Letter from the President

Dear Colleagues,

Welcome to Seattle and the Seattle Sheraton Hotel for the 54th annual SCMS Conference. On behalf of the SCMS Board of Directors, the Home Office, the Sheraton Hotel, the Seattle Host Committee, and the consultants and volunteers who have helped to create this conference, let me say that we are delighted that you are here. We hope that the conference and city will lead to discoveries that are intellectually stimulating and socially rewarding and that will satisfy your inner urban explorer. The Host Committee, co-chaired by Jennifer Bean and Kaveh Askari, have worked hard to provide an imaginative and engaging experience for conference goers who are coming to Seattle for the first time as well as for those who might be seasoned veterans. Thank you Jennifer and Kaveh!

In addition to the conference’s offerings of panels and workshops, there are a number of other events during the conference that we hope you will be able to attend. The Awards Ceremony is one of the most significant means SCMS has of formally recognizing the accomplishments of our colleagues in research, teaching, and service in the field each year. This year, the ceremony will be held on Friday, March 21st from 4:15 – 5:30 PM. All members are welcome—please plan to be there to join in the celebration. While I cannot mention all of the award winners here, I am happy to announce that Richard Abel has won the Distinguished Career Achievement Award. Given his pioneering research and teaching in film history and on the early and silent cinemas of France and the US, it would be hard to overestimate the impact his impeccable work has had on the field. It is a privilege to present this prestigious award to him as a means of recognizing his career-long contribution to the study of film history and historiography and to previously uncharted terrains of cinema’s earliest moments as an industry, an art, and a cultural phenomenon. It is also my pleasure to report that Timothy Corrigan will be honored with the Pedagogy Award for outstanding achievement in this area. This award recognizes the contributions he has made to pedagogy through his research, his status as an important teacher and mentor, and the books he has published that have influentially introduced students to multiple areas of film and media studies. In addition, in recognition of her extraordinary service to the field, nationally and internationally, I am delighted to announce that Patrice Petro has won this year’s Service Award. Among other achievements, she has demonstrated an unparalleled commitment to SCMS, serving as Treasurer, President-elect, President, and Past President from 2002–2013. During her tenure, she guided the organization in significant, innovative directions that remain in place as testimony to her legacy. Sincere congratulations to all eleven of our award winners this year. We look forward to celebrating your work at the ceremony. Thanks also to those who chaired and participated on the Awards committees—your professional acumen and the time you invested in making your determinations are greatly appreciated.

The Conference Reception will be held immediately after the Awards Ceremony, from 5:30 – 7:30 PM. All SCMS members are welcome. Here, as the festivities continue over food and drink, you can meet old friends and colleagues while making new acquaintances.

This year the membership elected a Treasurer and two new members of the Executive Board who will begin their tenure on July 1, 2014. Although election results were not yet known at press time for the conference program, I want to extend the Board’s thanks to the candidates who ran. The Society would come to a standstill without the willingness of our members to run for office. You have our deep appreciation for your enthusiasm about becoming more involved. As each new election
heralds, there are also Board members whose terms are ending. Heartfelt thanks to outgoing Treasurer Jim Castonguay who has done a magnificent job of shedding new light on the organization’s finances and making strategic decisions about our enterprises going forward. The Board won’t be the same without you. I also wish to thank outgoing Board members Pam Wojcik and Angelo Restivo for their avid participation in the organization, including their work as Board liaisons to various SCMS groups. Among other accomplishments, Pam was instrumental in getting our now annual undergraduate conference off the ground at Notre Dame years ago (the 2014 SCMS Undergraduate Conference will be held at the University of Oklahoma). A special shout-out to Angelo for serving as Program Chair for the SCMS Conference this year, a major position of leadership that he has occupied with grace and commitment. We will miss Jim, Pam, and Angelo on the Board and wish them all the best. We look forward to seeing them at future SCMS conferences.

After serving for two years as President-elect, this is my first year as President. My experience on the Executive Board has shown me how extensively SCMS relies on the expertise and good will of a collective of hard-working people, from members who volunteer to be on standing and other committees to the Board and the staff. My gratitude goes to everyone who has actively served SCMS and its membership these past few years. On the current SCMS Board, special thanks goes to, along with colleagues mentioned above, Will Brooker (Cinema Journal editor), Steve Cohan (President-elect), Corey Creekmur (Secretary), Lindsay Giggey (Graduate Student Representative), Chris Holmlund (Past President), Sean Griffin, Kara Keeling, Neepa Majumdar, Vicki Sturtevant, and Haidee Wasson. I must add that there would be an SCMS apocalypse without the staff that serves on the Board and/or in the Home Office. Administrative Coordinator Jane Dye is a model of consummate professionalism, dedication, and collegiality. She is joined by others who likewise contribute enormously to SCMS’s well-being: Debbie Rush, Account and Budget Representative; Leslie LeMond, Conference Manager; Aviva Dove-Viebahn, Web Content Manager; Ron Evans, Program Assistant; and Bruce Brasell, Conference Program Coordinator. It’s my privilege to collaborate with these individuals.

I invite all interested members to become more involved in the Society. Being involved provides a new perspective on our national organization, allowing a level of engagement that is professionally and personally enriching, while fostering opportunities for community building. Please contact us about volunteering for annual and standing committees. Also, please feel free to get in touch if you simply have questions about SCMS. We are happy to talk with you.

In closing, I want to extend personal thanks to Chris Holmlund, now Past President, for her many accomplishments as President. She has left SCMS in such good working order that I have been able to assume the Presidency seamlessly. It’s great to be able to continue to work with you, Chris, over the next two years.

To all attendees, enjoy the conference and the many panels, workshops, and events coming your way here in Seattle!

Sincerely,

Barbara Klinger
President, SCMS
Letter from the Program Chair

Dear Colleagues,

On behalf of the Conference Program Committee, I would like to welcome you all to Seattle! Once again this year, we received record numbers of proposals in all categories (preconstituted panels, workshops, and open call papers), fully reflecting the vibrancy and breadth of scholarship in cinema and media studies today. Needless to say, the task of reading and evaluating this record number of proposals was daunting, and I want to thank all the members of the Program Committee—Steven Cohan, Kara Keeling, Sean Griffin, Haidee Wasson, Pamela Wojcik, Mark Shiel, Neepa Majumdar, Celestino Deleyto, Anu Koivunen, Nitin Govil, James Tweedie, Nick Davis, Victoria Sturtevant, John David Rhodes, Agustin Zarzosa, Cynthia Lucia, Eric Freedman, Gary Needham, Elana Levine, Tamar Jeffers McDonald, Michela Ardizzoni, and Yannis Tzioumakis—for the many hours of work they devoted helping to produce the exciting program this year.

Among the most striking trends discernable in this year’s program is the increasing internationalization of our membership; scholars from nearly every region of the world are represented in the program. Another trend of note is—if I may borrow a phrase from last year’s Program Chair Barbara Klinger—more papers focused on the “M” in SCMS. Sound studies seems a particularly active subfield this year, but we see increased activity in scholarship on videogames, new media, and digital culture as well. When organizing open call papers into panels, the Program Committee sought when possible to bring together related work on different media, in order to spark conversations that cut across the sometimes artificial boundaries erected around medium specificity. Similarly, when programming open call papers dealing with issues in national cinemas/medias, we tried to strike a balance between panels which explore similar issues across different national/regional contexts and panels which stay within a single national context.

The Host Committee, working with various Scholarly Interest Groups, has put together two screenings with strong ties to the Pacific Northwest. On Thursday, on the University of Washington campus, the Burke Museum will host a screening and discussion of Edward Curtis’s silent feature film, In the Land of the Headhunters. On Saturday, the Northwest Film Forum will host a screening of the work of experimental filmmaker Harry Smith (supported by the CinemArts, Experimental Film and Media, and Animated Media SIGs). In addition, the Host Committee has secured free admission (with conference badge) to the Henry Art Gallery and the Living Computer Museum for the duration of the conference. Finally, on Thursday at 12:30 pm, the doors to the historic Paramount Theatre will open exclusively for SCMS attendees. This festive mid-day book release party and tour of a grand 1920s movie palace, with its “historic theatre library” and original Mighty Wurlitzer organ, is co-sponsored by Indiana University Press and the Silent Cinema Cultures SIG. Many thanks to the hard-working Host Committee chairs Jennifer Bean and Kaveh Askari, as well as to Alla Gadassik, Rani Singh, Brad Evans, and the supporting SIGs.

This is the second year in which Caucuses and Scholarly Interest Groups (SIGs) have organized official conference special events for Wednesday afternoon and evening. The African/African-American Caucus will present a roundtable discussion and workshop, with special guest participant Mark Anthony Neal, on media responses to the Trayvon Martin incident. The Documentary Studies SIG and the Media Literacy and Pedagogical Outreach SIG are co-sponsoring the Archival Activism event, commemorating the fifteenth anniversary of the “Battle of Seattle” at the WTO protests. (Note that Caucuses and SIGs also sponsor a number of regular panels and workshops, which are indicated throughout the program.)
Finally, I encourage all of you to attend the Awards Ceremony on Friday evening, where we celebrate the extraordinary work that our members have done in the past year and throughout their careers.

An event of the scope of the SCMS Conference requires a prodigious amount of organizational work, and fortunately for our organization, we have an extraordinarily dedicated and knowledgeable home-office staff. I want to thank Jane Dye, Leslie LeMond, and Bruce Brasell for all the work they put into the conference organization. Kudos also to our web content manager Aviva Dove-Viebahn for her terrific work orchestrating the web interfaces for the conference. Finally, thanks to Barb Klinger and Chris Holmlund, who were always available whenever a question or problem came up.

I hope you all have an intellectually stimulating conference, and an enjoyable time in Seattle.

Best,

Angelo Restivo
SCMS 2014 Program Committee Chair
Society for Cinema and Media Studies

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

OFFICERS
Barbara Klinger ▪ INDIANA UNIVERSITY ▪ President
Steven Cohan ▪ SYRACUSE UNIVERSITY ▪ President-elect
Chris Holmlund ▪ UNIVERSITY OF TENNESSEE ▪ ex officio, Past President
Corey Creekmur ▪ UNIVERSITY OF IOWA ▪ Secretary
Jim Castonguay ▪ SACRED HEART UNIVERSITY ▪ Treasurer
Will Brooker ▪ KINGSTON UNIVERSITY ▪ ex officio, Editor, Cinema Journal
Aviva Dove-Viebahn ▪ ARIZONA STATE UNIVERSITY ▪ ex officio, Web Content Manager
Jane Dye ▪ UNIVERSITY OF OKLAHOMA ▪ ex officio, Administrative Coordinator
Victoria Sturtevant ▪ UNIVERSITY OF OKLAHOMA ▪ ex officio, Director of Film and Media Studies

BOARD OF DIRECTORS
Sean Griffin ▪ SOUTHERN METHODIST UNIVERSITY
Kara Keeling ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
Neepa Majumdar ▪ UNIVERSITY OF PITTSBURGH
Angelo Restivo ▪ GEORGIA STATE UNIVERSITY
Haidee Wasson ▪ CONCORDIA UNIVERSITY
Pamela Wojcik ▪ UNIVERSITY OF NOTRE DAME
Lindsay Giggy ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES ▪ Graduate Student Representative
Will Brooker ▪ KINGSTON UNIVERSITY ▪ ex officio, Editor, Cinema Journal
Aviva Dove-Viebahn ▪ ARIZONA STATE UNIVERSITY ▪ ex officio, Web Content Manager
Jane Dye ▪ UNIVERSITY OF OKLAHOMA ▪ ex officio, Administrative Coordinator
Victoria Sturtevant ▪ UNIVERSITY OF OKLAHOMA ▪ ex officio, Director of Film and Media Studies

Conference Organization

2014 CONFERENCE PROGRAM COMMITTEE
Angelo Restivo ▪ GEORGIA STATE UNIVERSITY ▪ Chair
Michela Ardizzoni ▪ UNIVERSITY OF COLORADO
Steven Cohan ▪ SYRACUSE UNIVERSITY
Celestino Deleyto ▪ UNIVERSITY OF ZARAGOZA
Nicholas Davis ▪ NORTHWESTERN UNIVERSITY
Eric Freedman ▪ QUEENS UNIVERSITY OF CHARLOTTE
Nitin Govil ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
Sean Griffin ▪ SOUTHERN METHODIST UNIVERSITY
Tamar Jeffers-McDonald ▪ UNIVERSITY OF KENT
Kara Keeling ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
Anu Koivunen ▪ STOCKHOLM UNIVERSITY
Elana Levine ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE

2014 HOST COMMITTEE
Jennifer Bean ▪ UNIVERSITY OF WASHINGTON ▪ Co-chair
Kaveh Askari ▪ WESTERN WASHINGTON UNIVERSITY ▪ Co-chair
Verena Kick ▪ UNIVERSITY OF WASHINGTON
Jasmin Krakenberg ▪ UNIVERSITY OF WASHINGTON
Katherine Morrow ▪ UNIVERSITY OF WASHINGTON

Cynthia Lucia ▪ RIDER UNIVERSITY
Neepa Majumdar ▪ UNIVERSITY OF PITTSBURGH
Gary Needham ▪ NOTTINGHAM TRENT UNIVERSITY
John David Rhodes ▪ UNIVERSITY OF SUSSEX
Mark Shiel ▪ KING’S COLLEGE LONDON
Victoria Sturtevant ▪ UNIVERSITY OF OKLAHOMA
James Tweedie ▪ UNIVERSITY OF WASHINGTON
Yannis Tzioumakis ▪ UNIVERSITY OF LIVERPOOL
Haidee Wasson ▪ CONCORDIA UNIVERSITY
Pamela Wojcik ▪ UNIVERSITY OF NOTRE DAME
Agustin Zarzosa ▪ SUNY, PURCHASE COLLEGE
2014 CONFERENCE ORGANIZERS
Conference Manager: Leslie LeMond
Program Schedule Coordinator: Bruce Brasell
Copy Editor: Mark Hain
Program Designer and Typesetter: Del LeMond
Administration, Registration, and Accounting: Jane Dye, Ron E. Evans, and Debbie Rush
Website Management and Coordination: Aviva Dove-Viebahn
Multimedia Field Producer: Andrew Miller

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 Sheraton Seattle 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 Sheraton Seattle Hotel front desk.

2014 Audio Visual Policy

The following equipment will be standard in all panel/workshop rooms at the 2014 conference:
- DVD player (Region 1—standard for US and Canada)
- LCD projector (with audio)
- Wireless Internet access (you will need to obtain the password at the conference registration desk)

We are NOT able to accommodate changes or requests for A/V equipment onsite.

   Thank you for your cooperation.
SCMS would like to extend special thanks for the generous support from our sponsors.

---

**Silver Sponsorship**

University of Washington

includes

College of Arts and Sciences
Department of Comparative Literature
Cinema and Media Studies Program

---

Western Washington University

includes

Office of the Provost
College of Humanities & Social Sciences
Department of English

---

**Specialized Conference Sponsorship**

Georgia State University

includes

College of Arts and Sciences
Department of Communication

---

**Accessibility at the Sheraton Seattle**

All sessions at the SCMS Conference are accessible to people with disabilities. The conference will span multiple floors of the hotel with ramps and ADA accessible elevators connecting all areas.

More specifically, the Sheraton Seattle is wheelchair friendly. There are no restrictive steps that impede full hotel access. There is an accessible restroom in the hotel lobby, accessible hotel guestrooms and roll-in shower availability. There are well designed accessible bathrooms with extra counter space. Beds, sinks, and faucets are at a convenient height. The hotel has a full restaurant and bar, and the pool area is equipped with a lift.

The hotel is spacious and events may be rather far apart for some with mobility issues. Please email Leslie McKenzie <leslie.mckenzie@sheraton.com> before the conference if you have concerns or need special assistance of any kind during the week of the conference.

*The Society for Cinema & Media Studies is committed to providing access and reasonable accommodation in its services, programs, activities, education, and employment for individuals with disabilities.*
2014 Conference Sponsors

**In Kind Donors**

Please wear your conference badge to gain entrance to these locations. Thank you.

---

**Northwest Film Forum**
The NWFF has collaborated with several groups within the Society to program a series of screenings linked to the conference. These include Archival Activism on Wednesday at 7:00 PM, Pacific Wonders on Thursday at 9:00 PM, *The Land Beyond the Rainbow* on Friday at 8:00 PM, and the Harry Smith event on Saturday at 8:00 PM. Please arrive early for complimentary tickets set aside for conference goers. SCMS members with badges can claim available free tickets to these events up until 30 minutes prior to the event start time.

**Henry Art Gallery**
The region’s preeminent contemporary art museum, the Henry, has graciously offered free admission to SCMS attendees for the duration of conference; come walk through the James Turrell skybridge, interact with the new media installation Sanctum, and see the Parallel Practices special exhibit. Open until 9:00 PM Thursday and Friday, and until 4:00 PM Wednesday, Saturday, and Sunday. Located on the UW campus, as is the Burke Museum.

**The Living Computer Museum**
We are extremely grateful that the Living Computer Museum has kindly offered free admission to all conference-goers for the duration of conference; open Wednesday—Sunday until 5:00 PM.

**The Burke Museum**
The Burke generously donated the venue for our Thursday night screening of *In the Land of the Head Hunters*. You might want to wander through the Henry Art Gallery on your way, as they are both located on the UW campus.

**Seattle Theatre Group/Paramount Theatre**
STG/Paramount Theatre magnanimously donated their space for a special tour/opening of the historic Paramount Theatre located only three blocks from the hotel. Experience the fantastic lobby, hear the Mighty Wurlitzer organ and have access to historic theatre materials on Thursday afternoon.
## Schedule of Events at a Glance

**Wed., March 19**
- 10:00 – 11:45 AM  
  Session A
- 12:00 – 1:45 PM  
  Session B
- 2:00 – 3:45 PM  
  Session C
- 4:00 – 5:45 PM  
  Session D
- 6:00 – 8:00 PM  
  SPECIAL EVENT: Teaching Race & Media in Post-racial/Post-Trayvon America
- 7:00 – 9:00 PM  
  SPECIAL EVENT: Archival Activism: Reclaiming and Remixing the Battle of Seattle

**Thu., March 20**
- 9:00 – 10:45 AM  
  Session E
- 11:00 AM – 12:45 PM  
  Orientation for New Members & Networking Session
- 11:00 AM – 12:45 PM  
  Session F
- 12:30 – 2:30 PM  
  SPECIAL EVENT: Paramount Theatre: Book Release Party
- 1:00 – 2:45 PM  
  Session G
- 3:00 – 4:45 PM  
  Session H
- 5:00 – 6:45 PM  
  Session I
- 7:00 – 9:15 PM  
  SPECIAL EVENT: Return to the Land of the Head Hunters
- 9:00 PM  
  SPECIAL EVENT: Pacific Wonders: Nontheatrical Films from the Northwest

**Fri., March 21**
- 9:00 – 10:45 AM  
  Session J
- 11:00 AM – 12:00 NOON  
  Members’ Business Meeting
- 12:15 – 2:00 PM  
  Session K
- 2:15 – 4:00 PM  
  Session L
- 4:15 – 5:30 PM  
  SCMS Awards Ceremony
- 5:30 – 7:30 PM  
  Reception
- 7:30 – 11:30 PM  
  SPECIAL EVENT: Grrrls Night Out Dinner
- 8:00 – 11:00 PM  
  SPECIAL EVENT: The Stuart Hall Project
- 8:00 PM  
  SPECIAL EVENT: The Land Beyond the Rainbow
- 8:00 PM  
  SPECIAL EVENT: Screening & Browsing at Scarecrow Video

**Sat., March 22**
- 9:00 – 10:45 AM  
  Session M
- 11:00 AM – 12:45 PM  
  Session N
- 1:00 – 2:45 PM  
  Session O
- 3:00 – 4:45 PM  
  Session P
- 5:00 – 6:45 PM  
  Session Q
- 8:00 – 10:00 PM  
  SPECIAL EVENT: Harry Smith’s “Early Abstractions” and the Animation of Bodily Rhythms

**Sun., March 23**
- 9:00 – 10:45 AM  
  Session R
- 11:00 AM – 12:45 PM  
  Session S
- 1:00 – 2:45 PM  
  Session T

---

### SCMS Social Media

Follow us on Twitter (@SCMStudies) and use #SCMS14 to post about your own experiences during the conference.

Like us on Facebook: https://www.facebook.com/SCMStudies

Also, check out cmstudies.org for rotating online content, including videos and blog posts, throughout the conference.
**Exhibit Hours**

**ROOM:** Metropolitan Ballroom  ▪  Third Floor

**THURSDAY, MARCH 20**
10:30 AM – 5:30 PM

**FRIDAY, MARCH 21**
9:30 AM – 5:30 PM

**SATURDAY, MARCH 22**
9:00 AM – 6:00 PM

*HOURS SUBJECT TO CHANGE*

**Registration Hours**

**ROOM:** Greenwood  ▪  Third Floor

**WEDNESDAY, MARCH 19**
9:00 AM – 5:00 PM

**THURSDAY, MARCH 20**
8:00 AM – 5:00 PM

**FRIDAY, MARCH 21**
8:00 AM – 5:00 PM

**SATURDAY, MARCH 22**
8:00 AM – 5:00 PM

**SUNDAY, MARCH 23**
8:30 AM – 12:00 PM

---

**Exhibitor Receptions**

<table>
<thead>
<tr>
<th>Thu., Mar 20</th>
<th>12:30 PM</th>
<th>Indiana University Press—Paramount Theatre; reception to celebrate the release of <em>Silent Cinema and the Politics of Space</em> and the acquisition of <em>Film History</em></th>
<th>Paramount Theatre, 911 Pine St.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2:00 PM</td>
<td>Intellect—meet the editor, <em>Journal of Italian Cinema &amp; Media Studies</em></td>
<td>table in the exhibit area</td>
</tr>
<tr>
<td></td>
<td>2:30 PM</td>
<td>Routledge/Taylor &amp; Francis—author appreciation reception with refreshments. Join Routledge in celebrating their newest titles.</td>
<td>table in the exhibit area</td>
</tr>
<tr>
<td></td>
<td>4:30 PM</td>
<td>Columbia University Press—reception to celebrate new publications</td>
<td>table in the exhibit area</td>
</tr>
<tr>
<td></td>
<td>6:00 PM</td>
<td>University of California Press—reception to introduce B. Ruby Rich as the new editor of <em>Film Quarterly</em></td>
<td>RN74, 1433 4th Ave.</td>
</tr>
<tr>
<td></td>
<td>7:00 PM</td>
<td>University of Washington Press—a screening and roundtable discussion of <em>In the Land of the Head Hunters</em>; reception follows</td>
<td>Burke Museum, corner of 17th Ave. NE and NE 45th St.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fri., Mar 21</th>
<th>2:00 PM</th>
<th>W.W. Norton &amp; Company—reception</th>
<th>table in the exhibit area</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2:00 PM</td>
<td>Intellect—meet the author of Cindy Sherman's <em>Office Killer</em></td>
<td>table in the exhibit area</td>
</tr>
<tr>
<td></td>
<td>7:30 PM</td>
<td>Oxford University Press—cocktail reception</td>
<td>Cirrus  ▪  Pike Street Tower, 35th Floor</td>
</tr>
<tr>
<td></td>
<td>8:00 PM</td>
<td>DEFA Film Library at UMass Amherst—special screening of <em>The Land Beyond the Rainbow</em> (Germany, 1991, dir. Herwig Kipping), followed by book signing and wine reception for Reinhold Steingröver's <em>Last Features</em>.</td>
<td>Northwest Film Forum, 1515 12th Ave.</td>
</tr>
</tbody>
</table>
SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members welcome to attend.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed., March 19</td>
<td>4:00 – 5:45 pm</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td>Thu., March 20</td>
<td>9:00 – 10:45 AM</td>
<td>Contemporary Theory Studies Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Film &amp; Media Festivals Studies Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>French &amp; Francophone Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>1:00 – 2:45 PM</td>
<td>Scholarly Interest Group Coordinating Committee</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>1:00 – 2:45 PM</td>
<td>Queer Caucus</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>3:00 – 4:45 PM</td>
<td>Media Industries Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>3:45 – 4:45 PM</td>
<td>Middle East Caucus</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>5:00 – 6:00 PM</td>
<td>Caucus on Class</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>5:00 – 6:45 PM</td>
<td>Urban Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>7:00 – 8:45 PM</td>
<td>Oscar Micheaux Society Scholarly Interest Group</td>
<td>Medina</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>7:00 – 8:45 PM</td>
<td>Asian/Pacific American Caucus</td>
<td>Leschi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td>Fri., March 21</td>
<td>9:00 – 10:45 AM</td>
<td>Media Literacy + Pedagogical Outreach Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>9:00 – 10:45 AM</td>
<td>CinemArts: Film &amp; Art History Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>12:15 – 2:00 PM</td>
<td>Latino/a Caucus</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>12:15 – 2:00 PM</td>
<td>Sound Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>2:15 – 4:00 PM</td>
<td>Documentary Studies Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>2:15 – 4:00 PM</td>
<td>Scandinavian Studies Scholarly Interest Group</td>
<td>Cirrus</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pike Street Tower, 35th Floor</td>
</tr>
<tr>
<td></td>
<td>2:15 – 4:00 PM</td>
<td>(proposed)</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>2:15 – 4:00 PM</td>
<td>Women’s Caucus</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td>Sat., March 22</td>
<td>9:00 – 10:45 AM</td>
<td>Radio Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td>10:00 – 10:45 AM</td>
<td>Central/East/South European Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Nontheatrical Film &amp; Media Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>11:00 AM – 12:45 PM</td>
<td>Experimental Film &amp; Media Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>1:00 – 2:45 PM</td>
<td>Silent Cinema Cultures Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>1:00 – 2:45 PM</td>
<td>Animated Media Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>3:00 – 4:45 PM</td>
<td>Cognitive/Analytical Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>3:00 – 4:45 PM</td>
<td>Television Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>5:00 – 6:45 PM</td>
<td>Transnational Cinemas Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>First Floor, Lobby Level</td>
</tr>
<tr>
<td></td>
<td>5:00 – 6:45 PM</td>
<td>Media &amp; the Environment Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>7:00 – 8:45 PM</td>
<td>African/African American Caucus</td>
<td>Ballard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Third Floor</td>
</tr>
<tr>
<td></td>
<td>7:30 – 8:45 PM</td>
<td>Cinema Journal Editorial Board Meeting</td>
<td>Boren</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Union Street Tower, Fourth Floor</td>
</tr>
</tbody>
</table>
Special Thanks

We would like to thank the following for their support and assistance with the 2014 conference.

John Akomfrah  
Kaveh Askari  
Jaimie Baron  
Jennifer Bean  
Christine Becker  
Holly Bernard-Jones  
Chris Cagle  
Zachary Campbell  
Stephen Charbonneau  
Barbara Cranmer  
Kelly Damphousse  
Aviva Dove-Viebahn  
Brad Evans  
Anna Everett  
Rachel Faust  
Whitney Ford-Terry  
Alla Gadassik  
Jenika Gustafson  
Bambi Haggins  
Maile Hetherington  
Justin Horton  
Jennifer Johnson  
Michael Kackman  
Verena Kick  
Amanda Ann Klein  
Chuck Kleinhans  
Virginia Kuhn  
Vicky Lee  
Kathryn Lindsay  
Tiffani Lynch  
Alfred Martin  
Casey McCormick  
Leslie McKenzie  
Andrew Miller  
Taylor Cole Miller  
Katherine Morrow  
Karen Petruska  
Fatimah Tobing Rony  
Alan & Joyce Rudolph  
Catherine Russell  
Aboubakar Sanogo  
Leah Shafer  
Mike Shapiro  
Courtney Sheehan  
Amanda Sialiano  
Rani Singh  
Cristina Stasia  
Kristen Warner  
PSAV - Greg Banasek  
Triumph Expo & Events - Dave Bendt & Mark Sherman

Thanks to Our Donors

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

**AWARD FUND**

Joe Barton  
James Leo Cahill  
Michael Renov

**GENERAL FUND**

Rebecca Bell-Metereau  
Priya Jaikumar  
Paul S. Moore

Anthony Cooke  
Bill Kirkpatrick  
Denise Omalley

Juli Hinds  
Livia Rodica Monnet  
Sue Scheibler

**TRAVEL FUND**

Scott Balcerzak  
Ken Feil  
Derek Kompare  
Kathleen McHugh

Sarah Barrow  
Martin Flanagan  
Ara Osterweil  
Constance Penley

Christine Becker  
Chris Holmlund  
Melvyn Stokes  
Victoria Sturtevant

Katrina Boyd  
Ted Hovet  
Charles Wolfe  

Will Brooker  
Dale Hudson

Jim Castonguay  
E. Ann Kaplan

Scott Curtis  
Mary C. Kearney

Jennifer Dare  
Nicole Keating

Michael D. Dwyer  
Barbara Klinger
Thanks to Exhibitors & Advertisers

We gratefully acknowledge the following exhibitors and advertisers for their support of this year’s conference.

EXHIBITORS
Bedford/St. Martin’s
Berghahn Books
Bloomsbury Academic
Canadian Filmmakers Distribution Centre
Cinema-N-Focus presented by NURAY Pictures
Columbia University Press
The Criterion Collection
Dartmouth College Press
DEFA Film Library
Duke University Press
Edinburgh University Press
Indiana University Press
Intellect
International Specialized Book Services
The Johns Hopkins University Press
Kanopy
Michael Wiese Productions
The MIT Press
NYU Press
Ohio State University Film Studies Program’s The Journal of Short Film
Oxford University Press
Palgrave Macmillan
ProQuest
Rutgers University Press
Scarecrow Press/Rowman & Littlefield
The SCMS Latino/a Caucus
SUNY Press
University of California Press
University of Chicago Press
University of Hawaii Press
University of Illinois Press
University of Minnesota Press
University of Texas Press
University of Wisconsin Press
University Press of Kansas
University Press of Mississippi
W.W. Norton & Company
Wayne State University Press
Wiley
Wilfrid Laurier University Press

ADVERTISERS
Academy of Motion Picture Arts and Sciences
Bedford/St. Martin’s
Berghahn Books
Bloomsbury Academic
Canadian Journal of Film Studies
Columbia University Press
The Criterion Collection
DePaul University - Media and Cinema Studies Program
Duke University Press
Duke University Press, Journals
Emory at Pinewood Studios
Georgia State University, Department of Communication
Indiana University Press
Intellect
Media, Cinema and Digital Studies, UW-Milwaukee
NYU Press
NYU Steinhardt Educational Theatre
Oxford University Press
Rutgers University Press
SERCIA
University of Chicago Press
University of Chicago Press, Journals
University of Illinois Press
University of Minnesota Press
University of Oklahoma, Film & Media Studies
University of Pittsburgh Film Studies Program
University of Texas Press
University of Washington, Cinema and Media Studies Program
University of Washington Press
University of Wisconsin Press
University Press of Kansas
W.W. Norton & Company
Washington University Film & Media Studies
Wayne State University Press
Western Washington University
Wiley
Wilfrid Laurier University Press

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.
Thanks to Our 2013–2014 Institutional Members

Bangor University, School of Creative Studies and Media
Baylor University, Film and Digital Media
Brown University, Department of Modern Culture and Media
Chapman University, Dodge College of Film and Media Arts
Emerson College, Department of Visual & Media Arts
Fairfield University, Film, Television and Media Arts
Georgia State University, Department of Communication
Indiana University, Department of Communication and Culture
Liverpool John Moores University, Film Studies
New York University, Cinema Studies
Point Park University, Department of Cinema and Digital Arts
Southern Illinois University, Department of Cinema and Photography
Syracuse University, English Department
University of Auckland, Department of Film, Television and Media Studies
University of California, Los Angeles, Film, Television and Digital Media
University of Chicago, Department of Cinema and Media Studies
University of Colorado Boulder, Film Studies Program
University of East Anglia, School of Film, Television and Media Studies
University of Iowa, Department of Cinema and Comparative Literature
University of Michigan, Department of Screen Arts and Culture
University of Minnesota, Department of Cultural Studies and Comparative Literature
University of New Mexico, Department of Cinematic Arts
University of Oklahoma, Film and Media Studies
University of Oregon, Cinema Studies
University of Texas at Austin, Department of Radio-Television-Film
University of Utah, Department of Film & Media Arts
University of Wisconsin-Milwaukee, Film Studies Program
Washington University, Film and Media 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. 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
SCMS Graduate Student Lounge & Hospitality Area

with Computer/Internet/Printer Access

**ROOM:** Capitol Hill  •  Third Floor

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

All registered attendees of SCMS 2014 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 eight 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.

**Wireless Internet Access**

— Standard in all meeting space at SCMS 2014 —

This includes the Exhibit Area (Metropolitan Ballroom, Third Floor) and the SCMS Graduate Student Lounge & Hospitality Area (Capitol Hill, Third Floor).

You will need to obtain a password at conference registration.

**. . . And More Good News!**

If you booked your room at the Sheraton Seattle Hotel under the SCMS room block (online or by phone), your guest room rate includes in-room, high-speed Internet access.

