Laughs: Comedy While Cleaning in Housekeeping Radio Programs”

Kathryn Fuller-Seeley * Georgia State University * “What Are You Laughing At, Mary?: Transgressive Women and Gender Performance on the Jack Benny Radio Program”

Catherine Martin * Boston University * “Adventure’s Fun, but Wouldn’t You Rather Get Married?: Gender Roles and the Office Wife in Radio Detective Dramas”

Joanne Morreale * Northeastern University * “Dreams and Disruption: The Fifties Sitcom”

Sponsors: Women’s Caucus and Radio Studies Scholarly Interest Group

J22 The Films of Robert Gardner

Chair: Rebecca Meyers * Emerson College

Kathryn Ramey * Emerson College * “Robert Gardner and Experimental Filmmaking: A Legacy”

Charles Warren * Boston University/Harvard University * “Dead Birds as an Essay Film”

Richard Allen * New York University * “Robert Gardner’s Forest of Bliss”

William Rothman * University of Miami * “The Power of Words and Silences in Robert Gardner’s Films and Prose Writings”
WORKSHOP
Digital Humanities and Film and Media Studies
Staging an Encounter

CHAIR: Miriam Posner * UNIVERSITY OF CALIFORNIA, LOS ANGELES
CO-CHAIR: Jason Mittell * MIDDLEBURY COLLEGE

WORKSHOP PARTICIPANTS
Hannah Goodwin * UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Jasmijn Van Gorp * UTRECHT UNIVERSITY
Jason Rhody * NATIONAL ENDOWMENT FOR THE HUMANITIES
Eric Faden * BUCKNELL UNIVERSITY

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

J24 Seriously?!
Genre, Reception, and the Politics of Cultural Value

CHAIR: Ken Feil * EMERSON COLLEGE
Michael DeAngelis * DEPAUL UNIVERSITY * “Sex as a Serious Issue: The Marketing of Graphic Representation in the 1960s”
Ken Feil * EMERSON COLLEGE * “Distanciation, Camp, and Hip-Value: Rowan and Martin’s Laugh-In and the ‘Permissive’ Makeover of Mainstream Taste”
Jenna Weinman * UNIVERSITY OF CALIFORNIA, IRVINE * “Balls and Chains: Domesticating the Midcentury and Millennial Rom-Com”
Steven Carr * INDIANA UNIVERSITY–PURDUE UNIVERSITY, FORT WAYNE * “Complicated Dictator: The Untold Story of the Concentration Camp Scenes from Chaplin’s 1940 Hollywood Anti-Fascist Comedy that Audiences Never Saw”

Meeting

9:00 – 10:45 AM
ROOM: THE CLUB INTERNATIONAL, LOBBY LEVEL
Contemporary Theory Scholarly Interest Group

Meeting

9:00 – 10:45 AM
ROOM: FLORENTINE, MEZZANINE LEVEL (EAST)
Asian/Pacific American Caucus
Friday, March 8, 2013
11:00 AM – 12:00 noon
Members’ Business Meeting

Room: French, Lobby Level

Refreshments will be provided.

Sponsored by the University of Notre Dame, Department of Film, TV, and Theatre

FRIDAY  ★  March 8, 2013
12:15 – 2:00 PM

SESSION K

K1 Traces of the (Im)migrant Body
Performing Class, Race, and Gender

Chair: Tamao Nakahara ★ Independent Scholar

Amy Ongiri ★ University of Florida ★ “Mambomania!:
Perez Prado and the Visual Borders of Blackness”

Tamao Nakahara ★ Independent Scholar ★ “Sweat
and the Single Girl: Working Girl Performances in Ugly
Betty and Spork”

Eliza Rodriguez y Gibson ★ Loyola Marymount
University ★ “Fashioning Citizenships: Latin@ Camp,
Cultural Politics, and Television”

Respondent: Catherine Benamou ★ University of
California, Irvine

Sponsors: Caucus on Class and Latino/a Caucus

K3 Royalties and Residuals
Worth Fighting For

Chair: Ellen Seiter ★ University of Southern
California

Catherine Fisk ★ University of California ★ “Union Labor
as Authors and Owners: The Writers’ Guild’s Creation of
Residuals and Separated Rights, 1935–1955”

Eric Hoyt ★ University of Wisconsin-Madison ★ “The
Reissue Problem: Labor’s 1940s Campaign against the
Theatrical Exhibition of Old Movies”

Shawna Kidman ★ University of Southern California ★
“Authorship under Work-For-Hire: The Dispute over
Comic Books’ Copyrighted Characters”

Ellen Seiter ★ University of Southern California ★
“Pennies from Google”

Sponsor: Media Industries Scholarly Interest Group
**K4**

**Inter/national Film Festivals Targeting Contemporary Asian Cinema**

Chair: Boel Ulfsdotter * University of Skövde

Boel Ulfsdotter * University of Skövde * “East Asian Popular Film at the European Film Festivals 2000–2010”

Tit Leung Cheung * Lingnan University * “The Film Festival of Independent and Underground in China: The Case of the Documentary Film Festival China (DOChina)”

Ran Ma * Osaka City University * “Festival Film in Post-underground Mode and the New Auteurism of Chinese Independent Cinema”

Sponsors: Film & Media Festivals Scholarly Interest Group and Asian/Pacific American Caucus

**K6**

**Historicizing the Sixties Avant-Garde Underground Bonds and Movements**

Chair: Alison Hoffman-Han * Oakland University

Kristen Alfaro * Concordia University * “Experimental Distribution and the Experimental Film Spaces of 1960s New York City”


J. Carlos Kase * University of North Carolina Wilmington * “Historicizing the Psychedelic Movement within the Legacy of the Avant-Garde”

Alison Hoffman-Han * Oakland University * “Our Bodies, Our Cameras: Women’s Experimental Film Practices in the 1960s & 70s”

Respondent: Michael Zryd * York University

Sponsor: Experimental Film & Media Scholarly Interest Group

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**K5**

**Rethinking Crime Affect and Aesthetics**

Chair: Tanya Horeck * Anglia Ruskin University

Tanya Horeck * Anglia Ruskin University * “Capturing Crime: Emotion, Affect, and Violence in Dear Zachary: A Letter to a Son about his Father”

Claire Henry * University of Melbourne * “Affective Reconsiderations of Rape and Revenge in Katalin Varga and Twilight Portrait”

Lisa Coulthard * University of British Columbia * “Decriminalizing Crime: Vengeance and the Affective Logic of Tarantino’s Film Violence”

Yvonne Tasker * University of East Anglia * “Crime Television and the Action Aesthetic: From Starsky and Hutch to NCIS”

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Win . . .

**A $500 Visa Gift Card**

Raffle tickets available at Conference Registration.

— Benefitting the Travel Fund —

1 for $5 or 5 for $20

Good Luck.
**K7** Collective Memory and Political Documentary

- **Chair:** Justin Vaccaro  * University of California, Berkeley
- **Co-Chair:** David Gray  * University of California, Santa Barbara

Rossella Carbotti  * University of California, Berkeley
- “When We Made Documentaries: Contested Memories and Controinchieste in Italy”

Justin Vaccaro  * University of California, Berkeley
- “‘It’s a Fantasy, a Dream. What Can We Dream Up?’: Historiography, the Collective, and Media Praxis in *La Commune (Paris 1871)*”

David Gray  * University of California, Santa Barbara
- “Memorial Spaces in Recent Chilean Documentaries”

Ben Stork  * University of Minnesota

**K8** Cinema in Relation
Film and Other Media

- **Chair:** Claudia Pummer  * University of Hawaii, Manoa

Areum Jeong  * University of California, Los Angeles
- “How the Pyonsa Stole the Show”

Yun Peng  * University of Hawaii, Manoa
- “Cinema’s Bright Shadow in *Love in a Fallen City*”

Justin Remes  * Oakland University
- “Structuring Time: Michael Snow’s *So Is This* and the Textual Film”

Claudia Pummer  * University of Hawaii, Manoa
- “Medium-specificity and -supplementation in Straub-Huillet’s *Cézanne (1989)*”

**K9** Original Women-centric Series and Cable Network (Re)Branding

- **Chair:** Lara Bradshaw  * University of Southern California
- **Co-Chair:** Lauren DeCarvalho  * Pennsylvania State University

Ashley Elaine York  * University of Alberta
- “Designing Popularity, Containing Feminism: A (Re) Branding Strategy Case Study of TNT’s *The Closer*”

Lara Bradshaw  * University of Southern California
- “Showtime’s Women: Disease and Consumerism”

Lauren DeCarvalho  * Pennsylvania State University
- “Sex (and Survival) and the City: HBO’s *Girls* as Post-feminist/Post-recession Text”

Lisa Swain  * Biola University
- “The Problem That Won’t Go Away: Betty Friedan Revisited in the Masculine World of AMC”

**K10** Cuban Youth Cinema
An Industry in Transition

- **Chair:** Ruth Goldberg  * SUNY, Empire State College
- **Co-Chair:** Laura-Zoe Humphreys  * Johns Hopkins University

Laura-Zoe Humphreys  * Johns Hopkins University
- “Ambivalent Allegories: The Politics of Meaning in Films by Cuban Youth”

Susan Lord  * Queen’s University
- and

Zaira Zarza  * Queen’s University
- “Intimate Spaces and Migrant Imaginaries: Sandra Gomez, Susana Barriga, Heidi Hassan”

Ruth Goldberg  * SUNY, Empire State College
- “Changing Tides: New Currents in Cuban Independent Filmmaking”

Laimir Fano  * University of Wisconsin-Milwaukee
- “Ode to the Pineapple: Rethinking ‘Fiestas’ and Carnival in Cuban Youth Cinema”
**K11 Transseriality**

*Chair*: Daniela Wentz * UNIVERSITY WEIMAR

*Co-Chair*: Andreas Jahn-Sudmann * UNIVERSITY OF GÖTTINGEN

**Dominik Maeder ** UNIVERSITY OF SIEGEN **

“Transgeneric Seriality and the Making of Advertising in Mad Men and Germany’s Next Top Model”

**Andreas Jahn-Sudmann ** UNIVERSITY OF GÖTTINGEN **

“Agon and Transseriality: Skyscrapers, TV Series, and the Dynamics of Serial Outbidding (Überbietung)”

**Daniela Wentz ** UNIVERSITY WEIMAR **

“The Rumor of Transseriality”

**Herbert Schwaab ** UNIVERSITY OF REGENSBURG **

“The Everyday, the Sitcom, and Pre-digital Forms of Transseriality”

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**K12 On the Contemporary Color Line**

African American Film, Photography, and Criticism

*Chair*: Robert Jackson * UNIVERSITY OF TULSA

**Sarah Gleeson-White ** UNIVERSITY OF SYDNEY **

“The Unadapted: African American Film as Counterarchive”

**Leigh Duck ** UNIVERSITY OF MISSISSIPPI **


**Robert Jackson ** UNIVERSITY OF TULSA **

“Criticism of Anatomy: James Baldwin’s The Devil Finds Work and the Contest for Human Form”

**Deborah Barker ** UNIVERSITY OF MISSISSIPPI **

“Mug Shots and the Black Criminal Body in Madea Goes to Jail”

*Sponsor*: African/African American Caucus

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**K13 Workshop**

The Fate of Film Footage

Bastard Films and the Politics of Provenance

*Chair*: Skip Elsheimer * A/V GEEKS

**Melissa Dollman ** HARVARD UNIVERSITY

**Oliver Gaycken ** UNIVERSITY OF MARYLAND

**Nora Gully ** KARTEMQUIN FILMS

**Devin Orgeron ** NORTH CAROLINA STATE UNIVERSITY

*Sponsor*: Nontheatrical Film & Media Scholarly Interest Group

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**K14 Sounding the Radio Archive**

*Chair*: Ian Whittington * MCGILL UNIVERSITY

**Katherine McLeod ** UNIVERSITY OF TORONTO **

“Acoustic Archives: Listening to the CBC Radio Archives of Anthology”

**Melissa Dinsman ** UNIVERSITY OF NOTRE DAME **

“Clogged Networks: The Theoretical and Practical Difficulties of Radio Archivization”

**Ian Whittington ** MCGILL UNIVERSITY **

“Tracing the Voice: Una Marson and the Ethics of the Radio Archive”

*Respondent*: Debra Rae Cohen * UNIVERSITY OF SOUTH CAROLINA

*Sponsor*: Radio Studies Scholarly Interest Group
**K15** Cinema and Public Space  
**Questions Concerning Moviegoing in the Digital Age**

**Chair:** Thomas Forget  
**University of North Carolina Charlotte**

Thomas Forget  
**University of North Carolina Charlotte**  
“Scales of Distraction: Vernacular Practices of Projection and the Generation of Public Space”

James Macgillivray  
**University of Michigan**  
“Death Throws: Cinematic Space and Projection”

Jonathan Bell  
**Rhode Island School of Design**  
“Cinema Underground: Designing the Next Movie House Typology”

Mark Thorsby  
** Lone Star College**  
“The Event Layer: Articulating the Transformation of Cinematic Space”

**K18** Behind the Silver Screen  
**Directors in Hollywood**

**Chair:** Virginia Wexman  
**Independent Scholar**

Charlie Keil  
**University of Toronto**  
“Cecil B. DeMille: Managing the Directorial Role in Early Hollywood”

Mary Beth Haralovich  
**University of Arizona**  
“Insiders and Outsiders: Two Directors in Postwar Hollywood”

Thomas Schatz  
**University of Texas at Austin**  

Virginia Wexman  
**Independent Scholar**  
“One Man, One Film: The Directors Guild of America and the Cultural Construction of the Artist”

**K19** Media Activism and Social Movements

**Chair:** Chris Robé  
**Florida Atlantic University**

Chuck Kleinhans  
**Jump Cut**  
“The Dialectics of Labor Media Activism: JoAnn Elam’s Everyday People and Monopoly Capitalism”

Steven Doles  
**Syracuse University**  
“Film Criticism in the Struggle against the Ku Klux Klan: The Burning Cross (1947) and the Black Press”

Chris Robé  
**Florida Atlantic University**  
and  
Todd Wolfson  
**Rutgers University**  
“Rewiring the Apparatus: Psychoanalytic Film Theory, Media Activism, and Working-Class Subjectivities”

Steve Macek  
**North Central College**  
“The Politics of Film Censorship in Interwar Chicago”

**Sponsors:** Caucus on Class and Oscar Micheaux Society Scholarly Interest Group
**K20 Early Cinema Careers**
Entrepreneurs, Exhibitors, and Filmmakers

Chair: Joel Frykholm  *  STOCKHOLM UNIVERSITY

Cara Caddoo  *  CITY UNIVERSITY OF NEW YORK, GRADUATE CENTER  *  “The Church, the Hall, and the School: Film Exhibition and Black Institutional Life during the Great Urbanization, 1897–1910”


Liz Clarke  *  WILFRID LAURIER UNIVERSITY  *  “The Hidden Trail: Gene Gauntier and Early Cinema History”

Ned Thanhouser  *  THANHouser COMPANY FILM PRESERVATION, INC.  *  “From Stage to Screen: Edwin Thanhouser’s Rise to Fame and Fortune in Early Cinema”

Respondent: Charles Musser  *  YALE UNIVERSITY

Sponsor: Oscar Micheaux Sociey Scholarly Interest Group

**K21 Doing Things with Home Movies**

Chair: Caroline Frick  *  UNIVERSITY OF TEXAS AT AUSTIN

Jacqueline Stewart  *  NORTHWESTERN UNIVERSITY  *  “Too Much of a Rare Thing?: African American Home Movies and the Politics of Diversity”

Susan Courtney  *  UNIVERSITY OF SOUTH CAROLINA  *  “Split Screen Nation: Mapping the USA with Chevrolet, Greyhound, and the Barstow Family of Wethersfield, CT”

Snowden Becker  *  THE CENTER FOR HOME MOVIES  *  “Home (Movie) Schooling: Teaching with, about, and through Amateur Film”

Respondent: Dan Streible  *  NEW YORK UNIVERSITY/ORPHAN FILM SYMPOSIUM

Sponsor: Nontheatrical Film & Media Scholarly Interest Group

**K22 Revisiting the Movement-Image**
Deleuze’s *Cinema 1* after 30 Years

Chair: Luka Arsenjuk  *  UNIVERSITY OF MARYLAND

Co-Chair: Nico Baumbach  *  COLUMBIA UNIVERSITY

Nico Baumbach  *  COLUMBIA UNIVERSITY  *  “False Movements; or, What Counts as Cinema for Deleuze?”