Please ask at the front desk for details regarding 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 2014!
Meeting Space at a Glance

PIKE STREET TOWER, 35TH FLOOR

Cirrus
Orientation for New Members & Networking Session
Members’ Business Meeting

UNION STREET TOWER, FOURTH FLOOR

Virginia
University
Seneca
Jefferson A
Jefferson B
Boren
Columbia
Seattle

Host Committee Recommendations

Welcome to the “Emerald City,” a bustling urban port town acclaimed for its parks and sea life, jets and software, coffeehouses and activists (oh, and the Space Needle, too). To help you make the most of your time here, we have provided essential city information as well as a curated list of some of our favorite theaters, museums, restaurants, ferry rides, and neighborhood jaunts. Please also consult the event descriptions for more details about the evening events scheduled around the city for SCMS members.

Getting Around Town

WALKING

Downtown Seattle is very walkable. The area between Pike/Pine Streets, I–5, and Cherry/James Streets is virtually flat. Getting to the Pike Place Market and to the waterfront requires a short downhill/uphill climb. Walking to Capitol Hill requires a roughly ten to fifteen-minute uphill climb, but is definitely worth the trip. At the end of March, the weather is usually still chilly and it can be rainy. Make sure to bring an umbrella, a warm waterproof coat, and comfortable waterproof shoes with you. The first sunrays might come out, though, which will also bring out the gorgeous cherry blossoms on the University of Washington campus. Google pictures—they’re worth seeing!

It is safe around the Sheraton Hotel and the Pike/Pine Street area. It would not be advisable, however, to walk around 3rd Avenue/Pike or dark areas by oneself after midnight.

LIGHT RAIL / BUS SYSTEM

Seattle has a reliable public transportation system that makes it easy to get from point A to point B. The light rail (Seattle’s train system) that runs both above and under ground connects the airport with downtown Seattle. The light rail trains are also a comfortable and quick option to get around downtown without getting wet (particularly between the Convention Center, Pioneer Square, and the International District). If you decide to travel north of downtown, bus lines 71, 72, and 73 all take you straight to the University District and the University of Washington, and bus lines 10, 11, 49, and 43 all take you quickly to Capitol Hill. The Metro Transit’s new website has more detailed information on bus schedules: metro.kingcounty.gov.

A one-way ride is $2.25 and $2.50 during peak times. You must have exact cash ready to pay when you enter the bus. You receive one free transfer for a two-hour period. If you intend to use the light rail or the bus system more than three or four times, consider getting the ORCA card. You can put $5, $10, $20 or more on the card. Find out more about the ORCA card at www.orcacard.com.

MONORAIL

Seattle Center Monorail provides a convenient link between downtown Seattle and Seattle Center. The monorail is an exciting part of the city skyline and the Seattle Center, home to the Space Needle, Pacific Science Center, Experience Music Project, KeyArena, and the Children’s Museum. The monorail departs approximately every ten minutes from Westlake Center Station. A one-way ticket is $2.25.
Host Committee Recommendations

FERRY

Any visit to Seattle that doesn’t include at least a short ferry trip is one that leaves out a real experience. A fun short ride (35 minutes one way) is to Bainbridge Island. On Bainbridge Island, stop for coffee or lunch, see the galleries and shops on a nice walk through Winslow, and then return to Seattle. The ferry to Bremerton (60 minutes one way) cruises through narrow passages, and you can see galleries, navy ships, and more in Bremerton. Passenger fares are around $8. More information on ferry trips at www.wsdot.wa.gov/ferries/.

TAXIS

Seattle has several major taxicab companies to get you to and from Sea-Tac International Airport ($40 flat rate to the downtown hotel district), as well as take care of your transportation needs around town. Seattle taxis do not have a uniform color, so you need to look for the light on top of the cab. The Seattle cab rates are $2.50 at meter drop, $2.70 per mile, and 50 cents per minute for waiting time. The cab should also have proof of registration and a photo ID posted for the passenger to see. Drivers are required to take credit cards.

Orange Cab Company: (206) 522–8800
STITA Taxi: (206) 249–9999
Yellow Cab: (206) 622–6500

Life’s Necessities

Target
2nd Ave. between Pike and Union St.
Mon.–Sat. 7:00 AM–10:00 PM, Sun. 8:00 AM–10:00 PM
A “CityTarget” with grocery on the bottom floor

Bartell Drugs
5th Ave. between Olive Way and Pine St.
Mon.–Fri. 6:00 AM–10:00 PM, Sat. 7:00 AM–9:00 PM,
Sun. 8:00 AM–9:00 PM
Standard drugstore and pharmacy

Walgreens
3rd Ave. and Pike St. (four blocks from Sheraton)
7:00 AM–10:00 PM
Standard drugstore and pharmacy

Post Office
Union St. between 3rd and 4th Ave.
Mon.–Fri. 8:30 AM–5:30 PM, closed weekends

FedEx Office Print and Ship Center
6th Ave. between Pike and Union St.
Mon.–Fri. 7:00 AM–6:00 PM, Sat. 9:00 AM–5:00 PM, Sun.
noon–5:00 PM
Copying and printing, as well as shipping

Kress IGA Supermarket
3rd Ave. between Pike and Union St.
7:00 AM–10:00 PM daily

Seattle Visitor Center
Upper Pike St. Lobby of the Washington State Convention Center (7th Ave. and Pike St.)
Mon.–Fri. 10:00 AM–6:00 PM
visitseattle.org
### Food

<table>
<thead>
<tr>
<th>Dining Establishment</th>
<th>Location</th>
<th>Hours</th>
<th>Price</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>IN THE HOTEL</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fountain Wine Bar and Lounge</strong> $$$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pike St./6th Ave. corner of the Sheraton Hotel</td>
<td>4:00 PM–midnight</td>
<td>Lounge and wine bar also serving food</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Daily Grill</strong> $$$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pike St./7th Ave. corner of the Sheraton Hotel</td>
<td>6:00 AM–11:00 PM</td>
<td>Happy hour 4:00–7:00 PM (slightly discounted drinks and $6–8 appetizers) Steakhouse offering typical American fare in the pricey range (entrees $18–30); both buffet and à la carte breakfasts are available mornings ($15–20)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>In Short Order</strong> $</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Union St. side of the Sheraton lobby</td>
<td>5:00 AM–4:00 PM</td>
<td>Counter service with grab-and-go sandwiches, salads, and coffee for those in a hurry</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Loulay</strong> $$$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Union St. side of the Sheraton Hotel</td>
<td>11:00 AM–11:00 PM</td>
<td>Newly renovated two-floor space serving upscale, French-inspired food (entrees $20–30)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LUNCH/DINNER NEARBY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pike Place Chowder</strong> $</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two locations: Pine St. between 6th and 7th Ave., top floor of the Pacific Place Mall (location nearer Sheraton); Post Alley, adjacent to the Pike Place Market</td>
<td>11:00 AM–8:00 PM (or later)</td>
<td></td>
<td>Various chowders and fried fish entrees</td>
<td></td>
</tr>
<tr>
<td><strong>Blue C Sushi</strong> $$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7th Ave. between Pike and Pine St. (and other locations throughout Seattle)</td>
<td>11:00 AM–10:00 PM</td>
<td>Happy hour 4:00–7:00 PM daily</td>
<td>Conveyor belt sushi</td>
<td></td>
</tr>
<tr>
<td><strong>Café Yumm</strong> $</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7th Ave. and Pine St.</td>
<td>Mon.–Fri. 10:30 AM–8:00 PM, Sat.–Sun. 11:00 AM–7:00 PM</td>
<td>Vegan and vegetarian friendly, with good lunch choices including rice bowls, soup, and sandwiches</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Westlake Food Court</strong> $</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pine St. between 4th and 5th Ave.</td>
<td>Mon.–Sat. 10:00 AM–8:00 PM, Sun. 11:00 AM–6:00 PM</td>
<td>Lots of fast food options, including Thai, Indian, and noodles</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mae Phim Thai</strong> $</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pike St. between 2nd and 3rd Ave.</td>
<td>11:00 AM–9:00 PM</td>
<td>Yummy, cheap, and fast Thai food</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Shucker’s Oyster Bar</strong> $$$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University St. between 4th and 5th Ave. (in the Fairmont Olympic Hotel)</td>
<td>Mon.–Thur. 11:30 AM–10:00 PM, Fri.–Sat. 11:30 AM–11:00 PM</td>
<td>Happy hour Mon.–Fri. 3:00–5:00 PM</td>
<td>Oysters and other seafood</td>
<td></td>
</tr>
<tr>
<td><strong>Pike Street Fish Fry</strong> $</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>925 E. Pike St.</td>
<td>Mon.–Wed. 11:30 AM–midnight, Thur.–Sat. 11:30 AM–2:30 AM, Sun. 11:30 AM–midnight</td>
<td>Perfectly deep-fried cod and fries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>**Lowell’s $$$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1519 Pike Place (in Pike Place Market)</td>
<td>Mon.–Thur. 7:00 AM–6:00 PM, Fri.–Sat. 7:00 AM–7:00 PM, Sun. 7:00 AM–6:00 PM</td>
<td>Sockeye Salmon, Dungeness crab, steamer clams, Alaskan halibut (entrees $15–30); breakfast also served</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Etta’s</strong> $$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2020 Western Ave.</td>
<td>Mon.–Thur. 11:30 AM–9:30 PM, Fri. 11:30 AM–10:00 PM, Sat. 9:00 AM–10:00 PM, Sun. 9:00 AM–9:00 PM</td>
<td>“Crabby Hour” from 3:00–5:00 PM</td>
<td>A Tom Douglas restaurant in the Pike Place Market Area</td>
<td></td>
</tr>
</tbody>
</table>
Host Committee Recommendations

**Matt's in the Market $$–$$$**
94 Pike St. #32  (206) 467–7909
Mon.–Sat. 11:30 AM–2:30 PM, 5:30–10:00 PM
Small, cozy, but elegant place with daily changing menu based on seasonal ingredients in Pike Place Market (entrees $15–30)

**Wild Ginger $$**
1401 3rd Ave.  (206) 623–4450
Tasty pan-Asian fare in spacious restaurant with lively bar

**Breakfast Nearby**

**NYC Café $**
7th Ave. between Pike and Pine St.  (206) 682–7011
Bagel sandwiches at breakfast, deli sandwiches and salad bar for lunch, with beer and wine available

**Specialty’s Bakery Café $**
5th Ave. and Union St.
Mon.–Fri. 6:00 AM–7:00 PM, Sat. 7:00 AM–6:00 PM,
Sun. 7:00 AM–5:00 PM
Baked goods, egg sandwiches, and oatmeal for breakfast, as well as salads and sandwiches for lunch

**Good Places in the Neighborhood**

**Melrose Market $–$$**
1501–35 Melrose Ave.  (206) 568–2666
Exit on 6th Ave. and turn right. Turn right on Pike. Walk six blocks, turn left on Melrose. The market is on your right.
Wed.–Sun. 11:00 AM–7:00 PM (closed Mon.–Tue.)
Suggested dining in the Market:
**Homegrown** breakfast and sandwiches ($4–12)
**Sitka and Spruce** (lunch $9–17, dinner $15–30)
**Lil’ Woody’s** burgers
**Terra Plata** (lunch $5–15, dinner $15–30)

**Pie Bar $–$$**
1361 E. Olive Way  (206) 257–1459
Exit on 6th Ave. and turn right. Turn right on Pike. Walk six blocks. Turn left on Melrose. Walk two blocks. Turn right on Olive Way. Pie Bar is on your right.
Tue.–Sun. 5:00 PM–2:00 AM (closed Mon.)
Sweet and savory pies and “pie-tinis” ($8–15); walk-up window ($5–8)

**Place Pigalle $$$**
81 Pike St.  (206) 624–1756
On the water, hidden behind Pike Place Market’s famous fish throwers, this intimate and elegant gem boasts an eclectic menu and a gifted chef (reservations recommended).

**Alibi Room $$**
85 Pike St. #410 (between Western Ave. and Post Alley)  (206) 623–3180
Good for late night dining, with casual ambiance, deliciously thin gourmet pizzas, fine salads—and spicy mac and cheese! Entrance faces the waterfront area’s famed bubblegum wall.

**Blue Water Taco Grill $**
Union St. between 5th and 6th Ave.
Mon.–Fri. 7:00 AM–7:00 PM
Very cheap breakfast burritos and scrambles served until 10:30 AM, with burritos and the like the rest of the day

**Andaluca $$$**
Olive Way between 4th and 5th Ave.
Mon.–Thur. 6:30–11:00 AM, 5:00–9:00 PM;
Fri. 6:30–11:00 AM, 5:00–10:00 PM;
Sat. 7:00–12:00 AM, 5:00–10:00 PM;
Sun. 7:00–12:00 AM, 5:00–9:00 PM
For those wanting a more substantial, sit-down breakfast

**Taste in the Seattle Art Museum $$**
1300 1st Ave.  (206) 903–5291
Exit on 6th Ave. and turn left. Turn right on Union. Walk five blocks. Turn left. The museum and Taste are on your left.
Lunch 11:00 AM–3:00 PM ($7–15), dinner 5:00–9:00 PM ($15–20), and happy hour

**Serious Pie $$**
316 Virginia St.  (206) 838–7388
11:00 AM–11:00 PM daily
Happy hour Mon.–Fri. 3:00–5:00 PM
Pizza ($15–20); mini pies ($6) during happy hour
Host Committee Recommendations

Dahlia Lounge and Dahlia Bakery
2001 4th Ave.
Exit on 6th Ave. and turn right. Turn left on Pike and continue to 4th Ave. Turn right and walk straight for three blocks. Serious Pie and Dahlia Lounge are both on your left at the corner of 4th Ave. and Virginia St.
Mon.–Thur. 11:30 AM–2:30 PM, 5:00–10:00 PM;
Fri. 11:30 AM–2:30 PM, 5:00–11:00 PM; Sat. 9:00 AM–2:00 PM, 5:00–11:00 PM; Sun. 9:00 AM–2:00 PM, 5:00–9:00 PM
Grilled fish and meats; lunch ($9–15) dinner ($20–50)

The Brooklyn $$
1212 2nd Ave.  ■ (206) 224–7000
Mon.–Fri. 11:00 AM–10:00 PM, Sat. 4:00–10:00 PM,
Sun. 4:00–9:00 PM, Happy hour 4:00–6:00 PM
Seafood, steak, and oyster house; lunch ($7–20) dinner ($20–50)

PHO

Filling, delicious, cheap, and found pretty much exclusively in Seattle's many Vietnamese restaurants

Ba Bar $$
550 12th Ave.  ■ (206) 328–2030
Mon.–Thur. 7:00 AM–2:00 AM, Fri.–Sat. 7:00 AM–4:00 AM,
Sun. 7:00 AM–2:00 AM
Happy hour 3:00–6:00 PM
Vietnamese street food ($8–15)

Pho Than Brothers $
516 Broadway E.  ■ (206) 568–7218
(and other locations throughout Seattle)
11:00 AM–9:00 PM daily

Pho Cyclo Café $
999 3rd Ave. #1  ■ (206) 623–3958
Mon.–Fri. 10:00 AM–5:00 PM (closed Sat. and Sun.)

Local Pho $
2230 3rd Ave.  ■ (206) 441–5995
Mon.–Sat. 11:00 AM–9:00 PM (closed Sun.)
Lunch and dinner ($7–9)

COFFEE

"Seattle is to coffee as Alaska is to snow. New York to bagels. New Jersey to bad reality TV" (Seattle Pi). There’s no shortage of good coffee in Seattle. About 25 years ago, Seattle was the birthplace of the American espresso craze. But it is not just about Starbucks. This abridged list of the downtown and Capitol Hill areas reveals the diversity of Seattle’s thriving coffee shop scene.

Caffé Vita Coffee Roasting Co.
1005 E. Pike St.
Cute local grunge-vibe café with friendly and helpful baristas; coffee here is very smooth without a bitter after taste

Dilettante Café
5th Ave. and Union St.
(bottom of the Rainier Square complex)
Chocolate-focused coffee bar known for its mochas

Seattle Coffee Works
107 Pike St.
Coffee bar near Pike Place Market with tasting room and roastery offering a range of single-origin coffees. Check out the “slow bar” cupping lab, where they encourage customers to play with their coffee.

Caffe Senso Unico
Olive Way between 6th and 7th Ave.
(two blocks from the Sheraton)
Coffee-lover’s gem with reliably good espresso

Starbucks
Locations nearest Sheraton:
Union St. between 6th and 7th Ave.
7th Ave between Pike and Pine St.
The “original,” first-ever Starbucks is located at 1912 Pike Place in the Pike Place Market—a nice walk from the conference hotel

Victrola Coffee Roasters
310 E. Pike St.
A Capitol Hill institution with a cozy, retro vibe, small tables, and vegan donuts and pastries in addition to delicious coffee
Host Committee Recommendations

BREWERIES

Second perhaps only to coffee, beer is also a serious Seattle obsession. A few brewpubs are easy to get to from the hotel. Visiting the many others requires some prior planning and a bus ride or car.

**Pike Brewing Company**
1415 1st Ave.  
(206) 622–6044  
11:00 AM–midnight daily  
Brewpub offering typical fare, as well as beer samplers; the location also is home to a beer museum (call for tour information)

**Elysian Brewery, Capitol Hill**
1221 E. Pike St.  
Mon.–Sat. 11:30 AM–2:00 AM, Sun. noon–2:00 AM  
Restaurant with extensive list of Elysian’s own beers, including some that are never bottled

**Georgetown Brewing Co.**
5200 Denver Ave. S.  
(206) 766–8055  
Mon.–Fri. 10:00 AM–6:00 PM, Sat. 10:00 AM–4:00 PM (closed Sun.)  
Located south of downtown in Seattle’s industrial district, Georgetown makes some of the city’s most popular beers. This location is strictly a brewery with no taproom or food service, but tours are available Saturdays (call for a reservation).

**Two Beers Brewing Co.**
4700 Ohio Ave. S.  
Tue.–Fri. 3:00–8:00 PM, Sat.–Sun. 1:00–6:00 PM (closed Mon.)  
Also located in the industrial district, although Two Beers does have a taproom

**Reuben’s Brews**
1406 NW 53rd St.  
Thur.–Fri. 3:00–8:00 PM, Sat. noon–8:00 PM, Sun. noon–5:00 PM (closed Mon.–Wed.)  
Nanobreweries, a newly emerged concept that has become one of the coolest parts of Seattle beer culture, feature casual atmosphere in a small scale, with beer you’re unlikely to find elsewhere. Reuben’s garage-like tasting room is low-key but comfortable. Other nanobreweries are also located in the Ballard neighborhood, also with limited hours.

**Northwest Peaks Brewery**
4912 17th Ave. NW, Suite B  
Thur.–Fri. 4:00–8:00 PM, Sat. 2:00–8:00 PM, Sun. noon–6:00 PM (closed Mon.–Wed.)  
Also in Ballard, with a taproom in which to try out their “mountain beers”

**Red Hook**
14300 NE 145th St., Woodinville, WA  
Mon.–Sat. 11:00 AM–11:00 PM, Sun. 11:00 AM–10:00 PM  
About a 30-minute drive outside of downtown Seattle, Red Hook offers tours twice a day on weekdays and six times on the weekends. A trip to Woodinville wouldn’t be complete without also visiting some of the many wineries, including Red Hook’s neighbor Chateau St. Michelle.

Nightlife

| The Pink Door | 1919 Post Alley | Bar/club |
| Dimitriou’s Jazz Alley | 2033 6th Ave. | Jazz bar |
| The Triple Door | 216 Union St. | Bar/club |
| Oliver’s Lounge | 405 Olive Way | Bar |
| Elysian Brewing Company | 1221 E. Pike St. | Brewery |
| The Tasting Room | 1924 Post Alley | Wine bar |
| Showbox | 1426 1st Ave. | Bar/club |
| The Whisky Bar | 2000 2nd Ave. | Bar |
| Vito’s | 927 9th Ave. | Lounge |
| Neighbours Nightclub | 1509 Broadway Ave. | Gay bar/dance club |
| Century Ballroom | 915 E. Pine St., 2nd floor | Dance club |
| The Crocodile | 2200 2nd Ave. | Music club |
The Unicorn
1118 E. Pike St.
Bar

The Cha Cha Lounge
1013 E. Pike St.
Bar

Neumos
925 E. Pike St.
Live music club

Wild Rose
1021 E. Pike St.
(206) 324–9210
Fun dive, lesbian bar in Capitol Hill area

Theaters

5th Avenue Theatre
1308 5th Ave.  ■  (206) 625–1900
www.5thavenue.org
“A touch of Broadway in Seattle”

Benaroya Hall
200 University St.  ■  (206) 215–4747
www.seattlesymphony.org
The new home of the Seattle Symphony

Pacific Northwest Ballet
301 Mercer St.  ■  (206) 441–2424
www.pnb.org

Seattle Opera
321 Mercer St.  ■  (206) 389–7600
www.seattleopera.org

Seattle Repertory Theatre
155 Mercer St.  ■  (206) 443–2222
www.seattlerep.org

Paramount Theatre
901 Pine St.
www.stgpresents.org/paramount
The heart of improv in Seattle for over 30 years

A.C.T. (A Contemporary Theatre)
700 Union St.  ■  (206) 292–7676
www.acttheatre.org

The Market Theater/Unexpected Productions
1428 Post Alley, at the Gum Wall in Pike Place Market  ■  (206) 587–2414
www.unexpectedproductions.org

The Moore Theatre
1932 2nd Ave. (near the Sheraton)
www.stgpresents.org
Built in 1907, the Moore is the oldest operating theater in Seattle and as much a part of the city’s history as salmon runs and Starbucks.

Museums, Art, and Parks

Central Public Library
1000 4th Ave.  ■  (206) 386–4636
Mon.–Thur. 10:00 AM–8:00 PM, Fri.–Sat. 10:00 AM–6:00 PM,
Sun. noon–6:00 PM
www.spl.org/locations/central-library
Opened as of spring 2004, designed by architects Rem Koolhaas and Joshua Prince-Ramus, the downtown “Central Library” location deserves touting. The striking eleven-story glass and steel building offers a quiet place for reflection only blocks from the conference hotel.

Chihuly Garden and Glass
305 Harrison St.
www.chihulygardenandglass.com
Located in the heart of Seattle, Chihuly Garden and Glass provides a look at the inspiration and influences that inform the career of artist Dale Chihuly.

EMP Museum
325 5th Ave. N.  ■  (206) 770–2700
www.empmuseum.org
A museum like no other in the US, the EMP Museum, located next to the Space Needle, houses some of the world’s most legendary pop culture artifacts.

Frye Art Museum
704 Terry Ave.  ■  (206) 622–9250
fryemuseum.org
Collection focuses on 19th and 20th-century American art.

Henry Art Gallery
15th Ave. NE and 41st St.  ■  (206) 543–2280
www.henryart.org
Founded in 1927, the Henry is the region’s only contemporary art museum. Free admission with SCMS conference badge.
Host Committee Recommendations

Living Computer Museum
2245 1st Ave. S.  (206) 342–2020
livingcomputermuseum.org
For the geeks among us, this unusual museum is a great little visit. Plan to spend about an hour or two exploring most every computer development from the abacus to handhelds.
Free admission with SCMS conference badge

Olympic Sculpture Park
2901 Western Ave.  (206) 654–3100
Opens daily 30 minutes prior to sunrise and closes 30 minutes after sunset
A brisk 15-minute walk from the Sheraton, this nine-acre park built in 2007 and affiliated with the Seattle Art Museum is situated between the cityscape and Puget Sound, a perfect exemplum of Seattle’s unique mix of urban and outdoor activities.
Free admission

Pacific Science Center
200 2nd Ave. N.  (206) 443–2001
www.pacificsciencecenter.org
This educational non-profit foundation features a Volcano Watch exhibit, Starlab Planetarium, a playground, and an IMAX theater.

Seattle Art Museum
100 University St.  (206) 654–3100
www.seattleartmuseum.org
This postmodern structure houses an impressive and eclectic collection.

Film Venues

Cinerama
2100 4th Ave.  (206) 448–6680
seattlecinerama.com
A beautiful restored single-screen theater, with huge wide screen, great sound, comfortable seats—and chocolate popcorn!

Northwest Film Forum
1515 12th Ave.  (206) 829–7863
www.nwfilmforum.org
This is Seattle’s premiere film arts organization, screening over 200 independently made and classic films annually, offering a year-round schedule of filmmaking classes, and supporting filmmakers at all stages of their careers.
See program for special SCMS events at NWFF on Wednesday and Saturday evenings.

SIFF-Cinema
511 Queen Anne Ave. N.
www.siff.net
Bringing great film experiences to the Northwest for 39 years, SIFF Cinema presents year-round film going experiences including the best feature films and one-of-a-kind special events.
Truly Seattle

SELECTED DESTINATIONS BY NEIGHBORHOOD

Ballard

A thriving waterfront, the famed Hiram Chittendam Locks, and a happening restaurant and entertainment scene have made this Scandinavian enclave one of Seattle’s hottest neighborhoods. An evening getaway trip to Ballard offers a wide array of excellent restaurants, bars, and nightlife activities, all located in easy walking distance on the five or so blocks that form “Ballard Ave” with its great lineup of Italian, French, Mexican, barbecue, and American cuisine options. The affordable and authentic Mexican dishes at La Carta de Oaxca are highly recommended, although the restaurant does not take reservations and the ambiance is sparse. The newly built Ballard Hotel boasts The Stoneburner, an Italian-with-a-twist restaurant built entirely from salvaged materials. Across the street, you’ll find delicious lamb burgers, rabbit stew, and “moules frites” at the French-inclined restaurant Bastille. A bit of Ballard-style barbecue, with over eight types of macaroni and cheese dishes, is available at Bitterroot. Bartenders with unique skills toss up the drink of your choice at The Sexton (Southern Comfort, Bourbon-heavy), The Hazelwood (old-fashioned cocktails), or Barnacle, which also serves small bar bites (anchovies, herring, sardines). If you are craving fresh oysters, Ballard Annex Oyster House or Walrus and the Carpenter just may be the perfect place. For a quick and affordable meal, grab a slice of pizza and a soda or beer at Ethan Stowell’s downscale Ballard Pizza Company. The neighborhood is very safe, although we encourage you to avoid walking by yourself anywhere in the city at night.

Directions: Hop the D-line Rapid Ride bus (three blocks from the Sheraton on Pike St. and 3rd Ave.). Enjoy free wi-fi during the 15–20 minute ride before getting off at Market Street. Turn left on Market: the cobblestone streets of Ballard Ave. are about a five-minute walk. Cab fare from conference hotel is in the $12–$15 range.

Belltown/Pike Place Market

Located about ten minutes from the Convention Center on foot, the nine-acre Pike Place Market is a convenient neighborhood destination for a break between panels. The Public Market has been around since 1907 and houses vendors selling produce, crafts, and specialty foods as well as a number of great restaurants. Try the happy hour (4:30–6:00 PM) at Marché, fish and chips at Lowell’s ($15), kimchi at Britt’s Pickles, the pig at Radiator Whiskey, the heartfelt cooking at Steelhead Diner, and the romantic dining room at Pink Door. For something quick and cheap, there’s the Pasta Bar, the Falafel King, the Original Starbucks, “crabby hour” (Mon.–Fri. 3:00–5:00 PM) at Etta’s (Tom Douglas), chowder at Pike Place Chowder, ginger beer at Rachel’s Ginger Beer, croissants and macaroons at Le Panier, a grilled cheese sandwich at Beecher’s, antipasti at DeLaurenti, and cookies at Three Girls Bakery.

Fremont

With Joule, a French-Korean fusion restaurant (try the black cod with miso Swiss chard for $19) and The Whale Wins (family style plates $12–20) already firmly established there, Fremont continues to produce excellent restaurants like Le Petit Cochon (menu changes daily, $15–25). The influx of new destination-worthy eats (especially at dinnertime) clustered on Fremont Ave. between 41st and 45th St. includes Roux (French Creole, plates $15–30) and RockCreek (seafood and spirits, plates $10–30, happy hour 4:00–6:00 PM), joining local established favorites Paseo (Caribbean sandwiches—try the Cuban roast for $9), Uneeda Burger (casual, roadside-style burger shack with delicious burgers and shakes for $4–9), and Dot’s Delicatessen (neighborhood charcuterie). While there, check out Book Larder, Fremont’s community cookbook store, the Fremont Troll, the statue of Vladimir Lenin, Theo’s chocolate factory (the first organic and “fair trade fair for life” bean-to-bar chocolate factory in North America), and the Fremont Brewing Company. For local live music venues,
Host Committee Recommendations

check the Nectar Lounge (www.nectarlounge.com), White Rabbit (www.fremontwhiterabbit.com), and High Dive (www.highdiveseattle.com), all of which are on Fremont Avenue.

International District

What other cities might call Chinatown is known as the International District in Seattle, a phrase recognizing the diversity of the neighborhood’s Asian-American population. Just a few stops from downtown on the light link rail, this historic area is easily accessible from the conference hotel and filled with interesting and affordable restaurants. Close to the light link station is Uwajimaya Market, with attached bookstore and food court, which offers delicious cream puffs from the Japanese chain Beard Papa. If you feel the need for novelty erasers or other unique souvenirs, check out Daiso, which sells Japanese imports for $1.50. Consider a visit to the Wing Luke Museum of the Asian Pacific American Experience, or take a tour of the neighborhood through Chinatown Discovery Tours. If you’re hungry, try the authentic northern Chinese dumplings at Ping’s Dumpling House. If you prefer a bit more ambience, try the Chinese food at Red Lantern.

Pike/Pine Corridor

The area of the Capitol Hill neighborhood surrounding the Northwest Film Forum (an SCMS event venue) is vibrant, eclectic, and known for its music venues and nightlife. Only a mile from the Sheraton, this area is worth a visit whether you’re attending a screening or not. Those looking for a nice dinner can try the modern Mexican cuisine at Barrio, refined yet not fussy American at Restaurant Zoë, organic vegan fare at Plum Bistro, or roasted bone marrow and other upscale pub-style dishes at Quinn’s. Momiji, just across from the theater, has great sushi happy hours, 4:00–6:00 PM and 10:00 PM–12:30 AM daily. Those looking for other causal eats might try a slice at Big Mario’s Pizza, diner food at the 24-hour Lost Lake Café, a treat at Cupcake Royale, or a scoop of balsamic strawberry at Molly Moon’s Ice Cream. In the afternoon or evening, have an americano at Caffe Vita, browse the shelves at The Elliott Bay Book Company, and watch a bike polo game at Cal Anderson Park while having drinks at the adjacent bar Cure. Check out who’s playing at Neumos and Chop Suey, if you have time for a show. Cap Hill is also a very gay-friendly neighborhood, and this section is home to Seattle’s one lesbian bar The Wild Rose, as well as gay bars Pony, Madison Pub, Lobby Bar, and Diesel, and dance clubs like Purr, R Place (drag shows Friday and Saturday), and The Cuff Complex. Other fun bars include carnival-themed Unicorn, Grim’s, and Auto Battery where skee ball and shuffleboard make up for the fratty atmosphere. Before heading back for the night, make sure to stop for a Seattle Dog, a hot dog served with cream cheese and onions (seriously, it’s delicious). The best stand is in front of Neumos at 10th and Pike.

Pioneer Square

Pioneer Square, Seattle’s original downtown dating back to 1852, is only a five-minute cab ride away from the hotel (or a twenty-minute walk). It is home to many art galleries, the Seattle Underground Tour and a museum and info center for the Klondike Gold Rush National Historical Park. This history-rich place, known for its Renaissance Revival architecture, was once an overpriced culinary mess for tourists, but newly opened restaurants are changing the fabric of this neighborhood. Salumi is Armando Batali’s cozy little sandwich shop, offering salamis and cured meats. If you go for lunch, you will wait (sandwiches $8–12). Altstadt, a German style beer hall, satisfies growling stomachs that can only be tamed by wurst, soft pretzels, and a dozen brews on tap. Also worth checking are London Plane and Bar Sajo, both under Matt Dillon (the restaurateur, not the actor); La Bodega (Domenican Food Shop, 11:00 AM–7:00 PM, plates $9–12); the back bar at E.
Host Committee Recommendations

Smith Mercantile (seasonal herb, fruit, and floral-infused cocktails and food, breakfast 10:00 AM–2:00 PM, bar Tue.–Sat. 4:00–11:00 PM); Rain Shadow Meats (Mon.–Fri. 11:00 AM–6:00 PM, Sat.–Sun. 11:00 AM–5:00 PM, plates $7–12); Tinello (Italian sandwich shop); and the newest incarnation of PK and Wiley Frank’s interpretation of Thai cuisine, Little Uncle (lunch Mon.–Fri. 11:00 AM–3:00 PM, plates around $10).

University District

The U district, about twenty minutes from the Convention Center by bus (lines 71, 72, and 73), feels like a college town in the middle of a big city. It is connected to Fremont and Ballard by surface streets and, for the car-free, by the Burke-Gilman Trail. College fare and shops can be found along the main commercial corridor, University Way NE. On the University of Washington campus, conference attendees should check out exhibits at the Henry Art Gallery (offering free admission with an SCMS badge) and the Burke Museum (an SCMS event venue). These museums are not far from the glorious cherry trees on the quad, which typically begin to bloom in late March. Just five blocks north of campus, you can find a wealth of rare and out-of-print material at Scarecrow Video (offering guided tours for SCMS members) and Cinema Books.

Thank You for Attending!
Seattle Vicinity Map

KEY

to Locations of Special Events

■ Teaching Race & Media in Post-racial/Post-Trayvon America

1 Archival Activism, Pacific Wonders, The Land Beyond the Rainbow, & Harry Smith

2 Paramount Theatre/Book Release Party

3 Grrrls Night Out

4 The Stuart Hall Project

NOT INCLUDED ON THE MAP

Return to the Land of the Head Hunters Special Event: the Burke Museum is on the University of Washington campus at the corner of 17th Ave. NE and NE 45th St. Please visit <http://uw.edu/maps/?bmm> or <http://www.burkemuseum.org/info> for more information.

Screening & Browsing at Scarecrow Video: located at 5030 Roosevelt Way NE. Please visit <https://www.scarecrow.com/57/location.html> for more information.
INSTRUCTIONS
F O R  P A N E L  A N D  W O R K S H O P  C H A I R S

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.
   • When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
   • Audience members are rightfully upset when there is no time to ask questions.

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

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

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

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

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

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

Orientation for New Members & Networking Session
Thursday, March 20, 11:00 AM – 12:45 PM
ROOM: Cirrus  ▪  Pike Street Tower, 35th Floor

If you are new to SCMS, please plan to attend this orientation and networking 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 21, 11:00 AM – 12:00 NOON
ROOM: Cirrus  ▪  Pike Street Tower, 35th Floor

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 21, 4:15 – 5:30 PM
ROOM: Grand Ballroom D  ▪  Second Floor

Please help us to acknowledge and honor this year’s awards recipients.

Reception
Friday, March 21, 5:30 – 7:30 PM
ROOM: Grand Ballroom BC & BCD Foyer  ▪  Second Floor

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.
SESSION A

Cognition, Epistemology, and Style

**A1**

**Room:** Diamond A  
**Chair:** Rick Warner  
**University of North Carolina at Chapel Hill**

Keith Bound  
**University of Nottingham**  
“Defining a Rapid Form of Cinematic Suspense for the Twenty-first Century Short Thriller Film”

John Rhym  
**University of Pittsburgh**  
“Vehicle Externalist Theories of Mind: Revisiting the Modernity Thesis”

Rick Warner  
**University of North Carolina at Chapel Hill**  
“Four Kinds of Countershots: Philosophic Variations in Hitchcock, Bresson, Godard, and Farocki”

War and Film

**A2**

**Room:** Diamond B  
**Chair:** Kristen Fallica  
**University of Pittsburgh**

Rebecca Harrison  
**University College London**  
“Cinema and the Writing of History: Life on Britain’s First World War Ambulance Trains”

Colleen Montgomery  
**University of Texas at Austin**  

Steven Carr  
**Indiana University-Purdue University Fort Wayne**  
“Hollywood, Nazism, and the Motion Picture Division of the Los Angeles Jewish Community Committee, 1938–1946”

Kristen Fallica  
**University of Pittsburgh**  
“Regulation and Resistance: Pittsburgh’s Fulton Theater in the 1940s”
A3 Reconsidering the Work of National Cinemas
ROOM: Issaquah B ■ Third Floor
CHAIR: Jorge Perez ■ UNIVERSITY OF KANSAS
David Fresko ■ STANFORD UNIVERSITY ■ “Démontage, My Fine Care: The Dziga Vertov Group’s Negative Dialectic”
Mary Adekoya ■ UNIVERSITY OF CHICAGO ■ “Narrating Nollywood”
Jorge Perez ■ UNIVERSITY OF KANSAS ■ “Confessional Cinema: Religion and Film in the Spanish Public Sphere (1957–1975)”

A4 French Auteurs
Becker, Demy, Bresson, Buñuel
ROOM: Issaquah A ■ Third Floor
CHAIR: Clément Puget ■ BORDEAUX MONTAIGNE UNIVERSITY, MICA/IRCAV
Alastair Phillips ■ UNIVERSITY OF WARWICK ■ “Beyond the Flâneur: Jacques Becker and the Parisian Everyday”
Tracy Cox-Stanton ■ SAVANNAH COLLEGE OF ART AND DESIGN ■ “Film Sound, Footsteps, and Unvoiced Desire in Bresson’s Pickpocket (1959) and Buñuel’s Belle de jour (1967)”
Alexander Greenhough ■ STANFORD UNIVERSITY ■ “The Lower Depths: Solitude in Robert Bresson’s Mouchette”
Richard Neupert ■ UNIVERSITY OF GEORGIA ■ “Jacques Demy’s Bay of Angels: Genre, Gender, Empathy”

A5 Cinemas of India
ROOM: Kirkland ■ Third Floor
CHAIR: Ajay Gehlawat ■ SONOMA STATE UNIVERSITY
Usha Iyer ■ UNIVERSITY OF PITTSBURGH ■ “The ‘Bhadramahila’ Dancer-actress: Sadhana Bose and the Relationship between Screendance and Female Stardom in Hindi Cinema of the 1930s and 1940s”
Veena Hariharan ■ JAWAHARLAL NEHRU UNIVERSITY ■ “The Shikar Film: Hunting in Colonial India”
Anuja Jain ■ NEW YORK UNIVERSITY ■ “Stars of Bombay Cinema: Rajesh Khanna and Stardom”
Ajay Gehlawat ■ SONOMA STATE UNIVERSITY ■ “When Was Bollywood?: Coming to Terms with a Dubious History”

A6 Ecocinema, Ecocriticism
ROOM: Leschi ■ Third Floor
CHAIR: Joshua Lund ■ UNIVERSITY OF PITTSBURGH
Katrin Pesch ■ UNIVERSITY OF CALIFORNIA, SAN DIEGO ■ “Stealth Killers: Rethinking the Notion of Environment with Claire Denis’ I Can’t Sleep”
Graig Uhlin ■ OKLAHOMA STATE UNIVERSITY ■ “Monkey-wrenching as Modernist Device: Sabotage and Ecocinema”
Joshua Lund ■ UNIVERSITY OF PITTSBURGH ■ “The Scene of Fabrication: Werner Herzog and the Limits of Antidevelopmentalism”
SPONSOR: Media & the Environment Scholarly Interest Group
SESSION A | 10:00 – 11:45 AM

**A7 Still Moving**

**Room:** Medina ▪ Third Floor  
**Chair:** Allan Cameron ▪ UNIVERSITY OF AUCKLAND  
**Colin Williamson** ▪ AMERICAN ACADEMY OF ARTS AND SCIENCES ▪ “Animating the Animate: The Artful Science of John Ott and Nature Films in the 1950s”  
**Poulomi Saha** ▪ DICKINSON COLLEGE ▪ “Inanimate Violence: The Ethics and Aesthetics of the Terrorist Image”  
**André Kunigami** ▪ CORNELL UNIVERSITY ▪ “Movement and Stillness: Photographic Archive, Historical Imagination, and Alice Miceli’s 88 de 14.000”  
**Allan Cameron** ▪ UNIVERSITY OF AUCKLAND ▪ “Time and the Digital Face in Contemporary Effects Cinema: Movement, Motion Capture, and the Micro-event”  
**Sponsor:** Animated Media Scholarly Interest Group

**A8 Theorizing the Virtual**

**Room:** Ravenna A ▪ Third Floor  
**Chair:** Eric Freedman ▪ QUEENS UNIVERSITY OF CHARLOTTE  
**Alexander Champlin** ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ▪ “Labor, Leaderboards, and the Bachelor Machine”  
**Beach Gray** ▪ UNIVERSITY OF PITTSBURGH ▪ “The Virtual Index”  
**Eric Freedman** ▪ QUEENS UNIVERSITY OF CHARLOTTE ▪ “Variations on a Theme Park: The Horrors of Game Engine Architecture”  
**Andrew Culp** ▪ OHIO STATE UNIVERSITY ▪ “It Is Raining: Aleatory Materialism and the Digital Stream in Four Movements”

**A9 TV Histories**

**Room:** Ravenna B ▪ Third Floor  
**Chair:** Hojin Song ▪ UNIVERSITY OF IOWA  
**Yves Picard** ▪ CÉGEP ANDRÉ-LAURENDEAU/UNIVERSITY OF MONTREAL ▪ “The Québec Connection also Makes Waves on the TV Screen; or, Television’s Third Golden Age, the Second-degree Style, and Québec Televisual Fiction”  
**Amy Villarejo** ▪ CORNELL UNIVERSITY ▪ “Of Hotels and Museums: Alan Bennett at the BBC”  
**Hojin Song** ▪ UNIVERSITY OF IOWA ▪ “How Pasta Became the Desired: The Genre of Gourmet Drama as an Indirect Teacher of Cultural Globalization in South Korea”

**A10 Knowing the Score**

**Room:** Ravenna C ▪ Third Floor  
**Chair:** Christine Sprengler ▪ UNIVERSITY OF WESTERN ONTARIO  
**Kevin Donnelly** ▪ UNIVERSITY OF SOUTHAMPTON ▪ “Phantom Power: Electrifying an Old Silent Film”  
**Ariane Lebot** ▪ NEW YORK UNIVERSITY ▪ “Composing the Narrative: Bernard Herrmann’s Contribution to Brian De Palma’s Obsession (1976)”  
**Megan Alvarado Saggese** ▪ UNIVERSITY OF CALIFORNIA, BERKELEY ▪ “From Sound to Cinema: Dissonance and Disruption between Adorno’s Theory of Film and Kagel’s Antithese”  
**Christine Sprengler** ▪ UNIVERSITY OF WESTERN ONTARIO ▪ “The Broom that Sweeps the Cobwebs Away: Vertigo’s Soundtrack as Sound Art”
A11 Strategies of Performance

**ROOM:** Boren ▪ Union Street Tower, Fourth Floor
**CHAIR:** Jesse Schlotterbeck ▪ DENISON UNIVERSITY

Robert Ashmore ▪ UNIVERSITY OF SOUTHERN CALIFORNIA ▪ “‘You Need More than Luck in Shanghai’: Rita Hayworth, Performance, and Spectatorship in The Lady from Shanghai”

Niamh Rosario Thornton ▪ UNIVERSITY OF LIVERPOOL ▪ “Movements, Gestures, and Looks: María Félix’s Star Performances”

Peter Jameson ▪ QUEEN’S UNIVERSITY BELFAST ▪ “The Constructivist Hearts of Joseph Losey and Sergei Eisenstein”


A12 WORKSHOP

**Locating Transnational Cinema Studies**

**ROOM:** Columbia ▪ Union Street Tower, Fourth Floor
**CHAIR:** Austin Fisher ▪ UNIVERSITY OF BEDFORDSHIRE

**WORKSHOP PARTICIPANTS**

Tim Bergfelder ▪ UNIVERSITY OF SOUTHAMPTON
Lucia Nagib ▪ UNIVERSITY OF READING
Flavia Laviosa ▪ WELLESLEY COLLEGE
Deborah Shaw ▪ UNIVERSITY OF PORTSMOUTH

**SPONSOR:** Transnational Cinemas Scholarly Interest Group

A13 New Studies in Melodrama

**ROOM:** Jefferson B ▪ Union Street Tower, Fourth Floor
**CHAIR:** Alison Mckee ▪ SAN JOSE STATE UNIVERSITY

Shannon Davies Mancus ▪ THE GEORGE WASHINGTON UNIVERSITY ▪ “Mother Earth Tied to the Train Tracks: Melodrama and Global Warming”

Paul Ramaeker ▪ UNIVERSITY OF OTAGO ▪ “Mad Love: Surrealism and the Supernatural Romantic Melodrama”

Kathleen Murray ▪ UNIVERSITY OF PITTSBURGH ▪ “Television’s First Woman Detective: Decoy, Melodrama, and Realism”

Alison McKee ▪ SAN JOSE STATE UNIVERSITY ▪ “Toward an Androgynous Spectatorship: Reevaluating Classical Hollywood Cinema via the 1940s Woman’s Film”

A14 WORKSHOP

**The Televisual Archive**
**New Directions of Research and Access**

**ROOM:** Jefferson A ▪ Union Street Tower, Fourth Floor
**CHAIR:** Mark Cooper ▪ UNIVERSITY OF SOUTH CAROLINA

**WORKSHOP PARTICIPANTS**

Mark Quigley ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Amelie Hastie ▪ AMHERST COLLEGE
Karen Cariani ▪ WGBH EDUCATIONAL FOUNDATION
Mark Cooper ▪ UNIVERSITY OF SOUTH CAROLINA
Mark J. Williams ▪ DARTMOUTH COLLEGE

**SPONSOR:** Television Studies Scholarly Interest Group
15 Dynamic Contexts
Case Studies in Production

ROOM: Seneca  Union Street Tower, Fourth Floor
CHAIR: Serra Tinic  UNIVERSITY OF ALBERTA

Sebnem Baran  UNIVERSITY OF SOUTHERN CALIFORNIA  “After a Decade, Relocating The O.C.: The Rise of Turkey as a Regional Center within the Global TV Markets”

Jeffrey Brassard  UNIVERSITY OF ALBERTA  “The Russian Sitcom: From Post-Soviet Copycats to Aspiring Global Player”

Kimberly Owczarski  TEXAS CHRISTIAN UNIVERSITY  “Please Make Something Great’: Google, the YouTube Space L.A., and the Incubation of Creativity”

Serra Tinic  UNIVERSITY OF ALBERTA  “Where in the World Is Orphan Black?: Global Television Production and Distribution in the Post-network Era”

16 Re-viewing Feminisms

ROOM: University  Union Street Tower, Fourth Floor
CHAIR: Alexander Russo  CATHOLIC UNIVERSITY OF AMERICA

Leah Vonderheide  UNIVERSITY OF IOWA  “(Funny) Feminist Films before Mulvey: The Surrealist Cinema of Věra Chytilová and Nelly Kaplan”

Elizabeth Watkins  UNIVERSITY OF LEEDS  “Gesture and the Female Voice”

Alexander Russo  CATHOLIC UNIVERSITY OF AMERICA  “Androids as the New ‘Other’: Janelle Monae’s Feminist Afrofuturism in The Metropolis Suite”

17 Visualizing Race

ROOM: Virginia  Union Street Tower, Fourth Floor
CHAIR: Gilbert Rodman  UNIVERSITY OF MINNESOTA

Mike Civile  NEW YORK FILM ACADEMY  “Our Interests Are Identical: Race and Class in The Breaking Point (1950)”

Nova Smith  UNIVERSITY OF CHICAGO  “The Sugar Honey Iced Tea: Abjection, Black Aesthetics, and the (Postracial?) Cinema of Steve McQueen”

Artel Great  NEW YORK UNIVERSITY  “Toward a Better Tomorrow: The Interracial Buddy Film from The Defiant Ones to Django Unchained”

Heather Ashley Hayes  WHITMAN COLLEGE and Gilbert Rodman  UNIVERSITY OF MINNESOTA  “Thirteen Ways of Looking at a Black Film: Wrestling with the Racial Politics of Django Unchained”

SPONSOR: Oscar Micheaux Society Scholarly Interest Group

18 Government Interventions

ROOM: Juniper  Second Floor
CHAIR: James Schwoch  NORTHWESTERN UNIVERSITY

Rachel Kapelke-Dale  UNIVERSITY COLLEGE LONDON  “‘Exploiting Our Own People’: 1937 House Debates on Foreign Actors”

Noah Zweig  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Exporting the Revolution: Bolivarian State Broadcasting as Nation Building”

Kia Afra  INDEPENDENT SCHOLAR  “Defining the Boundaries of Consolidation: The DOJ and FTC Confront Hollywood (1925–1928)”

James Schwoch  NORTHWESTERN UNIVERSITY  “Native Americans, Telegraphy and Telephony, and the Conquest of the American West from the War with Mexico through the First World War”
**A19 Media and Embodiment**

*Perception, Projection, and Prohibition*

---

**ROOM:** Madrona  •  Second Floor

**CHAIR:** Sheila Murphy  •  UNIVERSITY OF MICHIGAN

Katariina Kyrola  •  UNIVERSITY OF TURKU  •  “Feeling Bad, Precious (2009), and Body Image”

Theresa Cronin  •  MIDDLESEX UNIVERSITY  •  “Censorship Cultures: The Search for Authenticity—the Case of A Serbian Film”

Scott Selberg  •  PORTLAND STATE UNIVERSITY  •  “Emergent Fantasies: Bioethics of Fantasy Football”

Sheila Murphy  •  UNIVERSITY OF MICHIGAN  •  “I Can Has Cute: Why and How Online Cute Animal Videos Matter”

---

**A20 WORKSHOP**

*Film, Media, and the Right to the City*

---

**ROOM:** Aspen  •  Second Floor

**CHAIR:** Erica Stein  •  UNIVERSITY OF ARIZONA

**WORKSHOP PARTICIPANTS**

Mark Shiel  •  KING’S COLLEGE LONDON

Lawrence Webb  •  UNIVERSITY OF GOTHENBURG

Laura Podalsky  •  OHIO STATE UNIVERSITY

Mona Damluji  •  UNIVERSITY OF CALIFORNIA, BERKELEY

Jeffrey Hou  •  UNIVERSITY OF WASHINGTON

**SPONSOR:** Urban Studies Scholarly Interest Group
A Post-secular Cinema? 
Film, Faith, Politics

**Room:** Diamond A  ■  First Floor, Lobby Level

**Chairs:** Bennet Schaber  ■  SUNY, University at Oswego

1. **Sean Desilets**  ■  Westminster College  ■  “Weak Apocalypticism”

2. **Claudia Breger**  ■  Indiana University  ■  “Beyond ‘the Fundamentals’: Religion and Affect in *The Reluctant Fundamentalist*”

3. **Andrew Santana-Kaplan**  ■  University of Illinois at Urbana-Champaign  ■  “Grace-in-nature: *The Tree of Life*, or Terrence Malick’s Faith-oriented Ontology”

4. **Anders Bergstrom**  ■  Wilfrid Laurier University  ■  “Spectral Realism: The ‘Post-secular’ Cinema of Apichatpong Weerasethakul”

Shooting Soldiers
The Cinematic Image and Experience of the US Veteran

**Room:** Diamond B  ■  First Floor, Lobby Level

**Chairs:** Nathan Blake  ■  Northeastern University

1. **Nathan Blake**  ■  Northeastern University  ■  “‘Every One of Us Is in Some Way a Cripple’: Frank and Lillian Gilbreth’s Engineering of the World War I Veteran”

2. **Kaia Scott**  ■  Concordia University  ■  “Moving Pictures to Soothe the Man of Battle: Film Technologies as Therapy in the Second World War”

3. **Renee Pastel**  ■  University of California, Berkeley  ■  “Melodramas of Uneasy Reintegration: Moving Images of Iraq and Afghanistan War Veteran Homecomings”

4. **Allison Whitney**  ■  Texas Tech University  ■  “War Stories: Oral Histories of Military Film Culture”
B3 WORKSHOP
What’s Happening Now?
Black Film and Genre in the Age of Obama

ROOM: Issaquah B  ■  Third Floor
CHAIR: Monica Ndounou  ■  TUFTS UNIVERSITY

WORKSHOP PARTICIPANTS
Monica Ndounou  ■  TUFTS UNIVERSITY
Stephanie Larrieux  ■  CLARK UNIVERSITY
Karen Bowdre  ■  ARCADIA UNIVERSITY

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

B4 Shifting Geographies in Contemporary European Cinema

ROOM: Issaquah A  ■  Third Floor
CHAIR: Thibaut Schilt  ■  COLLEGE OF THE HOLY CROSS

Thibaut Schilt  ■  COLLEGE OF THE HOLY CROSS  ■  “Crossing Borders and Queering Identities in French Road Cinema”
Giovanna Lerner  ■  FRANKLIN & MARSHALL COLLEGE  ■  “Landscapes of Alienation in Contemporary Italian Cinema”
Elena Past  ■  WAYNE STATE UNIVERSITY  ■  “Giov vs. the Volcano: Itinerant Cinema, Gendered Ecologies, and the Aeolian Islands”

RESPONDENT: Stefania Benini  ■  UNIVERSITY OF PENNSYLVANIA
SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

B5 Genre in Contemporary East Asian Cinema

ROOM: Kirkland  ■  Third Floor
CHAIR: Yun Mi Hwang  ■  UNIVERSITY OF ULSAN

Rayna Denison  ■  UNIVERSITY OF EAST ANGLIA  ■  “Ghibli Genre: Toshio Suzuki and the Creation of Studio Ghibli’s Anime Brand”
Yun Mi Hwang  ■  UNIVERSITY OF ULSAN  ■  “Contemporary Costume Drama in South Korea: Genre and Genrification”
Christopher Howard  ■  CHONGQING UNIVERSITY  ■  “Televsual Blockbusters in Japan: A New National Genre?”
Aaron Magnan-Park  ■  UNIVERSITY OF HONG KONG  ■  “Americanization and the Aesthetic Annihilation of Asian Cinema: The Case of Wong Kar-wai’s The Grandmaster (2013)”

SPONSOR: Asian/Pacific American Caucus

B6 Policy
The Law and Other Gatekeepers

ROOM: Leschi  ■  Third Floor
CHAIR: Bob Sitton  ■  MARYLHURST UNIVERSITY

Danny Kimball  ■  UNIVERSITY OF WISCONSIN-MADISON  ■  “Net Neutrality and the Data-capped Internet”
Jennifer Petersen  ■  UNIVERSITY OF VIRGINIA  ■  “Visuality and the Law of Media; or, Why Justice Is Not Blind When it Comes to Media”
**B7 Photographic Events and Geopolitical Frames**

**Room:** Medina  ▪ Third Floor  
**Chair:** Rijuta Mehta  ▪ BROWN UNIVERSITY  
**Co-Chair:** Stephanie Harris  ▪ INDEPENDENT SCHOLAR

Rijuta Mehta  ▪ BROWN UNIVERSITY  ▪ “Photography’s Anti-colonial Lexicon: Kashmir and Statelessness”

Stephanie Harris  ▪ INDEPENDENT SCHOLAR  ▪ “High Walls and High-value Targets: Architectural Representations of Osama bin Laden’s Compound”

Elizabeth Wolfson  ▪ BROWN UNIVERSITY  ▪ “Searching for Civilization, Finding Empire: Archaeology, Photography, and the Politics of Place”

**Respondent:** Aniruddha Maitra  ▪ HAMPShIRE COLLEGE

---

**B9 Reality TV Personalities**

**Room:** Ravenna B  ▪ Third Floor  
**Chair:** Tisha Dejmanee  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA

Justin Bergh  ▪ UNIVERSITY OF MINNESOTA  ▪ “Authenticity and the Art of Distinction: The Cultural Work of Anthony Bourdain”

Diane Corman  ▪ UNIVERSITY OF MINNESOTA  ▪ “Suze Orman: Cruel Optimism as Postfeminism”

Andrea Ruehlicke  ▪ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  ▪ “Necessary but Expendable: Reality Show Contestants and Systems of Exploitation”

Tisha Dejmanee  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA  ▪ “Branding Regional Femininity: The Domestication of Postfeminist Personalities on the Food Network”

---

**B8 Contemporary Screens and Innovation**

**Room:** Ravenna A  ▪ Third Floor  
**Chair:** Annie Dell’Aria  ▪ CITY UNIVERSITY OF NEW YORK

Michael Arnold  ▪ UNIVERSITY OF MICHIGAN  ▪ “The Virtual Reach of the Screen: Japanese Pachinko and the Trap of Moving Image Entertainment”

Zach Melzer  ▪ CONCORDIA UNIVERSITY  ▪ “Outdoor Digital Advertising and the Aesthetics of Transience”

Alicia Kozma  ▪ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  ▪ “Downloading Soon to a Theater Near You: Digital Film, Local Exhibition, and the Death of 35mm”

Annie Dell’Aria  ▪ CITY UNIVERSITY OF NEW YORK  ▪ “Innovation, Olympics, and Community: The BBC Big Screens (2003–2013)”

---

**B10 The Channel Panel**

**Room:** Ravenna C  ▪ Third Floor  
**Chair:** Heidi Zimmerman  ▪ UNIVERSITY OF MINNESOTA

Evan Elkins  ▪ UNIVERSITY OF WISCONSIN-MADISON  ▪ “Geoblocking the BBC iPlayer: National Public Broadcasting, Streaming Platforms, and Transnational Television”

Shawna Kidman  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA  ▪ “It’s Not (Just) TV: Quality Programming and Industrial Strategy at HBO in the 1990s”

Chris Haak  ▪ HOBBES MUNICIPAL SCHOOL DISTRICT  ▪ “Movies on the Cheap: The Syfy Model”

Heidi Zimmerman  ▪ UNIVERSITY OF MINNESOTA  ▪ “Branding Environmentalism for TV: The Rise and Fall of Discovery’s Planet Green”
11 Stardom, Celebrity, the Media

ROOM: Boren  ▪ Union Street Tower, Fourth Floor
CHAIR: Martin Roberts  ▪ UNIVERSITY OF DERBY

Nandana Bose  ▪ UNIVERSITY OF NORTH CAROLINA AT WILMINGTON  ▪ “The Stardom of Madhuri Dixit: Star Vehicles and Collaborators in the Construction of a Dancing Star in 1990s Popular Hindi Cinema”

Akiva Gottlieb  ▪ UNIVERSITY OF MICHIGAN  ▪ “Walking the Line: Performing the Reality Phenomenon in I’m Still Here: The Lost Year of Joaquin Phoenix”

Jonathan Cannon  ▪ OKLAHOMA STATE UNIVERSITY  ▪ “Touristic Deathgazing: Dark Fan Tourism, Memorial Culture, and Mobile Posthumous Celebrity Worship”

Martin Roberts  ▪ UNIVERSITY OF DERBY  ▪ “The Rake’s Progress: Steve Coogan and Celebrity Culture”

12 Word-image
Ekphrasis, Dialogue, Criticism

ROOM: Columbia  ▪ Union Street Tower, Fourth Floor
CHAIR: Elizabeth Alsop  ▪ WESTERN KENTUCKY UNIVERSITY

Pablo Gonçalo Martins  ▪ FEDERAL UNIVERSITY OF RIO DE JANEIRO  ▪ “The Film in Words: Ekphrasis and Script in Peter Handke and Wim Wenders”

Andrea Gyenge  ▪ UNIVERSITY OF MINNESOTA  ▪ “Writing with Bloodshot Eyes: On Jean-Luc Nancy’s Ekphrasis of Cinema”

Samuel Burd  ▪ CONCORDIA UNIVERSITY  ▪ “The Life of the Author: Autobiographical Trends in Film Scholarship”

Elizabeth Alsop  ▪ WESTERN KENTUCKY UNIVERSITY  ▪ “Emphasis Added: Theorizing Dialogue in European Art Cinema”

13 Film Theories in Context

ROOM: Jefferson B  ▪ Union Street Tower, Fourth Floor
CHAIR: Katie Bird  ▪ UNIVERSITY OF PITTSBURGH


Eric Morel  ▪ UNIVERSITY OF WASHINGTON  ▪ “Early Cinema, Ecocinema Studies, and Environmental Imaginations of the 1910s”

Rachel Fabian  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ▪ “Reconsidering the Work of Claire Johnston”

Katie Bird  ▪ UNIVERSITY OF PITTSBURGH  ▪ “Beautiful—Hard—Dangerous!: Béla Balázs, Sports Cinematography, and the Mountain Film Camera Operator”

14 Downshift
The Disenchantment of the Automobile (Industry) in American Media

ROOM: Jefferson A  ▪ Union Street Tower, Fourth Floor
CHAIR: Mobina Hashmi  ▪ BROOKLYN COLLEGE

Chris Robe  ▪ FLORIDA ATLANTIC UNIVERSITY  ▪ “Detroit Rising: The League of Revolutionary Black Workers, Newsreel, and the Making of Finally Got the News”

Daniel Marcus  ▪ GOUGHER COLLEGE  ▪ “Three Scenes from the Car Culture: Documentary and the Economically Abject”

Mobina Hashmi  ▪ BROOKLYN COLLEGE  ▪ “From Automobiles to Novelties: Tracing the Economic and Cultural Displacement of American Workers in Gung Ho and Outsourced”

RESPONDENT: Steve Macek  ▪ NORTH CENTRAL COLLEGE
**Session B**  
12:00 noon – 1:45 pm

---

**15 Promotional Culture**

**ROOM:** Seneca  
**Union Street Tower, Fourth Floor**

**CHAIR:** Heather McIntosh  
**NOTRE DAME OF MARYLAND UNIVERSITY**

Nicholas Benson  
**OLD DOMINION UNIVERSITY**

“Promoting Tron’s Legacy: Generational Turf Marking Strategies within Media Industry Discourse”

William Gombash  
**VALENCIA COLLEGE**


Ben Harris  
**UNIVERSITY OF CALIFORNIA, LOS ANGELES**

“Cultures of Distribution: The International Presale and the American Film Market”

Heather McIntosh  
**NOTRE DAME OF MARYLAND UNIVERSITY**

“The Programming Failure of Oprah’s Documentary Club”

---

**16 Workshop**

**Principles and Practices of Openness**

**ROOM:** University  
**Union Street Tower, Fourth Floor**

**CHAIR:** Leah Shafer  
**HOBART AND WILLIAM SMITH COLLEGES**

**WORKSHOP PARTICIPANTS**

Christina Petersen  
**ECKERD COLLEGE**

Gina Giotta  
**CALIFORNIA STATE UNIVERSITY, NORTHBRIDGE**

Elizabeth Ellcessor  
**INDIANA UNIVERSITY**

Bryce Peake  
**UNIVERSITY OF OREGON**

---

**17 Histories of Sex and the Cinema, Queer and Otherwise**

**ROOM:** Virginia  
**Union Street Tower, Fourth Floor**

**CHAIR:** Ryan Powell  
**KING’S COLLEGE LONDON**

Andrew Owens  
**NORTHWESTERN UNIVERSITY**


Matthew Prigge  
**UNIVERSITY OF WISCONSIN-MILWAUKEE**

“Tough Times and Bare Skin: The Postwar Movie Marketplace and the Emergence of the Modern Sex Film”

Matthew Connolly  
**UNIVERSITY OF WISCONSIN-MADISON**

“The First Gay Box Office Smash: Examining the Industrial and Cultural Contexts Surrounding the Success of La Cage aux folles”

Ryan Powell  
**INDIANA UNIVERSITY**

“The Postwar Queer Trance Film”

**SPONSOR:** Queer Caucus

---

**18 Documentary Politics**

**ROOM:** Juniper  
**Second Floor**

**CHAIR:** Giovanna de Luca  
**COLLEGE OF CHARLESTON**

Elizabeth Gleesing  
**WESTERN WASHINGTON UNIVERSITY**

“Disrupted Identification: Islamicate Gaze Theory in Iranian Documentary”

Belinda Smaill  
**MONASH UNIVERSITY**

“Animals, Politics, and Documentary Poetics”

Giovanna de Luca  
**COLLEGE OF CHARLESTON**

“Placido Rizzotto and Segreti di Stato: Italian Investigative Cinema and Memory”

**SPONSOR:** Documentary Studies Scholarly Interest Group
**Session B**

**12:00 noon – 1:45 pm**

### Avant-garde Aesthetic Strategies

**Room:** Madrona  ■  Second Floor  
**Chair:** Kian Bergstrom  ■  Roosevelt University/Columbia College Chicago

- **Ben Ogrodnik**  ■  University of Pittsburgh  ■  “The Queer ‘Stilled’ Image as Avant-garde Intermedial Practice in Richard Oswald’s *Anders als die Andern* (1919)”

- **Dustin Zemel**  ■  Louisiana State University  ■  “Polyphony and Documentary Presentness”

- **Kian Bergstrom**  ■  Roosevelt University/Columbia College Chicago  ■  “Surrealism and Its Opposite in Rose Hobart”

- **Eivind Rossaak**  ■  National Library of Norway  ■  “Error: The Role of ‘Mistakes’ in Avant-garde Cinema and New Media Art”

### Genders and Sexualities in Contemporary Cinema

**Room:** Aspen  ■  Second Floor  
**Chair:** Allen Redmon  ■  Texas A&M University-Central Texas

- **Katarzyna Paszkiewicz**  ■  University of Barcelona  ■  “G(r)aze Encounters: Negotiating Proximity and Distance in Kelly Reichardt’s *Meek’s Cutoff*”

- **Keeley Saunders**  ■  University of Kent  ■  “Urinary Segregation and the Trans-cinema Plot Device”

- **Cristina Stasia**  ■  University of Alberta  ■  “What Is This, *Training Day*?: Gender, Race, and *The Heat*”

- **Allen Redmon**  ■  Texas A&M University-Central Texas  ■  “Male Sexuality in the Coens’ Idiot Trilogy”
C1 Media after Heidegger?