Luka Arsenjuk  *  UNIVERSITY OF MARYLAND  *  “Deleuze’s Eisenstein”

Abraham Geil  *  DUKE UNIVERSITY  *  “The Heteronomy of Affect”

Respondent: Gregory Flaxman  *  UNIVERSITY OF NORTH CAROLINA- CHAPEL HILL

Sponsor: Contemporary Theory Scholarly Interest Group
K23  WORKSHOP
Pervasive Animation

CHAI R:  Suzanne Buchan  *  UNIVERSITY FOR THE CREATIVE ARTS

WORKSHOP PARTICIPANTS
Joon Yang Kim  *  TOKYO ZOKEI UNIVERSITY
Tom Gunning  *  UNIVERSITY OF CHICAGO
Thomas Lamarre  *  MCGILL UNIVERSITY
Mark Bartlett  *  UNIVERSITY OF THE CREATIVE ARTS

SPONSOR:  Animated Media Scholarly Interest Group

K24  WORKSHOP
Teaching Women and Film in 2013

CHAI R:  Paula J. Massood  *  BROOKLYN COLLEGE, CUNY
CO-CHAI R:  Antje Ascheid  *  UNIVERSITY OF GEORGIA

WORKSHOP PARTICIPANTS
Lucy Fischer  *  UNIVERSITY OF PITTSBURGH
Mia Mask  *  VASSAR COLLEGE
Alexandra Keller  *  SMITH COLLEGE
Michele Schreiber  *  EMORY UNIVERSITY
Antje Ascheid  *  UNIVERSITY OF GEORGIA

SPONSORS:  Women’s Caucus and Women in Screen History Scholarly Interest Group
Friday March 8, 2013
2:15 – 4:00 PM

Session L

Making the Marvel Universe
Transmedia and the Marvel Comics Brand

Chair: Matt Yockey * University of Toledo

Kathryn Frank * University of Michigan * “Donald Glover 4 Spiderman?: Race, ‘Brand Cohesion,’ and Hierarchies in the Marvel Universes”

Deron Overpeck * Auburn University * “Breaking Brand: Marvel Comics, Media Convergence, and the Resurgence of Event Storytelling”

Dru Jeffries * Concordia University * “Puny Diegesis: Corporate Authorship and Transmedia Dialogism in Universal’s Hulk and Marvel’s The Incredible Hulk”

Kalervo Sinervo * Concordia University * “Digital Marvel and the Bias of Media”

Sponsor: Comics Studies Scholarly Interest Group

Platform Worlds

Chair: Marc Steinberg * Concordia University

Charles Acland * Concordia University * “Platform Consciousness”


Marc Steinberg * Concordia University * “From World-Style to Everyday-Style; or, How Some Genres Cross Platforms Better Than Others”

Kristen Whissel * University of California, Berkeley * “The Digital Effects Emblem: Allegory and Computer-generated Images in Melancholia and Take Shelter”
L4 Live Sound in Film and Television

Chair: Benjamin Wright iversity of Southern California
Co-Chair: Randolph Jordan Simon Fraser University
Benjamin Wright iversity of Southern California  "We’ll Fix it in Post: The Professional and Creative Constraints of Production Sound Mixing"
Vanessa Ament-Gjenvick Georgia State University  "Mad About You: Production Sound Challenges in the Television Situation Comedy with Live Studio Audience"
Randolph Jordan Simon Fraser University  "Hearing the Cinematic City: Location Film Sound and Soundscape Research in Acoustic Ecology"
Michael Baker University of British Columbia  "The Sound of Rockumentary: Location Recording and Documentary Sound Practice"

L5 Mapping Transitions
The History and Geography of Urban Change in Cinema after WWII

Chair: Sabine Haenni Cornell University
Jon Lewis Oregon State University  "Mapping the Hollywood Transition, 1947-1962"
Martha Shearer King's College London  "Don’t You Realize a Big City Like this Changes All the Time?: The Hollywood Musical and the Rise of Cold War New York"
Mark Shiel King's College London  "Some Unnatural Stillness: Los Angeles and Hollywood in Transition in The Christian Licorice Store (1971) and Play It As It Lays (1972)"
Sabine Haenni Cornell University  "Urban Transition in an Age of Globalization: The French and American Crime Film Waves of the 1970s"

Sponsor: Urban Studies Scholarly Interest Group

L6 The Cinema of Warhol + Frampton @ 50
Pulling the Icy Leg of Duchamp

Chair: Ken Eisenstein University of Chicago/Mount Holyoke College
Co-Chair: Melissa Ragona Carnegie Mellon University
Ken Eisenstein University of Chicago/Mount Holyoke College  "AAC DE HILL LMNORSY: Marcel, Hollis, and Andy Anagrammatized"
Melissa Ragona Carnegie Mellon University  "Legacy of The Green Box: Language Systems in Warhol and Frampton"
Lisa Zaher University of Chicago  "Given: 1. The Waterfall, 2. The Illuminating Gas: The Duchamp Souvenir, Strobed and in Stereo"
Respondent: Bruce Jenkins School of the Art Institute of Chicago

L7 In Suspense
Theorizing the Categorical Hesitation in Cinema

Chair: Diane Lewis Meiji Gakuin University
Co-Chair: Laura Lee Florida State University
Laura Lee Florida State University  "Suspended Worlds: Miike Takashi’s Yatterman and Film Aesthetics"
Katie B. Kohn Harvard University  "Life, Interminable: The Evolution and Aesthetics of ‘Suspended Animation’ in Media and Out"
Diane Lewis Meiji Gakuin University  "Playing in Earnest: Interpreting the Performing Body in Two Examples by Haneke"
Phil Kaffen New York University  "The Ethics of Suspension: Rethinking Image Politics"

Sponsor: Contemporary Theory Scholarly Interest Group
Session L
2:15 – 4:00 PM

L8 Color TV
Standardizing and Regulating Color Vision

Chair: Susan Murray * New York University

Jonathan Sterne * McGill University * “Perceptual Technics and American Color Television”

Dylan Mulvin * McGill University * “Scenes from an Imaginary Country: Test Images and American Color Television Standards”

Susan Murray * New York University * “NBC’s Color Corps: Color Harmony and Fidelity in Postwar Color Television Production”

Respondent: Mara Mills * New York University

L9 New Perspective on the Cinema of Idrissa Ouédraogo

Chair: Jude Akudinobi * University of California, Santa Barbara

Jude Akudinobi * University of California, Santa Barbara * “Embattled Dreams: Origins, Place, and Identity in Le Cri du coeur”

Karim Traore * University of Georgia * “Yaaba: A Story of a Knowledge Transfer”

Lucia Nagib * University of Leeds * “Ouédraogo and Physical Realism”

Aboubakar Sanogo * Carleton University * “The Documentary Work of Idrissa Ouédraogo”

Sponsor: African/African American Caucus

L10 50 Years Later
The Afterlife of Oberhausen

Chair: Nora Alter * Temple University

Lutz Köpnick * Washington University * “Un-Framing the Cinematic: The Other Faces of Contemporary German Art Cinema”

Richard Langston * University of North Carolina-Chapel Hill * “Theorizing Disaster on the Small Screen: Returns and Departures in Alexander Kluge’s Marxist Essay Films”

Jaimey Fisher * University of California, Davis * “A Cinematic Archeology of Historical Transformations: Harun Farocki’s Collaborations with Christian Petzold”

John Davidson * Ohio State University * “Balázs, Bazin, Bitomsky, and the Exile of Reality in Cinema”

L11 Archeologies of Intermediality in Prewar Japanese Cinema

Chair: Michael Raine * University of Western Ontario

Keiko Sasagawa * Kansai University * “Silent Films with Popular Music: The Intermediality of Kouta Films, 1896–1929”

Michael Raine * University of Western Ontario * “A Revolution in Film Accompaniment: Record Playback Systems in Japanese Silent Cinemas”

Chie Niita * Waseda University * “Japanese Cinema and the Radio”

Johan Nordström * Waseda University * “Songs that Bind: Connections between the Early Japanese Sound Cinema and the Record Industry”

Sponsors: Asian/Pacific American Caucus and Sound Studies Scholarly Interest Group
L12 Hispanic and Latina/o Performance in US Film and Television
Ethnicity, Gender, and Sexuality

Chair: Victoria Kearley * University of Southampton
Lori Hall-Araujo * Indiana University * “Ripe for Imitation”
Victoria Kearley * University of Southampton * “The Latino ‘Star as Performer’: Benicio del Toro”
Sara Hinojos * University of California, Santa Barbara * “Chico and the Man: Gender, Language Politics, and 1970s Television”
Joshua Hatley * University of Warwick * “Javier Bardem: From Macho Ibérico to Latin Stereotype and Ethnic Other”

Sponsor: Latino/a Caucus

L13 Women Directors and the Transnational Imaginary of World Cinema

Chair: Meta Mazaj * University of Pennsylvania
Shekhar Deshpande * Arcadia University * “Strategic Transnationalism in Women’s Anthology Films”
Patricia White * Swarthmore College * “Colonial Imaginaries: White Womanhood and World Cinema Authorship”
Meta Mazaj * University of Pennsylvania * “Balkan Women Directors in World Cinema: Jasmila Žbanić’s On the Path (2010) and Aida Begić’s Children of Sarajevo (2012)”
Nick Davis * Northwestern University * “Thighs Wide Shut: Enigmas of Sexual and Economic Consent in Julia Leigh’s Sleeping Beauty (2011)”

Sponsor: Transnational Cinemas Scholarly Interest Group

L14 Genre Studies
Variations on the Musical

Chair: Frances Smith * University of Warwick
Paulina Suarez * New York University * “Stage, Backstage, Everyday Life: Scenes of Transition in the Cabaret Picture”
Sean Griffin * Southern Methodist University * “‘And Then I Wrote . . .’: Enshrining the American Songbook in the Postwar Musical Biopic”
Amanda McQueen * University of Wisconsin-Madison * “Songs and Shadows: The Question of the Classical Film Noir Musical, 1941–1958”
Frances Smith * University of Warwick * “‘(I’ve Had) the Time of My Life’: The Afterlife of Dirty Dancing (Ardolino, 1987) in the Contemporary Romantic Comedy”

L15 Frequencies and Fields in Cinematic Perception

Chair: Ute Holl * University of Basel
Alice Christensen * Princeton University * “Cinematic Perception in Nerven (Reinert, 1919): Continuity, Discontinuity, Reconstruction”
Verena Mund * University of Minnesota * “The Blinking Bulb and the Starry Sky: Stress and Modernism at the Switchboard”
Ute Holl * University of Basel * “Postcolonial Resonances”
Rembert Hueser * University of Minnesota * “Dot dot dot: Dr. No and Cybernetics”
WORKSHOP
Graduate Education in Film and Media Studies
New Challenges, New Models

CHAIR: Masha Salazkina  ✯ CONCORDIA UNIVERSITY

WORKSHOP PARTICIPANTS
Neepa Majumdar  ✯ UNIVERSITY OF PITTSBURGH
Dana Polan  ✯ NEW YORK UNIVERSITY
Jennifer Holt  ✯ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Shelley Stamp  ✯ UNIVERSITY OF CALIFORNIA, SANTA CRUZ
Masha Salazkina  ✯ CONCORDIA UNIVERSITY

L18 Perspectives on Contemporary Documentary

CHAIR: Doron Galili  ✯ OBERLIN COLLEGE
Jane Gaines  ✯ COLUMBIA UNIVERSITY  “The Unknowableness of the Unknown: What Documentary Has in Common with Historical Research”
Michael Renov  ✯ UNIVERSITY OF SOUTHERN CALIFORNIA  “The Power of the Close-up: Testimony and Empathy in the Documentary Film”
Charles Musser  ✯ YALE UNIVERSITY  “The Paradise Lost Project and the Courtroom Documentary”
Josh Glick  ✯ YALE UNIVERSITY  “Mapping Place and Experience in the Web-Native Documentary”
SPONSOR: Documentary Studies Scholarly Interest Group

L20 Reality Celebrity and the Monetization of Intimacy

CHAIR: Suzanne Leonard  ✯ SIMMONS COLLEGE
Alice Leppert  ✯ URSIUS COLLEGE  “Famous for the Fame-Work: Keeping Up With the Kardashians and the Production of Branded Celebrity”
Jorie Lagerwey  ✯ UNIVERSITY COLLEGE DUBLIN  “The Real Housewives’ Ramona Singer: Crazy, Offensive, and Feminist?”
Jennifer Clark  ✯ FORDHAM UNIVERSITY  “#pregnantproblems: Nicole ‘Snooki’ Polizzi and the Emotional Labor of Reality TV Celebrity”
**L21** Queer Asian Affairs

Ghosts, Aswang, Ethnic Others, and Shadow Intimacies in Southeast Asian Transmedia

**Chair:** Arnika Fuhrmann  * Cornell University
**Co-Chair:** Hoang Nguyen  * Bryn Mawr College

**Bliss Cua Lim**  * University of California, Irvine and Kyoto University  * “Queer Aswang Transmedia”

**Fiona Lee**  * City University of New York  * “Queering Nation Time: Ghostly Sightings in *The Last Communist*

**Arnika Fuhrmann**  * Cornell University  * “Under Permanent Exception: Thai Buddhist-Muslim Coexistence, Interreligious Intimacies, and the Filmic Archive”

**Hoang Nguyen**  * Bryn Mawr College  * “Addicted to Love: Homosexual Vices in Contemporary Vietnamese Cinema”

**Sponsors:** Asian/Pacific American Caucus and Queer Caucus

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**L22** Dialogues with Rancière

**Chair:** Codrula Morari  * Wellesley College

**Codrula Morari**  * Wellesley College  * “Democracy and Cinephilia: Rancière’s Resistance to the Ontology of Cinema”

**Scott Durham**  * Northwestern University  * “From Dissensus to Movements of World: The Politics of Cinema in Rancière and Deleuze”

**Roy Grundmann**  * Boston University  * “Adorno, Rancière, and Cinematic Spectatorship: Is Spectatorial Emancipation a Relevant Concept?”

**Respondent:** Johannes von Moltke  * University of Michigan

**Sponsor:** Contemporary Theory Scholarly Interest Group

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**L23** Workshop

Theorizing Industry Practices

**Chair:** Jimmy Draper  * University of Michigan

**Workshop Participants**

- **Tim Havens**  * University of Iowa
- **Amanda Lotz**  * University of Michigan
- **Serra Tinec**  * University of Alberta
- **Jimmy Draper**  * University of Michigan
- **Kevin Sanson**  * University of California, Santa Barbara

**Sponsor:** Media Industries Scholarly Interest Group

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**L24** Debugging the History of Game Terminology II

Critical Studies of Key Concepts

**Chair:** Henry Lowood  * Stanford University

**Raiford Guins**  * Stony Brook University  * “Console”

**Henry Lowood**  * Stanford University  * “Game Engine”

**David Myers**  * Loyola University, New Orleans  * “Simulation”

**Peter Krapp**  * University of California, Irvine  * “Control”

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

2:15 – 4:00 PM

ROOM: THE CLUB INTERNATIONAL, LOBBY LEVEL

Media Literacy + Pedagogical Outreach Scholarly Interest Group

Meeting

2:15 – 4:00 PM

ROOM: DRAKE BROS, LOBBY LEVEL

Nontheatrical Film & Media Scholarly Interest Group
Friday, March 8, 2013
4:15 – 5:30 PM
Awards Ceremony
ROOM: GRAND BALLROOM, LOBBY LEVEL

PRESENTER: Chris Holmlund * UNIVERSITY OF TENNESSEE * SCMS President

STUDENT WRITING AWARD

1ST PLACE
Eric Herhuth * UNIVERSITY OF WISCONSIN-MILWAUKEE *

2ND PLACE
Andrew deWaard * UNIVERSITY OF CALIFORNIA, LOS ANGELES *
“Beyond Text of Product: Reading 30 Rock as Conglomerate Satire, Brand Integration, and Mise-en-synergy”

3RD PLACE
Josh Glick * YALE UNIVERSITY *
“Wattstax and the Incorporation of Black Los Angeles”

DISSERTATION AWARD

Brian Jacobson * UNIVERSITY OF SOUTHERN CALIFORNIA *
“Studios Before the System: Architecture, Technology, and Early Cinema”

HONORABLE MENTION

Doron Galili * UNIVERSITY OF CHICAGO *
“Seeing by Electricity: The Emergence of Television and the Modern Mediascape, 1878-1939”

THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Fred Turner * STANFORD UNIVERSITY *
“The Family of Man’ and the Politics of Attention in Cold War America” (Public Culture, 2012)

HONORABLE MENTION

Anne McKnight * UNIVERSITY OF SOUTHERN CALIFORNIA *

BEST ESSAY IN AN EDITED COLLECTION

Priya Jaikumar * UNIVERSITY OF SOUTHERN CALIFORNIA *
“An ‘Accurate Imagination’: Place, Map, and Archive as Spatial Objects of Film History,” in Empire and Film. Lee Grieveson and Colin MacCabe, eds. (Basingstoke: BFI Palgrave Macmillan, 2011)

HONORABLE MENTION

Chiara Ferrari * CALIFORNIA STATE UNIVERSITY, CHICO *
“‘National Mike’: Global Host and Global Formats in Early Italian Television,” in Global Television Formats. Tasha Oren and Sharon Shahaf, eds. (New York: Routledge, 2011)

BEST EDITED COLLECTION

Tasha Oren * UNIVERSITY OF WISCONSIN-MILWAUKEE * and Sharon Shahaf * GEORGIA STATE UNIVERSITY * Global Television Formats: Understanding Television Across Borders (New York: Routledge, 2012)

Devin Orgeron * NORTH CAROLINA STATE UNIVERSITY * Marsha Gordon Orgeron * NORTH CAROLINA STATE UNIVERSITY * and Dan Streible * NEW YORK UNIVERSITY * Learning with the Lights Off: Educational Film in the United States (New York: Oxford University Press, 2011)

HONORABLE MENTION

Charles R. Acland * CONCORDIA UNIVERSITY * and Haidee Wasson * CONCORDIA UNIVERSITY *
BEST FIRST BOOK AWARD


HONORABLE MENTION


THE KATHERINE SINGER KOVÁCS BOOK AWARD


HONORABLE MENTION


THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD


HONORABLE MENTION

Lauren Berlant * UNIVERSITY OF CHICAGO * Cruel Optimism (Durham: Duke University Press, 2011)

SERVICE AWARD

Heather Hendershot * MASSACHUSETTS INSTITUTE OF TECHNOLOGY

PEDAGOGY AWARD

Constance Balides * TULANE UNIVERSITY

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Linda Williams * UNIVERSITY OF CALIFORNIA, BERKELEY

Friday, March 8, 2013

5:30 – 7:30 PM

Reception

ROOM: PALM COURT & FOYER, LOBBY LEVEL

Thank You . . .

This year’s Awards Ceremony & Reception were generously sponsored by

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

Northwestern University, Department of English
The University of Chicago, Office of the Provost
Columbia College Chicago, Film & Video Department
DePaul University, College of Communication
Indiana University, Department of Communication and Culture
University of Wisconsin-Milwaukee, Film Studies Program
M1 Reconsidering Contemporary Distribution Cultures

Chair: Courtney Brannon Donoghue * Oakland University

Chuck Tryon * Fayetteville State University * “Families are Complicated: Netflix Kids, Personalization, and Digital Delivery”

Tim Havens * University of Iowa * “Minority Television Trade as Cultural Journey: The Case of New Zealand’s Bro’Town”

Courtney Brannon Donoghue * Oakland University * “How Movies Travel within the Brazilian Market: Film Distribution from Formal to Informal Channels”

Jade Miller * Marymount Manhattan College * “From Video Tape to Video Streaming: Changing Distribution Technologies and Power in a Video Industry”

Respondent: Alisa Perren * Georgia State University

Sponsor: Media Industries Scholarly Interest Group

M3 Playing the Past, Playing the Future

Time in Contemporary Video Games

Chair: Jennifer Malkowski * Smith College

Trea Andrea Russworm * University of Massachusetts, Amherst * “Gaming the Racial Past into the Future”

Edmond Chang * University of Washington * “’A Man Chooses, A Player Obeys’: Bioshock, Transhumanism, and the Limits of Queerness”

Jennifer Malkowski * Smith College * “’You’ve Got to Watch Them All the Time’: Games, Cinema, and Looking in L.A. Noire”

Alenda Chang * University of California, Berkeley * “Game Over?: Duration, Distance, and Environmental Disaster in thatgamecompany’s Journey”

Sponsor: Video Game Studies Scholarly Interest Group
M4 Youth Media Histories
“Fast Forward through the Rear View Mirror”

CHAIR: Karen Lury  UNIVERSITY OF GLASGOW

Ryan Shand  UNIVERSITY OF GLASGOW  “Children as Amateur Filmmakers: Reconciling Generations through Documentary Practice”


Karen Lury  UNIVERSITY OF GLASGOW  “Wullie a Mad ‘Wee Film’: Community Arts or Simply ‘Crap Art’?”