- ROOM: Diamond A  ▪ First Floor, Lobby Level
- CHAIR: Dieter Mersch  ▪ ZURICH UNIVERSITY OF THE ARTS
- Richard Dienst  ▪ RUTGERS UNIVERSITY  ▪ “After the Age
of the World Picture”
- Michaela Wuensch  ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES  ▪ “Enframings and Emplacement:
Analyzing Television with Heidegger”
- Anton Pluschke  ▪ FREE UNIVERSITY BERLIN  ▪ “Heidegger
on the Rise of the Typing Empires”
- Christina Vagt  ▪ BERLIN INSTITUTE OF TECHNOLOGY  ▪ “Heidegger, Physics, Media”

C2 Palimpsestic Cities

- ROOM: Diamond B  ▪ First Floor, Lobby Level
- CHAIR: Yomi Braester  ▪ UNIVERSITY OF WASHINGTON
- Hatim El Hibri  ▪ NEW YORK UNIVERSITY  ▪ “The Before/
After Shot: Solidére’s Corporate Films and the Work of
Images in Postwar Beirut”
- Cortland Rankin  ▪ NEW YORK UNIVERSITY  ▪ “Unstable
Structures: Repurposing Urban Ruination in Postwar
New York Cinema”
- Andrew Opitz  ▪ HAWAII PACIFIC UNIVERSITY  ▪ “Hawaiian
Dreams: Representations of Hawai‘i in HGTV’s Real
Estate Porn”
- Yomi Braester  ▪ UNIVERSITY OF WASHINGTON  ▪ “Palimpsest, Scroll, Screen: Cinematic Visualizations of
Gentrified Beijing”
**Session C | 2:00 – 3:45 pm**

### C3 Specters of the Dictatorship in Contemporary Chilean Cinema

**Room:** Issaquah B  |  Third Floor  
**Chair:** Luisela Alvaray  |  DePaul University  
**Co-Chair:** Gilberto Blasini  |  University of Wisconsin-Milwaukee  
**Gilberto Blasini**  |  University of Wisconsin-Milwaukee  
No Promises  
**Luisela Alvaray**  |  DePaul University  
“Missing Links: Hidden Histories and Traumatic Memories in Contemporary Chilean Documentaries”  
**Elaine Basa**  |  University of Wisconsin-Milwaukee  
“ReCOPerating and Encountering the Past in Chile: Obstinate Memory”  
**Respondent:** Laura Podalsky  |  Ohio State University  
**Sponsor:** Latina/o Caucus

### C5 Twenty-first Century TV

**Genders and Genres**

**Room:** Kirkland  |  Third Floor  
**Chair:** Kathleen McHugh  |  University of California, Los Angeles  
**John Alberti**  |  Northern Kentucky University  
“The Killing as Feminist Noir”  
**Liora Elias**  |  University of Minnesota  
“Different Selves on Demand: An Examination of Gender, Sexuality, and Selfhood on Showtime’s United States of Tara (2009–2012)”  
**Matthew Ferrari**  |  University of Massachusetts Amherst  
“Born Survivors and Their Trickster Cousins: Masculine Primitive Ideals on Reality Television”  
**Kathleen McHugh**  |  University of California, Los Angeles  
“A Tale of Two Series: Generational and Aesthetic Feminisms in Top of the Lake and Orange Is the New Black”

### C4 Cold War Facticities

**East Germany and Nonfiction Cinema**

**Room:** Issaquah A  |  Third Floor  
**Chair:** Reinhold Steingrover  |  University of Rochester  
**Sara Blaylock**  |  University of California, Santa Cruz  
“The Body under Duress in Heynowski and Scheumann’s Piloten im Pyjama (1968)”  
**Victoria Rizo-Lenshyn**  |  University of Massachusetts Amherst  
“Socialist Documentary Filmmaking: Representational Performance in Heynowski and Scheumann’s Experimental Vietnam Films”  
**Evan Torner**  |  Grinnell College  
“Space Capsule as Time Capsule: Jim Finn’s Interkosmos (2006)”  
**John Lessard**  |  University of the Pacific  
“Home Movies and the Transmission of East German Culture in Marten Persiel’s This Ain’t California (2012)”  
**Sponsors:** Central/East/South European Cinemas and Documentary Studies Scholarly Interest Groups

### C6 Narrative Forms of and American Authorship

**Room:** Leschi  |  Third Floor  
**Chair:** Paul Cote  |  University of Maryland  
**Mark Minett**  |  University of South Carolina  
“Early Altman and the Elaborative Zoom: Rethinking Altman’s Zoom Style from M*A*S*H to Nashville”  
**Shelley Cobb**  |  University of Southampton  
“Stories They Tell: The Actress-director and Female Authorship in Contemporary Cinema”  
**Paul Cote**  |  University of Maryland  
“Encountering Sonic Memories: Sound, Childhood, and Escapism in Steven Spielberg’s Close Encounters of the Third Kind”
C7 Cinema and the Nineteenth-century Imaginary

ROOM: Medina  ▪ Third Floor
CHAIR: Andrew Yale  ▪ UNIVERSITY OF CHICAGO

Syed Feroz Hassan  ▪ UNIVERSITY OF MICHIGAN  ▪ “Idealist Film History: The Case of Eric Rohmer’s Le Celluloid et le marbre”
Andrew Yale  ▪ UNIVERSITY OF CHICAGO  ▪ “Vachel Lindsay’s Museological Theory of Film Aesthetics”
Anne-Gaëlle Saliot  ▪ DUKE UNIVERSITY  ▪ “Godard and Nineteenth-century Aesthetics”
Samantha Wilson  ▪ CONCORDIA UNIVERSITY  ▪ “The Aesthetics of Astonishment and Contemplation in the Early British Scenic Film”

SPONSOR: French & Francophone Scholarly Interest Group

C9 Expanding Japanese Cinema

Local Practices and Global Perspectives

ROOM: Ravenna B ▪ Third Floor
CHAIR: Rea Amit  ▪ YALE UNIVERSITY
CO-CHAIR: Ryan Cook  ▪ HARVARD UNIVERSITY

Rea Amit  ▪ YALE UNIVERSITY  ▪ “Programming Success: Narrative and Style in the Heyday of the Japanese Postwar Studio System”
Naoki Yamamoto  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ▪ “Montage Theory in Postwar Japan”
Ryan Cook  ▪ HARVARD UNIVERSITY  ▪ “Play It Again, Yūjirō: International Influence and the ‘Remaking’ of Casablanca in High-growth Japan”

RESPONDENT: Philip Rosen  ▪ BROWN UNIVERSITY

C8 The Spaces of Media Production and Consumption

ROOM: Ravenna A ▪ Third Floor
CHAIR: Laura LaPlaca  ▪ NORTHWESTERN UNIVERSITY

Meredith Ward  ▪ NORTHWESTERN UNIVERSITY  ▪ “Black Boxes and Rich, Repressed Sounds: Architecting Listening in the Cinema House”
Diana Dill  ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES  ▪ “Fan vs. Industry: Conceptualization of Space in M*A*S*H and the Korean Landscape”
Ian Peters  ▪ GEORGIA STATE UNIVERSITY  ▪ “Total Media Consumption: Theme Cafés, Love Hotels, and Bodily Immersive Experiences”
Laura LaPlaca  ▪ NORTHWESTERN UNIVERSITY  ▪ “Building’ Narratives: Fan Re-creations of the Network Era Sitcom Mise-en-scène”

C10 Listening to Films

Cinematic Sound and Media Culture in East Asia

ROOM: Ravenna C ▪ Third Floor
CHAIR: Nicole Huang  ▪ UNIVERSITY OF WISCONSIN-MADISON

Nicole Huang  ▪ UNIVERSITY OF WISCONSIN-MADISON  ▪ “Listening to Films: Radio and Communal Film Culture in 1970s China”
Kerim Yasar  ▪ UNIVERSITY OF NOTRE DAME  ▪ “Otozukuri: Affect, Ontology, and Techne in Early Japanese Radio Drama and Talkie Sound Effects”
Ling Zhang  ▪ UNIVERSITY OF CHICAGO  ▪ “The Flowing Ambiguity of Soundscape: Female Voice-over in Spring in a Small Town and Fei Mu’s Chinese Operatic Sound Aesthetic”
**SESSION C | 2:00 – 3:45 PM**

**C11 Materialities of Fantastic Media**

*Room: Boren* ▪ Union Street Tower, Fourth Floor  
*Chair: Bob Rehak* ▪ Swarthmore College

Matt Hills ▪ Aberystwyth University ▪ “‘We Don’t Do General Doctor Who Topics and We Don’t Do Fiction’: Dalek-building and the Craft of Mimetic Fandom”

Matt Yockey ▪ University of Toledo ▪ “The Bright Knight Returns: Contemporary Merchandising of the Batman Television Series”

Bob Rehak ▪ Swarthmore College ▪ “Little Warriors: Markers, Figurines, and Collectibles in Gaming Media”

*Respondent: Julie Russo* ▪ The Evergreen State College

**C12 Workshop Studying Media Event Spaces**

*Room: Columbia* ▪ Union Street Tower, Fourth Floor  
*Chair: Avi Santo* ▪ Old Dominion University

**Workshop Participants**

Tamara Falicov ▪ University of Kansas  
Erin Hanna ▪ University of Michigan  
Tim Havens ▪ University of Iowa  
Aswin Punathambekar ▪ University of Michigan  
Kevin Sandler ▪ Arizona State University

*Sponsor: Media Industries Scholarly Interest Group*

**C13 Horror, Documentary, and the Real**

*Room: Jefferson B* ▪ Union Street Tower, Fourth Floor  
*Chair: Cecilia Sayad* ▪ University of Kent

Stefano Ciammaroni ▪ Manchester Metropolitan University ▪ “In Too Deep (Red): Political Reality and the Haunting Specter of National Cinema in Dario Argento’s Profondo rosso”

Adam Lowenstein ▪ University of Pittsburgh ▪ “Beyond Las Hurdes: Horrific Eruptions of the Documentary Impulse in Late Buñuel”

Anna Green ▪ New York University ▪ “Fear and the Other: Modes of Representation in Documentary and Horror Films”

Cecilia Sayad ▪ University of Kent ▪ “Framing the Found-footage Horror Film”

**C14 Workshop New Paths to Teaching Film History**

*Room: Jefferson A* ▪ Union Street Tower, Fourth Floor  
*Chair: Robert Gerst* ▪ Massachusetts College of Art and Design  
*Co-Chair: George Larke-Walsh* ▪ University of North Texas

**Workshop Participants**

Amy Borden ▪ Portland State University  
Robert Gerst ▪ Massachusetts College of Art and Design  
Maurizio Viano ▪ Wellesley College
**Session C** | 2:00 – 3:45 PM

---

**15 Urban Traffic: Film, Motion, and the World City**

*Room: Seneca | Union Street Tower, Fourth Floor*

*Chair: Stanley Corkin | University of Cincinnati*

Kirk Boyle | University of North Carolina at Asheville

“David Cronenberg’s Cosmopolis and the Metaphorical Resonance of Traffic in the Great Recession”

Jana Braziel | University of Cincinnati

“Urban Traffic in Ghosts of Cité Soleil (2006)”

Stanley Corkin | University of Cincinnati

“Social Mobility and Place in the ‘New’ Boston”

Celestino Deleyto | University of Zaragoza

“Traffic in the Border City: Los Angeles in Crossing Over (2009)”

*Respondent: Mark Shiel | King’s College London*

*Sponsor: Urban Studies Scholarly Interest Group*

---

**16 The Rise of the War Film in Silent Cinema**

*Room: University | Union Street Tower, Fourth Floor*

*Chair: John Trafton | University of St Andrews*

John Trafton | University of St Andrews

“For We Shall Meet Again: Civil War Soldier Diaries and Early War Cinema”

Peters Mersereau | University of Toronto

“From Germany’s Glory Days: The Prussian Historical Epic as Early War Film”

Kristin Harper | New York University

“Fair Columbia Fights for All: The Question of Suffrage Iconography in Wartime American Cinema”

Sue Collins | Michigan Technological University

“Star Testimonies: Speeches, Tours, and Trailers in War Mobilization”

*Sponsor: Silent Cinema Cultures Scholarly Interest Group*

---

**17 Visible Lesbians?**

*Room: Virginia | Union Street Tower, Fourth Floor*

*Chair: Susan Potter | University of New England*

Stephanie Yeung | University of Southern California

“Which One’s the Girl?: Gender, Race, and TV Lesbians”

Katrin Horn | Friedrich-Alexander University

“‘Where Else Would We Go?: The Bar in Lesbian Romantic Comedies”

Susan Potter | University of New England

“Troubling Sexual History: The Anachronistic Lesbian of Pandora’s Box (1929)”

---

**18 Orphans and Archives**

*Room: Juniper | Second Floor*

*Chair: Brett Service | University of Southern California*

Joel Frykholm | Stockholm University

“‘Cycles,’ ‘Libraries,’ and Archival Imaginaries in American Cinema in the 1910s: The Case of George Kleine’s Cycle of Film Classics (1916)”

Alex Kupfer | New York University

“The University Archive: Motion Picture Collecting in the US and Developing the National Film Negative Library, 1920–1941”

Brett Service | University of Southern California

“A Home for Orphans: Copyright Activism and the Preservation of Educational Film”

*Sponsor: Nontheatrical Film & Media Scholarly Interest Group*
**SESSION C | 2:00 – 3:45 PM**

### 19 The Idea of Cinema
**Framing Conceptual Art**

**ROOM:** Madrona ■ Second Floor  
**CHAIR:** Eli Horwatt ■ YORK UNIVERSITY

**Lindsey Lodhie** ■ HARVARD UNIVERSITY ■ “Contents Unknown: Filming the Empty Set”  
**Joana Pimenta** ■ HARVARD UNIVERSITY ■ “Walking, Crawling, Crashing, Falling: The Films and Videos of Robert Morris”  
**Eli Horwatt** ■ YORK UNIVERSITY ■ “Inventories of Limbo: Institutional Critique and the Cinematic Apparatus”

**RESPONDENT:** Jonathan Walley ■ DENISON UNIVERSITY  
**SPONSOR:** CinemArts: Film & Art History Scholarly Interest Group

### 20 Personal Trademarks
**Bodies, Brands, and Genres in Contemporary American Media**

**ROOM:** Aspen ■ Second Floor  
**CHAIR:** Jennifer Lynn Jones ■ INDIANA UNIVERSITY

**Janani Subramanian** ■ INDIANA UNIVERSITY-PURDUE UNIVERSITY INDIANAPOLIS ■ “Horror, Bodies, and Brand Implosion”  
**Jennifer Lynn Jones** ■ INDIANA UNIVERSITY ■ “Fat Funny People: Corpulence and the Apatow Brand”  
**Jorie Lagerwey** ■ UNIVERSITY COLLEGE DUBLIN ■ “Black and White and Bravo All Over: The Raced Bodies of Real Housewives of Atlanta”  
**Mary Beltran** ■ UNIVERSITY OF TEXAS AT AUSTIN ■ “Postracial’ Blackface?: Unreal Raced Bodies in Millennial TV Satire”

---

**Tweet . . .**

your experiences during the conference

Use #SCMS14
WEDNESDAY

March 19, 2014
4:00 – 5:45 PM

SESSION D

D1 Looking Back on Society of the Spectacle, the Film
ROOM: Diamond A  ■  First Floor, Lobby Level
CHAIR: Morgan Adamson  ■  MACALESTER COLLEGE
CO-CHAIR: Jason Smith  ■  CORNELL UNIVERSITY
Soyoung Yoon  ■  THE NEW SCHOOL  ■  “Debord’s 4:3”
Jason Smith  ■  CORNELL UNIVERSITY  ■  “Some Corrections to the Society of the Spectacle”
Tom McDonough  ■  BINGHAMTON UNIVERSITY  ■  “Theoretical Westerns”
Morgan Adamson  ■  MACALESTER COLLEGE  ■  “Society of the Spectacle: An Essay without End”

D2 Filming Non-human Subjects: An Ethical Consideration
ROOM: Diamond B  ■  First Floor, Lobby Level
CHAIR: Katy Peplin  ■  UNIVERSITY OF MICHIGAN
Thomas West  ■  SYRACUSE UNIVERSITY  ■  “Going Ape: The Posthuman Ethics of Animality, Affiliation, and Affect in Rise of the Planet of the Apes (2011)”
Samantha Close  ■  UNIVERSITY OF SOUTHERN CALIFORNIA  ■  “Shelter can haz cute?: Towards an Ethical Discourse of Cuteness for Rescue Animal Online Publicity”
Pete Porter  ■  EASTERN WASHINGTON UNIVERSITY  ■  “Overcoming Otherness: Species Ideology of the Animal Rescue Narrative”
Katy Peplin  ■  UNIVERSITY OF MICHIGAN  ■  “Kittens and Stilettos: Crush Films, Freedom of Expression, and Digital Media”
D3 Contemporary PRC and Hong Kong
ROOM: Issaquah B • Third Floor
CHAIR: Deron Overpeck • Auburn University
Wesley Jacks • University of California, Santa Barbara
“Queues, Blackouts, and Clusters: Import Distribution Strategies in the People’s Republic of China from 2011 to 2013”
Xiaoxi Zhu • London School of Economics and Political Science
“Features and Implications of the Conglomeration of the Chinese Film Industry in the New Century”
Shu Ching Chan • University of Texas at Austin
“Hong Kong/China Co-production: From Root-seeking to Gold-digging?”
Deron Overpeck • Auburn University
“Transnational Tensions: Developments in the Cinematic Relationship between China and the United States”

D4 The Globalization of Post-millennial Persian Media
ROOM: Issaquah A • Third Floor
CHAIR: James Udden • Gettysburg College
James Udden • Gettysburg College
“Iran’s Janus-faced Screens: Cinema, Broadcasting, and Institutionalized Fractionalism”
Matt Sienkiewicz • Boston College
“Uncle Sam’s Koran: American Broadcasting, Koranic Values, and Hybrid ‘Radio Islam’ in Afghanistan”

D5 Beyond Human Worlds
East Asian Religion, Spirituality, and Ecology in Contemporary Film
ROOM: Kirkland • Third Floor
CHAIR: Kiu-wai Chu • University of Hong Kong
Anna Banks • University of Idaho
“The Second Nutriment: Slow Cinema as Dharma Art”
Lina Verchery • Harvard University
“Paradigms of Place: Religious Cosmologies and Environmental Contexts in La Trappe (2008) and In Ordinary Life (2013)”
Conor Mckeown • University of Glasgow
“Disrupting Eco-assumptions of Shinto in the Cinema of Miyazaki Hayao”
RESPONDENT: Adrian Ivakhiv • University of Vermont
SPONSOR: Media & the Environment Scholarly Interest Group

D6 Objects
The Medium Is the Material
ROOM: Leschi • Third Floor
CHAIR: Meredith McCarroll • Clemson University
Steen Christiansen • Aalborg University
“Things Gone Wild: The Movie Camera in the Drone Age”
Lee Knuttila • York University
“Monitoring Things: CCTV as Metaphysical Site”
Jacob Gaboury • New York University
“What Is a Digital Thing?: On the Materiality of Simulated Objects”
RESPONDENT: Sarah Juliet Lauro • Clemson University
**D7** Production Histories

**ROOM:** Medina  
**Chair:** Ben Rogerson  
**University of North Carolina at Chapel Hill**

Lawrence Webb  
**University of Gothenburg**  
“American Baroque: Rollover (Pakula, 1981) and the Imagination of Financial Disaster”

Michael Witte  
**University of California, Los Angeles**  
“Brecht before Lenin: Hangmen Also Die! as an Allegory for Marxist Struggle”

Andrew Davis  
**Oklahoma State University**  
“Analyzing Tarnation’s Promotion, Reception, and the Mainstreaming of Queer Documentary”

Ben Rogerson  
**University of North Carolina at Chapel Hill**  
“Independent No More?: Onscreen Autonomy at United Artists after 1967”

---

**D8** Technology, Imagination, and New Media Histories

**Room:** Ravenna A  
**Chair:** Jeff Scheible  
**Concordia University**

Morgan Ames  
**University of California, Irvine**  
“Imagining Childhood through Technology and Design”

Daniela Rosner  
**University of Washington**  
“Fiber Futures and the Aesthetics of Lag”

Nicole Starosielski  
**New York University**  

Jeff Scheible  
**Concordia University**  
“My Name Is Number Sign’: Hash Logic and Digital Indexicality”

**Respondent:** Wendy Chun  
**Brown University**

---

**D9** Television Comedy Aesthetics

**Room:** Ravenna B  
**Chair:** Alex Clayton  
**University of Bristol**

Alex Clayton  
**University of Bristol**  
“Sketch Comedy and the Surge of Vital Feeling”

Jason Jacobs  
**University of Queensland**  
“I Am Going to Die!: Corpses, Corpsing, and Ricky Gervais’ Derek”

Brett Mills  
**University of East Anglia**  
“Ego Tripping: Rob Brydon, Comedy, the Self, and Age”

Steven Peacock  
**University of Hertfordshire**  
“Alan Partridge: Welcome to the Places of My Life”

**Sponsor:** Comedy & Humor Studies Scholarly Interest Group

---

**D10** Physician, Heal Thy Selfie

**Room:** Ravenna C  
**Chair:** Tim Seiber  
**University of Redlands**

Stephanie Brown  
**University of Illinois at Urbana-Champaign**  
“A Waiting Room that Doesn’t Suck: Negotiations of Agency, Authenticity, and Community in The Mental Illness Happy Hour Podcast”

Nicole Keating  
**Woodbury University**  

Linnea Hussein  
**New York University**  
“Visualizing Mental Health: Direct Cinema, New Media, and Museums of the Mind”

Tim Seiber  
**University of Redlands**  
“Network Bodies: Blogging Medical Experience as Collective Anatomy Theater”
**SESSION D | 4:00 – 5:45 PM**

**D11 Race, Class, and Gender in Contemporary Media**

**ROOM:** Boren  □ Union Street Tower, Fourth Floor  
**CHAIR:** Courtney Brannon Donoghue  □ OAKLAND UNIVERSITY  

Mandy Elliott  □ UNIVERSITY OF MANITOBA  □ “Reflecting the Man: Gender (Re)Appropriation in Paul Haggis’s Crash and Mira Nair’s Mississippi Masala”  

Krin Gabbard  □ SUNY, UNIVERSITY AT STONY BROOK  □ “Everything but the Burden: Negrophilia in Spring Breakers”  

Jennifer McClaren  □ UNIVERSITY OF WASHINGTON  □ “Gladiator in a Suit?: Scandal’s Olivia Pope and the Post-identity Regulation of Physical Agency”  

**SPONSOR:** Oscar Micheaux Society Scholarly Interest Group

---

**D13 New Histories of Animation**

**ROOM:** Jefferson B  □ Union Street Tower, Fourth Floor  
**CHAIR:** Nicholas Miller  □ LOYOLA UNIVERSITY MARYLAND  

Katherine Rochester  □ BRY MAW COLLEGE  □ “Animated, Emancipated: Stop-motion Animation as Socialist Object in Dziga Vertov’s The Man with the Movie Camera (1929)”  

Lora Mjolsness  □ UNIVERSITY OF CALIFORNIA, IRVINE  □ “Sound, Synchronization, and Subversion: The Early Animation of the Brumberg Sisters”  

Olga Blackledge  □ UNIVERSITY OF PITTSBURGH  □ “Two Decades of Publications: Iskusstvo Kino on Quality and Quantity of Soviet Animation from 1936 to 1956”  

Nicholas Miller  □ LOYOLA UNIVERSITY MARYLAND  □ “Unsettling the Cinematic Imagination: Continuous Metamorphosis in Early Drawn Animation”  

**SPONSOR:** Animated Media Scholarly Interest Group

---

**D12 WORKSHOP Capturing the Beast**

Transmedia, Digital Ephemera, and the Archive

**ROOM:** Columbia  □ Union Street Tower, Fourth Floor  
**CHAIR:** Vicki Callahan  □ UNIVERSITY OF SOUTHERN CALIFORNIA  

**WORKSHOP PARTICIPANTS**

Yvonne Welbon  □ BENNETT COLLEGE/DUKE UNIVERSITY  
Helen De Michiel  □ UNIVERSITY OF OREGON  
Robert Pratten  □ CONDUCTTR  
Sarah Atkinson  □ UNIVERSITY OF BRIGHTON

---

**D14 Contemporary Issues in Cinematic Remaking**

**ROOM:** Jefferson A  □ Union Street Tower, Fourth Floor  
**CHAIR:** Sean O’Sullivan  □ OHIO STATE UNIVERSITY  

Frank Kelleter  □ FREE UNIVERSITY BERLIN  □ “The Remake as Pop Art: Gus Van Sant’s Psycho and the Franchise that Knew Too Much”  

Kathleen Loock  □ FREE UNIVERSITY BERLIN  □ “Hollywood’s Franchise Era and the Logic of Remaking”  

Constantine Verevis  □ MONASH UNIVERSITY  □ “New Millennial Remakes”  

**RESPONDENT:** Jennifer Forrest  □ TEXAS STATE UNIVERSITY
**D15** Distribution in the Digital Age

**ROOM:** Seneca  ■  Union Street Tower, Fourth Floor
**CHAIR:** Derek Kompare  ■  SOUTHERN METHODIST UNIVERSITY

Tim Anderson  ■  OLD DOMINION UNIVERSITY  ■  “Why Don’t We Give it Away?: Value and ‘Free’ for an Emerging Music Industry”


Josh Jackson  ■  UNIVERSITY OF CALIFORNIA, BERKELEY  ■  “Streaming the Small Screen: YouTube and the Experience of Television”

Derek Kompare  ■  SOUTHERN METHODIST UNIVERSITY  ■  “Streaming the Past: Online Media and Cultural Canons”

---

**D16** The Production of Worry in Postfeminist Media Culture

**ROOM:** University  ■  Union Street Tower, Fourth Floor
**CHAIR:** Amanda Rossie  ■  THE OHIO STATE UNIVERSITY

Allison P. Palumbo  ■  UNIVERSITY OF KENTUCKY  ■  “What Doesn’t Kill Her Makes Her Stronger: The Fraught Fighting Female in Popular Culture”

Dayna Chatman  ■  UNIVERSITY OF SOUTHERN CALIFORNIA  ■  “The Black Girl Curse: Matrimonial and Reproductive Panic in Think Like a Man and 35 and Ticking”

Kate Harper  ■  ARIZONA STATE UNIVERSITY  ■  “Romanticizing Dysfunction: The Spectacle of Failed Romance in Postfeminist Media Culture”

Amanda Rossie  ■  THE OHIO STATE UNIVERSITY  ■  “Maternal Technologies: Mommy Blogs, Subject-formation, and the ‘New Domesticity’”

---

**D17** Optic Thanatos
The Continuum of Blackness in Visual Media

**ROOM:** Virginia  ■  Union Street Tower, Fourth Floor
**CHAIR:** Kara Hunt  ■  UNIVERSITY OF MARYLAND, BALTIMORE COUNTY

Darol Kay  ■  UNIVERSITY OF CALIFORNIA, IRVINE  ■  “The Price of Admission: Civil War Films, the Black Soldier, and the Image of the Nation”

Selamawit Terrefe  ■  UNIVERSITY OF CALIFORNIA, IRVINE  ■  “Technological Haunting: Blackness as Political Thaumaturgy”

Jakeya Caruthers  ■  STANFORD UNIVERSITY  ■  “The Read: Race, Sex, and the Social Discipline of New Media”

Kara Hunt  ■  UNIVERSITY OF MARYLAND, BALTIMORE COUNTY  ■  “Ain’t Nobody Got Time for That!: Humor as a Matter of Humanity in the Black Neighbor Meme Phenomenon”

---

**D18** New Documentary Studies

**ROOM:** Juniper  ■  Second Floor
**CHAIR:** James Lyons  ■  UNIVERSITY OF EXETER

Faye Woods  ■  UNIVERSITY OF READING  ■  “The Squaddies of BBC Three: Televising Conflict for a Youth Audience in Our War”

Pierre Floquet  ■  BORDEAUX UNIVERSITY  ■  “Filmed, Filming, Watching Entities in the UP Documentary Film Series (1964–2013)”

James Lyons  ■  UNIVERSITY OF EXETER  ■  “Gore Is the World: Embodying Risk in An Inconvenient Truth”

**SPONSOR:** Documentary Studies Scholarly Interest Group
**SESSION D | 4:00 – 5:45 PM**

### D19 Contemporary Pedagogy

**ROOM:** Madrona  ■  Second Floor  
**CHAIR:** Holly Willis  ■  UNIVERSITY OF SOUTHERN CALIFORNIA

Zoe Graham  ■  NEW YORK UNIVERSITY  ■  “A Model of Sustainable Documentary Film Training: The Transnational Reach of the Ateliers Varan”

Claire LaBar  ■  OLD DOMINION UNIVERSITY  ■  “America’s New Media Classroom: How the Government’s Shift to STEM Curriculum Affects Education in the Age of the ‘Participatory Culture’”

Steve Anderson  ■  UNIVERSITY OF SOUTHERN CALIFORNIA  ■  “Multiplicity + Synchronicity: Media Scholarship beyond the Video Essay”

Holly Willis  ■  UNIVERSITY OF SOUTHERN CALIFORNIA  ■  “World Building: Emergent Narratives for a Generative Culture”

**SPONSOR:** Media Literacy + Pedagogical Outreach Scholarly Interest Group

### D20 Workshop

**WORKSHOP**

**Archive Archaeology**

Disrupting the TV Canon

**ROOM:** Aspen  ■  Second Floor  
**CHAIR:** Taylor Cole Miller  ■  UNIVERSITY OF WISCONSIN-MADISON

**WORKSHOP PARTICIPANTS**

Jane Feuer  ■  University of Pittsburgh  
Lynne Joyrich  ■  BROWN UNIVERSITY  
Stephen Tropiano  ■  ITHACA COLLEGE  
Alfred Martin, Jr.  ■  UNIVERSITY OF TEXAS AT AUSTIN  
Taylor Cole Miller  ■  UNIVERSITY OF WISCONSIN-MILWAUKEE

**SPONSOR:** Television Studies Scholarly Interest Group

### D22 Current Topics in Film and Media Studies

**ROOM:** Everett  ■  Third Floor  
**CHAIR:** Marian Sciachitano  ■  WASHINGTON STATE UNIVERSITY

Sharon Sharp  ■  CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS  ■  “Film and Television Animal Trainers: Considering Animal Training and Performance”

Christian Gosvig Olesen  ■  UNIVERSITY OF AMSTERDAM  ■  “From Film Historiography to Videography: Film Historical Video Essays as Scholarly Research Practice”

Arzu Karaduman  ■  GEORGIA STATE UNIVERSITY  ■  “From Psychoanalysis to Film-philosophy: What Is Cryptonymy?”

### MEETING

**ROOM:** Ballard  ■  Third Floor  

**Video Game Studies Scholarly Interest Group**

**MEETING**

4:00 – 5:45 PM
Wednesday, March 19, 2014
6:00 – 8:00 PM
LOCATION: CIRRUS ■ Pike Street Tower, 35th Floor

Teaching Race & Media in Post-racial/Post-Trayvon America
A roundtable discussion

In the weeks of fallout after George Zimmerman was acquitted in the killing of Trayvon Martin, communities of color and allies ran to social media outlets such as Facebook, Twitter, and Tumblr to discuss, to mourn, and to rage against the injustice. Adding to that sense of dis-ease was the wide release of Fruitvale Station, the film about the last day in the life of Oscar Grant, another young Black male who lost his life in a racially charged shooting. As scholars of color, we knew that it would not just be enough to reblog, retweet, and share news stories and editorials; we knew that when our Fall semesters began we would be moved to discuss the nexus of issues related to race, representation, and racism as it relates to Zimmerman, Martin, and Grant in our classrooms. But we also realize that it cannot be just us who are bringing these conversations to bear. This begs the question: How will these conversations around living in a supposed “Post-racial” and definitive “Post-Trayvon” era become part of the teaching narrative in the same ways we are and/or should be talking about race as well as class, gender, and sexuality in the classroom?

This two-act event begins with a keynote speaker, Mark Anthony Neal, Cultural Critic and Professor of Black Popular Culture at Duke University. The second act builds upon Neal’s talk, as the media scholars who participated in Cinema Journal’s Aca-Media podcast on the Zimmerman verdict—Bambi Haggins (Arizona State University), Miriam Petty (Northwestern University) and Kristen Warner (University of Alabama) as well as Anna Everett (University of California, Santa Barbara)—participate in a roundtable discussion and grapple with the question of how to bring these narratives into our classrooms and lecture halls. After the roundtable, the conversation will be opened to audience.

Sponsored by African/African American Caucus and supported by SCMS.

COORDINATORS: Bambi Haggins ■ ARIZONA STATE UNIVERSITY ■ Kristen Warner ■ UNIVERSITY OF ALABAMA
and Anna Everett ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Archival Activism:
Reclaiming and Remixing the Battle of Seattle

A screening event of archival and found footage on the 15th anniversary of the WTO demonstrations

Wednesday, March 19, 2014
7:00 – 9:00 PM

LOCATION: Northwest Film Forum ■ 1515 12th Ave.
Please refer to Seattle vicinity map on page 30 for location.

This special opening night event commemorates the 15th anniversary of the World Trade Organization protests, the infamous “Battle of Seattle.” The event features a talk by Jill Freidberg, director of the award-winning documentary This is What Democracy Looks Like, as well as a screening and discussion of selected entries to the Archival Activism video remix competition.

Jill Freidberg has been producing, directing, and editing documentary films, activist media, and community radio for 18 years. A founding member of the Seattle Independent Media Center and global Indymedia network, she helped coordinate the IMC’s alternative video coverage of the 1999 WTO protests.

Freidberg will discuss her work with the Independent Media Center around the WTO protests, her experience coordinating the archive engendered by that effort, and her subsequent work with activist media collectives in southern Mexico. She will show short clips from the two films, This is What Democracy Looks Like and Un poquito de tanta verdad, both of which were created from activist video collaborations that resulted in sizeable archives.

Freidberg’s talk will provide context for the remix video competition and the screening of select entries that follows. The remix competition invited participants to use archival footage in order to explore a contemporary political issue through the lens of the “Battle of Seattle” and—in the process—contemplate this historical event’s uniqueness and legacy in political actions such as the Occupy movement and Arab Spring. Participants were also encouraged to consider the “Battle of Seattle” as a generative event for radical media producers all over the globe.

The audience will be invited to participate in a rousing discussion about issues raised by the main themes of the evening. While we anticipate the conversation will be wide-ranging, mindful of the themes mentioned above, additional topics will include the aesthetics and practice of remix videos, urban history, policing in Seattle, and the history of Indymedia.

Sponsored by the Documentary Studies and the Media Literacy + Pedagogical Outreach Scholarly Interest Groups and supported by SCMS. <http:/ /archivalactivism.blogspot.com/>

COORDINATORS: Virginia Kuhn ■ UNIVERSITY OF SOUTHERN CALIFORNIA ■ Stephen Charbonneau ■ FLORIDA ATLANTIC UNIVERSITY
■ Jaimie Baron ■ UNIVERSITY OF ALBERTA ■ and Leah Shafer ■ HOBART AND WILLIAM SMITH COLLEGES
E1 Gender and Contemporary Technologies

Room: Diamond A  
First Floor, Lobby Level

Chair: Jacqueline Vickery  
UNIVERSITY OF NORTH TEXAS

Sarah Arnold  
FALMOUTH UNIVERSITY  
“Gender and Online Viewing: Theorizing the Interactive Spectator”

Ian Hartman  
NORTHWESTERN UNIVERSITY  
“The Power Glove, the U-Force, and the Gendering of Gestural Gaming Technology”

Jacqueline Vickery  
UNIVERSITY OF NORTH TEXAS  
“Mobile Phones, a Girl’s Best Friend?: How the Mobile Phone Industry Legitimates Surveillance, Commodifies Talk, and Genders Technology”

E2 Carceral Media

Screening the US Prison Regime

Room: Diamond B  
First Floor, Lobby Level

Chair: Michael Litwack  
BROWN UNIVERSITY

Alison Griffiths  
BARUCH COLLEGE, CUNY  
“The Carceral Aesthetic and ‘Border Thinking’: Prisons on Screen before 1910”

Michael Litwack  
BROWN UNIVERSITY  
“‘Dead Time Is at Work’: Television and Primitive Accumulation in the Early Neoliberal-carceral Era”

Catherine Harrington  
NORTHWESTERN UNIVERSITY  
“Prison ‘Reality’ at Home and Abroad: Exposing Prison Discourse through Televisual Tourism”
**SESSION E | 9:00 – 10:45 AM**

### E3 WORKSHOP

**Afterthoughts on the Centenary of Bombay Cinema**

**Room:** Issaquah B  
**Chair:** Anupama Kapse  
**Queen's College, CUNY**

**Workshop Participants**
- Tejaswini Ganti  
  **New York University**
- Anupama Kapse  
  **Queen's College, CUNY**
- Neepa Majumdar  
  **University of Pittsburgh**
- Meheli Sen  
  **Rutgers University**

**Sponsor:** Asian/Pacific American Caucus

---

### E5 Workshops

**Colonialism in Chinese Cinema**

Reconfiguring the Past; Renegotiating Its Global Future

**Room:** Kirkland  
**Chair:** Yanhong Zhu  
**Washington and Lee University**

**Victor Fan**  
**King's College London**  
“Politics at Play: Jazz and Chinese Cinema, 1937–1949”

**Jing Jing Chang**  
**Wilfrid Laurier University**  
“The Cold War Project of the Southern Film Corporation: Film Distribution and Censorship in British Hong Kong”

**Wei Yang**  
**University of the South**  
“My Blueberry Nights Revisited: Wong Kar-wai and Transnational Auteurism”

**Frederik Green**  
**San Francisco State University**  
“The Twelve Chinese Zodiacs: Jackie Chan, Ai Weiwei, and the Aesthetics (and Politics) of Revisiting a National Wound”

**Respondent:** Yanhong Zhu  
**Washington and Lee University**

---

### E4 A Homage to Bigas Luna (1946–2013)

**Room:** Issaquah A  
**Chair:** Santiago Fouz-Hernandez  
**Durham University**

**Santiago Fouz-Hernandez**  
**Durham University**  
“Bigas Luna’s Early Erotic Passions: Bilbao (1978) and Caniche (1979)”

**Alfredo Martinez Exposito**  
**University of Melbourne**  
“After-images and Imagination: Image and Nation in Bigas Luna’s Anguish (1987) and Volaverunt (1999)”

**Carolina Sanabria**  
**University of Costa Rica**  
“Back to the Origins: Bigas Luna’s Iberian Portraits Trilogy”

**Marvin D’Lugo**  
**Clark University**  
“Sexual and Cinematic Commodities: Bigas Luna’s Chambermaid ‘and’ the Titanic”

**Sponsor:** Latina/o Caucus

---

### E6 Midcentury Modern

New Directions in Historical Media Industries

**Room:** Leschi  
**Chair:** Rebecca Prime  
**Hood College**

**Ross Melnick**  
**University of California, Santa Barbara**  

**Rebecca Prime**  
**Hood College**  
“This Is Cinerama: Merian C. Cooper’s Widescreen Politics”

**Emily Carman**  
**Chapman University**  
“Twilight Stardom: Excavating the Postwar Careers of Constance Bennett and Gloria Swanson”

**Respondent:** Eric Smoodin  
**University of California, Davis**
**E7 Rethinking the Cliché**  
Historical Perspectives on Hollywood Conventions

- **Room:** Medina  
  Third Floor
- **Chair:** Elizabeth Rawitsch  
  UNIVERSITY OF NORTH CAROLINA AT WILMINGTON

James MacDowell  
UNIVERSITY OF WARWICK  
“The Sense of a Happy Ending: Clichés and Conventions, Myths and Fictions”

Oliver Gruner  
UNIVERSITY OF PORTSMOUTH  
“A New Birth of Freedom?: The Gettysburg Address in Film”

Elizabeth Rawitsch  
UNIVERSITY OF NORTH CAROLINA AT WILMINGTON  
“Charlie Chan’s Multicolored Passport: Hollywood’s Asian Detectives and Transnational Identity”

Peter Falconer  
UNIVERSITY OF BRISTOL  
“The Rhetoric of Genre in the ‘Afterlife’ of the Western”

**E9 Television Industries and the Production of Film Culture**  
Interventions in the UK Context

- **Room:** Ravenna B  
  Third Floor
- **Chair:** Paul McDonald  
  UNIVERSITY OF NOTTINGHAM

Laura Mayne  
UNIVERSITY OF PORTSMOUTH  
“Channel 4, Film4 and the Impact of Brand Identity on the UK Film Industry”

Rachael Keene  
CREATIVE SKILLSET  
“Films for Television: Channel Branding, the Production of Cinephilia, and the Role of Program Planners in the Multichannel Economy”

Ieuan Franklin  
BOURNEMOUTH UNIVERSITY  
“Building a Television Audience for World Cinema in the (Late) Era of Media Scarcity”

Justin Smith  
UNIVERSITY OF PORTSMOUTH  
“We Need to Talk About Subsidy: Television and the UK Film Industry — a Thirty-year Relationship”

**E8 “New” Wars, “New” Media**  
The War on Terror in a Digital Age

- **Room:** Ravenna A  
  Third Floor
- **Chair:** Lindsay Palmer  
  UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Abigail Hinsman  
UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
“Time-lapse Analysis: Counterintelligence, Media Annotation, and the Verona Project”

Catherine Zimmer  
PACE UNIVERSITY  
“Satellite Surveillance, Desert Landscapes, and the Political Aesthetics of the ‘War on Terror’”

Tung-Hui Hu  
UNIVERSITY OF MICHIGAN  
“Serious Games: On the Sovereignty of Data”

Lindsay Palmer  
UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
“Reporting War (for the iPad): Condition One and the Tactile Consumption of Conflict”

**E10 Sound**  
Aesthetics and Ideology

- **Room:** Ravenna C  
  Third Floor
- **Chair:** Alejandra Bronfman  
  UNIVERSITY OF BRITISH COLUMBIA

Justin Morris  
UNIVERSITY OF TORONTO  
“Radio Ranch: Emergent Seriality in 1930s Film and Radio”

Paula Musegades  
BRANDEIS UNIVERSITY  
“Silence Is Golden: Aaron Copland’s Film Score for The Heiress”

Yuki Takinami  
UNIVERSITY OF TOKYO  
“The Issue of Sound-cinema Aesthetics in Early–1930s Japan: Theory and Practice”

Alejandra Bronfman  
UNIVERSITY OF BRITISH COLUMBIA  
“Screeches, Static, and Silence: The Fragmented Terrain of Caribbean Radio”

**Sponsor:** Media Industries Scholarly Interest Group

**Sponsor:** Radio Studies Scholarly Interest Group
E11 Post-3.11 Representing Disaster

Room: Boren  Union Street Tower, Fourth Floor
Chair: Mark Roberts  University of Tokyo

Minori Ishida  Niigata University  “The Lack of Media: The Invisible Domain after 3.11”
Akira Lippit  University of Southern California  “The Place of Disaster: Fukushima and 3.11”
Mitsuyo Wada-Marciano  Carleton University  “Post-3.11: Hitomi Kamanaka and Video Activism, Ashes to Honey (2010)”
Mark Roberts  University of Tokyo  “Social Documentary after 3.11”

E12 Workshop
Online Teaching in Film and Media Studies

Room: Columbia  Union Street Tower, Fourth Floor
Chair: Murray Leeder  University of Manitoba

Workshop Participants
George Larke-Walsh  University of North Texas
Russell Meeuf  University of Idaho
Allison Whitney  Texas Tech University
Murray Leeder  University of Manitoba

Sponsor: Media Literacy + Pedagogical Outreach Scholarly Interest Group

E13 Deleuzian Aesthetics

Room: Jefferson B  Union Street Tower, Fourth Floor
Chair: Justin Horton  Georgia State University

Andrea Brooks  University of British Columbia  “Theorizing Thinspiration and the (De)composed Body”
Edward Troy  University of California, Riverside  “Krzysztof Kieslowski and the Outsides of Cinema”
Michael Eng  John Carroll University  “History, Cinema, Affect: Deleuze and the Case of Fei Mu’s Spring in a Small Town”
Justin Horton  Georgia State University  “Vibration, Resonance, Deformation: Deleuze’s Soundful Aesthetics”

E14 Workshop
Visualizing Media Studies
The Expansion of Scholarly Publishing into Video Essays

Room: Jefferson A  Union Street Tower, Fourth Floor
Chair: Christine Becker  University of Notre Dame

Workshop Participants
Catherine Grant  University of Sussex
Christian Keathley  Middlebury College
Drew Morton  Texas A&M University-Texarkana
Benjamin Sampson  University of California, Los Angeles
Matthias Stork  University of California, Los Angeles
**E15 Videogaming’s Undefined, Defining Feature**
Exploring the Origins, Manifestations, and Limits of Interactivity

**ROOM:** Seneca  □  Union Street Tower, Fourth Floor
**CHAIR:** Harrison Gish  □  UNIVERSITY OF CALIFORNIA, LOS ANGELES
**CO-CHAIR:** David O’Grady  □  UNIVERSITY OF CALIFORNIA, LOS ANGELES

David O’Grady  □  UNIVERSITY OF CALIFORNIA, LOS ANGELES  □  “Domesticating Interactivity: Examining Early Industry Efforts to Introduce Videogames to the Home”

Harrison Gish  □  UNIVERSITY OF CALIFORNIA, LOS ANGELES  □  “Sandboxes and Surrogates: Spatialized Avatar Interactivity in Grand Theft Auto’s Expanding Open World”

Jonathan Cohn  □  UNIVERSITY OF ALBERTA  □  “Following a Story to the Endtimes: Choice, Precarity, and Fatalism in Dystopian Gameplay”

Jessica Aldred  □  UNIVERSITY OF MONTREAL  □  “To Survive the Zombie Apocalypse, Point and Click: Transmedia Character Interactivity and Player Agency in The Walking Dead Franchise”

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

---

**E16 Beyond the Game**
Screening Sports in the Twenty-first Century

**ROOM:** University  □  Union Street Tower, Fourth Floor
**CHAIR:** David Lerner  □  LOYOLA MARYMOUNT UNIVERSITY

Sudeep Sharma  □  UNIVERSITY OF CALIFORNIA, LOS ANGELES  □  “HBO’s Hard Nocks and the NFL as Reality Cable Television Programming”

Paul Reinsch  □  TEXAS TECH UNIVERSITY  □  “‘The Real Rocky,’ the ‘Fake’ Chuck Wepner, and the Politics of Intertextuality”

Robert Cavanagh  □  NORTHWESTERN UNIVERSITY  □  “Nine for IX: Sport and Gender”

David Lerner  □  LOYOLA MARYMOUNT UNIVERSITY  □  “Romantics and Analytics: Moneyball as Sabermetric Melodrama”

---

**E17 Queer Remix Video**
Hacking Telesexuality

**ROOM:** Virginia  □  Union Street Tower, Fourth Floor
**CHAIR:** Hunter Hargraves  □  BROWN UNIVERSITY

Dayna McLeod  □  CONCORDIA UNIVERSITY  □  “Navigating the Heterosexual Matrix of Remix Culture”

Julie Russo  □  THE EVERGREEN STATE COLLEGE  □  “Spirit of Chaos: My Little Pony Remix as Queer Fan Labor”

Hunter Hargraves  □  BROWN UNIVERSITY  □  “Now Shut Up and Get Me High’: Affective Economies of Perversion in Remixed Television”

Alexis Lothian  □  INDIANA UNIVERSITY OF PENNSYLVANIA  □  “Queer Cinema Remixed Straight?: Vidding, Aesthetics, and Born in Flames”

**SPONSORS:** Queer Caucus and Media Literacy + Pedagogical Outreach Scholarly Interest Group
**E18** Art Documentaries  
Aesthetics, History, Theory

**Room:** Juniper | Second Floor  
**Chair:** Steven Jacobs | Ghent University

Angela Dalle-Vacche | Georgia Institute of Technology | “André Bazin, Science, and the Art Documentary”

Steven Jacobs | Ghent University | “Magritte, ou la leçon des choses (Luc De Heusch, 1960)”

Susan Felleman | University of South Carolina | “Mystical Mediation: Jay DeFeo’s The Rose Conjured, Captured, and Preserved by Bruce Conner and Wallace Berman”

Brigitte Peucker | Yale University | “Enter Ekphrasis: Greenaway Reads Rembrandt”

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

**E19** New/Media/Art/Objects

**Room:** Madrona | Second Floor  
**Chair:** Michael Zryd | York University

Hava Aldouby | Hebrew University | “Experimental Cinema Enters the Worlds of Gaming: Considering Phil Solomon’s Recent Works”


Michael Zryd | York University | “Documentation in Hollis Frampton’s Magellan: Artists’ Notes as Conceptual Art”

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

**E20** Cine-ethics  
The Role of Moral Intuition, Reason, and Expression in Ethical Responses to Film

**Room:** Aspen | Second Floor  
**Chair:** Jinhee Choi | King’s College London

Carl Plantinga | Calvin College | “Film Affect and the Genealogy of Morals”

Malcolm Turvey | Sarah Lawrence College | “Vertov and the Expanding Circle”

Jinhee Choi | King’s College London | “The Ethics of the Monad: Leibniz and Film Spectatorship”

**Respondent:** Richard Allen | New York University

**Sponsor:** Cognitive/Analytic Studies  
Scholarly Interest Group

**E22** Re-viewing TV

**Room:** Everett | Third Floor  
**Chair:** Mark J.P. Wolf | Concordia University Wisconsin

Mark J.P. Wolf | Concordia University Wisconsin | “People Can Like You Just the Way You Are: The Diverse Ontological Spectrum of Mister Rogers’ Neighborhood”

Katharine Zakos | Georgia State University | “The Wedding Industrial Complex; or, How I Learned to Stop Worrying and ‘Say Yes to the Dress’”

Gina Giotta | California State University, Northridge | “Dreamless Dream: Re-visiting Adorno on TV”
Orientation for New Members & Networking Session

ROOM: Cirrus  ▪ Pike Street Tower, 35th Floor

If you are new to SCMS, please plan to attend this orientation and networking session for new members. You will learn more about the Society, the conference, the journal, the website, and other benefits of membership.

Bienvenue . . .

Venez vous joindre à nous à Montréal.

25–29 Mars 2015
Fairmont Le Reine Elizabeth
**SESSION F**

**F1  Reconsidering Psychoanalysis and Media Studies**  
Towards a Productive Intersection  

**ROOM:** Diamond A  
First Floor, Lobby Level  
**CHAIR:** Hannah Zeavin  
NEW YORK UNIVERSITY  
**CO-CHAIR:** Lana Lin  
NEW YORK UNIVERSITY  

Laura Stamm  
UNIVERSITY OF PITTSBURGH  
“Between the Acts: Kristeva’s Chora and a Cinematic Re-imagining of Gender Acquisition”  

Lana Lin  
NEW YORK UNIVERSITY  
“Are These Thoughts My Own?: A Psychoanalytic Reading of Upton Sinclair’s Mental Radio”  

Hannah Zeavin  
NEW YORK UNIVERSITY  
“The Art of Treatment: Documenting Analysis”  

**RESPONDENT:** Marie Shurkus  
POMONA COLLEGE

---

**F2  Cinema and the New Deal**  

**ROOM:** Diamond B  
First Floor, Lobby Level  
**CHAIR:** Patrick Keating  
TRINITY UNIVERSITY  

Harvey Cohen  
KING’S COLLEGE LONDON  
“Footlight Parade: Supporting and Undermining the New Deal, 1933”  

Mary Samuelson  
UNIVERSITY OF CALIFORNIA, LOS ANGELES  
“Radical Moment: The National Recovery Administration and Hollywood’s ‘New Deal’”  

Patrick Keating  
TRINITY UNIVERSITY  
“Capitalism and Coincidence: Disrupting Classical Hollywood Narrative in Films of the Great Depression”
**F3** Argentine and Chilean Cinema

**Historical Revisions, Political Shifts**

**Room:** Issaquah B  
**Chair:** Kathleen Newman  
**UNIVERSITY OF IOWA**

Kathleen Newman  
**UNIVERSITY OF IOWA**  
“Left Unsaid: History and Memory in Recent Chilean Cinema”

Jessica Stites Mor  
**UNIVERSITY OF BRITISH COLUMBIA**  
“Argentine Political Filmmakers in Solidarity: The Road from Algiers to Cine Piquetero”

Nilo Couret  
**UNIVERSITY OF MICHIGAN**  
“The Accidental Time Capsule: Raul Ruiz’s *Palomita blanca* (1973) and the Humorous Dimensions of New Latin American Cinema”

**Respondent:** Ana Lopez  
**TULANE UNIVERSITY**

**Sponsor:** Latina/o Caucus

---

**F5** Margins of the New Wave

**Japanese Cinemas of the 1960s**

**Room:** Kirkland  
**Chair:** Takuya Tsunoda  
**YALE UNIVERSITY**

Takuya Tsunoda  
**YALE UNIVERSITY**  
“The Cinema as Pedagogical Loop: Bad Boys and the Japanese New Wave”

Roland Domenig  
**MEIJI GAKUIN UNIVERSITY**  
“Reconsidering the ‘Shôchiku Nouvelle Vague’”

Michael Raine  
**WESTERN UNIVERSITY, CANADA**  
“Music, Musicals, and the Margins of the Japanese New Wave”

---

**F6** Video Cultures, Communities, and Circulation in the Twenty-first Century

**Room:** Leschi  
**Chair:** Juan Llamas Rodriguez  
**UNIVERSITY OF CALIFORNIA, SANTA BARBARA**

Matthias Mushinski  
**COLUMBIA UNIVERSITY**  
“Are You Guys Closing?: Video-clubs and the Third World of the Internet”

Michael O’Brien  
**UNIVERSITY OF TEXAS AT AUSTIN**  
“Limited Release: Online Cine-clubs and Digital Archives”

Juan Llamas Rodriguez  
**UNIVERSITY OF CALIFORNIA, SANTA BARBARA**  
“What Is (In) a Diasporic Video Store?”

**Respondent:** Daniel Herbert  
**UNIVERSITY OF MICHIGAN**
F7 Architectures of Moving-image Display

Room: Medina ▪ Third Floor
Chair: Alla Gadassik ▪ Northwestern University

Swagato Chakravorty ▪ Yale University ▪ “An Architecture of Phantasms: Screen, Space, Play”

Brian Jacobson ▪ University of St Andrews ▪ “Of Black Boxes and White Cubes; or, Film Architecture in the Gallery”

Alla Gadassik ▪ Northwestern University ▪ “Perceptual Cells: Modified Vision in the Work of James Turrell”

Ian Robinson ▪ McGill University ▪ “Space and Spectatorship in Immersive-participatory Cinema”

Sponsors: CinemArts: Film & Art History and Experimental Film & Media Scholarly Interest Groups

F9 Self-portraiture and Autobiography in Contemporary Film and Media

Room: Ravenna B ▪ Third Floor
Chair: Mary Ann Doane ▪ University of California, Berkeley

Co-Chair: Damon R. Young ▪ University of Michigan

Greg Youmans ▪ Colgate University ▪ “One-way Mirrors: Gay Auto/Ethnography in the 1970s”


Homay King ▪ Bryn Mawr College ▪ “Virtual Memory: Agnès Varda’s Beaches”

Kristopher Fallon ▪ University of California, Davis ▪ “Data’s Indexicality”

F8 Interfaces with the Unrepresentable

Networks and Affect

Room: Ravenna A ▪ Third Floor
Chair: James Hodge ▪ Northwestern University

James Hodge ▪ Northwestern University ▪ “Love Is All Around: Frances Stark’s My Best Thing”

Patrick Jagoda ▪ University of Chicago ▪ “Journey Stories: Digital Games, Emergent Narratives, and Affective Networks”

Scott Richmond ▪ Wayne State University ▪ “Networked Boredom: On the Desire for Connection”

Respondent: Lisa Nakamura ▪ University of Illinois at Urbana-Champaign

F10 Time and the Cinema of Richard Linklater

Room: Ravenna C ▪ Third Floor
Chair: Peter Lurie ▪ University of Richmond

Ellen Grabiner ▪ Simmons College ▪ “The Holy Moment: Waking Life and Linklater’s Dream Time”

Maria San Filippo ▪ Indiana University ▪ “Linklater’s Before Trilogy and the Evolution of US Indie Cinema”

Katrina G. Boyd ▪ University of Oklahoma ▪ “Grief Tragically Becoming Comedy: Linklater’s Bernie and Oral History”

Peter Lurie ▪ University of Richmond ▪ “Spatio-temporality, Framed Emptiness, and Medial Integrity in Linklater’s Before Trilogy”
WORKSHOP
Judging WWII Hollywood and the Jews
Cinema Studies and Recent Debates over History and Accountability

ROOM: Boren • Union Street Tower, Fourth Floor
CHAIR: Steven Carr • INDIANA UNIVERSITY-PURDUE UNIVERSITY FORT WAYNE

WORKSHOP PARTICIPANTS
Jon Wilkman • WILKMAN PRODUCTIONS
Laura Rosenzweig • SAN FRANCISCO STATE UNIVERSITY
Steven Ross • UNIVERSITY OF SOUTHERN CALIFORNIA

WORKSHOP
Enacting “Oriental Femininity”
Three Crossover Performers in 1910s–30s American Cinema and Theater

ROOM: Columbia • Union Street Tower, Fourth Floor
CHAIR: Ramona Curry • UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
CO-CHAIR: Yiman Wang • UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Krystyn Moon • UNIVERSITY OF MARY WASHINGTON
“Blending the Dreamy Mysticism of the East with the Prosaic Culture of the West: Alla Nazimova and The Red Lantern (1919)”

Ramona Curry • UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
“The First Chinese Film Star in America: The Artful Racial Masquerade of Lady Tsen Mei/ Josephine Moy”

Yiman Wang • UNIVERSITY OF CALIFORNIA, SANTA CRUZ
“‘Ghosting’ the Oriental: Anna May Wong’s Racial Reenactment”

RESPONDENT: Kent A. Ono • UNIVERSITY OF UTAH
SPONSOR: Asian/Pacific American Caucus and Transnational Cinemas Scholarly Interest Group

WORKSHOP
Horrified, Horrifying, Horrifiable
Composition, Genre, Affect

ROOM: Jefferson B • Union Street Tower, Fourth Floor
CHAIR: Eugenie Brinkema • MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Karla Oeler • EMORY UNIVERSITY
“Horror and ‘The Cinema of Poetry’”

Caetlin Benson-Allott • GEORGETOWN UNIVERSITY
“Horror by Design: Affect and Visual Environments in Art and Film”

Jason Middleton • UNIVERSITY OF ROCHESTER
“Protraction, Disruption, Flux: Forms of Horror in The Texas Chainsaw Massacre”

Eugenie Brinkema • MASSACHUSETTS INSTITUTE OF TECHNOLOGY
“Order and the List: Final Destination and Death by Design”

WORKSHOP
Teaching Video Game Studies across Disciplines

ROOM: Jefferson A • Union Street Tower, Fourth Floor
CHAIR: Matthew Payne • UNIVERSITY OF ALABAMA
CO-CHAIR: Jennifer Malkowski • MIAMI UNIVERSITY OF OHIO

WORKSHOP PARTICIPANTS
Christopher Hanson • SYRACUSE UNIVERSITY
Carly Kocurek • ILLINOIS INSTITUTE OF TECHNOLOGY
Jennifer Malkowski • MIAMI UNIVERSITY OF OHIO
TreaAndrea Russworm • UNIVERSITY OF MASSACHUSETTS AMHERST

SPONSOR: Video Game Studies Scholarly Interest Group
**F15 The Screen Idea, Screenwriting, and Media Production Research**

**Room:** Seneca  
**Chair:** Eva Redvall  
**UNIVERSITY OF COPENHAGEN**

Ian Macdonald  
**UNIVERSITY OF LEEDS**  
“The Screen Idea, the Work Group, and Screen Narrative Production”

Raija Talvio  
**AALTO UNIVERSITY**  
“Subjective Dreams: The Idea of the Pre-existing Film”

Eva Redvall  
**UNIVERSITY OF COPENHAGEN**  
“Screenwriting and the Screen Idea System: Writing and Producing Television Drama in Denmark”

---

**F16 Feminist Approaches to War Media**

**Room:** University  
**Chair:** Debra White-Stanley  
**KEENE STATE COLLEGE**

Karen Randell  
**SOUTHAMPTON SOLENT UNIVERSITY**  
“Duty over Love: WWI Nurses on Film”

Debra White-Stanley  
**KEENE STATE COLLEGE**  
“Combat Medicine, Gendered Trauma, and Audio-vision”

Andrew Myers  
**UNIVERSITY OF SOUTHERN CALIFORNIA**  

Stacy Takacs  
**OKLAHOMA STATE UNIVERSITY**  
“Embrace the Suck!: Trauma on the Really Small Screen”

---

**F17 Negotiating Race in Digital Spaces**

**Room:** Virginia  
**Chair:** Sarah Florini  
**UNIVERSITY OF WISCONSIN-MADISON**

Sarah Florini  
**UNIVERSITY OF WISCONSIN-MADISON**  
“Networked Enclaves: Black Podcasters’ Responses to the George Zimmerman Verdict”

Kishonna Gray  
**EASTERN KENTUCKY UNIVERSITY**  
“The Avatar as Blackface: Using Color-blind Racism to Examine Stereotypical Representations and Performances of Blackness in Xbox Live”

Meredith Clark  
**UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL**  
“#Kujichagulia: Naming Ourselves <140 Characters at a Time”

**Sponsor:** African/African American Caucus

---

**F18 Documentary Sound and the Global City**

**Room:** Juniper  
**Chair:** Jennifer Fleeger  
**URSINUS COLLEGE**

Rita Safarants  
**VASSAR COLLEGE**  
“The Gig Is in the Boiler Room: Filming Leningrad’s Rock-n-roll Counterculture”

Josh Glick  
**YALE UNIVERSITY**  
“The Renegade in the Network: Joe Saltzman, CBS, and Soundtrack Innovations”

Ashish Chadha  
**UNIVERSITY OF RHODE ISLAND**  
“Sound in the City: Experimental Documentaries of Films Division in India”

Noelle Griffis  
**INDIANA UNIVERSITY**  
“Telling It Like It Is: The Camera as Voice in AFI Supported Minority Youth Films of the 1960s”

**Sponsors:** Documentary Studies, Sound Studies, and Urban Studies Scholarly Interest Groups
F19 Other Spaces
Experimental Film, Sexuality, and Urban Geographies
ROOM: Madrona ▪ Second Floor
CHAIR: Amy Herzog ▪ QUEENS COLLEGE, CUNY
Ara Osterweil ▪ MCGILL UNIVERSITY ▪ “City of Desire, City of Anger: Mapping Fireworks”
Juan Suarez ▪ UNIVERSITY OF MURCIA ▪ “Queer Space and Cultural Memory in Barbara Hammer”
Amy Herzog ▪ QUEENS COLLEGE, CUNY ▪ “Architectures of Exchange: Feminism, Public Space, and Expanded Cinema”
RESPONDENT: Elena Gorfinkel ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE
SPONSORS: Experimental Film & Media and Urban Studies Scholarly Interest Groups

F20 Defining Experimental and Art Films in Middle Eastern Cinemas
ROOM: Aspen ▪ Second Floor
CHAIR: Samirah Alkassim ▪ PALESTINE CENTER AND JERUSALEM FUND
Laura Marks ▪ SIMON FRASER UNIVERSITY ▪ “Experiments in the Archive”
Anna Cavness ▪ UNIVERSITY OF CALIFORNIA, IRVINE ▪ “Experimental Cartographies in Tariq Teguia’s Gabbla (Inland)”
Maryam Monalisa Gharavi ▪ HARVARD UNIVERSITY ▪ “Screen Interrupted: Contested Spaces and Spectatorship in Shirin Neshat’s Turbulent Trilogy”
SPONSOR: Middle East Caucus

F22 Geopolitics and Media Aesthetics
ROOM: Everett ▪ Third Floor
CHAIR: Colleen Jankovic ▪ UNIVERSITY OF PITTSBURGH
Courtney Ritter ▪ UNIVERSITY OF MICHIGAN ▪ “Programming Democracy: Italian Neorealism and the Transnational Code of Everyman TV”
Dong Hoon Kim ▪ UNIVERSITY OF OREGON ▪ “The Poetics of North Korean Juche Cinema”
Colleen Jankovic ▪ UNIVERSITY OF PITTSBURGH ▪ “Cinema’s Palestine: Exploring Location and B-roll in Cinematic Constructions of Palestinian Space”
SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

Meeting
11:00 AM – 12:45 PM
ROOM: Chelan ▪ First Floor, Lobby Level
Film & Media Festivals Studies Scholarly Interest Group

Meeting
11:00 AM – 12:45 PM
ROOM: Ballard ▪ Third Floor
French & Francophone Studies Scholarly Interest Group
Thursday, March 20, 2014
12:30 – 2:30 PM

LOCATION: 911 Pine St.
Please refer to Seattle vicinity map on page 30 for location.

Paramount Theatre: Book Release Party

These are the only two hours during the conference that attendees can access the historic Paramount Theatre, built in 1928, boasting close to 3,000 seats and showing silent-era films to this day! Located three blocks from the Sheraton. Indiana University Press celebrates the release of Silent Cinema and the Politics of Space and toasts the acquisition of Film History. Silent Cinema Cultures will kick off their first year as a SIG with an informal meet-and-greet in the lobby, 1:30-2:15 PM. Tours of the theatre and the “historic theatre library” available to all. Wine and cheese will be served, compliments of the sponsors.

Admission is free with conference badge.