M5 Dangerous Subjectivities
Personal Filmmaking and the World Outside

CHAIR: John Powers  UNIVERSITY OF WISCONSIN-MADISON

John Powers  UNIVERSITY OF WISCONSIN-MADISON  “Looking Outward: Historical Narrative and Subjectivity in Recent Avant-Garde Film and Video”

Akiva Gottlieb  UNIVERSITY OF MICHIGAN  “‘Are You Saying Narcissistic and Vain in the Pejorative Sense?’: Vanity as Form in the First-Person Experimental Cinema of Caveh Zahedi”

Irina Leimbacher  KEENE STATE COLLEGE  “Lying in the First-Person(Al): The Case of Bontoc Eulogy”

Nikki Pinney  INDIANA UNIVERSITY  “Pathological Personification: The Camera as a Tool for Subjectivity in the Films of Gaspar Noé”

M6 “Hot-Jazz in Stone”
The Urban Landscapes and Soundscapes of Film Noir

CHAIR: Richard Ness  WESTERN ILLINOIS UNIVERSITY

Michael Dwyer  ARCADIA UNIVERSITY  “It Takes the Village: The Neighborhood outside Hitchcock’s Rear Window”

Jans Wager  UTAH VALLEY UNIVERSITY  “From Paris to Ishpeming: Miles Davis, Duke Ellington, and the Landscape of Noir”

Richard Ness  WESTERN ILLINOIS UNIVERSITY  “Killer Riffs: Music as Cultural Identifier in Contemporary Neo-Noir”

Michele Schreiber  EMORY UNIVERSITY  “David Fincher’s San Francisco as Neo-Noirscape”

SPONSOR: Urban Studies Scholarly Interest Group

M7 World Documentary, Festivals, and Auteurs

CHAIR: Zhen Zhang  NEW YORK UNIVERSITY

Cécile Lagesse  YALE UNIVERSITY  “Chinese Documentary and International Film Festivals: The Reception of Director Zhao Liang’s Work”

Erin Alpert  UNIVERSITY OF PITTSBURGH  “Sergei Loznitsa: Russian Documentary Auteur”

Raisa Sidenova  YALE UNIVERSITY  “Global Documentary: New Genre and New Auteurs”

RESPONDENT: Aida Vallejo  UNIVERSITY OF THE BASQUE COUNTRY (UPV/EHU)/AUTONOMOUS UNIVERSITY OF MADRID (UAM)

SPONSOR: Film & Media Festivals Scholarly Interest Group
M8 New Narratives in World Cinema
Omnibus, Network, Modular, and Beyond

CHAIR: Jiwon Ahn * KEENE STATE COLLEGE
Teresa Podlesney * KEENE STATE COLLEGE * “The ‘Network Narrative’ as Slow Cinema: Bela Tarr’s Sátántangó”
Martin Roberts * NEW YORK UNIVERSITY * “A Day in the Life: Global Narrativity and Social Media”
Jiwon Ahn * KEENE STATE COLLEGE * “Homesick Cosmopolitans: 311 A Sense of Home and the Global Omnibus Film”
RESPONDENT: Allan Cameron * UNIVERSITY OF AUCKLAND

M9 Extra-Terrestrial Mediations
GPS, Spy Planes, and Cyberspace

CHAIR: Germaine Halegoua * UNIVERSITY OF KANSAS
Lan Le * UNIVERSITY OF CALIFORNIA, SANTA BARBARA * “Tele-Vision Before TV: Scanner Technologies and the Origins of Images-at-a-Distance”
Abigail Hinsman * UNIVERSITY OF CALIFORNIA, SANTA BARBARA * “Undetected Media: Intelligence Imaginings and the U–2 Spy Plane”
Megan Ankerson * UNIVERSITY OF MICHIGAN * “24-hour Internet Spectaculars: Realtime Authorship, Visual Infrastructure, and the Archival Promise of 24 Hours in Cyberspace (1996) and Life In a Day (2011)”
Germaine Halegoua * UNIVERSITY OF KANSAS * “From Tactical Maneuvers to Geospatial Empowerment: Historical and Evolving Imaginations of GPS”

M10 Counter-histories of Spanish Cinema
Experiments, Ethnographries, Cinephilia

CHAIR: Steven Marsh * UNIVERSITY OF ILLINOIS, CHICAGO
Bryan Cameron * NEW YORK UNIVERSITY * “Touch, Terror, and the Ineffable: The Tranquil Genius of Gonzalo Suárez”
Anna Cox * WILLAMETTE UNIVERSITY * “The Rhizomatic Ethnographies of the 1960s Barcelona and Basque Schools”
Eduardo Ledesma * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN * “Obsolescence and the Second Coming of Super-8: Fotonovela (2004) and Daniela Cugliandolo’s other Experimental Films”
Steven Marsh * UNIVERSITY OF ILLINOIS, CHICAGO * “Subjectivity, Spectrality, and the Critique of Representation in Recent Spanish Non-fiction Film”
SPONSOR: Latino/a Caucus

M11 The Power of the Precarious Aesthetic

CHAIR: Susanne Østby Sæther * UNIVERSITY OF OSLO
CO-CHAIR: Kari Andén-Papadopoulos * STOCKHOLM UNIVERSITY
Arild Fetveit * UNIVERSITY OF COPENHAGEN * “Theorizing the Power of the Precarious Aesthetic”
Susanne Østby Sæther * UNIVERSITY OF OSLO * “Precarious Art: The Cases of Slater Bradley and Seth Price”
Kari Andén-Papadopoulos * STOCKHOLM UNIVERSITY * “The Un/Reality of Citizen Camera Witnessing”
RESPONDENT: Patricia Pisters * UNIVERSITY OF AMSTERDAM
M12 Mediating Black Embodiment

Chair: Miriam Petty * Northwestern University

Samantha Sheppard * University of California, Los Angeles * “Any Given Body at Any Given Time: Black Embodiment and Performances of Triumph and Defeat in Oliver Stone’s Any Given Sunday”

Brandeise Monk-Payton * Brown University * “‘I Go With My Gut’: Navigating Black Feminism in Scandal”

A.C. Hawley * University of Iowa * “A Cake for Every Month: The Construction of the Black Woman and Class in The Real Housewives of Atlanta”

Miriam Petty * Northwestern University * “(M)Other Love: Race, Custody, and Gender in Rainbow on the River and One Mile From Heaven”

Sponsor: African/African American Caucus

M14 21st Century Genre Revisions

Chair: Kathleen McHugh * University of California, Los Angeles

Ivan Ross * University of Chicago * “Rom-Com Coming of Age: Adolescent Intimacy and Generic Participation in Adventureland and Skateland”

April Miller * University of Northern Colorado * “Gendering Corporate Contagion, Governmental Collapse, and Real-to-Reel Recessional Horrors in Contagion and Drag Me To Hell”

Despina Kakoudaki * American University * “Family Melodrama in the 21st Century”

Kathleen McHugh * University of California, Los Angeles * “Work and Working through the End of the World”

M13 Gendered Madness

Insanity and the Cinema

Chair: Heather Addison * Western Michigan University

Co-Chair: Elaine Roth * Indiana University, South Bend

Heather Addison * Western Michigan University * “Trapped in the Booby Hatch: Amiable Lunacy and Blithe Brutality in Harvey (1950)”

Leslie Abramson * Loyola University, Chicago * “At Sea: Insanity and Law in The Caine Mutiny (1954)”

Nina Martin * Connecticut College * “Traveling the Mind’s Twisted Corridors: Cinematography, Space, and Silent House (2011)”

Elaine Roth * Indiana University, South Bend * “More Momophobia: Incapacitated Mothers in Twenty-First Century Cinema”

M15 New Cinematic Maps

Regional American Cinema

Chair: Paul Reinsch * Chapman University

Paul Reinsch * Chapman University * “Song(s) of the South: Country Music in/and Exploitation Cinema”

Daniel Herbert * University of Michigan * “Michigan and Home Video Culture”

Philip Hallman * University of Michigan * “Mapping the Motor City’s Cinemas”

David Lerner * University of Southern California * “The Garage Archive and the Cocktail Napkin Document: Locating Gone with the Pope and Collaborating with the Past”
Elinor Glyn, Josephine Baker, and Lois Weber
Sexuality, Authorship, and Celebrity in Early Movie Culture

Chair: Hilary Hallett * Columbia University

Hilary Hallett * Columbia University * “The Elinor Glyn Brand: Sex, Race, and Female Authority in Early Hollywood”

Terri Francis * Yale University * “Baker’s Burlesque: The Ironies and Erotics of Josephine Baker’s Celebrity”

Shelley Stamp * University of California, Santa Cruz * “‘A Woman’s Picture in a Woman’s Way to a Woman’s Taste’: Feminine Propriety, Marital Sexuality, and Female Authorship in Lois Weber’s Hollywood”

Respondent: Patrice Petro * University of Wisconsin-Milwaukee

Sponsor: Women’s Caucus

Medium Beyond Medium Specificity

Chair: Zachary Campbell * Northwestern University

John Rhym * University of Pittsburgh * “Timeliness and Temporality in Ogawa Shinsuke’s Red Persimmons”

Gordon Sullivan * University of Pittsburgh * “‘Are We Worth Saving?’: Trauma and Digital Disaster Cinema”

Alessandra Raengo * Georgia State University * “‘I See the Bones Inside’: Race, Medium-being, and the Physiology of the Photographic Image”

Zachary Campbell * Northwestern University * “Video and the Labor of Medium Specificity”

How to Have Sex in a Crisis

Chair: Dean Allbritton * Colby College

Patrick Keilty * University of Toronto * “Online Pornography and DIY Culture”

Dean Allbritton * Colby College * “Stimulus Packages: Sex, Spain, and the Economy of the Erotic”

Bryan Wuest * University of California, Los Angeles * “Bears on Film: Documentation and Definition of Gay Bear Culture”

Gabriela Alvarez * Stony Brook University * “Sex in the Time of Crisis: The Failed Quest for Redemption through Love and Nostalgia in Raging Sun, Raging Sky”

Sponsor: Queer Caucus

Workshop Strategies for the Academic Job Market

Chair: Ashley Elaine York * University of Alberta

Workshop Participants

Maruta Vitols * Emerson College
Scott Richmond * Wayne State University
Homay King * Bryn Mawr College
Aaron Baker * Arizona State University
M20 Exhibition/Reception Histories

Chair: Nate Brennan  NEW YORK UNIVERSITY

Annie Fee  UNIVERSITY OF WASHINGTON  “The Rejection of the International Film Avant-Garde by French Audiences: 1918–1922”

Kathleen Lotze  UNIVERSITY OF ANTWERP  “Writing Film Texts (Back) into Cinema History?: Reflections on Approaches to Film and Cinema History with Focus on the Field of ‘New Cinema History’”

Javier Ramirez  INDIANA UNIVERSITY  “Mexican Cinema en el otro lado: A Case Study of the Exhibition of Angelitos Negros in San Antonio, Texas”

Nate Brennan  NEW YORK UNIVERSITY  “The Local Film Sector: Audiences, Exhibitors and Critics in New York City, One Week in July, 1934”

M21 Controlling the Infant Prodigy

Debates on the Form and Content of Early Television

Chair: Deborah Jaramillo  BOSTON UNIVERSITY
Co-Chair: Miranda Banks  EMERSON COLLEGE

Deborah Jaramillo  BOSTON UNIVERSITY  “Public vs. Private: The Fight to Control Early Television Content”

Miranda Banks  EMERSON COLLEGE  “Television through the Eyes of ‘The Screen Writer’”

Dawn Fratini  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “The Challenge of Television from the Standpoint of Hollywood’s Engineers”

Jennifer Porst  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “The Sound Track Ban: The American Federation of Musicians’ Role in Excluding Feature Films from Television before 1955”

Sponsor: Television Studies Scholarly Interest Group

M22 Materialities of Touch in Media

Skin, Plastic, Fur

Chair: Nicholas Baer  UNIVERSITY OF CALIFORNIA, BERKELEY

Klemens Gruber  UNIVERSITY OF VIENNA  “Transatlantic Transformations of Tactility: Media Practices from Weimar to Chicago”

Alexandra Seibel  INDEPENDENT SCHOLAR  and
Antonia Lant  NEW YORK UNIVERSITY  “Cutting the Skin of the Film: Benjamin, Dr. Doyen, and Valie”

Antonia Lant  NEW YORK UNIVERSITY  and
Jana Herwig  FWF/UNIVERSITY OF VIENNA  “Fur, Film, and the iPad: Tactile Virtuosities of the Screen”

Fabian Ziegler  UNIVERSITY OF VIENNA  “Early Plastics—Tactile Transparency in Art and Media”

M23 Workshop

Critical Approaches to Studying the Radio Industries

Chair: Eleanor Patterson  UNIVERSITY OF WISCONSIN-MADISON

Workshop Participants

Brian Fauteux  UNIVERSITY OF WISCONSIN-MADISON
Jason Loviglio  UNIVERSITY OF MARYLAND, BALTIMORE COUNTY
Jeremy Morris  UNIVERSITY OF WISCONSIN-MADISON
Elena Razlogova  CONCORDIA UNIVERSITY
Alexander Russo  THE CATHOLIC UNIVERSITY OF AMERICA

Sponsor: Radio Studies Scholarly Interest Group
The 1950s and Beyond
New Approaches to the “Golden Age” of Japanese Cinema

Chair: Alexander Jacoby * Oxford Brookes University


Lauri Kitsnik * University of Cambridge * “A Record of Repeated Gestures: Leitmotifs in Shindo Kaneto’s Films”

Alexander Jacoby * Oxford Brookes University * “Backward Glances, Moving On: Revising Ozu in Koreeda Hirokazu’s Still Walking”
**SESSION N**

**N1** Networked Media

**CHAIR:** Patrick Jagoda  * UNIVERSITY OF CHICAGO

Doron Galili  * OBERLIN COLLEGE  * “Networked Media Fantasies and the Project of Networking the World”

Max Dawson  * NORTHWESTERN UNIVERSITY  * “‘It’s the Network!’: Broadcasting, Cellular, and the Politics of Networks”

Patrick Jagoda  * UNIVERSITY OF CHICAGO  * “Between: Network Aesthetics and Networked Games”

**RESPONDENT:** Wendy Chun  * BROWN UNIVERSITY

**N3** Visualizing Girlhood, Girling Visibility

The Visual Aesthetics of Post-feminist Girls’ Media

**CHAIR:** Mary Kearney  * UNIVERSITY OF TEXAS AT AUSTIN

Mary Kearney  * UNIVERSITY OF TEXAS AT AUSTIN  * “Sparkle, Glitter, Shine: The Post-feminist Luminosity of Contemporary US Girls’ Film and Television”

Katie Kapurch  * TEXAS STATE UNIVERSITY  * “If You Had a Chance to Change Your Fate, Would You?: Unbraiding the Visual Aesthetics of Post-feminist Girlhood in *Tangled* and *Brave*”

Morgan Blue  * UNIVERSITY OF TEXAS AT AUSTIN  * “Dressing the Part: The ‘Post-feminist Masquerade’ in Disney Channel’s Aesthetics of Girlhood”

Catherine Burwell  * UNIVERSITY OF CALGARY  * “Editing for Emotion: The Visual Aesthetics of Young Women’s Fan Videos”

**SPONSOR:** Women’s Caucus
Radio in Transition, Past and Present

Chair: Cynthia Meyers  COLLEGE OF MOUNT SAINT VINCENT

Kyle Barnett  BELLARMINE UNIVERSITY  “Rethinking Radio’s Rise through the Phonograph’s Fall”

Cynthia Meyers  COLLEGE OF MOUNT SAINT VINCENT  “Radio with Pictures: How the Ad Industry in the 1940s Debated the Transition from Radio to TV”

Andrew Bottomley  UNIVERSITY OF WISCONSIN-MADISON  “The Liveness of Internet Radio: Streaming, Sociability, and the Experience of Radio in the Convergence Era”

Respondent: Kathy Fuller-Seeley  GEORGIA STATE UNIVERSITY

Sponsor: Radio Studies Scholarly Interest Group

Fear of Feeling
Horror, Spectatorship, Embodiment

Chair: Adam Charles Hart  UNIVERSITY OF CHICAGO
Co-Chair: Veronica Fitzpatrick  UNIVERSITY OF PITTSBURGH

Catherine Clepper  NORTHWESTERN UNIVERSITY  “The Film that Rumbles: The Tingler, Percepto, and the Paradox of Fear”

Andrea Wood  WINONA STATE UNIVERSITY  “Desiring Dead Girls: Abject Erotics and Female Zombies in Horror Cinema”

Adam Charles Hart  UNIVERSITY OF CHICAGO  “For Your Eyes Only: Horror’s Sensation Address”

Veronica Fitzpatrick  UNIVERSITY OF PITTSBURGH  “Towards a Feminist Phenomenology of Almodóvar’s Skin”

Forty Years after the Draft
Reexamining Conscription and American Media

Chair: Scott Balcerzak  NORTHERN ILLINOIS UNIVERSITY

Scott Balcerzak  NORTHERN ILLINOIS UNIVERSITY  “‘It’s Going to Be a Merry Aar, Folks!’: Queered Brotherhood and Comedic Conscription with Abbott and Costello”


John Nelson  UNITED STATES MILITARY ACADEMY  “America’s Open Space: Draft, Resistance, and the Vietnam War in Cinematic Retrospect”


Teenagers at the Movies, 1920–1950
Three Case Studies

Chair: Lisa Rabin  GEORGE MASON UNIVERSITY

Christina Petersen  ECKER COLLEGE  “The Pleasures of Panning: 1920s College Newspaper Film Criticism and the Sophisticated Youth Spectator”

Laura Isabel Serna  UNIVERSITY OF SOUTHERN CALIFORNIA  “Social Science and the Racialization of Mexican Youth Film Viewing in Los Angeles in the 1920s and 30s”

Lisa Rabin  GEORGE MASON UNIVERSITY  “Working-Class Teenagers and the Social Content Film: The Human Relations Film Series at Benjamin Franklin High School, East Harlem, New York City, 1936–1955”

Respondent: Eric Smoodin  UNIVERSITY OF CALIFORNIA, DAVIS
N8 Post-socialist China; Post-colonial Hong Kong
Reconstructing Collective Consciousness or Restaging Public Failure?

CHAIR: Victor Fan  MCGILL UNIVERSITY

Victor Fan  MCGILL UNIVERSITY  “Contemporary Hong Kong Cinema: Restaging the Desire for and Resentment toward ‘National’ Integration”

Frederik Green  SAN FRANCISCO STATE UNIVERSITY  “The Sky is the Limit: Feng Xiaoning’s Leitmotif Cinema and the Popularization of State Myths”


N10 Transnational Approaches to Nordic Cinema

CHAIR: Laura Horak  STOCKHOLM UNIVERSITY

Ursula Lindqvist  HARVARD UNIVERSITY  “The New Nordic Avant-Garde”

Wendy Pearson  UNIVERSITY OF WESTERN ONTARIO  “Memories of Cultural Dismemberment: Nils Gaup, Mons Somby, and the Re-Membering of Sámi History”

Arne Lunde  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “The Scandinavian Colonies of Silent Era Hollywood”

Laura Horak  STOCKHOLM UNIVERSITY  “Swedish Silent Film and the World Audience”

N9 YouTube’s Clip Culture

CHAIR: Sudeep Sharma  UNIVERSITY OF CALIFORNIA, LOS ANGELES

Stephen Monteiro  AMERICAN UNIVERSITY OF PARIS  “‘Just Clips’: Online Image Culture and the Meaning of the Fragment”

Laurel Westrup  EMERSON COLLEGE  “Recycling Clips and Corporate Strategies on YouTube”

Andrew Myers  UNIVERSITY OF SOUTHERN CALIFORNIA  “ Piracy vs. Passion on YouTube: Classification and Monetization of User-Uploaded Movie Clips through Content ID and ‘Eyeballs on Every Video’ ”

Sudeep Sharma  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “All the News That Is Fit to Clip: YouTube, Television News, and the Lost Mass Audience”

N11 Landscapes of Silent-Era US Production

CHAIR: Paul Moore  RYERSON UNIVERSITY

Paul Moore  RYERSON UNIVERSITY  “Living Pictures of an American Fireman: Early Cinema’s Work with Local Fire Brigades”


Jessica Whitehead  YORK UNIVERSITY  “Striving to Become Part of the Movies: The Historical Process of Fandom as a Participatory Practice”

Martin Johnson  UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL  “‘Steubenville Adopts a Baby’: The Hollywood Turn in the Local Film”
**N12** New Perspectives on Film Censorship

**Chair:** Laura Wittern-Keller  * SUNY, University at Albany

Stephen Vaughn  * UNIVERSITY OF WISCONSIN-MADISON  * “Literacy, Celebrity, and Cinema in America, 1890–1930”

Clayton Koppes  * OBERLIN COLLEGE  * “The Origins of Movie Censorship: A Transnational Perspective, 1900–1930”

Kathryn Brownell  * BOSTON UNIVERSITY  * “Propaganda, Entertainment, or Partisan Tool?: World War II and the Rise of a Mass-mediated Politics”

**N14** Auteurs and Film Language

**Chair:** Elizabeth Reich  * WAYNE STATE UNIVERSITY

Chris Carter  * UNIVERSITY OF OKLAHOMA  * “Punishing Rhetoric: Audience Address in Michael Haneke’s Funny Games”

James Mairata  * MACQUARIE UNIVERSITY  * “Understanding How Steven Spielberg’s Unique Strategies for Narrative Construction Have Contributed to the Popularity of his Cinema”

Elizabeth Reich  * WAYNE STATE UNIVERSITY  * “Reparative Times: Temporality in Spike Lee’s Cinema”

**N13** Spectatorship and American Film History

**Chair:** E. Ann Kaplan  * STONY BROOK UNIVERSITY

Marsha Gordon Orgeron  * NORTH CAROLINA STATE UNIVERSITY  * “Going to the Show: 1930s Moviegoing in Cleveland, Ohio”

Amanda Fleming  * INDIANA UNIVERSITY  * “In Search of the Urban Child Spectator: ‘Children and Movies’ and the Myth of the ‘Children’s Film’”

**N15** Cityscape as Character

**Remapping the Metropolis within Globalism

**Chair:** Reena Dube  * INDIANA UNIVERSITY OF PENNSYLVANIA

Stanley Corkin  * UNIVERSITY OF CINCINNATI  * “Corner Boys and Stoop Boys: Education, Knowledge, and the Neoliberal City in Season Four of The Wire”

Temenuga Trifonova  * YORK UNIVERSITY  * “The Franchise City Film”

Joseph Bender  * HARVARD UNIVERSITY  * “Insurgent History in the Paris Suburbs: 93 la belle rebelle and Rue des cités”

Reena Dube  * INDIANA UNIVERSITY OF PENNSYLVANIA  * “Disembodied Gaze of Embedded Stories: The Global Cityscape in Mumbai Dairies and Kahaani”

**Sponsor:** Urban Studies Scholarly Interest Group
**Session N**  11:00 AM – 12:45 PM

**N16** Acting Like Stars
Craft, Image, Genre

**Chair:** Tamar Jeffers McDonald  UNIVERSITY OF KENT

Tamar Jeffers McDonald  UNIVERSITY OF KENT  “Doris Day Performing Performing”

John Mercer  BIRMINGHAM SCHOOL OF MEDIA  “Acting and Behaving Like a Man: Rock Hudson’s Performance Style”

Cynthia Baron  BOWLING GREEN STATE UNIVERSITY  “Denzel Washington: Industry Policy’s Role in the Career of a Black Matinee Idol”

Christine Holmlund  UNIVERSITY OF TENNESSEE  “John Cusack: Playing with Type”

**Sponsor:** Oscar Micheaux Society Scholarly Interest Group

**N17** Animated Movement and Cinema’s Techné

**Chair:** Alla Gadassik  NORTHWESTERN UNIVERSITY

Tom Gunning  UNIVERSITY OF CHICAGO  “On the Cusp of Modernism: Bergson’s Critique of the Cinématographe and the Paradox of Mechanical Motion”

Alla Gadassik  NORTHWESTERN UNIVERSITY  “The Animated Line: Performing and Generating Movement in Early Animation”

Andrew Johnston  AMHERST COLLEGE  “The Line’s Moving Origins: Abstraction and Technological Change”

Gregory Zinman  GEORGIA INSTITUTE OF TECHNOLOGY  “Eradicating the Psychic Space between Eye and Ear: How Synthetic Film Sound Moves”

**Sponsors:** Animated Media Scholarly Interest Group and CinemArts: Film & Art History Scholarly Interest Group

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**N18** Feminist Experimental Video Identity, Appropriation, and Interpretation

**CHAIR:** Julia Lesage * JUMP CUT

Lucy Fischer * UNIVERSITY OF PITTSBURGH * “Afterlife and Afterimage: Maya Deren in Transfigured Time”

Laura Stamm * UNIVERSITY OF PITTSBURGH * “From Maya Deren to Lady Gaga: The Role of the Female Artist in Postmodern Visual Culture”

Julia Lesage * JUMP CUT * “Layered Identity in the Work of Midi Onodera”

Michelle Citron * COLUMBIA COLLEGE CHICAGO * “‘How Should We Tell Identity Stories?: A Case for Non-Linear Story-Telling”

**SPONSORS:** Women in Screen History Scholarly Interest Group and Experimental Film & Media Scholarly Interest Group

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**N19** Beyond Black-and-White Cold War Television and Asian-Pacific American Performers

**CHAIR:** Meenasarani Murugan * NORTHWESTERN UNIVERSITY

Benjamin Han * NEW YORK UNIVERSITY * “The ‘Exceptional’ Real Estate: Hawai‘i, Television, and Mixed-Race”

Meenasarani Murugan * NORTHWESTERN UNIVERSITY * “‘More to Love’: ‘60s Exoticism and Television Teen Idols”

Melissa Phruksachart * CUNY GRADUATE CENTER * “‘Cherry Blossoms in Bryant Park’: Race, Gender, and Cold War Culture in *My Three Sons*”

**RESPONDENT:** Darrell Hamamoto * UNIVERSITY OF CALIFORNIA, DAVIS

**SPONSOR:** Asian/Pacific American Caucus

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**N20** Authenticity and Social Identities in 1950s/1960s American Television

**CHAIR:** Jon Kraszewski * SETON HALL UNIVERSITY

Gwendolyn Audrey Foster * UNIVERSITY OF NEBRASKA, LINCOLN * “Life with Betty White: Performing the Authentic Proto-feminist in Pioneering Early Television”

Jon Kraszewski * SETON HALL UNIVERSITY * “Authenticity on *Route 66*: Redefining the Relationship between Dominant Cultures, Counter Cultures, and the Road”

Wheeler Winston Dixon * UNIVERSITY OF NEBRASKA, LINCOLN * “*Dragnet* and the Origins of the 1950s Television Detective Procedural”

Christopher Sharrett * SETON HALL UNIVERSITY * “Jack Webb in the 60s: The Vital Center and the Rhetoric of Hate”

**SPONSOR:** Television Studies Scholarly Interest Group

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**N21** WORKSHOP “To Preserve Disorder” Moving Image Archiving and Preservation in Chicago

**CHAIR:** Jacqueline Stewart * NORTHWESTERN UNIVERSITY

**WORKSHOP PARTICIPANTS**

Sara Chapman * MEDIA BURN INDEPENDENT VIDEO ARCHIVE

Tom Colley * VIDEO DATABANK

Carolyn Faber * KARTEMQUIN FILMS

Nancy Watrous * CHICAGO FILM ARCHIVES
N22 Re-Opening the “Closet”
New Case Studies and Applications for Film and Media Studies

Chair: R. Bruce Brasell * Independent Scholar
Matthew Tinkcom * Georgetown University * “Three Decades of the HIV Closet: Confession, Disclosure, and Self-Fashioning in Still Around: 30 Years of AIDS, 15 Years of Hope”
David Lugowski * Manhattanville College * “Monsters and Mulattos, Prisoners and Princes: The Closeted Characters of James Whale”
R. Bruce Brasell * Independent Scholar * “Documentary Confessionals, the Southern Expatriate Road Film, and the Closet”

Sponsor: Queer Caucus

N24 Workshop
Increasing Visibility in the Writing Process

Chair: Lindsay Hogan * University of Wisconsin-Madison

Workshop Participants
Kyle Conway * University of North Dakota
Laurie Ouellette * University of Minnesota
Heather Hendershot * Massachusetts Institute of Technology
Sean Griffin * Southern Methodist University
Rebekah Willett * University of Wisconsin-Madison

Sponsor: Graduate Student Organization
Session O

01 Relocating the Centers
Power, Control, and the Normative Functions of Information Networks

Chair: Sangeet Kumar  *  Denison University
Co-Chair: Peter Schaefer  *  Marymount Manhattan College

David Z. Morris  *  University of South Florida  *  “The App is Not the Territory: Personal GPS Applications and the Hegemony of Crowdsourced Space”

Peter Schaefer  *  Marymount Manhattan College  *  “Material and Discursive Forms of Network Neutrality, 1960–1985”

Stephanie Schulte  *  University of Arkansas  *  “Occupying a Node of Our Own: Protecting and Producing the Public through Personal Technology”

Sangeet Kumar  *  Denison University  *  “The Network and Its Discontents: The Particular as the Universal on the World Wide Web”

03 The Opacity of the Image

Chair: Asbjørn Grønstad  *  University of Bergen

Anne Jerslev  *  University of Copenhagen  *  “Visual ‘Noise’ in David Lynch’s Lady Blue Shanghai (2010)”

Kjetil Rodje  *  Simon Fraser University  *  “Variations of the False in Harmony Korine’s Trash Humpers”

Asbjørn Grønstad  *  University of Bergen  *  “Ernie Gehr and the Boundaries of Discernibility”

Respondent: Laura Marks  *  Simon Fraser University
04 Ethnographic Approaches in Film Festival Studies

Chair: Helle Kannik Haastrup * Roskilde University
Sarah Dillard * Indiana University * “Everyday is a Festival: Towards an Ethnographic Understanding of the Toronto International Film Festival Organization”
Jennifer Hessler * University of California, Santa Barbara * “Next and the Ethos of Authenticity: An Ethnographic Look at Sundance’s Low Budget Filmmakers”
Helle Kannik Haastrup * Roskilde University * “The Cannes Film Festival as a Media Event: Palme d’Or, Art Film, and the Red Carpet”
Respondent: Ragan Rhyne * Independent Scholar
Sponsor: Film & Media Festivals Scholarly Interest Group

05 Dimensional Tensions
Collage Animation and Experiential Effects

Chair: Jaimie Baron * University of Alberta
Michele Pierson * King’s College London * “Janie Geiser’s Actors: Two ‘Nervous Films’”
Lora Mjolsness * University of California, Irvine * “Yuri Norstein’s Collage Animations: Technique and Subversion”
Jaimie Baron * University of Alberta * “Found Dimensions: Contemporary Experimental Collage Animation, Archival Materials, and Spatiotemporal Effects”
Frédéric Clément * University of Montréal * “Taking ‘Collage’ Literally in 3D Videogame Space: From Papercraft to Sticker Aesthetics in Nintendo’s Paper Mario Series”
Sponsor: Animated Media Scholarly Interest Group

06 Black Cinema Aesthetics Revisited

Chair: Michael Gillespie * Ohio University
Allyson Field * University of California, Los Angeles * “To Journey Imperfectly: Black Cinema Aesthetics and the Filmic Language of Sankofa”
Lokeilani Kaimana * University of Texas at Austin * “Daughters of the Dust’s Repeating Islands”
Keith Harris * University of California * “Is Black Film Dead?”
Akil Houston * Ohio University * “Unrequited Love: Hip-Hop Culture and 1970s Black Cinema”
Sponsors: African/African American Caucus and Oscar Micheaux Society Scholarly Interest Group

07 History Films
Figuring, Framing, and Outing History

Chair: Rebecca Bell-Metereau * Texas State University
Sam B. Girus * Vanderbilt University * “Clint Eastwood and History: Return of the Stranger in Flags of Our Fathers and Letters from Iwo Jima”
Deann Armstrong * Vanderbilt University * “Filming Shakespeare, Filming History”
Rebecca Bell-Metereau * Texas State University * “Framing the Gays in History: J. Edgar”
Respondent: Cynthia Lucia * Rider University
08 | Epistolary Film
The Letter’s Circulation in Cinema

CHAIR: Rebecca Sheehan  CALIFORNIA STATE UNIVERSITY, FULLERTON

Ilinca Iurascu  UNIVERSITY OF BRITISH COLUMBIA  “Media Operatics: Max Ophuls’ The Company is in Love and the Spectacle of Communication”

James Fiumara  UNIVERSITY OF COLORADO, DENVER  “Graphology and Graphite: Hypergraphia and the Sensual Aesthetics of the Quay Brothers’ In Absentia”

Elixabete Ansa-Goicoechea  UNIVERSITY OF BRITISH COLUMBIA  “The Evidence of Film Letters: An Epistolary Dialogue between Kiarostami and Erice”

Rebecca Sheehan  CALIFORNIA STATE UNIVERSITY, FULLERTON  “Chantal Akerman’s Ars Combinatoria: The Still Image and the Ethics of the Epistolary”

09 | Science, Life, and Ontologies of Cinema

CHAIR: Weihong Bao  UNIVERSITY OF CALIFORNIA, BERKELEY

Weihong Bao  UNIVERSITY OF CALIFORNIA, BERKELEY  “‘A Vibrating Art in the Air’: Cinema, Ether, and Propaganda Film Theory in China during the Second World War”

Inga Pollmann  UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL  “‘Learning How to Swim’—Environment, Stimmung, and Medium in European Postwar Film Theory”

Angela Dalle-Vacche  GEORGIA INSTITUTE OF TECHNOLOGY  “Bazin and Resnais: Medium Specificity and Science”

Grant Wiedenfeld  YALE UNIVERSITY  “Living Signs: A Peircean Ontology of iCinema”

010 | Media and Cultural Memory in Contemporary Latin America

CHAIR: Ricardo Vivancos  GEORGE MASON UNIVERSITY

Katherine Pereira  GEORGE MASON UNIVERSITY  “The Commemoration of Human Rights Violations in El Parque Monumento Trujillo through the Use of Digital Media”


Roberto Ponce-Cordero  UNIVERSITY OF PITTSBURGH  “Detectives Creating Truth: On the Filmic Attempts to Make Sense of Gender Violence in Ciudad Juárez”

Carla Manzoni  UNIVERSITY OF MINNESOTA, TWIN CITIES  “Kinetic Collages of Resistance: Alternative Audiovisual Tales of Memory and Agency in Argentina from 1930 to Today”

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**012** Holocaust Cinema and Post-Memory: Between Trauma and Pedagogy  

Chair: Sara Hall * University of Illinois at Chicago  

Brad Prager * University of Missouri * “Experiencing the Aftereffects: Documenting Memorial Trauma in KZ (2006)”  


Michael Richardson * Ithaca College * “Horror as Pedagogy: Uwe Boll’s Auschwitz (2011)”  

Sponsor: Central/East/South European Cinemas Scholarly Interest Group

**013** Locating “Transnational Hollywood”  

Chair: Ken Provencher * University of Southern California  


Jeffrey Middents * American University * “Permanent Residents?: Contemporary Hollywood and the International Auteur”  

Michelle Robinson * University of North Carolina-Chapel Hill * “Transnational Vertigo: Frames of Reference for a Vernacular of Late Modernity”  

Stefano Ciammaroni * Manchester Metropolitan University * “Any Which Way They Could: How an Italian Cultural Left Made Clint Eastwood a Fellow Traveler”  

Sponsor: Transnational Cinemas Scholarly Interest Group

**014** Dis/abling Media: Disability and Negotiations of Bodies, Technologies, and Texts  

Chair: Francesca Smith * University of Southern California  

Bill Kirkpatrick * Denison University * “Voices Made for Print: Disabled Voices on the Radio”  

Elizabeth Ellcessor * Indiana University * “Cultural Accessibility and Transmedia Participation in Switched at Birth”  

Julie Elman * New York University * “Diagnostic Media: WebMD, WiiFit, and Neoliberal Cyberchondria”  

Francesca Smith * University of Southern California * “There’s No Need to Walk: Navigating the Intersection of Ability, Obesity, and Technology in WALL·E’s Future”

**015** The Actor’s Voice  

Chair: Katherine Kinney * University of California, Riverside  

Kelly Kirshner * University of Wisconsin-Milwaukee * “Actor/Microphone: Acoustic Presence in Sound Collection Practices”  

Yiman Wang * University of California, Santa Cruz * “Speaking in a ‘Forked Tongue’: Anna May Wong’s Linguistic Cosmopolitanism”  

Katherine Kinney * University of California, Riverside * “The Resonance of Brando’s Voice”  

Katherine Fusco * University of Nevada, Reno * “Voices from Beyond the Grave: Virtual Tupac’s Live Performance at Coachella”
016 Rereading the Bromance
Homosociality and Friendship in the Media

CHAIR: Michael Rennett  *  UNIVERSITY OF TEXAS AT AUSTIN
CO-CHAIR: Amy Woodworth  *  ROWAN UNIVERSITY

Amy Woodworth  *  ROWAN UNIVERSITY  *  “Where Bromance Fears to Tread?: The Boundaries of Male Love and Friendship in Hump Day”
Tania Modleski  *  UNIVERSITY OF SOUTHERN CALIFORNIA  *  “Mimetic Desire in I Love You, Man”
Ron Becker  *  MIAMI UNIVERSITY  *  “‘Yeah, We’re Going on a Mandate, Man’: Homosocial Intimacy, Patriarchy, and Heteronormativity”
Michael Rennett  *  UNIVERSITY OF TEXAS AT AUSTIN  *  “Bros, BFFs, and the New Romantic Foil: Homosocial Relationships in Emerging-Adult-Crisis Texts”

017 Beyond the Theatrical/Non-theatrical Divide

CHAIR: Gregory Waller  *  INDIANA UNIVERSITY

Gregory Waller  *  INDIANA UNIVERSITY  *  “Under the Auspices of: Sponsorship and Church Screenings”
Lee Grieveson  *  UNIVERSITY COLLEGE LONDON  *  “What Did Liberal States Want from Film?”
Haidee Wasson  *  CONCORDIA UNIVERSITY  *  “Mechanical Soldiers and Courageous Screens: How the American Military Made Cinema Useful During World War II”
Barbara Klinger  *  INDIANA UNIVERSITY  *  “From Theaters to the Airwaves: Classic Hollywood Films and Transmedia in the 1940s”