Co-sponsored by Indiana University Press in conjunction with Seattle Theatre Group and the Silent Cinema Cultures SIG.
THURSDAY

March 20, 2014
1:00 – 2:45 PM

SESSION

G1 Cult Mediations
Television, Sexploitation, Fantasy

ROOM: Diamond A ▪ First Floor, Lobby Level
CHAIR: Karin Beeler ▪ UNIVERSITY OF NORTHERN BRITISH COLUMBIA

Ross Garner ▪ CARDIFF UNIVERSITY ▪ “The Series that Changed Television?: Twin Peaks, ‘Classic’ Television and Temporal Capital”

Jamie Hook ▪ INDIANA UNIVERSITY ▪ “Genre Trouble: Radley Metzger’s Score, Male Bisexuality, and the Boundaries of Sexploitation”

Karin Beeler ▪ UNIVERSITY OF NORTHERN BRITISH COLUMBIA ▪ “Coming of Age Films and Contemporary Youth Culture: Framing Technology and Place in American Fantasy Film”

Benjamin Kruger-Robbins ▪ UNIVERSITY OF TEXAS AT AUSTIN ▪ “ABC’s Queer Failures: Twin Peaks and My So-Called Life”

G2 Chorological Mapping
Negotiating Place in Cinematic and Digital Geographies

ROOM: Diamond B ▪ First Floor, Lobby Level
CHAIR: Thomas Forget ▪ UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

Mark Thorsby ▪ LONE STAR COLLEGE ▪ “Cinema as Chorology: An Exposition of the Concept of Chorology and Its Relation to Cinematic Mediation”

Nathan Koob ▪ UNIVERSITY OF MICHIGAN ▪ “Incentricities: Filmmaking’s ‘Place’ in the Work of Robert Altman”

Jennifer Stob ▪ COLGATE UNIVERSITY ▪ “Reality without Reference Points: Mapping The Place of Time (1985)”

Thomas Forget ▪ UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE ▪ “Neither Here nor Now: The Discernment of Space and Time in New Media Mapping”
**G3** The Authentic Body

**ROOM:** Issaquah B ▪ Third Floor  
**CHAIR:** Heather Warren-Crow ▪ TEXAS TECH UNIVERSITY  
**CO-CHAIR:** Susan Kerns ▪ COLUMBIA COLLEGE CHICAGO  
Susan Kerns ▪ COLUMBIA COLLEGE CHICAGO ▪ “Seeing Double: How Real Conjoined Twins Complicate the Place of Narrative in Fiction”  
Defne Tüzün ▪ KADIR HAS UNIVERSITY ▪ “Confessions of a Porn Star: The Uses and Misuses of Stardom in The Girlfriend Experience”  
Thomas Schur ▪ CLAREMONT MCKENNA COLLEGE ▪ “Body Parts: The Somatic Chain in Godard’s Sauve qui peut (la vie)”  
Heather Warren-Crow ▪ TEXAS TECH UNIVERSITY ▪ “Voice Work: 2 Girls 1 Cup and the Labor of Reaction”

**G4** The Migrant Image in African Cinema

**ROOM:** Issaquah A ▪ Third Floor  
**CHAIR:** Aboubakar Sanogo ▪ CARLETON UNIVERSITY  
Jude Akudinobi ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ▪ “Critical Spaces and Discourses of Migration in African Cinema”  
N. Frank Ukadine ▪ TULANE UNIVERSITY ▪ “African Cinema: Migrations, Intersections, and Representations”  
Aboubakar Sanogo ▪ CARLETON UNIVERSITY ▪ “Three Modalities of the Migrant Image in African Cinema”  
Beatriz Leal-Riesgo ▪ INDEPENDENT SCHOLAR ▪ “Narratives of Migration in Contemporary Spanish Cinema”  
**SPONSOR:** African/African American Caucus and French & Francophone Scholarly Interest Group

**G5** The Cold War in East Asian Cinema

**ROOM:** Kirkland ▪ Third Floor  
**CHAIR:** Man Fung Yip ▪ UNIVERSITY OF OKLAHOMA  
Michael Baskett ▪ UNIVERSITY OF KANSAS ▪ “Terminally Entertaining: Japanese Cold War Nuclear Holocaust Films for Mainstream Audiences”  
Han Sang Kim ▪ HARVARD UNIVERSITY ▪ “Projecting the ‘Free World’ on the Colonial Screen”  
Man Fung Yip ▪ UNIVERSITY OF OKLAHOMA ▪ “The Age of Lost Ideals: The Cultural Revolution, Modernization, and the Demise of Hong Kong’s Leftist Cinema”  
**SPONSOR:** Asian/Pacific American Caucus

**G6** Technics and the Image

**ROOM:** Leschi ▪ Third Floor  
**CHAIR:** Wheeler Winston Dixon ▪ UNIVERSITY OF NEBRASKA  
Sam Ishii-Gonzales ▪ THE NEW SCHOOL ▪ “Tarkovsky and Technics”  
Wheeler Winston Dixon ▪ UNIVERSITY OF NEBRASKA ▪ “The Eternal Spectator: Movies, Myth, and Memory”
G7 Real Estate as Crime
ROOM: Medina  ▪ Third Floor
CHAIR: Mario Trono  ▪ MOUNT ROYAL UNIVERSITY
Mario Trono  ▪ MOUNT ROYAL UNIVERSITY  ▪ “The Cinematic Space of Corporate Personhood”
Linda Liu  ▪ UNIVERSITY OF MASSACHUSETTS BOSTON  ▪ “Haunted without History: Mc Mansions in the Paranormal Activity Franchise”
Erica Stein  ▪ UNIVERSITY OF ARIZONA  ▪ “The Car Wash’s Dirty Secret: The Dual Space of the Criminal Front”
SPONSOR: Urban Studies Scholarly Interest Group

G8 The Social and Aesthetic Dimensions of New Media Innovation
ROOM: Ravenna A  ▪ Third Floor
CHAIR: Aviva Dove-Viebahn  ▪ ARIZONA STATE UNIVERSITY
Peter Labuza  ▪ COLUMBIA UNIVERSITY  ▪ “Kings and Pawns: Andrew Bujalski’s Computer Chess and Digital Psychology”
Katherine Morrow  ▪ UNIVERSITY OF WASHINGTON  ▪ “Youku’s Citizen Journalists: Chinese Video Sharing as Archive and Community”
László Gárdonyi  ▪ EÖTVÖS LORÁND UNIVERSITY  ▪ “Towards a New Aesthetics: Fractalized and Iterated Texts on Tumblr”
Aviva Dove-Viebahn  ▪ ARIZONA STATE UNIVERSITY  ▪ “The Aesthetics of Portability: Advertising, Virtual Communities, and the Promise of Mobile Technology”

G9 Producing Industry Studies
ROOM: Ravenna B  ▪ Third Floor
CHAIR: Arthur Knight  ▪ COLLEGE OF WILLIAM & MARY
Annie Sullivan  ▪ NORTHWESTERN UNIVERSITY  ▪ “From Motown to Mediatown: Detroit 1–8–7 and the Politics of Urban Media Production”
Martin Zeilinger  ▪ YORK UNIVERSITY  ▪ “Ghostwriting the Hollywood Whip: Creative Authorship and Film Trailers”
Jillian Sandell  ▪ SAN FRANCISCO STATE UNIVERSITY  ▪ “Short Circuits: Short Film Programs as Ephemeral Collective Texts”

G10 To Tell the Truth
ROOM: Ravenna C  ▪ Third Floor
CHAIR: Mimi White  ▪ NORTHWESTERN UNIVERSITY
Michela Ardizzoni  ▪ UNIVERSITY OF COLORADO  ▪ “Narratives of Change and Connected Production Practices in Italian Social Documentaries”
Christie Milliken  ▪ BROCK UNIVERSITY  ▪ “It’s Not a Political Issue. It’s a Moral Issue: The Uses and (Ab)uses of Melodrama in Contemporary Environmental Documentary”
Sabih Khan  ▪ UNIVERSITY OF TEXAS AT EL PASO  ▪ “The Modernist Spectacle of Nutrition Science in Edgar Anstey’s Early Food Documentary Enough to Eat? (1936)”
Mimi White  ▪ NORTHWESTERN UNIVERSITY  ▪ “On Truth and Lies in an HGTV Sense: The Stakes of Fakery on Lifestyle TV”
SESSION G | 1:00 – 2:45 PM

**G11 Memory and Nostalgia**

**ROOM:** Boren ▪ Union Street Tower, Fourth Floor
**CHAIR:** Areum Jeong ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Areum Jeong ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES ▪ “Performing Colonial Imagin’nation”

Adam Ochonicky ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE ▪ “The Aesthetics of Nostalgia: Dissolves and Simultaneity in The Straight Story”

Andrea Schmidt ▪ UNIVERSITY OF WASHINGTON ▪ “It’s Going to Get Interesting: German Media Reaction to the Production of Werner Herzog’s Fitzcarraldo”

Kirsten Moana Thompson ▪ VICTORIA UNIVERSITY ▪ “Nostalgic Myth: Aggie Grey, Tourism, and Nation; or, The Americans Come to the South Pacific”

**G12 Sexual Politics and Cinematic Intimacy in Vietnam and the Philippines**

**ROOM:** Columbia ▪ Union Street Tower, Fourth Floor
**CHAIR:** Kent A. Ono ▪ UNIVERSITY OF UTAH

Hoang Nguyen ▪ BRYN MAWR COLLEGE ▪ “Fooled by Love: Việt Kiều Intimacy in Contemporary Vietnamese Cinema”

Mariam Lam ▪ UNIVERSITY OF CALIFORNIA, RIVERSIDE ▪ “Compromising Positions: The World within Reach for Vietnamese Film and Media”

Jose Capino ▪ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN ▪ “Love and Death in Strange Lands: Migrant Laborers in Transnational Philippine Cinema”

**SPONSOR:** Asian/Pacific American Caucus

**G13 European Horror Cinema and Transcultural Exchange**

**ROOM:** Jefferson B ▪ Union Street Tower, Fourth Floor
**CHAIR:** Johnny Walker ▪ NORTHUMBRIA UNIVERSITY

Austin Fisher ▪ UNIVERSITY OF BEDFORDSHIRE ▪ “Translocal Violence in the Italian Hinterland: Politics, Identity, and the Giallo”

Stefano Baschiera ▪ QUEEN’S UNIVERSITY BELFAST ▪ “Contemporary Horror Cinema and European Locations”

Shaun Kimber ▪ BOURNEMOUTH UNIVERSITY ▪ “Borderlands: ‘Big Bad Wolves’ and Transcultural Exchange within European Horror Films and Film Cultures”

Johnny Walker ▪ NORTHUMBRIA UNIVERSITY ▪ “Amateur British Horror and ‘Informal’ Distribution”

**SPONSORS:** Transnational Cinemas and Central/East/South European Cinemas Scholarly Interest Groups

**G14 Mediated Citizenship and Practices of Resistance**

**ROOM:** Jefferson A ▪ Union Street Tower, Fourth Floor
**CHAIR:** Laura Portwood-Stacer ▪ NEW YORK UNIVERSITY

Michele Rosenthal ▪ UNIVERSITY OF HAIFA ▪ and Rivka Ribak ▪ UNIVERSITY OF HAIFA (not attending) ▪ “Blissfully Ignorant: News Avoidance as an Expression of Civic Disengagement”

Nabil Echchaibi ▪ UNIVERSITY OF COLORADO BOULDER ▪ “The Muslim Home, Space, and Media Practices”

John Cheney-Lippold ▪ UNIVERSITY OF MICHIGAN ▪ “Jus Algoritmi: The NSA’s Algorithmic Citizenship and Foreignness”

Avi Marciano ▪ UNIVERSITY OF HAIFA ▪ “Biometric Technologies in Israel: Surveillance, Citizenship, and Resistance”
G15 Cinema and the Military
Case Studies in Exhibition

ROOM: Seneca ▪ Union Street Tower, Fourth Floor
CHAIR: Andrea Kelley ▪ INDIANA UNIVERSITY

Haidee Wasson ▪ CONCORDIA UNIVERSITY ▪ “Military Designs on the Visible Future: Portable Projectors in the American Armed Forces at Midcentury”

Andrea Kelley ▪ INDIANA UNIVERSITY ▪ “‘Capt. Jimmy’s Jukes’: The Panoram Film Jukebox and WW II’s Small Screen Exhibition Practices”

Nate Brennan ▪ NEW YORK UNIVERSITY ▪ “Gregory Bateson’s Hitlerjunge Quex Experiment: The US Military, Cinematic Intelligence, and the Practical Application of Film Theory during World War II”

Alexander Thimons ▪ NORTHWESTERN UNIVERSITY ▪ “Blurred Visions: Atomic Testing, Television, and Technological Failure”

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

G16 Workshop
Self-awareness and Identity Politics in Media Pedagogy

ROOM: University ▪ Union Street Tower, Fourth Floor
CHAIR: Melissa Lenos ▪ DONNELLY COLLEGE

WORKSHOP PARTICIPANTS
Guillermo Avila-Saavedra ▪ SALEM STATE UNIVERSITY
Chelsea Bullock ▪ UNIVERSITY OF OREGON
Amanda Klein ▪ EAST CAROLINA UNIVERSITY
Mel Stanfill ▪ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group

G17 Workshop
Cinema/Media Intersections

ROOM: Virginia ▪ Union Street Tower, Fourth Floor
CHAIR: Genevieve Yue ▪ THE NEW SCHOOL

CO-CHAIR: Tara McPherson ▪ UNIVERSITY OF SOUTHERN CALIFORNIA

WORKSHOP PARTICIPANTS
Steve Anderson ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
Jeffrey Sconce ▪ NORTHWESTERN UNIVERSITY
Tung-Hui Hu ▪ UNIVERSITY OF MICHIGAN
McKenzie Wark ▪ THE NEW SCHOOL

G18 Between Speech, Music, and Noise
The Voice in Recent Film and Television

ROOM: Juniper ▪ Second Floor
CHAIR: Claudia Gorbman ▪ UNIVERSITY OF WASHINGTON TACOMA

John Richardson ▪ UNIVERSITY OF TURKU ▪ “Between Dialogue and Sound: The Voice, Audiovisual Flow, and the Aestheticizing Impulse”

Robynn Stilwell ▪ GEORGETOWN UNIVERSITY ▪ “Walking and Talking and Singing and Dancing: Axes and Boundaries in the Television Soundscape”

Claudia Gorbman ▪ UNIVERSITY OF WASHINGTON TACOMA ▪ “The Master’s Voice”

Mitchell Morris ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES ▪ “Fictions of the Facture: Vocal Realities in Velvet Goldmine”

SPONSOR: Sound Studies Scholarly Interest Group
**Session G | 1:00 – 2:45 PM**

**Video Art’s Exemplarity (Approaches to Early Video Art)**

- **Room:** Madrona | Second Floor
- **Chair:** Solveig Nelson | University of Chicago
- **Co-Chair:** Kris Cohen | Reed College

- Beth Capper | Brown University | “Video’s Intimate Spaces: Feminist Media Environments at the Women’s Interart Center”
- Solveig Nelson | University of Chicago | “The End of Early Video?: Gretchen Bender and the 1980s”
- Kris Cohen | Reed College | “Scrolling Seriality: A History”
- Adam Hart | University of Chicago | “Addressing the Distracted Viewer: Gary Hill’s Around & About (1980)”

**Affective Economies of Cinema and the Labors of Reparative Criticism**

- **Room:** Everett | Third Floor
- **Chair:** Carrie Rentschler | McGill University
- **Co-Chair:** Lisa Henderson | University of Massachusetts Amherst
- **Respondent:** Jennifer Petersen | University of Virginia

- Li Cornfeld | McGill University | “Getting to the Next Place: Visual Culture and the Question of Well-being”
- Carrie Rentschler | McGill University | “We Are Santa’s Elves: The Labor of Wish Fulfillment between Cinema and Macy’s Santaland”

**Television Writing**

- **Room:** Aspen | Second Floor
- **Chair:** Joanne Morreale | Northeastern University

- Mary Beth Haralovich | University of Arizona | “Army Wives: Realism and Primetime Drama”
- Caryn Murphy | University of Wisconsin-Oshkosh | “White Writers, Black Characters: Racial Discourse in 1960s Television”
- Joanne Morreale | Northeastern University | “Negotiating Innovation and Convention on The Dick Van Dyke Show”

**Historiography Blues**

- **Room:** Willow A | Second Floor
- **Chair:** Eric Schaefer | Emerson College
- **Co-Chair:** Peter Alilunas | University of Michigan

- Russell Sheaffer | Indiana University | “Smut, Novelty, Indecency: Reworking a History of Early Twentieth Century ‘Stag Film’”
- Peter Alilunas | University of Michigan | “Conspiracy or Regulation?: Floyd Bloss and the Complexities of Adult Film Historiography”
- Kevin Heffernan | Southern Methodist University | “The Trouble with Nanny States and Nymphettes: Researching the American Adaptation and Reception of Swedish Erotic Cinema”
- Eric Schaefer | Emerson College | “Pornography Is Geography: Porn, Place, and the Historiography of Early Theatrical Hardcore”
SESSION G | 1:00 – 2:45 PM

**26 Indie Reframed**
Women and the Contemporary American Independent Cinema

**Room:** Willow B  ▪  Second Floor

**Chair:** Christine Holmlund  ▪  UNIVERSITY OF TENNESSEE

Michele Schreiber  ▪  EMORY UNIVERSITY  ▪  “Actress/Writer/Director: The Hybrid Careers of Julie Delpy, Rashida Jones, and Jennifer Westfeldt”

Linda Badley  ▪  MIDDLE TENNESSEE STATE UNIVERSITY  ▪  “Down to the Bone: Neo-neorealism and Genre in Contemporary Women’s Indies”

Claire Perkins  ▪  MONASH UNIVERSITY  ▪  “Not Just a Female Judd Apatow: Lynn Shelton and Mumblecore”

**Respondent:** Yannis Tzioumakis  ▪  UNIVERSITY OF LIVERPOOL

**Sponsor:** Women’s Caucus

**MEETING**

1:00 – 2:45 PM

**Room:** Ballard  ▪  Third Floor

Queer Caucus

**EXHIBITOR RECEPTION**

2:00 PM

**Room:** Metropolitan Ballroom  ▪  Third Floor

Intellect—meet the editor, *Journal of Italian Cinema & Media Studies*

**EXHIBITOR RECEPTION**

2:30 PM

**Room:** Metropolitan Ballroom  ▪  Third Floor


---

**Explore . . .**

the SCMS Exhibit Area
Metropolitan Ballroom
Third Floor

*see page 11 for Exhibit Hours*
THURSDAY

March 20, 2014
3:00 – 4:45 PM

SESSION H

H1 The Vitality of the Cinematic Image I
Aesthetics, Mood, Fantasy

ROOM: Diamond A ▪ First Floor, Lobby Level
CHAIR: Chris Tedjasukmana ▪ FREE UNIVERSITY BERLIN

Chris Tedjasukmana ▪ FREE UNIVERSITY BERLIN ▪ “Mechanical Vitalization: Bergson and Film Experience”

Eszter Polonyi ▪ COLUMBIA UNIVERSITY ▪ “Béla Balázs and the Bergfilm”

Inga Pollmann ▪ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL ▪ “Milieu and Mood: The Long Shot in Balázs’ Film Theory”

Lee Carruthers ▪ UNIVERSITY OF CALGARY ▪ “Reading the Radiant Image: Vitality, Receptivity, and Film Hermeneutics”

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

H2 Impossible Mournings
The Cryptic Space of Loss in Cinematic Representations of Trauma

ROOM: Diamond B ▪ First Floor, Lobby Level
CHAIR: Ofer Eliaz ▪ OHIO UNIVERSITY

Ofer Eliaz ▪ OHIO UNIVERSITY ▪ “Georges Franju and the Grave of History”

Kevin McDonald ▪ CALIFORNIA STATE UNIVERSITY, NORTHRIDGE ▪ “In Search of the Primal Scene: In the Valley of Elah, War Trauma, and Cryptic Remains”

Claudia Pummer ▪ UNIVERSITY OF HAWAII AT MANOA ▪ “Trauma, the Sublime, and the Global Uncanny in Recent Tsunami Disaster Films”
**H3** Negotiating Identity, Belonging, and Citizenship in Transnational Latino Communities in the US

*Room:* Issaquah B  ■ Third Floor  
*Chair:* Carlos Jimenez  ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
*Co-Chair:* Zaira Zarza  ■ QUEEN’S UNIVERSITY

Zaira Zarza  ■ QUEEN’S UNIVERSITY  ■ “From Exilic to Diasporic: New Cuban Migrant Cinemas in the United States”

Carlos Jimenez  ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ■ “The Social Media Campaigns for Field Workers in California”

Veronica Zavala  ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ■ “Alivianadas: Spanish-language Radio Incentives”

*Sponsor:* Latina/o Caucus

---

**H5** Moviegoing Cultures and Film Exhibition in China

*Room:* Kirkland  ■ Third Floor  
*Chair:* Yi Lu  ■ UNIVERSITY OF TEXAS AT AUSTIN

Yoshino Sugawara  ■ KANSAI UNIVERSITY  ■ “Birth of Moviegoing: Separation, Succession, and Transformation from Traditional Theatergoing in Shanghai”


Yi Lu  ■ UNIVERSITY OF TEXAS AT AUSTIN  ■ “Promoting Motion Picture Consumption: Chinese Multiplexes and Movie Theater Marketing in the New Millennium”

---

**H4** French Film Archives

*New Findings, New Forms*

*Room:* Issaquah A  ■ Third Floor  
*Chair:* Kelley Conway  ■ UNIVERSITY OF WISCONSIN-MADISON

Colin Burnett  ■ WASHINGTON UNIVERSITY  ■ “Unknown Unknowns: Roger Leenhardt after La petite école du spectateur (1936)”

Jenny Oyallon-Koloski  ■ UNIVERSITY OF WISCONSIN-MADISON  ■ “‘Un demi, Jacques’: Three Seats for the 26th and the Undiscussed Demy”


Kelley Conway  ■ UNIVERSITY OF WISCONSIN-MADISON  ■ “When Archives Become Art”

*Sponsor:* French & Francophone Scholarly Interest Group

---

**H6** The Aesthetics and Ideology of Cuteness

*Room:* Leschi  ■ Third Floor  
*Chair:* Anthony P McIntyre  ■ UNIVERSITY COLLEGE DUBLIN

Anthony P McIntyre  ■ UNIVERSITY COLLEGE DUBLIN  ■ “Cuteness as Subversion in the Star Text of Sarah Silverman”

Elizabeth Affuso  ■ PITZER COLLEGE  ■ “Adorkable?: Zooey Deschanel and Mindy Kaling’s Aesthetic of Thirtysomething Cuteness”

Dorothy Hendrick  ■ GEORGIA STATE UNIVERSITY  ■ “Collect Them All!: Disney’s New Token Minorities”

Kathryn Thompson  ■ INDIANA UNIVERSITY  ■ “No ‘Sad’ Content or Sob Stories: The Regulation of Cuteness, Affect, and Power(lessness) on Reddit.com’s r/aww”

*Sponsor:* French & Francophone Scholarly Interest Group
**H7 First-person Singular**  

Cinephilia and Writing with the “I” in Cinema and Media Studies

**ROOM:** Medina  ▪ Third Floor  
**CHAIR:** Sam Roggen ▪ UNIVERSITY OF ANTWERP

David Johnson ▪ SALISBURY UNIVERSITY ▪ “Remembering Early Cinema: Cinephilia, Lumière Views, and First-person Criticism”

Sam Roggen ▪ UNIVERSITY OF ANTWERP ▪ “If Looks Could Kill: Fallen Angel and the Cinephiliac Moment”

Christian Keathley ▪ MIDDLEBURY COLLEGE ▪ “Video Essays and the First-person Singular”

**RESPONDENT:** Girish Shambu ▪ CANISIUS COLLEGE

---

**H8 Star-spangled Banter**  

Hollywood, Fan Magazines, and Stardom

**ROOM:** Ravenna A ▪ Third Floor  
**CHAIR:** Tamar Jeffers McDonald ▪ UNIVERSITY OF KENT

Diana Anselmo-Sequeira ▪ UNIVERSITY OF CALIFORNIA, IRVINE ▪ “Movie-mad Girls: Motion Picture Magazines, Girl Fandom, and Adolescent Agency in the 1910s”

Heather Addison ▪ WESTERN MICHIGAN UNIVERSITY ▪ “Holding Our Heartstrings in Their Rosy Hands: Children in Early Hollywood”

Gaylyn Studlar ▪ WASHINGTON UNIVERSITY ▪ “‘The Day Baby Died’: Jean Harlow, Fan Magazines, and Star Death”

Tamar Jeffers McDonald ▪ UNIVERSITY OF KENT ▪ “Dressing and Addressing the Audience: Movie Magazines and Film Costume”

---

**H9 Regionalism, Accent, and Dialect at the BBC, 1930–1955**

**ROOM:** Ravenna B ▪ Third Floor  
**CHAIR:** Ian Whittington ▪ UNIVERSITY OF MISSISSIPPI

Debra Rae Cohen ▪ UNIVERSITY OF SOUTH CAROLINA ▪ “There’s No Such Thing as Reet’: Reclaiming Region in Burbleton”


Emily Bloom ▪ GEORGIA STATE UNIVERSITY ▪ “Speaking Oirish: The BBC Third Programme and Irish Drama”

Damien Keane ▪ SUNY, UNIVERSITY AT BUFFALO ▪ “A Back-window on Belfast: W.R. Rodgers’ The Return Room”

**SPONSOR:** Radio Studies Scholarly Interest Group

---

**H10 Sexual Diversions on Prime Time**  

Displacing Economic Anxieties and the Post-recessionary “Multicultural” Subject in Popular Television

**ROOM:** Ravenna C ▪ Third Floor  
**CHAIR:** Pamela Thoma ▪ WASHINGTON STATE UNIVERSITY

Mary Jo Klinker ▪ WINONA STATE UNIVERSITY ▪ “It’s Showtime!: Portrayals of White Neoliberal Masculinity in Ray Donovan and Californication”

Pamela Thoma ▪ WASHINGTON STATE UNIVERSITY ▪ “The Not-so-new Normal or the Sexual Politics of Women’s Employment: The Postfeminist Workplace from HBO’s Girls to Bravo’s Eat, Drink, Love”

Sujata Moorti ▪ MIDDLEBURY COLLEGE ▪ “Out-sourcing Queerness: Narrating Racialized Femininities in Prime-time Television”

**RESPONDENT:** Suzan Leonard ▪ SIMMONS COLLEGE  
**SPONSOR:** Women’s Caucus
**H11 Animation and Video Games**

Theoretical Intersections

- **Room:** Boren – Union Street Tower, Fourth Floor
- **Chair:** Mihaela Mihailova – Yale University

Tanine Allison – Emory University – “Beyond the Photoreal: Motion Capture, Performance, and Identification in Video Games”

Timothy Jones – University of East Anglia – “Serious Interactive Animations: Issues of Realism in Game-based Instructional Environments”

Mihaela Mihailova – Yale University – “Click for Cartoons: The Video Game as Exhibition Space for Animation”

**Respondent:** Patrick Jagoda – University of Chicago

**Sponsors:** Animated Media and Video Game Studies Scholarly Interest Groups

---

**H13 Cinema and Wagner**

- **Room:** Jefferson B – Union Street Tower, Fourth Floor
- **Chair:** Ken Eisenstein – University of Chicago/Bucknell University


Rebekah Rutkoff – City University of New York – “Towards a Complete Order: Markopoulos and Wagner”

Ken Eisenstein – University of Chicago/Bucknell University – “All Things Pass into the Night: Music, Montage, and Wagner in Billy Wilder’s Love in the Afternoon (1957)”

---

**H12 The 1968 That Was**

Representing Revolt

- **Room:** Columbia – Union Street Tower, Fourth Floor
- **Chair:** Ken Feil – Emerson College


Andrew Lantz – Texas A&M University – “No-spaces of Resistance and Pere Portabella’s Umbracle”

Matthew Hubbell – University of Chicago – “Revolution in Black and White: The Zanzibar Films and the Style of ‘68”

**Respondent:** Dan Humphrey – Texas A&M University

---

**H14 Workshop**

Queer Media Pedagogy

Principles, Practices, Possibilities

- **Room:** Jefferson A – Union Street Tower, Fourth Floor
- **Chair:** Nick Davis – Northwestern University

**Workshop Participants**

Theresa L. Geller – Grinnell College

David Gerstner – College of Staten Island, CUNY

Lokeilani Kaimana – University of Texas at Austin

Erica Rand – Bates College

Kathryn Bond Stockton – University of Utah

**Sponsor:** Queer Caucus and Media Literacy + Pedagogical Outreach Scholarly Interest Group
**SESSION H | 3:00 – 4:45 PM**

### H15 Branded Entertainment of the Past

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

- Kathryn Fuller-Seeley  
  - University of Texas at Austin  
  - "The Dean of Radio Salesmen’ vs. 'The Huckster': Jack Benny’s Struggle with Sponsor Lucky Strike, 1944–1948"

- Cynthia Meyers  
  - College of Mount Saint Vincent  
  - "The Problems of Branded Entertainment: BBDO, Sponsors, and Blacklists on Radio and Early Television"

- Lauren Bratslavsky  
  - University of Oregon  

- Andrew deWaard  
  - University of California, Los Angeles  

### H16 Lost Girls and Victimized Heroines

**Gender, Violence, and TV Crime Drama**

**Room:** University  
**Chair:** Tanya Horeck  
**Chair:** Anglia Ruskin University

- Sofia Bull  
  - University of Gothenburg  
  - "Bloodlines to Kill For: Policing Sexual Reproduction in Contemporary Crime Drama"

- Tanya Horeck  
  - Anglia Ruskin University  
  - "It’s Not Just Any Girls, It’s the Lost Ones: Reframing Violence in The Killing"

- Lisa Coulthard  
  - University of British Columbia  
  - "Feminist Gothic: Forensic Femininity and the Uncanny Landscape of Sexual Difference in Top of the Lake"

### H17 Reframing The Boys in the Band

**Room:** Virginia  
**Chair:** Joseph Wlodarz  
**Chair:** University of Western Ontario

- Matt Bell  
  - Bridgewater State University  
  - "'Perverse Interest': A Reception History of The Boys in the Band"

- Steven Cohan  
  - Syracuse University  
  - "Let's Hear it for the Boys: The Camps in The Band"

- Joseph Wlodarz  
  - University of Western Ontario  
  - "'Turning': Alcohol and Queer Affect in The Boys in the Band"

- Amy Villarejo  
  - Cornell University

### H18 Documentary Proxemics

**Near and Far**

**Room:** Juniper  
**Chair:** Angelica Fenner  
**Chair:** University of Toronto

- Katherine Steinbach  
  - University of Iowa  
  - "Aerial (Re)vision: Rhetorical Strategies of the Aerial View in Errol Morris’ The Fog of War"

- Kevin Sherman  
  - University of Florida  
  - "The Literate Voice of Autobiographical Documentary"

- Vinicius Navarro  
  - Georgia Institute of Technology  
  - "Ethics, Nonfiction, and the Event"

- Michael Renov  
  - University of Southern California  
  - "Documentary and Psychoanalysis: Putting the Love Back in Epistephilia"
SESSION H | 3:00 – 4:45 PM

H19 Intermedial Modernisms
Cinema’s Expanded Horizons in the 1920s
ROOM: Madrona  ▪ Second Floor
CHAIR: Sarah Street  ▪ UNIVERSITY OF BRISTOL
Joshua Yumibe  ▪ MICHIGAN STATE UNIVERSITY  ▪ “The Glass Architecture: On Scheerbart and Cinematic Space”
Michael Cowan  ▪ MCGILL UNIVERSITY  ▪ “Productive Animation: Electric Light Advertisements in the 1920s”
Sarah Street  ▪ UNIVERSITY OF BRISTOL  ▪ “Synthetic Dreams: Color-film-music in the 1920s”
SPONSORS: Animated Media, CinemArts: Film & Art History and Silent Cinema Cultures Scholarly Interest Groups

H20 WORKSHOP
New Frontiers in Comedy Studies
ROOM: Aspen  ▪ Second Floor
CHAIR: Philip Scepanski  ▪ CONCORDIA UNIVERSITY CHICAGO
WORKSHOP PARTICIPANTS
Donald Crafton  ▪ UNIVERSITY OF NOTRE DAME
Jonathan Gray  ▪ UNIVERSITY OF WISCONSIN-MADISON
Bambi Haggins  ▪ ARIZONA STATE UNIVERSITY
Matt Sienkiewicz  ▪ BOSTON COLLEGE
SPONSOR: Comedy & Humor Studies Scholarly Interest Group

H22 Specters, Bodies, Archives
ROOM: Everett  ▪ Third Floor
CHAIR: Matilda Mroz  ▪ UNIVERSITY OF GREENWICH
Carlos Ezcurra  ▪ UNIVERSITY OF CAMBRIDGE  ▪ “Cinematic Shamanism: Specters, Bodies, and Performance in Three Argentine Films about ‘Desaparecidos’”
Diana Norton  ▪ UNIVERSITY OF TEXAS AT AUSTIN  ▪ “Justice or Money: Trauma and (Conspi)racism in the Work of Enrique Urbizu”
Matilda Mroz  ▪ UNIVERSITY OF GREENWICH  ▪ “Polish Cinema Face-to-face with Levinas: Ethics and Jewish Memory in Contemporary Holocaust Representation”

H25 Once More with Feeling
Audiences, Origins, and Affect in the Hollywood Musical
ROOM: Willow A  ▪ Second Floor
CHAIR: Desiree Garcia  ▪ ARIZONA STATE UNIVERSITY
Sean Griffin  ▪ SOUTHERN METHODIST UNIVERSITY  ▪ “Don’t Fence Me In: B Studio Musicals’ Appeal to Marginalized Audiences”
Caryl Flinn  ▪ UNIVERSITY OF MICHIGAN  ▪ “The Kitschy Feelings of Kitschy Musicals”
Kelly Kessler  ▪ DEPAUL UNIVERSITY  ▪ “I Dreamed a Dream of Close-ups Gone By: Les Misérables and the Visual Excess of Stage-to-screen Transfers in the FX Era”
**SESSION H** | 3:00 – 4:45 PM

**MEETING**

3:45 – 4:45 PM

**ROOM:** Chelan  ■  First Floor, Lobby Level

**Middle East Caucus**

---

**EXHIBITOR RECEPTION**

4:30 PM

**ROOM:** Metropolitan Ballroom  ■  Third Floor

Columbia University Press—reception to celebrate new publications

---

**H26 Redefining Cinema in Digital Culture**

**ROOM:** Willow B  ■  Second Floor

**CHAIR:** Rosanna Maule  ■  CONCORDIA UNIVERSITY

**Rosanna Maule**  ■  CONCORDIA UNIVERSITY

“Reconceptualizing Women’s Cinema in the Digital Age”

**Andre Gaudreault**  ■  UNIVERSITY OF MONTREAL

“Goodbye Cinema, Hello Moving Images!; or, Is Planet ‘Cinema’ Spinning out of Control?”

**Richard Begin**  ■  UNIVERSITY OF MONTREAL

“Cinema in the Age of Digital Mobility”

**RESPONDENT:** Martin Lefebvre  ■  CONCORDIA UNIVERSITY

---

**MEETING**

3:00 – 4:45 PM

**ROOM:** Ballard  ■  Third Floor

**Media Industries Studies**

**Scholarly Interest Group**
THURSDAY

March 20, 2014
5:00 – 6:45 PM

SESSION

1. The Vitality of the Cinematic Image II
   The Life and Afterlife of the Cinema
   ROOM: Diamond A  First Floor, Lobby Level
   CHAIR: Gregory Flaxman  UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL
   Gregory Flaxman  UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL  “The Inorganic Life of the Cinema”
   Adam Nocek  UNIVERSITY OF WASHINGTON  “Vital Technics: The Life and Soul of Animation”
   Patricia Pisters  UNIVERSITY OF AMSTERDAM  “A Metaphysical Star War?: Cosmic Outside and Celestial Consciousness in Contemporary Cinema”
   RESPONDENT: Alanna Thain  MCGILL UNIVERSITY
   SPONSOR: Animated Media Scholarly Interest Group

2. Reconsidering Realism
   Socialist Realist Aesthetics within and beyond the Soviet Union
   ROOM: Diamond B  First Floor, Lobby Level
   CHAIR: Karla Oeler  EMORY UNIVERSITY
   Natalie Ryabchikova  UNIVERSITY OF PITTSBURGH  “Sergei Eisenstein’s Views on Modernism and Socialist Realism: The 1930s”
   Maria Corrigan  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “The Politician vs. the Trickster: The Maxim Trilogy and the Eccentric Legacy”
   Anastasia Fedorova  KYOTO UNIVERSITY  “The Discourse on Cinematic Realism in Postwar Japan (1945–1955)”
SESSION | 5:00 – 6:45 PM

3 The Superhero beyond the Blockbuster
ROOM: Issaquah B  □ Third Floor
CHAIR: Dru Jeffries  □ CONCORDIA UNIVERSITY
Kevin Hatch  □ UNIVERSITY OF BRITISH COLUMBIA  □ “Earth’s Multimedia Heroes: The Avengers Cartoon as Textual Conglomerate”
Brian Keilen  □ UNIVERSITY OF WISCONSIN-MILWAUKEE  □ “Flying in the City: The Superhero Aesthetic and Video Games”
Matthias Stork  □ UNIVERSITY OF CALIFORNIA, LOS ANGELES  □ “Hollywood’s Game-play: Superhero Marketing as Fan Engagement and Labor”
Dru Jeffries  □ CONCORDIA UNIVERSITY  □ “This Looks Like a (Blow)job for Superman: Servicing Fandom with Superhero Porn Parodies”
SPONSOR: Comics Studies Scholarly Interest Group

4 Museum as Medium
Technology, Spectatorship, Space
ROOM: Issaquah A  □ Third Floor
CHAIR: Beatriz Bartolomé Herrera  □ CONCORDIA UNIVERSITY
CO-CHAIR: Philipp Dominik Keidl  □ CONCORDIA UNIVERSITY
Adeena Mey  □ UNIVERSITY OF LAUSANNE  □ “Mobility and Event: Fragments towards an Archaeology of the Ambulant Spectator”
Philipp Dominik Keidl  □ CONCORDIA UNIVERSITY  □ “One Screen Is Not Enough: Expanded Cinema and Museum Pedagogy”
Beatriz Bartolomé Herrera  □ CONCORDIA UNIVERSITY  □ “Coming to a Museum near You: Blockbuster Movies in the Science Museum”
Karine Bouchard  □ UNIVERSITY OF MONTREAL  □ “(Im)mobilized Sound: Towards Listening Experiences in the Museum Exhibition”
SPONSOR: CinemArts: Film & Art History Scholarly Interest Group

5 Delineating East Asian Animations
Industries and Aesthetics
ROOM: Kirkland  □ Third Floor
CHAIR: Daisy Yan Du  □ HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY
CO-CHAIR: Thomas Lamarre  □ MCGILL UNIVERSITY
Sean Macdonald  □ UNIVERSITY OF FLORIDA  □ “Naming Media”
Daisy Yan Du  □ HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY  □ “Aesthetics of Absence: Theorizing Chinese Ink-painting Animation”
Sandra Annett  □ WILFRID LAURIER UNIVERSITY  □ “Weighing Imbalance: Haptic Visuality in Japanese and South Korean Cinematic Animation”
SPONSOR: Animated Media Scholarly Interest Group

Trending . . .
Like SCMS on Facebook
https://www.facebook.com/SCMStudies
6 Eco-aesthetics

**Room:** Leschi  
**Chair:** Thomas Pringle  
**McGill University**

Stephanie Lam  
**Harvard University**  
“Slow Cinema as Ecocinema: Temporal Estrangement in Experimental Nature Films”

Brady Fletcher  
**New York University**  
“And Don’t You Listen to the Song of Life: Werner Herzog and the Nature of Documentary”

Thomas Pringle  
**McGill University**  
“Atomic Cinematography: An Archaeology of Toxic Media”

**Sponsor:** Media & the Environment  
Scholarly Interest Group

7 Queer Silent Cinema

**Room:** Medina  
**Chair:** Laura Horak  
**Stockholm University**

Mark Lynn Anderson  
**University of Pittsburgh**

“Say It Ain’t So!: The Queer Business of Falsifiable Film History”

Ronald Gregg  
**Yale University**

“Close Up, Late Silent Film, and Queer Spectatorship”

Paul Flaig  
**University of Aberdeen**

“A German (Jewish and Queer) Harold Lloyd: Curt Bois’s Weimar Career”

Laura Horak  
**Stockholm University**

“Artist, Cosmopolitan, Homosexual, Jew: Mauritz Stiller and Vingarne (1916)”

**Sponsors:** Queer Caucus and Silent Cinema Cultures  
Scholarly Interest Group

8 Regional Film Festivals

**Adapting and Transforming Identities**

**Room:** Ravenna A  
**Chair:** Diane Burgess  
**University of British Columbia**

Diane Burgess  
**University of British Columbia**

“A Tale of Two Cities: Local Exhibition, Regional Alliances, and the Development of Major Film Festivals in the Pacific Northwest”

Przemyslaw Suwart  
**Bauma University Weimar**

“The Art of Mediation: Klaus Wildenhahn’s Film for Bossak and Leacock and the Oberhausen International Short Film Festival”

Enrico Vannucci  
**Oxford Brookes University**

“2.0 Could Be Cool, but Respectability Is Earned in the Real World: The ViaEmili@DocFest Case Study”

Ilona Hongisto  
**University of Turku**

“Differentiating Nations, Imagining the People: Post-Soviet North Eastern European Documentaries on the Festival Circuit”

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

9 Seeing Close from Afar (or Afar from Up-close)

**Enacting Distances, Violent Intimacies, and Immediacy through Television**

**Room:** Ravenna B  
**Chair:** Claudia Salamanca  
**Pontifical Xavierian University**

Katherine Chandler  
**University of California, Berkeley**

“A Flying Torpedo with an Electric Eye: Targeting Enemies with Television”

Claudia Salamanca  
**Pontifical Xavierian University**

“Global Counterinsurgency: Policies of Non-direct Involvement through Screen Mediated Presence in Colombia”

Althea Wasow  
**University of California, Berkeley**

“Quantification, Code, Conversion, and the Permutations of Bus 174”
SESSION I | 5:00 – 6:45 pm

THURSDAY MARCH 20, 2014

10 Sounds of Labor
Musicians’ Employment in Hollywood’s Transition to Sound

ROOM: Ravenna C  ▪  Third Floor
CHAIR: Rob King  ▪  COLUMBIA UNIVERSITY

Jennifer Fleeger  ▪  UR SINUS COLLEGE  ▪  “Putting Opera to Work: Song, Stardom, and Labor in the Vitaphone Opera Shorts”

Rob King  ▪  COLUMBIA UNIVERSITY  ▪  “‘I Want Music Everywhere’: Underscoring in the Hal Roach Studios’ Early Sound Films”

Daniel Goldmark  ▪  CASE WESTERN RESERVE UNIVERSITY  ▪  “The Musical Roots of The Jazz Singer”

SPONSOR: Sound Studies Scholarly Interest Group

11 Rethinking Wong Kar-wai
New Approaches to an Established International Auteur

ROOM: Boren  ▪  Union Street Tower, Fourth Floor
CHAIR: Frank P. Tomasulo  ▪  CITY COLLEGE OF NEW YORK


Angelo Restivo  ▪  GEORGIA STATE UNIVERSITY  ▪  “Wong Kar-wai: Sound + Image”

Helen Leung  ▪  SIMON FRASER UNIVERSITY  ▪  “New Queer Angles on Wong Kar-wai”

RESPONDENT: Martha Nochimson  ▪  INDEPENDENT SCHOLAR

12 (Dis)comforting Impacts and (Un)common Senses
Embodied Affect in Cinema and Media

ROOM: Columbia  ▪  Union Street Tower, Fourth Floor
CHAIR: Heather Collette-VanDeraa  ▪  UNIVERSITY OF CALIFORNIA, LOS ANGELES

Julia Alekseyeva  ▪  HARVARD UNIVERSITY  ▪  “Nuclear Skin: Hiroshima and the Critique of Embodiment in Affairs Within Walls”

Lynne Stahl  ▪  CORNELL UNIVERSITY  ▪  “Unhappy Medium: Tomboys, Lesbians, and Frustrated Spectatorship”


Heather Collette-VanDeraa  ▪  UNIVERSITY OF CALIFORNIA, LOS ANGELES  ▪  “Realdoll™ (Lesbian) Robots, and Labors of Love: Sensational Bodies and Affective Orientations”

13 Horror and Performance
Alternative Modes of Stardom and Reception

ROOM: Jefferson B  ▪  Union Street Tower, Fourth Floor
CHAIR: Sarah Thomas  ▪  ABERYSTWYTH UNIVERSITY

Mark Bernard  ▪  UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE  ▪  “From Stuntman to Celebrity: Kane Hodder and His Self-fashioning of a Star Image in the Friday the 13th Series”

Kate Egan  ▪  ABERYSTWYTH UNIVERSITY  ▪  “Victimizing the Victim: Fan Responses to the Kubrick-Duvall Relationship in The Shining (1980)”

Sarah Thomas  ▪  ABERYSTWYTH UNIVERSITY  ▪  “Re-viewing Hannibal Lecter: Changing Contexts of Horror Performance and Reception”

RESPONDENT: Harry Benshoff  ▪  UNIVERSITY OF NORTH TEXAS
WORKSHOP
The Conceptual and Pedagogical Work of Aging and Star Studies

ROOM: Jefferson A  Union Street Tower, Fourth Floor
CHAIR: Diane Negra  UNIVERSITY COLLEGE DUBLIN

WORKSHOP PARTICIPANTS
Lucy Bolton  QUEEN MARY UNIVERSITY OF LONDON
Hannah Hamad  KING’S COLLEGE LONDON
Deborah Jermyn  UNIVERSITY OF ROEHAMPTON
Karen Randell  SOUTHAMPTON SOLENT UNIVERSITY

Before the Lights Dim
Visual and Material Encounters with Film Publicity

ROOM: Seneca  Union Street Tower, Fourth Floor
CHAIR: Nichole Neuman  UNIVERSITY OF MINNESOTA

Suzanne Schultz  UNIVERSITY OF TEXAS AT AUSTIN
“Arresting Rhythms: The Body, the Street, and the Film Poster in Post-independence India”

Nichole Neuman  UNIVERSITY OF MINNESOTA
“Is Green the Same Color in LA?: Film Programs and Advertising German Identity”

James Fiumara  UNIVERSITY OF COLORADO DENVER
“Shock Treatment: Carnival Ballyhoo and the Role of Attraction in Classic-era Horror Film Publicity”

RESPONDENT: Gregory Waller  INDIANA UNIVERSITY

Digital Labor and Web Start-ups
At Work and Play on the Internet

ROOM: University  Union Street Tower, Fourth Floor
CHAIR: Daniel Bernardi  SAN FRANCISCO STATE UNIVERSITY

Daniel Bernardi  SAN FRANCISCO STATE UNIVERSITY
“Post-structuralism for Profit: Tracking Transmediation from Simultaneously Inside and Outside the Academy”

Catherine Johnson  UNIVERSITY OF NOTTINGHAM
“From Television Presentation to ‘On-brand TV’: Red Bee Media and the Production Cultures of the Digital Transmedia Industries”

Denise Mann  UNIVERSITY OF CALIFORNIA, LOS ANGELES
“YouTube’s Content Partners—Monetizing the Web Is Scary Business”

Kevin Sandler  ARIZONA STATE UNIVERSITY
“FX then and FX now: Reconceptualizing the FX Network(s) in the Netflix Age”

SPONSOR: Media Industries Scholarly Interest Group

WORKSHOP
Developing and Managing Transnational Research Projects

ROOM: Virginia  Union Street Tower, Fourth Floor
CHAIR: Iain Smith  UNIVERSITY OF ROEHAMPTON

WORKSHOP PARTICIPANTS
Rosalind Galt  KING’S COLLEGE LONDON
Rayna Denison  UNIVERSITY OF EAST ANGLIA
Laurence Raw  BASKENT UNIVERSITY
Stefano Baschiera  QUEEN’S UNIVERSITY BELFAST

SPONSOR: Transnational Cinemas Scholarly Interest Group
**18** WORKSHOP
Media Industries Meet Identity Politics

ROOM: Juniper  ■  Second Floor
CHAIR: Alison Trope  ■  UNIVERSITY OF SOUTHERN CALIFORNIA

**WORKSHOP PARTICIPANTS**
Mary Beltran  ■  UNIVERSITY OF TEXAS AT AUSTIN
Denise Bielby  ■  UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Mary Kearney  ■  UNIVERSITY OF NOTRE DAME
Elana Levine  ■  UNIVERSITY OF WISCONSIN-MILWAUKEE
Karen Petruska  ■  UNIVERSITY OF CALIFORNIA, SANTA BARBARA

SPONSOR: Television Studies Scholarly Interest Group

---

**19** This Show Makes Me Feel Some Kinda Way
Television and Black Women’s Affect

ROOM: Madrona  ■  Second Floor
CHAIR: Nsenga Burton  ■  GOUCHER COLLEGE

Racquel Gates  ■  COLLEGE OF STATEN ISLAND, CUNY
“The Ratchet Public Sphere: Love and Hip Hop Atlanta and Black Women’s Culture”

Samantha Sheppard  ■  UNIVERSITY OF CALIFORNIA, LOS ANGELES
“The Sociality of Emotions in Iyanla, Fix My Life”

Brandeise Monk-Payton  ■  BROWN UNIVERSITY
“Soapy Revelations and Black Women’s Televisual Transgression”

Kristen Warner  ■  UNIVERSITY OF ALABAMA
“If Loving Olitz Is Wrong I Don’t Wanna Be Right: ABC’s Scandal and the Affect of Black Female Desire”

SPONSORS: African/African American Caucus, Oscar Micheaux Society and Television Studies Scholarly Interest Groups

---

**20** American AV
Cold War and Visual Education

ROOM: Aspen  ■  Second Floor
CHAIR: Jennifer Horne  ■  UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Doron Galili  ■  STOCKHOLM UNIVERSITY
“The Art of Seeing: Rudolf Arnheim between Classical Theory and Educational Practice”

Lynn Spigel  ■  NORTHWESTERN UNIVERSITY
“Eames TV”

Fred Turner  ■  STANFORD UNIVERSITY
“Making the Creative Child at the Museum of Modern Art”

Charles Acland  ■  CONCORDIA UNIVERSITY
“New Media for the School of Tomorrow: The AV Instructional Films of Robert W. Wagner”

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

---

**22** New Directions in Slow Cinema Studies

ROOM: Everett  ■  Third Floor
CHAIR: Ted Hovet  ■  WESTERN KENTUCKY UNIVERSITY

Glyn Davis  ■  UNIVERSITY OF EDINBURGH
“Arrested Movement: Slow Film between Cinema and Gallery”

Dawn Hall  ■  MIDDLE TENNESSEE STATE UNIVERSITY
“Feminist Negotiations of Slow Cinema in the Filmmaking of Kelly Reichardt”

Tiago de Luca  ■  UNIVERSITY OF LIVERPOOL
“Screening Nature: Slow Cinema, Animality, and Ethics”

RESPONDENT: Tina Kendall  ■  ANGLIA RUSKIN UNIVERSITY
25 Toy Stories
Toys, Consumer Culture, and Media Industries

Room: Willow A  Second Floor
Chair: Tom Kemper  CROSSROADS SCHOOL

Tom Kemper  CROSSROADS SCHOOL  “Mutations and Imagination: Child’s Play in Toy Story”

Ellen Seiter  UNIVERSITY OF SOUTHERN CALIFORNIA  “Toys and Trademarks: Bratz, Power Rangers, and My Little Pony”

Reem Hlu  NORTHWESTERN UNIVERSITY  “The Doll Who Plays with You: Chatty Cathy and Postwar Girlhood”

Respondent: Derek Johnson  UNIVERSITY OF WISCONSIN-MADISON

26 “Making-of” Documentaries and “Making-of” Production Narratives

Room: Willow B  Second Floor
Chair: Daniel Steinhart  CHAPMAN UNIVERSITY

Daniel Steinhart  CHAPMAN UNIVERSITY  “Hollywood’s ‘Making-of’ Promotional Featurettes: Selling and Visualizing Production Work in the 1960s”


Ritesh Mehta  UNIVERSITY OF SOUTHERN CALIFORNIA  “The ‘Making-of’ of Film School Students and Films: Agendas and Standards, Appropriation and Authorship”

John Caldwell  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “‘Un-making-of’ Documentaries”

Sponsor: Media Industries Scholarly Interest Group

Meeting

5:00 – 6:00 PM
Room: Fountain Wine Bar & Lounge  Pike Street Tower, Lobby

Caucus on Class

Meeting

5:00 – 6:45 PM
Room: Ballard  Third Floor

Comedy & Humor Studies Scholarly Interest Group

Meeting

5:00 – 6:45 PM
Room: Chelan  First Floor, Lobby Level

Urban Studies Scholarly Interest Group

Exhibitor Reception

6:00 PM
Location: RN74  1433 4th Ave.

University of California Press—reception to introduce B. Ruby Rich as the new editor of Film Quarterly
Join us for a centennial screening and discussion of Edward Curtis’s silent feature film, In the Land of the Head Hunters, made collaboratively with the Kwakwaka’wakw of British Columbia. An epic melodrama of indigenous love and war on the Northwest Coast, the film premiered in 1914 in Seattle (at the historic Moore Theatre) and in New York. It was recently entirely reconstructed, and now features its original intertitles, color-tinting and toning, and long-lost scenes rediscovered at the UCLA Film & Television Archive. The film is notable for having what is believed to be the earliest extant original orchestral score, promoted at the time as being “native music symphonized,” performed for the new Blu-ray and DVD release by the Turning Point Ensemble of Vancouver, BC. The discussion to follow the screening will be led by Brad Evans, one of the co-producers of the restoration, with film historians Catherine Russell and Fatimah Tobing Rony, who have both written on the 1973 release of the film (In the Land of the War Canoes) Kwakwaka’wakw filmmaker, Barbara Cranmer, and Bill Holm, Professor and Curator Emeritus at the Burke Museum. Refreshments will follow.

Cost: Free to SCMS conference members and open to the public. Seating is limited. The Burke Museum has taken reservations for this event prior to the conference. If you have not already secured a seat and would like to attend, please check <http://engage.washington.edu/site/Calendar?id=117161&view=Detail> for any remaining availability.

Sponsored by the Bill Holm Center at the Burke Museum and University of Washington Press
THURSDAY
MARCH 20, 2014

RECEPTION
7:30 – 9:00 PM
ROOM: Jefferson A & B  ▬ Union Street Tower, Fourth Floor
University of Pittsburgh Reception

RECEPTION
7:30 PM
ROOM: Cirrus  ▬ Pike Street Tower, 35th Floor
University of California, Los Angeles Reception

FILM SCREENINGS

Thursday, March 20, 2014
9:00 PM
LOCATION: Northwest Film Forum  ▬ 1515 12th Ave.
Please refer to Seattle vicinity map on page 30 for location.

Pacific Wonders: Nontheatrical Films from the Northwest
Before Gus Van Sant, Kelly Reichardt, and David Lynch made the Pacific Northwest known for hustlers, dreamers, and weirdos, thousands of amateur and professional filmmakers filmed their own visions of the region. Made to be shown in homes, workplaces, schools, and institutions, these films collectively represent a visual history of the region. This program features films on architecture, design, and the environment in the Pacific Northwest. Titles include Comin’ Home Baby, a city symphony made in Seattle in 1968, and In Partnership with Time, a 1981 documentary on the historic preservation movement produced by the Tacoma-based educational filmmakers Ruth and Louis Kirk. Films courtesy of the Oregon Historical Society and the University of Washington.

Cost: Free to the first 50 SCMS members with conference name badge; Others $11/adults; $6.00/members; $8.00/children under 12, students with valid photo student ID, and seniors over 60 (babies under 1 year are free). Seating will begin at 8:30 PM.

Sponsored by Nontheatrical Film & Media, Urban Studies, Silent Cinema Cultures, and Media & Environment Scholarly Interest Groups

Please . . .
join us Friday at 4:15 pm for the
SCMS
Awards Ceremony
Grand Ballroom, Second Level
Thursday, March 20, 2014

LOCATION: Various Locations

“Taste of Seattle”
Multiple Venues and Activities for Members to Sample

For public transportation options to these neighborhoods, see the Host Committee’s recommendations on pages 27–29.

**Experience Music Project Museum**
- Lower Queen Anne (near the Space Needle)
- 325 5th Ave. N.
- 10:00 AM — 5:00 PM daily
- www.empmuseum.org

**Scarecrow Video**
- University District
- 5030 Roosevelt Way NE
- Sun.—Thu. 11:00 AM — 10:00 PM
- Fri.—Sat. 11:00 AM — 11:00 PM
- www.scarecrow.com

**Henry Art Gallery**
- University District
- University of Washington
- 15th Ave. NE
- Wed., Sat., Sun. 11:00 AM — 4:00 PM
- Thu.—Fri. 11:00 AM — 9:00 PM
- www.henryart.org
- SANCTUM new medium installation
- Admission is free with conference name badge

**Living Computer Museum**
- SoDo (South of Downtown, Stadium District)
- 2245 1st Ave. S.
- Wed.—Sun. until 5:00 PM
- www.livingcomputermuseum.org
- Admission is free with conference name badge

**Seattle Art Museum (SAM)**
- Downtown
- 1300 1st Ave.
- Wed., Fri., Sat., Sun. 10:00 AM — 5:00 PM
- Thu. 10:00 AM — 9:00 PM
- www.seattleartmuseum.org
- www.seattleartmuseum.org/exhibit/exhibit.asp

**Cinema Books**
- University District
- 4753 Roosevelt Way
- Mon.—Sat. 10:00 AM — 7:00 PM
- www.cinemabooks.net/store.htm

**Cinerama**
- Belltown
- 2100 4th Ave.
- Check website for schedule
- www.cinerama.com
- www.facebook.com/SeattleCinerama
**SESSION J**

**March 21, 2014**

**9:00 – 10:45 AM**

**J1**  
*What Is “The Symbolist Temptation?”*  
The Aesthetics of Symbolism in Transnational Cinema

**Room:** Diamond A  
First Floor, Lobby Level  
**Chair:** Robert Bird  
UNIVERSITY OF CHICAGO

- Tami Williams  
  UNIVERSITY OF WISCONSIN-MILWAUKEE  
  "A Music of Silence: Abstraction and Sensation in Belle Époque Symbolist Theater and 1920s French Art Cinema"

- Sarah Keller  
  COLBY COLLEGE  
  "A Symbolist Lineage, at a Slant"

- Christophe Wall-Romana  
  UNIVERSITY OF MINNESOTA  
  "Symbolism and Virtual Intermittency from Precinema Literary Precursors to Le Silence de la mer (1947)"

- Robert Bird  
  UNIVERSITY OF CHICAGO  
  "Symbolism as a Materialist Aesthetic: Soviet Lyrical Cinema and Beyond"

**Sponsor:** French & Francophone Scholarly Interest Group

**J2**  
*Cultural Brokers and Critics*

**Room:** Diamond B  
First Floor, Lobby Level  
**Chair:** Kevin Hall  
UNIVERSITY OF CALIFORNIA, LOS ANGELES

- Jinhee Park  
  UNIVERSITY OF SOUTHERN CALIFORNIA  
  "The Subjectivity of Filmmakers in the International Film Festival Industry: Case Study of Talent Campus Tokyo"

- Lia Wolock  
  UNIVERSITY OF MICHIGAN  
  "New Media, New Communities: Digital Cultural Brokers in the South Asian Diaspora"

- Jason Kelly Roberts  
  NORTHWESTERN UNIVERSITY  
  "A Naturally Expectable Thing: Bosley Crowther and the Convergence of Film and Television"

- Kevin Hall  
  UNIVERSITY OF CALIFORNIA, LOS ANGELES  
  "Everyone’s a Critic: Intertextuality and Parody in The Critic"
J3  Brazilian Cinema Revisited
Technologies, Exhibition, Reception
ROOM: Issaquah B  Third Floor
CHAIR: Joao Luiz Vieira  FLUMINENSE FEDERAL UNIVERSITY
Rafael Freire  FLUMINENSE FEDERAL UNIVERSITY  “The Conversion to Sound in Brazil”
João Luiz Vieira  FLUMINENSE FEDERAL UNIVERSITY  “Igluscope and the Arrival of Widescreen in Brazil”
RESPONDENT: Rielle Navitski  UNIVERSITY OF GEORGIA
SPONSOR: Latina/o Caucus

J4  Thinking with a Camera during Revolutionary Times
Generative Visualities in the Middle East
ROOM: Issaquah A  Third Floor
CHAIR: Mark Westmoreland  AMERICAN UNIVERSITY IN CAIRO
CO-CHAIR: Terri Ginsberg  INTERNATIONAL COUNCIL FOR MIDDLE EAST STUDIES
Terri Ginsberg  INTERNATIONAL COUNCIL FOR MIDDLE EAST STUDIES  “Race, Class, and Zionism: Revolutionary Anti-aesthetics in Simon Louvish’s To Live in Freedom (1974/5)”
Peter Limbrick  UNIVERSITY OF CALIFORNIA, SANTA CRUZ  “14.3 Seconds: Politics, Art, and the Archival Imagination”
Mark Westmoreland  AMERICAN UNIVERSITY IN CAIRO  “In and Out of the Streets: Activist Documentary in Cairo”
Anjanli Nath  UNIVERSITY OF SOUTHERN CALIFORNIA  “Tweets from Below: Drone Strikes and Media Spectacles”
SPONSOR: Middle East Caucus

J5  Asian Video Cultures
In the Penumbral of the Global
ROOM: Kirkland  Third Floor
CHAIR: Rahul Mukherjee  UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Bhaskar Sarkar  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Video Piracy, Intellectual Property, and ‘Southern’ Cultures of Creativity”
Rahul Mukherjee  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “MicroSD-ing ‘Mewati Videos’: Publicity Cultures in Informal Circulation Economies”
Joshua Neves  BROWN UNIVERSITY  “The Other Side of Video Production: Affective Labor, Intimate Technologies, and Global Supply Chains”
Michelle Cho  MCGILL UNIVERSITY  “Intelligibility, Affect, and K-pop’s Video Culture”
SPONSOR: Asian/Pacific American Caucus

J6  Wet, Wired, and Weird I
Pacific Northwest Film and Media Industries
ROOM: Leschi  Third Floor
CHAIR: Stephen Rust  UNIVERSITY OF OREGON
Patricia Gruben  SIMON FRASER UNIVERSITY  “Allan King’s Skid Row and the Origins of the ‘West Coast School’”
Helen Morgan Parmett  WESTERN WASHINGTON UNIVERSITY  “Peripheral Media Spaces in the Pacific Northwest: The Struggle for an Independent Media Culture in Bellingham, WA”
Phil Oppenheim  GEORGIA STATE UNIVERSITY  “Creating AuthentiCity: Wieden + Kennedy and the Branding of the People’s Republic of Portland”
Elizabeth Peterson  UNIVERSITY OF OREGON  “Access to Media Archives in the Northwest”
**J7** At the Limits of the Image
Spectacle, Figuration, Signification

**ROOM:** Medina  ▪ Third Floor
**CHAIR:** Richard Abel  ▪ UNIVERSITY OF MICHIGAN

Oksana Chefranova  ▪ NEW YORK UNIVERSITY  ▪ “Revisiting the ‘Kingdom of Shadows’: On the Figural in Russian Silent Cinema”

Elena Trencheva  ▪ AALTO UNIVERSITY  ▪ “Motivated Costume: Reading the Cinematic Costume in Four Different Versions of Joan of Arc’s Story”

Eric Zobel  ▪ INDIANA UNIVERSITY  ▪ “These Foolish Things . . .: The Farce of Power in Pier Paolo Pasolini’s Salo”

Phil Wagner  ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES  ▪ “What Invisible Power?: Cecil B. DeMille’s Samson and Delilah and the Paradoxes of Spiritual Vision”

**J8** The Cultural and Industrial Politics of Contemporary Sport Media

**ROOM:** Ravenna A  ▪ Third Floor
**CHAIR:** Travis Vogan  ▪ UNIVERSITY OF IOWA

Aaron Baker  ▪ ARIZONA STATE UNIVERSITY  ▪ “Transmedia Storytelling and Violence in Friday Night Lights”

Travis Vogan  ▪ UNIVERSITY OF IOWA  ▪ “ESPN Original Entertainment, Docudrama, and the Production of Branded Authority in Contemporary Sport Media”

Victoria Johnson  ▪ UNIVERSITY OF CALIFORNIA, IRVINE  ▪ “More than a Game: LeBron James and the Affective Economy of Place”

Markus Stauff  ▪ UNIVERSITY OF AMSTERDAM  ▪ “Smart Phone Referees: Social Media and Sports’ Politics of Visibility”

**J9** Really Behaving Badly
Performative Excess in American Reality Television

**ROOM:** Ravenna B  ▪ Third Floor
**CHAIR:** Misha Kavka  ▪ UNIVERSITY OF AUCKLAND

Misha Kavka  ▪ UNIVERSITY OF AUCKLAND  ▪ “Sex and the Shore: Revisiting the Ethics of Jersey Shore”

Alice Leppert  ▪ URISNUS COLLEGE  ▪ “Rivals, Exes, and Rookies: MTV’s The Challenge and the System of Unruly Reality Celebrity”

Chelsea Bullock  ▪ UNIVERSITY OF OREGON  ▪ “Southern Discomfort: The Politics of Emotion on The Real Housewives of Atlanta”

**RESPONDENT:** Brenda Weber  ▪ INDIANA UNIVERSITY

**J10** Radio and Other Sounds

**ROOM:** Ravenna C  ▪ Third Floor
**CHAIR:** Laurel Westrup  ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Hannah Spaulding  ▪ NORTHWESTERN UNIVERSITY  ▪ “Eavesdropping as Entertainment: The Enormous Radio and Shut Up Little Man!”