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018 Cable Services, Reality TV, Branding, and Niche Marketing

CHAIR: Jane Feuer  *  UNIVERSITY OF PITTSBURGH

Moya Luckett  *  NEW YORK UNIVERSITY  *  “Interrogating Normality: Knowledge, Femininity, and the Extraordinary-Ordinary Self on TLC”
Mimi White  *  NORTHWESTERN UNIVERSITY  *  “HGTV: You Know You Want to Look”
Jane Feuer  *  UNIVERSITY OF PITTSBURGH  *  “The Bravo Media Reality Series: ‘Quality’ and Branding”
Brenda Weber  *  INDIANA UNIVERSITY  *  “Opportunities-Neoliberalism, Globalization, and Identity on the Oprah Winfrey Network”

SPONSOR: Television Studies Scholarly Interest Group

019 Primordigital Cinema

CHAIR: Selmin Kara  *  ONTARIO COLLEGE OF ART AND DESIGN UNIVERSITY

Jonathan Freedman  *  UNIVERSITY OF MICHIGAN  *  “Tarantino and Scorsese: Inglourious Basterds, Hugo, and the Reinvention of Wonder”
Richard Grusin  *  CENTER FOR 21ST CENTURY STUDIES  *  “Post-cinematic Atavism”

RESPONDENT: Steven Shaviro  *  WAYNE STATE UNIVERSITY
020 Girls for Sale
The (Sexual) Commodification
of Girl Stars in US Cinema

CHAIR: Maria San Filippo * FIVE COLLEGE WOMEN’S STUDIES RESEARCH CENTER

Rahul Hamid * NEW YORK UNIVERSITY, GALLATIN *
“Graham Greene, Shirley Temple, and the Night and Day Scandal”

Maria San Filippo * FIVE COLLEGE WOMEN’S STUDIES RESEARCH CENTER *
“Girlhood, Interrupted: Hayley Mills, Jodie Foster, and (Post-)Disney Delinquency”

Vernon Shetley * WELLESLEY COLLEGE *
“The Olsen Twins, No Country for Old Men, and the Culture of Internship”

RESPONDENT: Diane Negra * UNIVERSITY COLLEGE, DUBLIN

022 Micropolitics of Production Communities

CHAIR: John Caldwell * UNIVERSITY OF CALIFORNIA, LOS ANGELES

Eva Redvall * UNIVERSITY OF COPENHAGEN *
“Training for Quality Television: The Micropolitics of Teaching the Production of Television Drama from an Industry and a Film School Perspective”

Kevin Sanson * UNIVERSITY OF CALIFORNIA, SANTA BARBARA *
“It’s a Different Kind of Place: Global-Local Production Cultures in an Entrepreneurial City”

Petr Szczepanik * MASARYK UNIVERSITY *
“Political History of Film Crew as a Temporary Total Institution”

Ritesh Mehta * UNIVERSITY OF SOUTHERN CALIFORNIA *
“Filmmaking as Practice: ‘Modes’ of ‘Doing of Work’ and Factors influencing ‘Work Getting Done’ on a Student Film Production”

RESPONDENT: Patrick Vonderau * STOCKHOLM UNIVERSITY

SPONSOR: Media Industries Scholarly Interest Group

021 Workshop
Historiography and French & Francophone Cinema

CHAIR: Kelley Conway * UNIVERSITY OF WISCONSIN-MADISON

WORKSHOP PARTICIPANTS
Richard Neupert * UNIVERSITY OF GEORGIA
Eric Smoodin * UNIVERSITY OF CALIFORNIA, DAVIS
William Higbee * UNIVERSITY OF EXETER
Florence Martin * GOUCHER COLLEGE
Kelley Conway * UNIVERSITY OF WISCONSIN-MADISON

SPONSOR: French & Francophone Scholarly Interest Group
023 Workshop
Cinema and Media Studies in Higher Education
Perspectives from Administrators

CHAIR: Ted Hovet * WESTERN KENTUCKY UNIVERSITY
CO-CHAIR: Charles Wolfe * UNIVERSITY OF CALIFORNIA, SANTA BARBARA

WORKSHOP PARTICIPANTS
Michele Hilmes * UNIVERSITY OF WISCONSIN-MADISON
R. Barton Palmer * CLEMSON UNIVERSITY
Murat Akser * KADIR HAS UNIVERSITY
Deniz Bayrakdar * KADIR HAS UNIVERSITY
Mary Desjardins * DARTMOUTH COLLEGE

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024 New Paradigms in Audiovisual Authorship

CHAIR: Cecilia Sayad * UNIVERSITY OF KENT

Giorgio Bertellini * UNIVERSITY OF MICHIGAN * “The Demiurgic Film Auteur: Emir Kusturica and Utopian Nation-Rebuilding”

Marina Hassapopoulou * UNIVERSITY OF FLORIDA * “Collaborative Ethos and Individualism in Interactive Film Authorship”

Cecilia Sayad * UNIVERSITY OF KENT * “Shifting Approaches: How Performance Revives the Author”
**Saturday  ★  March 9, 2013**

3:00 – 4:45 PM

**P1** Historical Media Industries
Methodology, Research, and New Directions in “Historical Media Industries” Research

**Chair:** Ross Melnick  ★  University of California, Santa Barbara

**Co-Chair:** Philip Drake  ★  University of Stirling

**Paul McDonald**  ★  University of Nottingham  ★  “Change and Continuity in Hollywood’s Production of Stardom: Problems of Periodization in Industrial Historiography”

**Anne Helen Petersen**  ★  Whitman College  ★  “Triangulating Gossip: Industrial Research Methods, Scarcity, and the Hegemony of Photoplay”

**Emily Carman**  ★  Chapman University  ★  “From the Point of the Law: the De Haviland [sic] Decision and Talent Contract Negotiations in Hollywood, Past and Present”

**Ross Melnick**  ★  University of California, Santa Barbara  ★  “Wizards of ‘Oz’: Spyros Skouras, Murray Silverstone, and Fox’s Colonization of Australian and New Zealand Film Exhibition and Distribution, 1930–1982”

**Sponsor:** Media Industries Scholarly Interest Group

**P3** Modeling Marriage
Star Couples and the Politics of Sex and Scandal in Hollywood Romance

**Chair:** Giuliana Muscio  ★  University of Padua

**Cari Beauchamp**  ★  Mary Pickford Foundation  ★  “No Path to Follow: The Marriage of Mary Pickford and Douglas Fairbanks”

**Vicki Callahan**  ★  University of Southern California  ★  “A Fine Romance: The ‘Infelicitous’ Marriage and Performance of Mabel Normand”

**Christina Lane**  ★  University of Miami  ★  “A New Deal for Marriage: Carole Lombard, Clark Gable, and the Cultural Front”

**Sumiko Higashi**  ★  State University of New York, Brockport  ★  “Can (Should) This Marriage Be Saved?: Stardom, Domestic Ideology, and Consumption in the 1950s”

**Sponsor:** Women in Screen History Scholarly Interest Group
**P4** Breaking the Chains of Intergenerational Trauma in Israeli and Palestinian Cinemas

**Chair:** Raya Morag  * Hebrew University

Raya Morag  * Hebrew University  * “A Taxonomy of Conflict Cinema: Israeli and Palestinian Intifada Documentaries and Intergenerational Post-Trauma”

Sandra Meiri  * Open University of Israel  * “The Power of Transference: Stalags and the Aftermath of Sexual Violence during the Holocaust”

Odeya Kohen Raz  * Sapir Academic College  * “Arnon Goldfinger’s The Flat (2011): Ethics and Aesthetics in Third Generation Holocaust Cinema”

Miri Talmor  * Tel Aviv University/Nazareth Academic Institute  * “In the Name of the Father: Trauma, Terror, and the Paternal Lineage in Israeli Cinema and Television”

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**P6** Experiments in First Person Cinema

**Chair:** Shira Segal  * University of Colorado, Boulder


Laura Ivins-Hulley  * Indiana University  * “Constructing the Body, Constructing the Self: Animated Self-Portraits”

Shira Segal  * University of Colorado, Boulder  * “First Person Fe/Male: Gendered Divisions in Diary Filmmaking”

Sarah Barkin  * Syracuse University  * “The Politics of Subjectivity in Israeli and Palestinian First Person Documentaries”

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**P5** The Shock of the Few
Popular Comedians Working the Edge

**Chair:** Steven Woodward  * Bishop’s University

Rob King  * Columbia University  * “The Comic Sources of Louie: Between the Abject and the Absurd”

Sean Springer  * Stony Brook University  * “Andrew ‘Dice’ Clay and the Legitimization of American Stand-up Comedy”

Dimitrios Pavlounis  * University of Michigan  * “Encountering the Selves: Sacha Baron Cohen, the Breakdown of Performance, and the Critical Potential of Cringe”

Steven Woodward  * Bishop’s University  * “Ashes to Ashes: The End (and Means) of Sacha Baron Cohen’s The Dictator”

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**P7** Institutional Histories of Documentary Cinema

**Chair:** Kristen Fallica  * University of Pittsburgh

Kristen Fallica  * University of Pittsburgh  * “Cinematic Consciousness-Raising: ‘Healthcaring’ and Feminist Documentary at Women Make Movies”

Ruth Goldman  * State University of New York, Buffalo  * “DIY Documentary Democracy: Buffalo’s Squeaky Wheel Media Arts Center”

Shayne Pepper  * Northeastern Illinois University  * “AIDS Activism and Public Policy in PBS and HBO Documentaries”

Allison Whitney  * Texas Tech University  * “Space Transit Simulation: Space History Museums and OMNIMAX Documentary”

Sponsor: Documentary Studies Scholarly Interest Group
Neoliberalism, Film Grammar, and Anxieties of Influence

CHAIR: Chris Dumas  *  INDEPENDENT SCHOLAR
CO-CHAIR: Amy Rust  *  UNIVERSITY OF SOUTH FLORIDA

Jonathan Haynes  *  UNIVERSITY OF CALIFORNIA, BERKELEY  *
“The Ideological Effects of the Basic Jerry Lewis Apparatus”

Norman Gendelman  *  UNIVERSITY OF CALIFORNIA, BERKELEY  *
“The West under Ice: The Politics of Melancholy in The Great Silence and McCabe and Mrs. Miller”

Chris Dumas  *  INDEPENDENT SCHOLAR  *
“Déjà vu: De Palma, Hitchcock, and the Trauma of the ‘Already Seen’”

Amy Rust  *  UNIVERSITY OF SOUTH FLORIDA  *
“Super 8: Nostalgia for the Light”

Realist Re/Turns
Contemporary German and Austrian Film

CHAIR: Claudia Breger  *  INDIANA UNIVERSITY
CO-CHAIR: Tanja Nusser  *  UNIVERSITY OF CINCINNATI

Tanja Nusser  *  UNIVERSITY OF CINCINNATI  *
“What is the Real?: Angela Schanelec’s Marseille”

Todd Herzog  *  UNIVERSITY OF CINCINNATI  *
“The Cinematic Heisenberg Uncertainty Principle: Crime, Physics, and Austrian Neo-Neo-Realism”

Claudia Breger  *  INDIANA UNIVERSITY  *
“Realism(s) in Narrative Play: Christian Petzold’s Barbara (2012)”

RESPONDENT: Sara Hall  *  UNIVERSITY OF ILLINOIS AT CHICAGO

Connected Viewing and Content Mobility

CHAIR: Phil Oppenheim  *  GEORGIA STATE UNIVERSITY

Jennifer Holt  *  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  *
“Regulating Connected Viewing: Media Pipelines and Cloud Policy”

Ethan Tussey  *  GEORGIA STATE UNIVERSITY  *
“Channeling Attention: Second Screen Apps and the Connected Television Audience”

Greg Steirer  *  UNIVERSITY OF PENNSYLVANIA  *
“Clouded Visions: Digital Rights Management, the Electronic Sell-through Market, and UltraViolet”

Patrick Vonderau  *  STOCKHOLM UNIVERSITY  *
“Beyond Piracy: Online Distribution in Sweden”

SPONSOR: Media Industries Scholarly Interest Group

Cinema
Sound, Music, and Voice

CHAIR: Kate McQuiston  *  UNIVERSITY OF HAWAII, MANOA

Babak Tabarraee  *  UNIVERSITY OF BRITISH COLUMBIA  *
“A Pragmatic Approach to the Metaphor of Silence in the Oeuvre of Abbas Kiarostami”

Paula Musegades  *  BRANDEIS UNIVERSITY  *
“I Don’t Think We’re in the Nineteenth Century Anymore: Copland’s Establishment of Atmosphere in Golden Age Hollywood Films”

Nilo Couret  *  UNIVERSITY OF IOWA  *
“The City Listened: Ethnography, Vernacular Speech, and Nini Marshall’s Vocal Stardom”

Kate McQuiston  *  UNIVERSITY OF HAWAII, MANOA  *
“Germanic Yearnings and Musical Dreams: Rehearing Stanley Kubrick”

SPONSOR: Sound Studies Scholarly Interest Group
P12 Remixing Hip-Hop Film and Visual Culture

CHAIR: Michele Prettyman-Beverly * MIDDLE GEORGIA COLLEGE

Lauren Cramer * GEORGIA STATE UNIVERSITY * “‘What Does Keepin’ It Real Look Like?’: Examining the Visual Language of Hip-Hop Album Covers”

Charles Linscott * OHIO UNIVERSITY * “DJ Spooky’s Hip-Hop Time Machine”

Michele Prettyman-Beverly * MIDDLE GEORGIA COLLEGE * “Beautiful, Dark, and Twisted: Kanye West, Genius, and Madness in Hip-Hop Film and Visual Culture”

P13 Visualizing Adolescent Girlhood across Media and History

CHAIR: Diana Anselmo-Sequeira * UNIVERSITY OF CALIFORNIA, IRVINE

Diana Anselmo-Sequeira * UNIVERSITY OF CALIFORNIA, IRVINE * “The Mirror of Myself: Early American Film and the Imaginary Identities of Fan-Girls and Girl-Stars”

Mary Trent * UNIVERSITY OF WISCONSIN-PARKSIDE * “Joseph Cornell’s ‘Crystal Cage Project’: A Girlish Approach to Visual Ephemera in 1940s America”

Kristen Galvin * UNIVERSITY OF CALIFORNIA, IRVINE * “Jem: Girlhood, MTV, and Technological Transformation in the 1980s”

Timothy Shary * INDEPENDENT SCHOLAR * “This One is Mine: Adolescent Motherhood in American Movies Since Roe v. Wade”

SPONSOR: Women in Screen History Scholarly Interest Group

P14 The Ruin

History, Memory, and Spectacle

CHAIR: Joy Fuqua * QUEENS COLLEGE/CITY UNIVERSITY OF NEW YORK


Mél Hogan * UNIVERSITY OF COLORADO * “Archive/Navigating Digital Ruins”


Joy Fuqua * QUEENS COLLEGE/CITY UNIVERSITY OF NEW YORK * “Everyday Is a Battle to Make a Buck: Scrappers, Pickers, and the Spectacular Value of Ruin”

P15 Performing Fandom

CHAIR: Darlene Hampton * UNIVERSITY OF NOTRE DAME

Josh Jackson * UNIVERSITY OF WISCONSIN-MADISON * “YouTube Memes as Home Movies: Performing Familial Identity and Connection through Participatory Culture”

A.C. Deger * STONY BROOK UNIVERSITY * “I Don’t Know What My Feelings Are Doing: Emoting and Engaging by Repurposing Content via the Animated Gif”

Darlene Hampton * UNIVERSITY OF NOTRE DAME * “Bound Princes and Slash Perverts: Performing Dissonance in Harry Potter Fandom”
W16 Workshop
Between the Queer and the Mainstream
Queer Television Studies Today

Chair: Julia Himberg * Arizona State University
Co-Chair: Lynne Joyrich * Brown University

Workshop Participants
Lynne Joyrich * Brown University
Amy Villarejo * Cornell University
F. Hollis Griffin * Denison University
Joseph Wlodarz * University of Western Ontario
Julia Himberg * Arizona State University

Sponsors: Queer Caucus and Television Studies Scholarly Interest Group

W17 Media Authorship Without the Auteur

Chair: Jonathan Gray * University of Wisconsin-Madison

Brian Ekdale * University of Iowa * “Telling Whose Stories?: Reexamining Author Agency in Self-representational Media in the Slums of Nairobi”

Olufunmilayo Arewa * University of California, Irvine * “Making Music: Copyright Law and Creative Processes”

John Caldwell * University of California, Los Angeles * “Below-the-Line Authorship: Symbolic Payroll Cultures”

Kristina Busse * Independent Scholar * “The Resurrection of the Author: Ethos and Identity Politics”

W18 Economics of Media Industries

Chair: Brett Gary * New York University

Josh Shepperd * University of Wisconsin-Madison * “The Emergence of the Non-Monetary Economy of Public Broadcasting at the Allerton House Seminars, 1949–1950”

Colin Burnett * Washington University * “Rethinking the Culture-Style Conundrum in Film Studies: Marketplace, Language, Artistry”

James Lastra * University of Chicago * “The Economies of Modern Sound Design”


W19 New Directions in Reality TV

Chair: Hunter Hargraves * Brown University

June Deery * Rensselaer Polytechnic Institute * “Classed, Gendered, and Dysfunctional Consumption on Reality Television”

Hunter Hargraves * Brown University * “The Addictive Gaze in Reality Television”

Laurie Ouellette * University of Minnesota * “It’s Not TV, It’s Birth Control: Reality Television and the ‘Problem’ of Teen Pregnancy”

James Hay * University of Illinois * “Remediating the Citizen Soldier: Reality Television and Everyday Militarization”
P20  ‘Cinematicity’ in Media History

CHAIR:  Jeffrey Geiger  UNIVERSITY OF ESSEX

Karin Littau  UNIVERSITY OF ESSEX  “The Movie-Minded’ Reader: Charlotte Perkins Gilman and the Cinematic Imagination”

Martine Beugnet  PARIS DIDEROT UNIVERSITY  “Miniature Pleasures: On Watching Films on an iPhone”

Kriss Ravetto-Biagioli  UNIVERSITY OF CALIFORNIA, DAVIS  “Anonymous and the Cinematic Meme”

Leon Gurevitch  VICTORIA UNIVERSITY, WELLINGTON  “Cinema, Video, Game: The Expansion of the Cinematic after the Game Engine”

P21 WORKSHOP
Non-Theatrical Representations of Urban Spaces

CHAIR:  Martin Johnson  UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL

WORKSHOP PARTICIPANTS
Cara Caddoo  GRADUATE CENTER, CUNY
Allyson Field  UNIVERSITY OF CALIFORNIA, LOS ANGELES
Doug Cunningham  WESTMINSTER COLLEGE
Marsha Gordon Orgeron  NORTH CAROLINA STATE UNIVERSITY
Joshua Gleich  UNIVERSITY OF TEXAS AT AUSTIN

SPONSORS: Nontheatrical Film & Media Scholarly Interest Group and Urban Studies Scholarly Interest Group

P22 Capitalist Modernity and Cinema
Some Considerations through the Lens of Hindi Cinema

CHAIR:  Jyotsna Kapur  SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE


Aarti Wani  SYMBIOSIS COLLEGE  “The City and Its Song: Love and Modernity in the Cinema of the 1950s”

Alka Kurian  SYRACUSE UNIVERSITY  “Dhobi Ghat (Mumbai Diaries): Death and the Recognition of the Contingent”


P23 WORKSHOP
Writing and Teaching American Film History
The Narrative and the Encyclopedic Approaches

CHAIR:  Cynthia Lucia  RIDER UNIVERSITY

WORKSHOP PARTICIPANTS
Roy Grundmann  BOSTON UNIVERSITY
Thomas Doherty  BRANDEIS UNIVERSITY
Paula J. Massood  BROOKLYN COLLEGE, CUNY
David Lugowski  MANHATTANVILLE COLLEGE
Alex Lykidis  MONTCLAIR STATE UNIVERSITY

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group
At Home in the Post-industrial City?

Chair: Erica Stein * University of Arizona
Amy Corbin * Muhlenberg College * “Encounters and Embeddedness: The Urban Cinema of Ramin Bahrani”
Brendan Kredell * University of Calgary * “‘First World Problems’: Retrenchment and Revanchism in the American Urban Cinema”
Erica Stein * University of Arizona * “Gangster Vacation: Heterotopia, Tourism, and Violence In Bruges”
Hye Jean Chung * Massachusetts Institute of Technology * “Dismembered Bodies and Disjointed Spaces in The Yellow Sea”
Sponsor: Urban Studies Scholarly Interest Group

Browse...
The SCMS Exhibit Area closes at 6 PM.
Be sure and stop by for some great deals!
SESSION 2

Q1 Using the User
Hope Labor and Commodity Communities

CHAIR: Kathleen Kuehn * CHRISTOPHER NEWPORT UNIVERSITY

Jeremy Morris * UNIVERSITY OF WISCONSIN-MADISON
“Anti-Market Research: New Media Metrics and Commodity Communities”

Mel Stanfill * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
“Between Commodity and Consent: Implications of the Vanishing Distinction between Play and Work”

Ergin Bulut * UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
“Immaterial Labor along the Pleasure/Pain Axis: Precarious Experience of Video Game Testers”

Kathleen Kuehn * CHRISTOPHER NEWPORT UNIVERSITY
“Home/Work or Hope Labor?: Social Media Pedagogy and the Future Worker”

Q3 Gaming the Landscape
From Space to Race

CHAIR: Eric Freedman * QUEENS UNIVERSITY OF CHARLOTTE

Tanner Higgin * UNIVERSITY OF CALIFORNIA, RIVERSIDE/GAMEDESK
“Killer of Sheep of Videogames”

Irene Chien * UNIVERSITY OF CALIFORNIA, BERKELEY
“The Techno-Primitive in thatgamecompany’s Journey”

Jedd Hakimi * UNIVERSITY OF PITTSBURGH
“Visualizing Urban Dystopia: The Legacy of Architectural Modernism in Film and Video Games”

Eric Freedman * QUEENS UNIVERSITY OF CHARLOTTE
“Culture Engines: The New Industries of Play”
Q4 Film Festivals and Space
Cinema, City, Nation

CHAIR: Lindiwe Dovey  UNIVERSITY OF LONDON

Gabriele Mueller  YORK UNIVERSITY  “Redefining the Autorenfilm?: The German Film Festival Ludwigshafen—a National Auteur Film Festival in the Age of Transnational and Industrial Filmmaking”

Murat Akser  KADIR HAS UNIVERSITY  “The Battle of the Festival Cities: Political Economy of Turkish Film Festivals”

Lesley-Ann Dickson  UNIVERSITY OF GLASGOW  “Transformed and Embodied Spaces: A Qualitative Look at Cross-venue Experience during Glasgow Film Festival”

Lindiwe Dovey  UNIVERSITY OF LONDON  “From Town to Township and Back: The Durban International Film Festival”

SPONSOR: Film & Media Festivals Scholarly Interest Group

Q6 New Approaches to the Politics of the 1960s American Avant-Garde

CHAIR: Josh Guilford  BROWN UNIVERSITY
CO-CHAIR: David Fresko  STANFORD UNIVERSITY

Josh Guilford  BROWN UNIVERSITY  “Ron Rice, Vagabond”

David Fresko  STANFORD UNIVERSITY  “Hollis Frampton’s Machine of the (In)Visible”

Erica Levin  UNIVERSITY OF CALIFORNIA, BERKELEY  “Wired-News and the Kinetic Image in Carolee Schneemann’s Snows”

RESPONDENT: Juan Suarez  UNIVERSITY OF MURCIA

SPONSOR: Experimental Film & Media Scholarly Interest Group

Q5 Weighing Delight and Dole
Television, Scale, Method

CHAIR: Nicholas Salvato  CORNELL UNIVERSITY

F. Hollis Griffin  DENISON UNIVERSITY  “Scaling the Masses: Constructing Plenitude on the Reality Television Contest”

Nicholas Salvato  CORNELL UNIVERSITY  “Scaling Twenty-First-Century Televisuality; or, Thirtysomething at Twentysomething”

Alexander Thimons  NORTHWESTERN UNIVERSITY  “Bold Journeys: Embodied Narration and Global Space in 1950s Travel Television”

Amy Villarejo  CORNELL UNIVERSITY  “Flat Screens, Flat Ontologies”

Q7 Enacting Performance/Performing Enactment
Regarding Documentary Gestures

CHAIR: Patrik Sjöberg  KARLSTAD UNIVERSITY

Patrik Sjöberg  KARLSTAD UNIVERSITY  “Documenting the Scene: Considering Film, Video, and Photographic Documentation of Art Happenings, Live Art, and Performance Art”

Alanna Thain  MCGILL UNIVERSITY  “Making the Seen: The Screendance of Thierry de Mey”

Alice Bardan  UNIVERSITY OF SOUTHERN CALIFORNIA  “Re-enactment and Trauma in Antonio Tibaldi’s Documentary (S)Comparse (2012)”
Session Q: 5:00 – 6:45 pm

Q8 Living Statues and Other Sculptural Subjects in Film

Chair: Susan Felleman ♦ University of South Carolina
Co-Chair: Steven Jacobs ♦ Ghent University

Steven Jacobs ♦ Ghent University ♦ “Moving Statues: Sculptures Filmed by Dreyer and Alekan”

Alyson Hrynyk ♦ University of Chicago ♦ “Mediating Sculpture: Marie Menken’s Visual Variations on Noguchi”

Raymond Watkins ♦ Colgate University ♦ “Robert Bresson and the Surrealist Automaton”

Susan Felleman ♦ University of South Carolina ♦ “Art for the Apocalypse: Sculpture by Elisabeth Frink in Joseph Losey’s The Damned”

Sponsor: CinemArts: Film & Art History Scholarly Interest Group

Q9 Media and the State

Chair: Isabel Huacuja Alonso ♦ University of Texas at Austin


Han Sang Kim ♦ Seoul National University ♦ “Spectatorship of Division: Early Cold War Film Propaganda in South Korea and South Vietnam”

Xianwei Wu ♦ University of Iowa ♦ “Revolution in Motion: How Chinese Animation Survived the Cultural Revolution”

Isabel Huacuja Alonso ♦ University of Texas at Austin ♦ “Censoring Film Music in All-India Radio and the Case of a Failed Auditory Utopia”

Q10 Immigration, Race, Gender, and (Post)National Belonging in the Italian Cinema

Chair: Shelleen Greene ♦ University of Wisconsin-Milwaukee

Rosetta Giuliani Caponetto ♦ Auburn University ♦ “In Black and White: Italian Cinema and Its Tribute to Colonial Black Venuses”

Shelleen Greene ♦ University of Wisconsin-Milwaukee ♦ “Displacing the Postcolony: Cinematic and Televisual Mediation of the Italian Postcolonial Condition in La ragazza dalla pelle di luna (1972)”

Respondent: Nina Cartier ♦ Northwestern University

Q11 Japanese Celebrity Cultures

Chair: Colleen Laird ♦ University of Oregon

Junji Yoshida ♦ Old Dominion University ♦ “The Works of Samurai Legend in the Age of Mechanical Reproduction: Restoring the Voice of Silent Humor in Horo Zanmai”

Kyoko Omori ♦ Hamilton College ♦ “In Occupied Japan, A Radio Star is Born: The Role of the Allied Powers in the Creation of an Anti-governmental Political Satire Program”

Colleen Laird ♦ University of Oregon ♦ “AKB48’s Tears of Surprise: Teen Idol as Fetish and the Consumption of Star Image”

Forrest Greenwood ♦ The College of St. Scholastica ♦ “A Spectral Pop Star Takes the Stage: Hatsune Miku and the Materialization of the Ephemeral in Contemporary Otaku Culture”
SESSION Q  5:00 – 6:45 PM

Q12 Whiteness Revisited
Myth, History, and Representation

CHAIR: Aga Skrodzka  CLEMSON UNIVERSITY
Adam Locks  UNIVERSITY OF CHICHESTER  “White
Might: The Articulation of Whiteness in Professional
Bodybuilding”
Aga Skrodzka  CLEMSON UNIVERSITY  “Fairytale of
White Femininity in Joe Wright’s Hanna (2011)”
Jun Okada  STATE UNIVERSITY OF NEW YORK, GENESEO  “Whiteness and the Other Europe in Attenberg
(Tsangari, 2010)”
Hannah Goodwin  UNIVERSITY OF CALIFORNIA,
SANTA BARBARA  “‘More Power for Viennese Blood’: The Resurgence of White Supremacist Rhetoric in
Austria’s Political Media”

SPONSOR: Central/East/South European Cinemas
Scholarly Interest Group

Q13 After the Battle
(Mis)Representations of War and Uprising

CHAIR: Jonna Eagle  UNIVERSITY OF HAWAII, MANOA
Sarah Hamblin  LOYOLA UNIVERSITY, NEW ORLEANS  “Photographing Political Failure: Chris Marker’s
Overnight”
Jeffrey Masko  PENNSYLVANIA STATE UNIVERSITY  “So You Say You Want a Revolution?:
Counter-Revolutionary Messaging in Cinematic Media
Coverage of the Occupy Movement”
Vasiliki Strataki  NATIONAL AND KAPODISTRIAN UNIVERSITY
OF ATHENS  “Greek Youth in Revolt: Athens in the
Aftermath of December 2008 as Represented in the
Films Wasted Youth (2010) and Kolopaida (2010)”
Jonna Eagle  UNIVERSITY OF HAWAII, MANOA  “Occupying Pearl Harbor: Media, Affect, and
Embodiment at the Valor in the Pacific National
Monument”

SPONSOR: Caucus on Class

Visit cmstudies.org to vote
for the outstanding candidates
running for the
SCMS Board of Directors.

Election ends March 31.

Q14 Reconciling Film and Philosophy through the
Cinema of Terrence Malick

CHAIR: Lee Carruthers  UNIVERSITY OF CALGARY
Marc Furstenau  CARLETON UNIVERSITY  “Film,
Form, and Intention: Terrence Malick’s Philosophical
Cinema”
Daniel Morgan  UNIVERSITY OF PITTSBURGH  “Style,
Irony, and History in Malick’s Recent Films”
Lee Carruthers  UNIVERSITY OF CALGARY  “Methods of
Montage in Terrence Malick’s The Tree of Life”

RESPONDENT: Richard Neer  UNIVERSITY OF CHICAGO
Q15 Hybrid Media and Culture in the Global South

Chair: Chad Beck * Randolph College

Chad Beck * Randolph College * “Sexology, Recipes, and Other Light Entertainment for Women: Hybridizing the Morning Show on Mexico’s TV Azteca”

Shelley Bradfield * Central College * “‘Society’s’ Emerging Femininities: Neoliberal, Post-feminist, and Hybrid Identities on Television in South Africa”

Assem Nasr * Indiana University–Purdue University, Fort Wayne * “Reliable Sources: Oral Cultures and News Media in Lebanon”

Juan Pinon * New York University * “Forging a Hybrid Televisual Latinidad: The Rise of the Network Cities Media Production System”

Q16 Conservatism and the Media

Chair: Allison Perlman * University of California, Irvine

Heather Hendershot * Massachusetts Institute of Technology * “Firing Line and the Black Revolution”

Allison Perlman * University of California, Irvine * “Matters of Taste and Race: Conservative Broadcasters and the Struggle over Public Television”

Gillian Frank * Stony Brook University * “‘Messages of Freakiness, Hustling, and Social Disorder’: Race, Conservatism, and Moral Rearmament in the Post-Civil Rights 1970s”

Cynthia Chris * College of Staten Island, CUNY * “After Indecency? After Broadcasting?”

Q17 Defining Territory Media Studies, Media Futures, Media Objects

Chair: Derek Kompare * Southern Methodist University

Graeme Turner * University of Queensland * “Towards a Theory of the Media for the Digital Age”

Atle Kjosen * University of Western Ontario * “Are Standards a priori Media?: The Case of the Container Box”

Elissa Nelson * University of California, Santa Barbara * “Digital Divergences: How Changes in Distribution Methods Shape the Cultural and Economic Value of Entertainment”

Derek Kompare * Southern Methodist University * “Elusive Media Objects and the Future of Media Studies”

Q18 Channeling Stereo Histories The Shaping of Innovation in Film and Television Sound

Chair: Helen Hanson * University of Exeter

Helen Hanson * University of Exeter * “Invention, Innovation, and Compromise: The Shaping of Multi-Channel and Multi-Speaker Film Sound in Hollywood’s Studio Era”

Jay Beck * Carleton College * “Theorizing Stereo: The Growth, Decline, and Rebirth of Multi-Channel Film Sound”

Katherine Quanz * Wilfrid Laurier University * “Canadian Films’ Slow Transition to Multi-Channel Sound”

James Lyons * University of Exeter * “‘You Don’t Need Stereo TV for Laverne and Shirley’: The Development of American Stereo TV Broadcasting”

Sponsor: Sound Studies Scholarly Interest Group
**Session Q**  
5:00 – 6:45 PM

**Q19 Beyond the West**  
New Perspectives on International Westerns

**Chair:** Chelsea Wessels  
*University of St Andrews*

Mike Phillips  
*Graduate Center, CUNY*  
“West by Northeast: Are There Brazilian Westerns?”

Ali Sengul  
*University of Texas at Austin*  
“Westerns Come to Kurdish East: Cinema, Sovereignty and the Production of Nation-space in Turkey”

Chelsea Wessels  
*University of St Andrews*  
“An(Other) West: The Limits of National Identity in The Proposition”

**Sponsor:** Transnational Cinemas Scholarly Interest Group

**Q21 Economies of Illusion**  
The Psychic and Material Value of Special and Visual Effects

**Chair:** Hugh Manon  
*Clark University*

Julie Turnock  
*University of Illinois, Urbana-Champaign*  
“‘Like Looking Out a Window’: High Frame Rate Filmmaking, History, and Aesthetics”

Hugh Manon  
*Clark University*  
“CGI’s Evil Twin: The Double-Deceptive Lure of Analog Special Effects”

Caetlin Benson-Allott  
*Georgetown University*  
“The Psycho-Mechanics of Stunt Work; or, Creating Radical Kinesthesia In-Camera”

**Respondent:** Stephen Prince  
*Virginia Tech University*

**Q20 The Critic in Film Studies and Popular Discourse**

**Chair:** Jacquelyn Cain  
*York University*

Charles Burnett  
*University of Western Ontario*  
“Critical Distaste and Critical Distance: Sentimentality in Schindler’s List”

Jacquelyn Cain  
*York University*  
“History Turns to Discourse: Authorship in the Early Criticism of Andrew Sarris and Jonas Mekas”

Jason Kelly Roberts  
*Northwestern University*  
“From ‘Debilitating Illusion’ to Cinephilic Community: Jonathan Rosenbaum, Home Video, and Film Culture”

**Respondent:** Greg Taylor  
*Suny, Purchase College*

**Q22 Gender Locutions and Transitions**  
Film, Television, Performance

**Chair:** Sarah Banet-Weiser  
*University of Southern California*

Sarah Kessler  
*University of California, Irvine*  
“I’m Your Puppet: Nina Conti’s Her Master’s Voice”

Corella Di Fede  
*University of California, Irvine*  
“Refiguring Metamorphosis in RuPaul’s Drag U and Game of Thrones”

Homay King  
*Bryn Mawr College*  
“Tenuous Frames: Ming Wong’s Persona Performa”

**Respondent:** Patricia White  
*Swarthmore College*
**Q23 Workshop**

Between Theory and Practice  
Working in Both Media Studies and Production in the Academy

**Chair:** Amanda Keeler  * Bucknell University  
**Co-Chair:** Jennifer Lynn Jones  * Indiana University, Bloomington

**Workshop Participants**

- Robert Clift  * Independent Scholar  
- Laura Ivins-Hulley  * Indiana University  
- Brian Goldfarb  * University of California, San Diego  
- Alexandra Juhasz  * Pitzer College

**Sponsor:** Media Literacy + Pedagogical Outreach Scholarly Interest Group

**Q24 Workshop**

Queer About Comics  
On Working at the Intersections of Queer Theory and Comics Studies

**Chair:** Corey Creekmur  * University of Iowa

**Workshop Participants**

- Michael Harrison  * Monmouth College  
- Ramzi Fawaz  * George Washington University  
- Kathryn Frank  * University of Michigan  
- Juliette Arico  * University of Buffalo

**Sponsors:** Queer Caucus and Comics Studies Scholarly Interest Group
**Saturday, March 9, 2013**

**8:00 – 11:00 PM**

**SCMS Screen Test**

Live the Warholian Experience at a Multiple-Projection Event

Featuring “Screen Tests” of attendees shot by legendary Chicago filmmaker Judy Hoffman

**LOCATION: GALLERY 400, UNIVERSITY OF ILLINOIS AT CHICAGO**

**400 S. PEORIA STREET**

Please refer to the Chicago Vincity Map on page 26 for location.

Fifteen minutes of fame. Live the Warholian experience at a multiple-projection event at Gallery 400 on the University of Illinois at Chicago campus. Local film and video institutions will screen samples that showcase Chicago’s diverse moving image landscape, including Chicago Film Archives, Video Data Bank, Chicago Filmmakers, The Nightingale Theatre, South Side Projections, Media Burn Archive, Fire Escape Films, and more. Enjoy free food, a cash bar, a DJ, an art installation. And star in your own “screen test” as legendary Chicago filmmaker Judy Hoffman documents our “auditions” for the ages. Hoffman, Senior Lecturer in Cinema and Media Studies at the University of Chicago, has worked with Jean Rouch, Albert Maysles, among many others, and was a founding member of Kartemquin Films. Are you the next Candy Darling or Joe Dallesandro?

Admission is free and on a first-come, first-served basis.

**DIRECTIONS:** Take the Blue Line to the UIC-Halsted stop; or a quick cab ride away.

*Sponsored by University of Illinois at Chicago, College of Architecture, Design & the Arts, University of Illinois at Chicago, College of Liberal Arts & Sciences and Northwestern University*

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**Saturday, March 9, 2013**

**8:00 PM**

**With a Voice Like the Lake**

New Experimental Media Work from Chicago

**LOCATION: THE NIGHTINGALE THEATRE, 1084 N. MILWAUKEE AVENUE**

This screening and social gathering showcases a broad spectrum of new experimental film and media work created in Chicago over the last few years. Reflecting the electric energy and diverse community of experimental makers working with film, video, animation and new media in the city, this program provides a peek into Chicago’s vibrant media arts scene. Artists include Lilli Carré, Mary Helena Clark, Theodore Darst, Lori Felker, Kent Lambert, Daniel Luedtke, Jesse McLean, Monica Panzarino, Steve Reinke, and Jon Satrom, among others.

Hosted by the Nightingale Theatre, one of Chicago’s most vital and adventurous venues for viewing new experimental work, the program will be followed by a discussion with several of the artists featured in the screening.

Admission is free and on a first-come, first-served basis.

Program curated by Christy LeMaster, founding director of the Nightingale Theatre and Michelle Puetz.

*Sponsored by Experimental Film & Media Scholarly Interest Group*
SUNDA
E MARCH 10, 2013
9:00 – 10:45 AM

SESSION R

Meaning and Multiplicity in Game Environments

Chair: Nina Huntemann ∗ Suffolk University

Lyn Goeringer ∗ Oberlin Conservatory of Music ∗
“Beyond Guitar Hero: Sound Shapes, Sonic Inclusivity and Peer-to-Peer Musical Experience”

Ian Peters ∗ Georgia State University ∗ “Peril Sensitive Sunglasses, Batarangs, and Dark Lords of the Sith in Miniature: Videogame Feelies, Diegesis, and the Tangible Gaming Experience”

Benjamin Aslinger ∗ Bentley University ∗ “Unlocking Kurt: Celebrity Likenesses and Ludic Music”

Nina Huntemann ∗ Suffolk University ∗ “Foul Play v. Fair Use: Likeness Licensing Litigation in Sports Video Games”

Contemporary Horror Media Industries, Mayhem, and National/Global Anxieties

Chair: David Bering-Porter ∗ Michigan State University

Joshua Coonrod ∗ Indiana University ∗ “Disturbed Domesticity: Re-Theorizing the Trope of the Hidden Torture Room in Current Genre Cinema”

Naja McFadden ∗ University of Melbourne ∗ “Australian New Horror: The Dark Side of the Sunburnt Country”

Stefano Baschiera ∗ Queen’s University, Belfast ∗ “The Rebranding of a Horror Icon: Hammer Studios and Its Online Presence from 2008 to 2012”

David Bering-Porter ∗ Michigan State University ∗ “Zombie Drugs and Other Excessive Subjects: The Psychopharmacology of Undeadness”
R4  Star Icons and Character Typage  
CHAIR: Nandana Bose  UNIVERSITY OF NORTH CAROLINA WILMINGTON  
Sonja Simonyi  NEW YORK UNIVERSITY  “The Heyduck Rides Again: Hungarian Outlaw Culture and Ferenc Kardos’ Unruly Heyduck (1974)”  
Kara Fagan  UNIVERSITY OF IOWA  “Bewildered Bumpkins and Rustic Sages: The Rube as a Figure of Sentimental Nostalgia and Comic Derision”  
Marko Rojnic  ELTE UNIVERSITY  “The Patalas’ Typology of Female Stars in American Cinema”  
Nandana Bose  UNIVERSITY OF NORTH CAROLINA WILMINGTON  “‘The Female Khan’ in New Bollywood Cinema: Multiplex Audiences, Cinephilia, and the Stardom of Vidya Balan”

R5  Reports of My Death Have Been Greatly Exaggerated  
Television Archives and Public Memory  
CHAIR: Mabel Rosenheck  NORTHWESTERN UNIVERSITY  
Lauren Bratslavsky  UNIVERSITY OF OREGON  “The Afterthought in the Archive: Tracing the Inclusion of Television in the Wisconsin Historical Society and Wisconsin Center for Film and Theater Research”  
Kate Newbold  NORTHWESTERN UNIVERSITY  “Sounding TV History: Boundaries of the Archive, Memory, and Personal Media Histories in the Case of Phil Gries’s Archival Television Audio”  
Mabel Rosenheck  NORTHWESTERN UNIVERSITY  “Television’s Geographic Archives from Route 66 to Mayberry RFD”  
RESPONDENT: Mark Williams  DARTMOUTH COLLEGE  
SPONSOR: Television Studies Scholarly Interest Group

R6  Video’s Experimental Spaces  
CHAIR: Beth Capper  BROWN UNIVERSITY  
Barbara Filser  KARLSRUHE UNIVERSITY OF ARTS AND DESIGN  “From TV-Studio to ‘Videospace’: Exploring the Electronic Image in the New Television of the Early 1970s”  
Synne Bull  OSLO NATIONAL ACADEMY OF THE ARTS  “Heaven Can Wait: The Revolving Restaurant as a Cinéma Trouvé”  
Peter Collopy  UNIVERSITY OF PENNSYLVANIA  “Another Media Ecology: Environmentalism and Experimental Video”  
Beth Capper  BROWN UNIVERSITY  “‘Ultimate Participation Video’: Shirley Clarke’s Tee Pee Video Space Troupe”

R7  Documentary and New Realisms  
CHAIR: Laura Heins  UNIVERSITY OF VIRGINIA  
Laura Heins  UNIVERSITY OF VIRGINIA  “Werner Herzog as Ethnographer: Wodaabe: Herdsmen of the Sun”  
Tara Coleman  RUTGERS UNIVERSITY  “The Poetics of Memory in the Documentary Films of Jia Zhangke”  
Sara Levay  STANFORD UNIVERSITY  “Films for the Altitudes: Aerial Speed in the Interwar Newsreel”
**Session R8**

**Expanded Industry Historiography**

Chair: Derek Long * University of Wisconsin-Madison

Susan Ohmer * University of Notre Dame * “Animation and Cultural Geography: Disney and Standard Oil Remap the US”

Blair Davis * DePaul University * “Movie Comics: Adapting Cinema into Comic Books in the Studio System Era”

Casey Riffel * University of Southern California * “‘No Comedy is Complete Without a Lion’: William Selig’s Hybrid Movie Studio and Zoo”


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**Session R9**

**Preservation and Loss**

Considering Cinema in a Digital World

Chair: Christopher Lucas * Trinity University

Meghan Chandler * University of California, Irvine * “In Living Color: Celluloid Acetate as a Preservation Technology in Home Moviemaking and the Taxidermic Sciences”

Elizabeth Affuso * Pitzer College * “Mount Analogue: Tacita Dean’s FILM”

Christopher Lucas * Trinity University * “The End of Cinematography”

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**Session R10**

**US Television, Food, and the Body**

Chair: Alicia Kozma * University of Illinois, Urbana-Champaign

Julie Nakama * University of Pittsburgh * “‘Eat like the Locals’: The Body in Ethnographic Television as a Site of Cultural Encounter in the Travel Channel’s Bizarre Foods with Andrew Zimmern”

Hojin Song * University of Iowa * “No Such Thing As American Food?: The Process of Culinary Othering in the Next Food Network Star”

Alicia Kozma * University of Illinois, Urbana-Champaign * “Managing Through Our Mouths: The Food Network as the Production and Management of Taste”

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**Session R11**

**Fandom in Chinese Film and Media**

Past and Present

Chair: Yomi Braester * University of Washington

Xiqing Zheng * University of Washington * “A Case of Online Identity Creation: Otaku in Mainland China”

Yukei Tse * Goldsmiths, University of London * “Cultural Implications of Transnational Consumption of Foreign TV via Online File Sharing: The Consumption of Foreign TV in Taiwan as an Example”

Munib Rezaie * Georgia State University * “The New Chinese Mainstream: Dayyan Eng and Ning Hao’s Appeal for Young Urban Moviegoers in the People’s Republic of China”

Yomi Braester * University of Washington * “Cinephilia in Early Post-Maoist China: ‘Film Criticism of the Masses’”
R12 Beyond the Shtetl
Yiddish Cinema and the Jewish Diaspora

Chair: J. Marek Haltof * Northern Michigan University

Jonah Corne * University of Manitoba * "States of Statelessness: Between Palestinian and Yiddish Cinema"

Mika Turim-Nygren * University of Illinois, Chicago * "Tevye: Language, Sound, and the Resonance of Ritual in the Late Yiddish Cinema"

Catherine Jurca * California Institute of Technology * "Making Room for Jews in Make Way for Tomorrow (1937)"

J. Marek Haltof * Northern Michigan University * "Remapping Polish-Jewish Relations in Jan Jakub Kolski’s Cinema: Postmemory and the Holocaust"

Sponsor: Central/East/South European Cinemas Scholarly Interest Group

R13 Women’s Voices
Showrunners, Directors, and Subjects

Chair: Laura Beadling * University of Wisconsin-Platteville

Mary E. Durden * University of Wisconsin-Madison * "Scandal-ous Representation: Post-racial Ideologies in Shondaland and Beyond"

Kim Akass * University of Hertfordshire * "The Gendered Politics of a Global Recession: A News Media Analysis"

Cybelle H. McFadden * University of North Carolina Greensboro * "Maïwenn’s Faux Reflexivity: Fake Documentary and the Female Director"

Laura Beadling * University of Wisconsin-Platteville * "Indigenous Feminist Filmmakers: Shelley Niro, Georgina Lightning, and Filmic Representations of Gendered Engagement with Historical Trauma"

R14 Transnational Historiography

Chair: Peter Limbrick * University of California, Santa Cruz

Jose Miguel Palacios * New York University * "Towards a History of Experimental Cinema in Latin America"

James Genova * Ohio State University, Marion * "Cinema, Revolution, and Development: The Solidarity of African and Latin American Filmmakers, 1965–1975"

Katherine Morrow * University of Washington * "China Inside and Out: The 1958 Karlovy-Vary International Film Festival"

Peter Limbrick * University of California, Santa Cruz * "Modernism, Film Culture, and Moroccan Short Film and Documentary"
R15 Theories of Screen and Subject

Chair: Kenneth Rogers * York University
Franklin Cason * Temple University * “A Pragmatist Inquiry into Black Cinema Studies”
Steven Pustay * Georgia State University * “The Road to Awe: Subjectivity and Death in the Digital Age”
James Boyd * University of Southern California * “The Return of Pamela: October Country (2010) and the Re-Privatization of the Autobiographical Self”
Kenneth Rogers * York University * “Diagramatic Cinema: New-Wave Methodology in Screen and Media Studies”

R16 Ambiguity in Characterization and Performance
Revisiting 1960s Auteur Cinema

Chair: Aaron Taylor * University of Lethbridge
Margrethe Vaage * Norwegian University of Science and Technology * “Hitchcockian Suspense and Moral Evaluation”
Johannes Riis * University of Copenhagen * “Ingmar Bergman and an Acting Style Suitable for his Chamber Film Aesthetic”
Aaron Taylor * University of Lethbridge * “Blind Spots and Mind Games: Performance, Motivation, and Emotion in the Films of Stanley Kubrick”
Respondent: Erik Hedling * Lund University

R17 Representations of Ghosts in Media and Popular Culture 1
Intermedial Representations

Chair: Simone Natale * University of Cologne
Esther Peeren * University of Amsterdam * “The Medium: Conduit to Heaven, Figure of Fun, or New Detective?”
Margarida Medeiros * New University of Lisbon * “Spirits of Contemporary Times: How Art Is Stating Another World”
Nora Gilbert * University of North Texas * “Dickens’ Ghosts and Capra’s Angels: Peeping Toms of the Highest Order”

R18 Hollywood and European Cinema
Contrasts and Connections

Chair: Melvyn Stokes * University College, London
Co-Chair: Alain Cohen * University of California, San Diego
Raphaelle Costa de Beauregard * University of Toulouse II * “Dreaming in Early Cinema: Screening Silent Females in the Works of Evgenii Bauer and Jean Renoir”
Gilles Menegaldo * University of Poitiers * “Jacques Tourneur: The French Touch in Hollywood”
Alain Cohen * University of California, San Diego * “Holocaust and Shoah: Film Examples of Dislocation in the US and Europe”
Sponsor: French & Francophone Scholarly Interest Group
**R19** Technological Nationalism
Nostalgia, Trauma, Surveillance, and Shame

CHAIR: Anu Koivunen  STOCKHOLM UNIVERSITY
Christopher Cwynar  UNIVERSITY OF WISCONSIN-MADISON
““In a Town This Size: The Vinyl Café, the CBC, and the Nostalgic Mythos of Small-Town Canada”

Vanessa Plumly  UNIVERSITY OF CINCINNATI
“Lights, Camera, Surveillance!: Surveying Deviance and Surveilling the Body in the Hamburg Tatort: Auf der Sonnenseite”

Anu Koivunen  STOCKHOLM UNIVERSITY
“Traumatic Truths, Enacted Emotions in Auf Wiedersehen Finnland (Suutari 2010)”

**R20** Rethinking Technologies of Audiovision

CHAIR: Luke Stadel  NORTHWESTERN UNIVERSITY
Jonathan Crylen  UNIVERSITY OF IOWA
“The Whale Who Wanted to Sing at the Ciné: Humpback Whale Recordings and Film Sound”

Hannah Frank  UNIVERSITY OF CHICAGO
“Beyond Mickey-Mousing: American Animated Cartoons Learn to Talk, 1926–1933”

Luke Stadel  NORTHWESTERN UNIVERSITY
“Two-Way TV”

RESPONDENT: Steve Wurtzler  COLBY COLLEGE
SPONSOR: Sound Studies Scholarly Interest Group

**R21** Workshop
New (Media) Approaches to Early Cinema Pedagogy

CHAIR: Jennifer Peterson  UNIVERSITY OF COLORADO, BOULDER

WORKSHOP PARTICIPANTS
Ted Hovet  WESTERN KENTUCKY UNIVERSITY
Liz Clarke  WILFRID LAURIER UNIVERSITY
Tami Williams  UNIVERSITY OF WISCONSIN-MILWAUKEE
Jennifer Bean  UNIVERSITY OF WASHINGTON
Jennifer Peterson  UNIVERSITY OF COLORADO, BOULDER

**R22** [Re]presentations

CHAIR: Carol Siegel  WASHINGTON STATE UNIVERSITY, VANCOUVER

Liam Young  UNIVERSITY OF WESTERN ONTARIO
“Reforming Representation: Cultural Techniques and Documentation in The Wire”

Jasmine Cobb  NORTHWESTERN UNIVERSITY
“Screens of Subjection: US Slavery in New Millennial Cinema”

Carol Siegel  WASHINGTON STATE UNIVERSITY, VANCOUVER
“The Future, No Future; or, Sometimes a Cat Is Just a Cat”
**R23**  
**Workshop**  
*Researching Moving Images and the Museum Concepts, Policy, and Material*  

**Chair:** Mal Ahern  * Yale University  
**Co-Chair:** Kristen Alfaro  * Concordia University  

**Workshop Participants**  
- Erika Balsom  * Carleton University  
- Ed Halter  * Bard College  
- Jeff Martin  * Independent Media Arts Preservation  
- Alison Trope  * University of Southern California  
- Haidee Wasson  * Concordia University  

**Sponsor:** CinemArts: Film & Art History  
Scholarly Interest Group

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**R24**  
**Cinematic City**  

**Chair:** Jehanne-Marie Gavarini  * University of Massachusetts, Lowell  

**Steph Fuller**  * University of East Anglia  * “‘The Most Notorious Sucker-Trap in the Western Hemisphere!’: Deconstructing the Legend of Tijuana in *The Tijuana Story* (1957)”  

**Alexandra Parker**  * University of the Witwatersrand  * “In/visible Space: Examining the Everyday (Real) and Represented (in Film) Spaces of Johannesburg”  

**Jehanne-Marie Gavarini**  * University of Massachusetts, Lowell  * “Refuge or Prison?: Representation of the Cité in Adellatif Kechiche’s *L’Esquive*”
**S1 Ethnographic Idioms Across Media**

***Chair:*** Neda Atanasoski  * UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Zoë Heyn-Jones  * RYERSON UNIVERSITY  * “Facets of Performativity in Chick Strand’s *Anselmo* Trilogy”

Theodora Trimble  * UNIVERSITY OF PITTSBURGH  * “When All Boys Become Men: Russian Pop Music and the Global Ethnographic Idiom”


Neda Atanasoski  * UNIVERSITY OF CALIFORNIA, SANTA CRUZ  * “Becoming Afghan: US Journalists and the Soviet-Afghan War”

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**S3 Film Industry Studies**

***Chair:*** Jasmine Trice  * NATIONAL UNIVERSITY OF SINGAPORE

Clare Wilkinson-Weber  * WASHINGTON STATE UNIVERSITY, VANCOUVER  * and Anthea Mallinson  * CAPILANO UNIVERSITY  * “‘True’ Grit?: The Practice of Costume Aging and the Production of Realism in Two Industries”


Daniel Bashara  * NORTHWESTERN UNIVERSITY  * “The Well-Drawn Tale: Modernist Graphic Design in Mid-Century Live-Action/Animation Hybrid Films”

Jasmine Trice  * NATIONAL UNIVERSITY OF SINGAPORE  * “Exhibition and National Cinema Formation in the Philippines”
S4 Histories of Media and the Young

Chair: Mark Lynn Anderson * UNIVERSITY OF PITTSBURGH

Meredith Bak * BROWN UNIVERSITY * “Movable Toy Books and the Cultivation of Children’s Vision at the Dawn of Cinema”

Kristen Hatch * UNIVERSITY OF CALIFORNIA, IRVINE * “Freak Babies: Child Prodigies in 1930s Hollywood”

Benjamin Aspray * NORTHWESTERN UNIVERSITY * “Child Bicyclist, Adult Motorist: Modes of Mobility and ‘Sacralization’ of Children in Postwar America”

Mark Lynn Anderson * UNIVERSITY OF PITTSBURGH * “Roads to Ruin; or, the Woman’s Voice in Late Silent Cinema”

S5 Media Migrations
Race, Class, and Gender in Global Fantasy and Science Fiction

Chair: Dale Hudson * NEW YORK UNIVERSITY, ABU DHABI

Jia Tan * UNIVERSITY OF SOUTHERN CALIFORNIA * “Time-travel to Ancient Dynasties: Gender and Transmedia Fandom in Chinese Mediascape”

Douglas Ishii * UNIVERSITY OF MARYLAND * “Techno-Orientalism and the Racial Inhuman in the Whedonverse”

Hossein Khosrowjah * CALIFORNIA COLLEGE OF ARTS * “Machines Running Amok, on Their Own: Disappearance of Social Class in the 80s and 90s Post-apocalyptic and Dystopic Science Fiction Films”

Dale Hudson * NEW YORK UNIVERSITY, ABU DHABI * “Experiencing a Globalized World Differently: Digital Migrations and Surveillance”

S6 Theoretical Perspectives on/in Experimental Film

Chair: Christine Sprengler * UNIVERSITY OF WESTERN ONTARIO

James Hansen * OHIO STATE UNIVERSITY * “Everywhere You Look: Michael Robinson’s Dis-positioned Temporalities”

Elizabeth Kessler * STANFORD UNIVERSITY * “The Failure of Photographic Memory: The Films of Robert Frank”

Rebekah Rutkoff * CITY UNIVERSITY OF NEW YORK * “The Unbroken Line: An Alternate Vision of Magic and Avant-Garde Film”

Christine Sprengler * UNIVERSITY OF WESTERN ONTARIO * “The ‘Lumière Drive’ in the Films of Mark Lewis”

Sponsor: Experimental Film & Media Scholarly Interest Group

S7 Technology and Film History

Chair: Heather Heckman * UNIVERSITY OF WISCONSIN-MADISON


Jocelyn Szczepaniak-Gillece * NORTHWESTERN UNIVERSITY * “A Frame Is Not a Window: Demasking the American Movie Screen”

Heather Heckman * UNIVERSITY OF WISCONSIN-MADISON * “Did You Want to Reshoot That?: Color and Production Practice at Warner Bros., 1947–1957”
Reality TV

**Chair:** Lawrence Nichols  
**Simon Fraser University**

Melissa Zimdars  
**University of Iowa**  
“Fat Acceptance TV?: Neoliberal Contradictions and Carnivalesque Spaces”

Catherine Harrington  
**Northwestern University**  
“Prison Life as Entertainment: *Lockup* and the Use of Prison ‘Reality’”

Lindsay Giggey  
**University of California, Los Angeles**  
“I Want to Be on Top: The Labor of Branded Celebrity on *America’s Next Top Model: All Stars*”

Lawrence Nichols  
**Simon Fraser University**  
“‘Sold, to a Large Audience’: Reading *Storage Wars* and TV’s Object-centered Genre”

Digital Concerns

From Technology to Education

**Chair:** Mark Cooper  
**University of South Carolina**

Alice Maurice  
**University of Toronto**  
“Red, White, and Blue: Digital Cinema, Race, and *Avatar*”

Peter Flynn  
**Emerson College**  
“Behind the Screen: Film Projection in the Digital Age”

William Kistler  
**American University**  
“Im/Material: A Phenomenology of the Photon and the Digital Concern”

Mark Cooper  
**University of South Carolina**  
and John Marx  
**University of California, Davis**  
“The Old/New Politics of Digital Humanities”

Becoming Brazil

Cultural Memory and Reinvention

**Chair:** Gustavo Furtado  
**Duke University**

Diego Costa  
**University of Southern California**  
“Brazil’s New Crisis, New Media, New Symptoms: What Exactly Emerges When The Un-Emergeable Emerges?”

Molly McCourt  
**University of Wisconsin-Milwaukee**  
“Tupi or not Tupi?: Finding Cannibalism in Karim Ainouz’s *Madame Sata*”

Gustavo Furtado  
**Duke University**  
“From the Debris of History: The Reinvention of Experience in Eduardo Coutinho’s *Man Marked to Die* (1964–1984)”

Manmohan Desai

Referentiality, Authorship, and Stardom in Hindi Popular Cinema

**Chair:** Swarnavel Eswaran Pillai  
**Michigan State University**

Co-Chair:** Sushmita Banerji  
**University of Iowa**

Swarnavel Eswaran Pillai  
**Michigan State University**  
“Manmohan Desai and Amitabh Bachchan: Star, Superstar, and the Multi-starrer”

Sushmita Banerji  
**University of Iowa**  
“Band-Baaja in the Background: Manmohan Desai’s Music”

Dennis Hanlon  
**The University of St Andrews**  
“Referentiality in Manmohan Desai’s Narratives: From Intertextuality to Hypertextuality”

Respondent:** Meheli Sen  
**Rutgers University**
**S12** Resistance in the Digital Age
Drones, Kill Switches, and Technologies of Protest

Chair: **Greg Siegel**  
*University of California, Santa Barbara*

Daniel Greene  
*University of Maryland, College Park*  
“Drone Ethics, Protest Campaigns, and the Limits of the Human in Human Rights”

Rhon Teruelle  
*University of Toronto*  
“Reignition: Young Activists’ Political Use of Social Media”

Alice Royer  
*University of California, Los Angeles*  
“We Are All Scott Olsen: Occupy Oakland, YouTube, and Possibilities for Political Action in Activist Documentary”

Greg Siegel  
*University of California, Santa Barbara*  
“Preparing for National Cyber Emergency”

**S13** New Masculinities

Chair: **Richard Letteri**  
*Furman University*

John Alberti  
*Northern Kentucky University*  
“Realism Redefined: Improvising Masculinity in *Cyrus***

Bradford Gyori  
*Tribeca Flashpoint*  
“Breaking Dad: AMC’s *Breaking Bad* Reclaims Patriarchal Authority with a Vengeance”

Richard Letteri  
*Furman University*  
“Michelangelo Antonioni, Zhang Yimou, and the Persistence of Patriarchy”

**S14** National Horrors

Chair: **Adam Lowenstein**  
*University of Pittsburgh*

Sabine Henlin-Strømme  
*Independent Scholar*  

Jessica Balanzategui  
*University of Melbourne*  
“Out of Joint and In-Between: The Uncanny Child in American, Japanese, and Spanish Horror Film”

Kerry Hegarty  
*Miami University Ohio*  
“Mexican Horror Director Carlos Enrique Taboada: A Critical Filmography”

Adam Lowenstein  
*University of Pittsburgh*  
“Horror and Ethnographic Surrealism: Jerzy Skolimowski’s *The Shout* (1978)”

**S15** Film/Digital Ontologies and Materialities

Chair: **Matthew Stoddard**  
*University of Minnesota*

Tamas Nagypal  
*York University*  
“From Interpassive to Interactive Cinema: A Genealogy of the Moving Image of Cynicism”

Matthew Noble-Olson  
*Brown University*  
“The Late Work of Cinematic Excess”

Kristopher Cannon  
*Georgia State University*  
“Rethinking Digital Ontology through Aesthetics of Failure”

Matthew Stoddard  
*University of Minnesota*  
“Film as Matter: On the New Materialism of Cinema”
**S16 Workshop**

**Researching Transnational Cinemas**

**Chair:** Austin Fisher  ★  UNIVERSITY OF BEDFORDSHIRE

**Workshop Participants**

Laurence Raw  ★  BASKENT UNIVERSITY

Mark Betz  ★  KING’S COLLEGE LONDON

Rayna Denison  ★  UNIVERSITY OF EAST ANGLIA

Daniel Martin  ★  KOREA ADVANCED INSTITUTE OF SCIENCE & TECHNOLOGY

Steven Rawle  ★  YORK ST JOHN UNIVERSITY

**Sponsor:** Transnational Cinemas Scholarly Interest Group

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**S17**

**Representations of Ghosts in Media and Popular Culture 2**

**Cinematic Hauntings**

**Chair:** Murray Leeder  ★  CARLETON UNIVERSITY

Brian Hauser  ★  CLARKSON UNIVERSITY  ★ “High Hopes and the Chronotope of the Traumatized Space”

Jennie Carlsten  ★  QUEEN’S UNIVERSITY, BELFAST  ★ “Encountering Loss: Ghosts and Cadavers in the Recent Irish Cinema”


Linda McCarthy  ★  PALOMAR COLLEGE  ★ “The Revisionist Japanese Horror Film: Toward an Understanding of the Post-Recessionary Japanese Identity”

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**S18 Personal History/National History**

**Chair:** Mary Wiles  ★  UNIVERSITY OF CANTERBURY

Dina Khdair  ★  DEPAUL UNIVERSITY  ★ “Negotiating Global Storytelling in Popular Hindi Cinema: Melodrama, Historical Realism, and Cultural Politics in My Name is Khan”


April Pelt  ★  UNIVERSITY OF DELAWARE  ★ “Rethinking the Biopic”

Mary Wiles  ★  UNIVERSITY OF CANTERBURY  ★ “The Film Portrait of a New Zealand Storyteller: Gaylene Preston’s Home by Christmas”

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**S19 Race and Religion in Early Cinema**

**Chair:** Thomas Slater  ★  INDIANA UNIVERSITY OF PENNSYLVANIA

Phillip Maciak  ★  UNIVERSITY OF PENNSYLVANIA  ★ “Forgetting the Present: Secularization and the Temporality of the Passion Play Film, 1898–1912”

Vassiliki Tsitsopoulou  ★  INDIANA UNIVERSITY, BLOOMINGTON  ★ “Silent Cinema and Levantinization”

Eden Osucha  ★  BATES COLLEGE  ★ “Precarious Whiteness: Privacy Law and the Silent-era White Slavery Film”

Thomas Slater  ★  INDIANA UNIVERSITY OF PENNSYLVANIA  ★ “Feminist Orientalism: The Attack on Western Patriarchy in The Red Lantern (1918)”
**S20** Historical Meta-criticism

**Chair:** Ryan Friedman  ★ OHIO STATE UNIVERSITY

Dave Sagehorn  ★ NORTHWESTERN UNIVERSITY  ★
“Inclusive Amateurism and Popular Photography in the 1950s”

Felipe Pruneda Senties  ★ UNIVERSITY OF PITTSBURGH  ★
“Partners in Incest: The Ekphrastic Impulse in Mexican Film Criticism after the Golden Age”

Zachary Ingle  ★ UNIVERSITY OF KANSAS  ★
“The Underground Meets Hollywood: The Early Film Criticism of Jonas Mekas”

Ryan Friedman  ★ OHIO STATE UNIVERSITY  ★
“The Empire of the Screen: Utopianism, Gnosticism, and American Silent Cinema Writing”

**S21** Social Media and Social Issues

**Chair:** Nicholas Sammond  ★ UNIVERSITY OF TORONTO

Martina Baldwin  ★ UNIVERSITY OF ILLINOIS  ★
“iBully: iCarly’s Hate Discourse”

Sarah Lozier  ★ UNIVERSITY OF CALIFORNIA, RIVERSIDE  ★
“Race and Social Media: Now They’re Out in Cyberspace and Everyone Can See”

Nicholas Sammond  ★ UNIVERSITY OF TORONTO  ★
“Touched by Le Roy: Teens, Tourettes, and YouTube in the Twilight of Neoliberalism”

**S22** Moving Screens

**Public Art in the World Frame**

**Chair:** Isabel Arredondo  ★ STATE UNIVERSITY OF NEW YORK, PLATTSBURGH

Stephanie DeBoer  ★ INDIANA UNIVERSITY  ★
“Shanghai eArts: Toward an Adequately Located and Networked Sense of New Media Place”

Helmut Klassen  ★ YORK UNIVERSITY  ★
“Land|Slide: An Exhibition of Possible Futures”

Brettany Shannon  ★ UNIVERSITY OF SOUTHERN CALIFORNIA  ★
“Out the Window in LA: Discoveries from the First-ever Video Art Interventions on Los Angeles Metro Buses”

Isabel Arredondo  ★ STATE UNIVERSITY OF NEW YORK, PLATTSBURGH  ★
“Multiple Screens, Moving Screens: Technology and Politics in the Second Phase of the New Latin American Cinema”

**S23** Workshop

**Writing with Video**

**Beyond the Illustrated Text**

**Chair:** Virginia Kuhn  ★ UNIVERSITY OF SOUTHERN CALIFORNIA

**Workshop Participants**

Vicki Callahan  ★ UNIVERSITY OF SOUTHERN CALIFORNIA
Catherine Grant  ★ UNIVERSITY OF SUSSEX
Michael Lachney  ★ RENSSELAER POLYTECHNIC INSTITUTE
Virginia Kuhn  ★ UNIVERSITY OF SOUTHERN CALIFORNIA
Cheryl Ball  ★ ILLINOIS STATE UNIVERSITY

**Sponsor:** Media Literacy & Pedagogical Outreach Scholarly Interest Group
**S24**  
New Approaches to Narrative

*Chair:*  
Racquel Gonzales  
UNIVERSITY OF CALIFORNIA, IRVINE

Sara Shadkami  
YORK UNIVERSITY  
“Storytelling for a Digital World”

Racquel Gonzales  
UNIVERSITY OF CALIFORNIA, IRVINE  
“Between Film Noir and a Digital Space: Exploring Narrative Architecture in L.A. Noire”

Shakti Jaising  
DREW UNIVERSITY  
“Camera-mediated Flaneurie: Mumbai Diaries and the Woman in the City”

Scott Ruston  
ARIZONA STATE UNIVERSITY  
“This Is Your Brain on Narrative”

**Meeting**

11:00 AM – 12:45 PM

Room: The Club International, Lobby Level

Women’s Caucus
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<td>Yumibe, Joshua</td>
<td>F12</td>
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</table>
Honors
Outgoing Board Members
Patrice Petro
Bambi Haggins
Lindsay Hogan
Yeidy Rivero
Heather Hendershot (CJ Editor)

Thank you so much for your service — you will be greatly missed!
SCMS Undergraduate Conference
April 12 & 13, 2013 • South Bend, Indiana
Hosted by the University of Notre Dame

The Society for Cinema and Media Studies is proud to announce its support for a new venture, the Society for Cinema and Media Studies Undergraduate Conference. Previously conducted under the title of the Midwest Undergraduate Film and Television Conference and held only at the University of Notre Dame, this new incarnation will rotate across multiple universities on an annual basis, so as to enable wider access to students across North America. It will carry the SCMS imprimatur to reflect the organization’s strong support for undergraduate education in cinema and media studies.

The SCMS Undergraduate Conference offers undergraduate students a forum to present papers representing their best work in the field. Each year, a panel comprised of faculty from the host institution selects the best papers from the proposals received. In 2013, the panel will be from the Department of Film, Television, and Theatre at the University of Notre Dame. The resulting conference allows undergraduate students the rare opportunity to share their cinema and media history, criticism, and theory work with peers from across the country.

We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at the University of Notre Dame on April 12 & 13, 2013. The 2014 Conference will be hosted by the University of Oklahoma in Norman. More information about next year’s conference will be available on the SCMS website in the fall.

Questions about the 2013 conference should be directed to Christine Becker at cbecker1@nd.edu.
Northwestern University and the
Department of Radio, Television & Film,
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to Chicago

and congratulate
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for his honorable
mention
for the 2013
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The Department of Film, Television, and Theatre
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Faculty in Film and Television
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Jim Collins
Donald Crafton
William Donaruma
Karen Heisler
Ted Mandell
Susan Ohmer
Gary Sieber
Jeff Spoonhower
Pamela Robertson Wojcik

FTT.ND.EDU
The Department of Cinema and Media Studies extends heartiest congratulations to this year's SCMS prize winners, including Chicago's honorees:


**Joshua Yumibe**, Honorable Mention for the Best First Book Award for *Moving Color: Early Film, Mass Culture, Modernism (Techniques of the Moving Image)* (Rutgers University Press)

**Doron Galili**, Honorable Mention for the Dissertation Award for “Seeing by Electricity: The Emergence of Television and the Modern Mediascape, 1878-1939” (Department of Cinema and Media Studies)
Scholarly articles in English and French on theory, history and criticism of film and media; book reviews; rare and archival research documents.

In this issue:

- **DOSSIER ON THE NFB/ONF**
  Bruno Cornellier on Obomsawin
  Dominique Brégent-Heald on Tourism films 1934-1948
  Gwenn Scheppler on l’Office national du film pendant la Seconde Guerre mondiale

- **CINEDOC: Hiawatha** stills

- **Book Reviews**

“Hiawatha,” The Messiah of the Ojibway (1903): Still from the First Dramatic Narrative Film Made in Canada

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Look for these books and others at our SCMS exhibit table.
We are proud to play a supporting role.

The Academy Film Scholars program has provided $650,000 in grant support to scholars pursuing a wide range of film-related projects.

We congratulate these Film Scholars on the recent publication of their books:

**DON CRAFTON**, University of Notre Dame  
*Shadow of a Mouse: Performance, Belief, and World-Making in Animation*

**PETER LEV**, Towson University  
*Twentieth Century-Fox: The Zanuck-Skouras Years, 1935-1965*

For application information, visit oscars.org/filmscholars

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FAREWELL, MY QUEEN
LES ADIEUX A LA REINE
Benoît Jacquot
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Building on its traditions of innovative graduate study in cinema and critical theory, UW-Milwaukee’s English Department offers a unique, interdisciplinary graduate curriculum in Media, Cinema, and Digital Studies. The Master’s and Doctoral program combines studies of film, media, and popular culture with studies of developing digital technologies and textualities. Students are encouraged to pursue their own areas of concentration from courses in film, television, media theory, cultural studies, critical theory, multimedia writing, alternative textual production, technology, digital studies, gaming, cultural studies, technology theory, and more.

IN HONOR OF – AND – CONGRATULATIONS TO

Connie Balides
UWM graduate (1993), recipient of the 2013 SCMS Pedagogy Award

Eric Herhuth
PhD candidate in Media, Cinema, and Digital Studies, recipient of the 2013 SCMS Student Writing Award

Tasha Oren
Associate Professor of Media, Cinema, and Digital Studies, co-recipient of the 2013 SCMS Best Edited Collection Award

Patrice Petro
Professor and Vice Provost for International Education, distinguished service to SCMS (two terms as SCMS President, 11 consecutive years on the SCMS Board as Treasurer, President-Elect, President, and Past President, 2002-2013)

http://www4.uwm.edu/letsci/english/
Film and Media Studies is an interdisciplinary program at the University of Oklahoma designed to give students a broad understanding of film and media history, theory, and criticism. OU Film and Media Studies, in the College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

The University of Oklahoma is truly an extraordinary institution, known for its academic excellence and strong sense of community. Attracting top students from across the nation and more than 100 countries around the world, OU provides a major university experience in a private college atmosphere.

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Kun Qian, Assistant Professor, East Asian

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Telephone: 412-624-6564
Fax: 412-383-6999
E-mail: filmst@pitt.edu
www.filmstudies.pitt.edu
In Memoriam

Alexander Doty
Andrew Sarris
Amos Vogel
Paul Willemen

While the Emerald City is known for its independent and vibrant music, film, and art scenes, it’s also home to the Space Needle, historic Pike Place Market, the original Starbucks, the infamous Microsoft, grunge, the birthplace of the U.S. Mayors’ Climate Protection Agreement, and the Fremont Troll (check it out: http://fremont.com/about/fremonttroll-html/).

The 2014 SCMS Conference Program Committee welcomes quality paper, panel, and workshop proposals on any topic related to cinema and media studies. Proposal submission forms will be available through the SCMS website on June 1, 2013. The deadline for proposals is Friday, August 30, 2013 (5:00 pm Central Time).