Jack Curtis Dubowsky  ▪ ACADEMY OF ART UNIVERSITY  ▪ “The Music of Brokeback Mountain”

Ming-Yuen Ma  ▪ PITZER COLLEGE  ▪ “Noises of Protest: Sound, Race, and Violence in Christian Marclay’s Guitar Drag and Paul D. Miller’s Rebirth of a Nation”

**SPONSOR:** Radio Studies Scholarly Interest Group
**SESSION J | 9:00 – 10:45 AM**

**J11 Film Stardom and Political Leadership**
Interwar Convergences

**Room:** Boren | Union Street Tower, Fourth Floor
**Chair:** Giorgio Bertellini | UNIVERSITY OF MICHIGAN

Burton Peretti | NORTHERN VIRGINIA COMMUNITY COLLEGE
* “Origins and Tendencies of Hollywood Liberal Activism in the New Deal Era”

Kathryn Brownell | PURDUE UNIVERSITY
* “Happy Birthday Mr. President!: Franklin Roosevelt, Birthday Balls, and the Remaking of the Celebrity Public Image during the New Deal”

Giuliana Muscio | UNIVERSITY OF PADOVA
* “Mussolini’s Extraordinary Appearance in The Eternal City (1923)”

Giorgio Bertellini | UNIVERSITY OF MICHIGAN
* “The Romance of Undemocratic Leadership: Valentino and Mussolini as Outsourced Authoritarian Models”

**J12 WORKSHOP**
Media Activism and the Cultural Industries
Theorizing the Horizons of Resistance

**Room:** Columbia | Union Street Tower, Fourth Floor
**Chair:** Stuart Davis | UNIVERSITY OF TEXAS AT AUSTIN
**Co-Chair:** Julie Wilson | ALLEGHENY COLLEGE

**WORKSHOP PARTICIPANTS**

Jack Bratich | RUTGERS UNIVERSITY
Steve Macek | NORTH CENTRAL COLLEGE
Carol Stabile | UNIVERSITY OF OREGON
Sarah Banet-Weiser | UNIVERSITY OF SOUTHERN CALIFORNIA
Roopali Mukherjee | NEW YORK UNIVERSITY/QUEENS COLLEGE

**J13 The Politics and Poetics of Cringe**
Comedy and Negative Affect

**Room:** Jefferson B | Union Street Tower, Fourth Floor
**Chair:** Steven Shaviro | WAYNE STATE UNIVERSITY

John Bruns | COLLEGE OF CHARLESTON
* “The Non-com: Rick Alverson’s *The Comedy*”

Carrie Andersen | UNIVERSITY OF TEXAS AT AUSTIN
* “The Unwritten Rules of Society’: Discomfort and Politics in Larry David’s *Curb Your Enthusiasm*”

Kyle Stevens | BRANDEIS UNIVERSITY
* “At Wit’s End: Exasperation in Anglophone Film and Television Comedy”

Philip Scepanski | CONCORDIA UNIVERSITY CHICAGO
* “I Remember 9/11!’: Television Comedy as Affective Revision”

**SPONSOR:** Comedy & Humor Studies Scholarly Interest Group

**J14 WORKSHOP**
Teaching and Researching F. Scott Fitzgerald and Film

**Room:** Jefferson A | Union Street Tower, Fourth Floor
**Chair:** Cynthia Lucia | RIDER UNIVERSITY

**WORKSHOP PARTICIPANTS**

Roy Grundmann | BOSTON UNIVERSITY
Philip McGowan | QUEENS UNIVERSITY BELFAST
Cynthia Lucia | RIDER UNIVERSITY
Barton Palmer | CLEMSON UNIVERSITY
J. E. Smyth | UNIVERSITY OF WARWICK
**J15 Small Games**

**ROOM:** Seneca  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Aubrey Anable  ▪ UNIVERSITY OF TORONTO

- Benjamin Aslinger  ▪ BENTLEY UNIVERSITY  ▪ “Alternative Geographies of Game Development”
- John Vanderhoef  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ▪ “Retro Revolt: Challenging Planned Obsolescence”
- Carolyn Cunningham  ▪ GONZAGA UNIVERSITY  ▪ “Time to Play: Girls and Small Games”
- Jordan Wood  ▪ SYRACUSE UNIVERSITY  ▪ “Queer Time, Queer Body, Queer Game: A Reading of The Binding of Isaac”

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

---

**J16 Women at Work**

**Gender, Genre, and Institutional Networks**

**ROOM:** University  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Sangita Gopal  ▪ UNIVERSITY OF OREGON  
**CO-CHAIR:** Heidi Schlipphacke  ▪ UNIVERSITY OF ILLINOIS AT CHICAGO

- Patricia White  ▪ SWARTHMORE COLLEGE  ▪ “It’s Not Independent Film, It’s HBO: Women Directors and Premium Cable”
- Heidi Schlipphacke  ▪ UNIVERSITY OF ILLINOIS AT CHICAGO  ▪ “Susanne Bier and Barbara Albert: Gender and Form in Minor European Cinemas”
- Sangita Gopal  ▪ UNIVERSITY OF OREGON  ▪ “Between State and Capital: Women Make Movies”

**SPONSORS:** Oscar Micheaux Society and Film & Media Festivals Scholarly Interest Groups

---

**J17 The State of Black Independent Film**

**ROOM:** Virginia  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Christine Acham  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA

- Mark Cunningham  ▪ AUSTIN COMMUNITY COLLEGE  ▪ “California Dreamin’, California Stuntin’: The Metamorphosis of Black Independent Film in the Debut Features of John Singleton and Ryan Coogler”
- Christine Acham  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA  ▪ “The New Chitlin’ Circuit: Independent Black Filmmaking and Black Film Festivals”
- Zeinabu Davis  ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES  ▪ “Old School Meets New School: Developing and Maintaining Audiences for Black Independent Film from Killer of Sheep to Free Angela and All Political Prisoners”
- Eric Pierson  ▪ UNIVERSITY OF SAN DIEGO  ▪ “My Film Is Great because Sundance Says So!”

**SPONSORS:** Oscar Micheaux Society and Film & Media Festivals Scholarly Interest Groups
J18  Images of the World and the World as Image
Expanded Cinema at World Expositions
ROOM: Juniper  Second Floor
CHAIR: Malte Hagener  PHILIPPS UNIVERSITY OF MARBURG
Malte Hagener  PHILIPPS UNIVERSITY OF MARBURG  “Towards an Expanded Cinema History: The Intersection of Nation State, the Avant-garde, and Industry at World Expositions”
Sarah Nilsen  UNIVERSITY OF VERMONT  “The House of Science: A Kuhnian Revolution at the Century 21 Exposition”
Janine Marchessault  YORK UNIVERSITY  “Citërarna as Total Cinema Experiment at Expo 67”
Hart Cohen  UNIVERSITY OF WESTERN SYDNEY  “At the Nexus of Nation/Culture/Technology: A Comparative Perspective of Immersive Cinema/Media at the Shanghai Expo 2010”
SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

J20  Hitchcock, Women, and Queer Sexuality
ROOM: Aspen  Second Floor
CHAIR: David Greven  UNIVERSITY OF SOUTH CAROLINA
Tania Modleski  UNIVERSITY OF SOUTHERN CALIFORNIA  “Hitchcock’s (Queer) Daughter(s)”
Lee Edelman  TUFTS UNIVERSITY  and
Joseph Litvak  TUFTS UNIVERSITY  “Something Strange about ‘Strangers’: L’histoire du croquemort”
Susan White  UNIVERSITY OF ARIZONA  “The Rope and the Yarn: Textures of Sexuality and Identity in the Films of Alfred Hitchcock”
David Greven  UNIVERSITY OF SOUTH CAROLINA  “You’re a Strange Girl, Charlie: Femininity, the Dandy, and the Social Implications of Shadow of a Doubt”

J19  Race, Gender, and the Body in Found Footage Film
ROOM: Madrona  Second Floor
CHAIR: Leo Goldsmith  NEW YORK UNIVERSITY
Catherine Russell  CONCORDIA UNIVERSITY  “Awakening from Hollywood: Rose Hobart as Star of the Archive”
Johanna Gosse  BRYN MAWR COLLEGE  “Marilyn, Wonder Woman, and the Feminist Motion Study”
Jaimie Baron  UNIVERSITY OF ALBERTA  “Unintentional Singers and Racial Ventriloquism in Contemporary Found Footage Videos”
Leo Goldsmith  NEW YORK UNIVERSITY  “The Strength of Metal in Motion: Scratch Video’s Third Body”
SPONSORS: Experimental Film & Media and Documentary Studies Scholarly Interest Groups

J22  Citizenship and Its Mediations
ROOM: Everett  Third Floor
CHAIR: Chelsey Crawford  OKLAHOMA STATE UNIVERSITY
Wendy Sung  UNIVERSITY OF MICHIGAN  “White Sympathy, Racial Intimacies: Mad Men, Civil Rights Television, and Racial Violence”
Mary Feld  GEORGIA STATE UNIVERSITY  “Lee Daniels’ Precious and the Body of the American Citizen”
Mia Fischer  UNIVERSITY OF MINNESOTA  “Homeland Security USA: Securitainment and the War on Terror”
Chelsey Crawford  OKLAHOMA STATE UNIVERSITY  “On the Ethics of Borrowing”
J23 Convergence in Question
US and European Perspectives on Contemporary Digital Media Culture

ROOM: Redwood A  Second Floor
CHAIR: Philippe Meers  UNIVERSITY OF ANTWERP

Janet Wasko  UNIVERSITY OF OREGON  “To Converge or Not to Converge: That’s Still a Question”
Philipp Meers  UNIVERSITY OF ANTWERP
Daniel Biltereyst  GENT UNIVERSITY (not attending)
and Aleit Veenstra  UNIVERSITY OF ANTWERP
“Digital Media Culture to the Test: Young Film Audiences’ Experiences with Converging Media Culture in Europe”

RESPONDENT: Melis Behlil  KADIR HAS UNIVERSITY

J24 NICLed and Dimed
The Global Trajectories and Local Logics of Screen Media Labor

ROOM: Redwood B  Second Floor
CHAIR: Michael Curtin  UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Kevin Sanson  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  “Production Service Firms and the Spatial Dynamics of Global Media Production”
Shanti Kumar  UNIVERSITY OF TEXAS AT AUSTIN  “Cinema, Immaterial Labor, and the Production of Mass Creativity in Urban India”
Herman Gray  UNIVERSITY OF CALIFORNIA, SANTA CRUZ  “Creative Industries, Marketing Diversity, and Managing Difference”

RESPONDENT: Miranda Banks  EMERSON COLLEGE
SPONSOR: Media Industries Scholarly Interest Group

MEETING
9:00 – 10:45 AM
ROOM: Chelan  First Floor, Lobby Level
Media Literacy + Pedagogical Outreach Scholarly Interest Group

MEETING
9:00 – 10:45 AM
ROOM: Ballard  Third Floor
CinemArts: Film & Art History Scholarly Interest Group

FRIDAY

March 21, 2014

11:00 AM – 12:00 NOON

Members’ Business Meeting
ROOM: Cirrus  Pike Street Tower, 35th Floor

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. Refreshments will be provided.
FRIDAY

March 21, 2014
12:15 – 2:00 PM

SESSION K

K1 Is the Moving Image an Object?

- **Room:** Diamond A  ■  First Floor, Lobby Level
- **Chair:** Alessandra Raengo  ■  GEORGIA STATE UNIVERSITY
- **Brian Price**  ■  UNIVERSITY OF TORONTO  ■  “The Displacement Project”
- **Scott Durham**  ■  NORTHWESTERN UNIVERSITY  ■  “Film Socialisme: Godard’s World of Objects, between Two Democracies”
- **Luka Arsenjuk**  ■  UNIVERSITY OF MARYLAND  ■  “From Objects to the Problem of Form: Object-oriented Philosophy and Film Theory”
- **Alessandra Raengo**  ■  GEORGIA STATE UNIVERSITY  ■  “Black Matters”

K2 Neoliberalism and Recent South Korean Cinema

- **Room:** Diamond B  ■  First Floor, Lobby Level
- **Chair:** Nam Lee  ■  CHAPMAN UNIVERSITY
- **Nam Lee**  ■  CHAPMAN UNIVERSITY  ■  “Memories in the 1980s in Bong Joon-ho’s The Host”
- **HyeYoung Cho**  ■  CHUNG-ANG UNIVERSITY  ■  “Documentary as Forensic Noir: A Case Study of Two Doors”
- **Soowan Jung**  ■  DONGGUK UNIVERSITY  ■  “From Victim to Heroine: Women’s Representation in Recent Korean Thrillers”
- **Inyoung Nam**  ■  DONGSEO UNIVERSITY  ■  “Reconstructing Social Deaths in Mystery Thrillers Helpless and Pluto”
**K3**  
**Workshop**  
Surveying Film History  
New Approaches to the Problems of Teaching the Introductory Film History Course  

**Room:** Issaquah B  
**Chair:** Paul Monticone  
**Co-Chair:** Colleen Montgomery  
**University:** University of Texas at Austin

**Workshop Participants**  
Charlie Keil  
Constance Balides  
Jennifer Horne  
Eric Hoyt  
Chris Cagle

**K4**  
Female Suffering and Spectatorship Ethics

**Room:** Issaquah A  
**Chair:** Stefanie Van de Peer  
**Co-Chair:** Kathleen Scott  
**University:** University of St Andrews

**Sonia Misra**  
“Spectatorship, Nomadic Ethics, and Queer Temporality in Su Friedrich’s *Sink or Swim*”

**Steve Choe**  
“Amoral Melodrama: Female Suffering in Kim Ki-Duk’s Cinema”

**Kathleen Scott**  
“Spectatorship Ethics and the Suffering ‘Pregnant Parisian’ in French New Extremist Cinema”

**Stefanie Van de Peer**  
“The Ethics of Seeing and Looking: Rape in the Post-colony”

**K5**  
Psychopathology of Media Aesthetics

**Room:** Kirkland  
**Chair:** Jonathan Nichols-Pethick  
**University:** DePauw University

**Timothy Robinson**  

**Adam Szymanski**  
“Melancholy Aesthetics and Contemporary Global Art Cinema”

**Nico Baumbach**  
“The Aesthetics and Politics of Narcissism in Media Today: Notes toward an Investigation”

**Carla Marcantonio**  
“*Melancholia* and *Beasts of the Southern Wild*: The End of the World, the Digital Turn, and the Restoration of Myth”

**K6**  
Wet, Wired, and Weird II
Pacific Northwest Film and Media Culture

**Room:** Leschi  
**Chair:** Carter Soles  
**University:** SUNY, College at Brockport

**Carter Soles**  
“The Origins of Seattle Slacker Culture in Cameron Crowe’s *Say Anything* . . . and *Singles*”

**Rachel Joseph**  
“The Trees’: Screening the Northwest Stage through David Lynch’s White and Black Lodges”

**Anne Richardson**  
“Harry Smith: Cross Culturality and Regional Identity in a Salmon Nation Beatnik”

**Matthew Holtmeier**  
“Cascadia on Film and the Politics of (Bio)regional Subjectivity”
K7  Birth of a Nation

**ROOM:**  Medina  
**CHAIR:**  Jason Loviglio  
**UNIVERSITY OF MARYLAND**

Jennifer Lynde Barker  
**UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL**

“From Script to Screen: Animating Race in *A Haunting We Will Go* (1939)”

Charlene Regester  
**UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL**

“I Will Carry Your Guilty Secret to My Grave’: Scarlett O’Hara and Rhett Butler as Embodiments of Blackness in *Gone with the Wind*”

Jason Loviglio  
**UNIVERSITY OF MARYLAND**

“The White Clown: Alan Reed, Fred Flintstone, and White Ethnic Masculinity in the Twentieth Century”

Alice Royer  
**UNIVERSITY OF CALIFORNIA, LOS ANGELES**

“*Lincoln* as Democracy Porn”

---

K9  Medium and Method in “Early Television” History

**ROOM:**  Ravenna B  
**CHAIR:**  Luke Stadel  
**NORTHWESTERN UNIVERSITY**

Andreas Fickers  
**MAASTRICHT UNIVERSITY**

“How to Make Objects of Early Television Speak?: A Plea for Experimental Media Archaeology”

Kate Newbold  
**NORTHWESTERN UNIVERSITY**

“Television Ontology and Media Methodology: Exploring Televisual Fragmentation in Phonograph, Broadcast, and Print Industries, 1926–1940”

Luke Stadel  
**NORTHWESTERN UNIVERSITY**

“Radio/ Television/ Sound, 1922–1941”

Anne-Katrin Weber  
**UNIVERSITY OF LAUSANNE**

“Looking at and Seeing through: Experimental Television as Screen Practice”

---

K8  Cycles of Titillations and Intermedial Twists

New Perspectives on Silent Film

**ROOM:**  Ravenna A  
**CHAIR:**  Yair Solan  
**THE GRADUATE CENTER, CUNY**

Amanda Klein  
**EAST CAROLINA UNIVERSITY**

“The Kissing Cycle (1896–1906), Mashers, and Women in the City”

Amy Borden  
**PORTLAND STATE UNIVERSITY**

“Puppy Sausage and Food Anxiety in Kine-attractography and Transitional Era Film Cycles”

F Booth Wilson  
**UNIVERSITY OF WISCONSIN-MADISON**

“The Crooked Mirror in Early Russian Cinema: Theatrical Conventions in Evgenii Bauer’s Symbolist Films”

Yair Solan  
**THE GRADUATE CENTER, CUNY**

“From Lantern Show to Moving Picture Show: Turn-of-the-century Fiction and the Transformations of Screen Media”

SPONSOR:  Silent Cinema Cultures Scholarly Interest Group

---

K10  Issues in Television Studies

**ROOM:**  Ravenna C  
**CHAIR:**  Jane Feuer  
**UNIVERSITY OF PITTSBURGH**

Camilla Sears  
**THOMPSON RIVERS UNIVERSITY**

“Regulating the ‘Obscene’: An Examination of Television Governance in Canada”

Jane Feuer  
**UNIVERSITY OF PITTSBURGH**

“Historical Shifts in ‘Quality’ Television Drama: The Medical Show Wars of 1994”

Elana Levine  
**UNIVERSITY OF WISCONSIN-MILWAUKEE**

“Daytime Disruptions: Narrating Gender in 1950s American Soap Opera”
**K11** North American Borderlands and Identities

**Room:** Boren  Union Street Tower, Fourth Floor  
**Chair:** Philippa Gates  Wilfrid Laurier University  
**Co-Chair:** Dominique Bregent-Heald  Memorial University of Newfoundland

Dominique Bregent-Heald  Memorial University of Newfoundland  “Borderline Criminals: Ambiguous Criminality in Progressive-era Cinema”

Philippa Gates  Wilfrid Laurier University  “Crossing the Borders of National Identity and Genre: Chinese/Americans in American Westerns”

Jon Montes  National Film Board of Canada  “Biutiful Feelings: Transnationalization, Border Films, and Affected Publics”

Zoë Heyn-Jones  Ryerson University  “Border Text: Althea Thauberger’s Msaskok and the Spaces of Cinema”

**K12** Documentary in an Expanding Field  Technology and the Mass Subject as Witness

**Room:** Columbia  Union Street Tower, Fourth Floor  
**Chair:** Tess Takahashi  York University  
**Co-Chair:** Paige Sarlin  SUNY, University at Buffalo

Jihoon Kim  Chung-Ang University  “The Performative Archive: Formations of Social Memory in Interactive and Collaborative Documentary”

Paige Sarlin  SUNY, University at Buffalo  “Now: Solidarity, Liveness, and Real Time Documentary Images of Struggle”

Tess Takahashi  York University  “Magnitude: Navigating Documentary Reference in the Gallery and Online”

**K13** New Horror Stories

**Room:** Jefferson B  Union Street Tower, Fourth Floor  
**Chair:** Marc Olivier  Brigham Young University

Anthony Cooke  Emory University  “Walk Among Us: Deinstitutionalization of the Mentally Ill and the Slasher Trope in Halloween”

Tamas Nagypal  York University  “Magical Narrative; or, The Antinomic Images of Historical Trauma in Lucio Fulci’s Zombi 2”

Alice Haylett Bryan  King’s College London  “Surgery, Blood, and Patriarchal Sex: Heteronormativity, Sexuality, and Control in Excision and American Mary”

Marc Olivier  Brigham Young University  “Glitch Gothic: Media Slashing in Recent Found Footage Horror”

**K14** WORKSHOP  Marshall McLuhan’s Understanding Media  The Extensions of Man at 50

**Room:** Jefferson A  Union Street Tower, Fourth Floor  
**Chair:** Charles Acland  Concordia University  
**Co-Chair:** Raiford Guins  Stony Brook University

**Workshop Participants**

Richard Cavell  University of British Columbia

Wendy Chun  Brown University

Erkki Huhtamo  University of California, Los Angeles

Henry Lowood  Stanford University

Shannon Mattern  The New School

**Respondent:** Leshu Torchin  University of St Andrews  
**Sponsor:** Documentary Studies Scholarly Interest Group
K15  Some Accounting for Taste  
Cultural Distinction and Industrial Practice in Direct-to-video Distribution

ROOM: Seneca  ▪ Union Street Tower, Fourth Floor  
CHAIR: David Church  ▪ INDIANA UNIVERSITY


Joan Hawkins  ▪ INDIANA UNIVERSITY  ▪  “Howling at Those in the Know: Bad Boy Bubby’s Shelf Life”

David Church  ▪ INDIANA UNIVERSITY  ▪  “From Grindhouse to Your House: ‘DVD Premieres,’ Subcultural Capital, and the Market Mobility of the Retro-styled Genre Pastiche”

Daniel Herbert  ▪ UNIVERSITY OF MICHIGAN  ▪  “Nostalgia Merchants: VHS Distributors in the Era of Intangible Media”

K16  Illuminating the System  
Archival Documents and 1930s Hollywood

ROOM: University  ▪ Union Street Tower, Fourth Floor  
CHAIR: Thomas Doherty  ▪ BRANDEIS UNIVERSITY

David Lugowski  ▪ MANHATTANVILLE COLLEGE  ▪  “Crossing One More River: From Marital Rape to Queer Authorship”

Catherine Jurca  ▪ CALIFORNIA INSTITUTE OF TECHNOLOGY  ▪  “Metropolitan Moviegoing in the mid-1930s: The Stanley-Warner Exhibition Records”

Chuck Maland  ▪ UNIVERSITY OF TENNESSEE  ▪  “Creating the City in City Lights (1931): A Reconstruction via Chaplin Studio Records”

Steven Ross  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA  ▪  “Nazism, Fascism, and 1930s Hollywood: Mining the Archives”

K17  Mediations of Place-based Youth Identities

ROOM: Virginia  ▪ Union Street Tower, Fourth Floor  
CHAIR: Margaret Zeddies  ▪ WESTERN MICHIGAN UNIVERSITY

CO-CHAIR: Candice Haddad  ▪ UNIVERSITY OF MICHIGAN

Sara Bernstein  ▪ UNIVERSITY OF CALIFORNIA, DAVIS  ▪  and  
Elise Chatelain  ▪ UNIVERSITY OF CALIFORNIA, DAVIS  ▪  “Werewolf Bar Mitzvah: Coming of Age on the Fringes of America”

Bonnie Tilland  ▪ UNIVERSITY OF WASHINGTON  ▪  “The Film Festival in Translation: Youth as Interpreters of Layers of Meaning at the Jeonju International Film Festival (JIFF)”

Margaret Zeddies  ▪ WESTERN MICHIGAN UNIVERSITY  ▪  “A More United Planet?: Global Community and Representations of Youth on a Voluntourism Website”

Candice Haddad  ▪ UNIVERSITY OF MICHIGAN  ▪  “Sh*t Arabs in Dearborn Do: The Frictions of Arab-American Youths’ Self-representational Strategies”

K18  Revisiting Kurosawa

ROOM: Juniper  ▪ Second Floor  
CHAIR: Olga Solovieva  ▪ UNIVERSITY OF CHICAGO

Olga Solovieva  ▪ UNIVERSITY OF CHICAGO  ▪  “War Photography and Avant-garde Performance in Kurosawa Akira’s The Lower Depths (1957)”

Dolores Martinez  ▪ UNIVERSITY OF OXFORD  ▪  “Revisiting Kurosawa’s Women”

Michael Bourdaghs  ▪ UNIVERSITY OF CHICAGO  ▪  “Hearing the Cold War: Kurosawa Akira’s Soundtracks and Soviet Film Theory”

RESPONDENT: Victor Fan  ▪ KING’S COLLEGE LONDON
K19 Industry Studies and/as Audience Studies
ROOM: Madrona  Second Floor
CHAIR: Alicia Kozma  UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
Mel Stanfill  UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  “The Fan as/in Industry Discourse”
Derek Johnson  UNIVERSITY OF WISCONSIN-MADISON  “The Audience Turn?: Toward a More Integrated Production Studies”
Suzanne Scott  ARIZONA STATE UNIVERSITY  “Talking the Walk: Enunciative Fandom and Fan Studies’ Industrial Turn”
Michael Kackman  UNIVERSITY OF NOTRE DAME  “Reaching the Historical Audience: From Industry to Agency”
SPONSOR: Media Industries Scholarly Interest Group

K20 WORKSHOP Feminist and Queer Platform Studies
ROOM: Aspen  Second Floor
CHAIR: Caetlin Benson-Allott  GEORGETOWN UNIVERSITY
WORKSHOP PARTICIPANTS
Lisa Parks  UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Alexandra Juhasz  Pitzer College
Tara McPherson  UNIVERSITY OF SOUTHERN CALIFORNIA
Laine Nooney  STONY BROOK UNIVERSITY
SPONSORS: Queer Caucus and Video Game Studies Scholarly Interest Group

K21 Industry Studies and/as Audience Studies
ROOM: Madrona  Second Floor
CHAIR: Alicia Kozma  UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
Mel Stanfill  UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  “The Fan as/in Industry Discourse”
Derek Johnson  UNIVERSITY OF WISCONSIN-MADISON  “The Audience Turn?: Toward a More Integrated Production Studies”
Suzanne Scott  ARIZONA STATE UNIVERSITY  “Talking the Walk: Enunciative Fandom and Fan Studies’ Industrial Turn”
Michael Kackman  UNIVERSITY OF NOTRE DAME  “Reaching the Historical Audience: From Industry to Agency”
SPONSOR: Media Industries Scholarly Interest Group

K22 Cinema and the Military Case Studies in Production
ROOM: Everett  Third Floor
CHAIR: Alice Lovejoy  UNIVERSITY OF MINNESOTA
Sueyoung Park-Primiano  SUNY FASHION INSTITUTE OF TECHNOLOGY  “Occupation, Diplomacy, and the Moving Image: The US Army’s Role and Influence in the Development of the South Korean Motion Picture Industry”
Alice Lovejoy  UNIVERSITY OF MINNESOTA  “Military Instructional Filmmaking and Czechoslovak ‘Civilian’ Cinema”
James Paasche  INDIANA UNIVERSITY  “Be Good, Write Complete Captions, and Keep Us Informed: Military Media Making during the Vietnam War”
RESPONDENT: Caren Kaplan  UNIVERSITY OF CALIFORNIA, DAVIS
SPONSORS: Queer Caucus and Video Game Studies Scholarly Interest Group

K23 Mapping Interdisciplinarity in European Film Studies’ History
ROOM: Redwood A  Second Floor
CHAIR: Philippe Gauthier  HARVARD UNIVERSITY
Philippe Gauthier  HARVARD UNIVERSITY  “Interdisciplinarity and Film History: Points of Rupture in French Film Historiography between 1930 and 1960”
Thomas Elsaesser  UNIVERSITY OF AMSTERDAM  “Friendly or Hostile Takeover Bids?: Film Studies Courted by Philosophy and Art History”
Wanda Strauven  UNIVERSITY OF AMSTERDAM  “Blue Pill or Red Pill: Contemporary European Film Studies at the Crossroads”
RESPONDENT: Dudley Andrew  YALE UNIVERSITY
SPONSOR: French & Francophone Scholarly Interest Group
**SESSION K** | 12:15 – 2:00 PM

**K24** The Cultural Politics of Digital Markets

**ROOM:** Redwood B ▪ Second Floor

**CHAIR:** Patrick Vonderau ▪ STOCKHOLM UNIVERSITY

**CO-CHAIR:** Ramon Lobato ▪ SWINBURNE UNIVERSITY OF TECHNOLOGY

Patrick Vonderau ▪ STOCKHOLM UNIVERSITY ▪
“The Politics of Content Aggregation”

Jennifer Holt ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ▪ “The Cloud, Mobile Media, and New Economies of Competition”

Ramon Lobato ▪ SWINBURNE UNIVERSITY OF TECHNOLOGY ▪ “The Informal Entrepreneurs of Video Streaming”

Amelia Arsenault ▪ GEORGIA STATE UNIVERSITY ▪
“Big Data and the Media Industries”

**SPONSOR:** Media Industries Scholarly Interest Group

---

**MEETING**

12:15 – 2:00 PM

**ROOM:** Chelan ▪ First Floor, Lobby Level

**Latino/a Caucus**

---

**MEETING**

12:15 – 2:00 PM

**ROOM:** Ballard ▪ Third Floor

**Sound Studies Scholarly Interest Group**

---

**EXHIBITOR RECEPTION**

2:00 PM

**ROOM:** Metropolitan Ballroom ▪ Third Floor

**W.W. Norton & Company**—reception

---

**EXHIBITOR RECEPTION**

2:00 PM

**ROOM:** Metropolitan Ballroom ▪ Third Floor

**Intellect**—meet the author of Cindy Sherman’s *Office Killer*

---

*Follow . . .
SCMS during the conference and throughout the year*

*SCMStudies*
SESSION L

“Realism” and “Authenticity” in Contemporary Moving Image Production

**L1**

**Room:** Diamond A  ■  First Floor, Lobby Level

**Chair:** Mattias Frey  ■  UNIVERSITY OF KENT

Lucia Nagib  ■  UNIVERSITY OF READING  ■  “Revisiting Cinematic Realism in Time and Space”

Mattias Frey  ■  UNIVERSITY OF KENT  ■  “‘Real’ Sex by ‘Real’ People: Realist Aesthetics and Celebrity Couples in the Marketing of Extreme Cinema”

Aidan Power  ■  UNIVERSITY OF BREMEN  ■  “Charting the End Times: ‘Authenticity’ in Twenty-first-century European Science Fiction Cinema”

Stefano Odorico  ■  LEEDS TRINITY UNIVERSITY  ■  “How Do Trans-media Platforms Deal with Reality?: The Interactive Documentary as Case Study”

---

The Evolution of Hong Sang-soo

**L2**

**Room:** Diamond B  ■  First Floor, Lobby Level

**Chair:** Marc Raymond  ■  KWANGWOON UNIVERSITY

Adam Hartzell  ■  INDEPENDENT SCHOLAR  ■  “Watching the Male Gaze of Hong Sang-soo’s Characters”

Marc Raymond  ■  KWANGWOON UNIVERSITY  ■  “Static Shots, Changing Perspectives: The Group Table Shot in Two Films by Hong Sang-soo”

Marshall Deutelbaum  ■  PURDUE UNIVERSITY  ■  “The Non-analogous Hong Sang-soo: Seeing His Films on Their Own Terms”
SESSION L | 2:15 – 4:00 PM

L3 Media’s Affective Impediments
Slowing, Stalling, Exhausting

ROOM: Issaquah B ■ Third Floor
CHAIR: Nick Salvato ■ CORNELL UNIVERSITY

Nick Salvato ■ CORNELL UNIVERSITY ■ “Kelly Reichardt’s Slowness”
Phillip Maciak ■ LOUISIANA STATE UNIVERSITY ■
“Variations on Variations: Helen DeWitt, Seven Samurai, and Fragmentary Viewing”
Lindsay Reckson ■ HAVERFORD COLLEGE ■ “Going through the Motions: Yvonne Rainer and Bruce Nauman”

L4 Community and Catastrophe
in Contemporary European Cinema and Beyond

ROOM: Issaquah A ■ Third Floor
CHAIR: Patrick Reagan ■ YALE UNIVERSITY

Nikolaj Lubecker ■ ST. JOHN’S COLLEGE ■ “Nihilism on Screen?: Watching Meaning Disappear in Recent European Art Films”
Patrick Reagan ■ YALE UNIVERSITY ■ “Dystopia and Impossible Community in Contemporary European Auteur Cinema”
Laura McMahon ■ UNIVERSITY OF CAMBRIDGE ■ “Ecology, Catastrophe, and Inequivalence: Lisandro Alonso and Jean-Luc Nancy”
Seung-hoon Jeong ■ NEW YORK UNIVERSITY ABU DHABI ■ “Ethical Community in Global Cinema”

SPONSOR: Media & the Environment Scholarly Interest Group

L5 Useful Media and the Global Public Sphere

ROOM: Kirkland ■ Third Floor
CHAIR: Katie Day Good ■ NORTHWESTERN UNIVERSITY

Katie Day Good ■ NORTHWESTERN UNIVERSITY ■ “Projects for Peace: Grassroots Media and Global Citizenship in American Schools, 1907–1950”
Suzanne Langlois ■ GLENDON COLLEGE, YORK UNIVERSITY ■ “Neglected Sources: The Postwar Films of the United Nations”
Lisa Rabin ■ GEORGE MASON UNIVERSITY ■ “A Better Tomorrow (1945): City Kids as New Global Citizens in Post-World War II Film”

L6 Fossil, Renewable, Futuristic
Energy in the Movies

ROOM: Leschi ■ Third Floor
CHAIR: Ila Tyagi ■ YALE UNIVERSITY

Helen Hughes ■ UNIVERSITY OF SURREY ■ “Rational Disasters: Reasoning in New Documentaries on Living with Nuclear Power”
Mona Damluji ■ UNIVERSITY OF CALIFORNIA, BERKELEY ■ “Oil on the Screen’: British Petroleum’s Public Relations Machine in Iraq”
Heath Iverson ■ UNIVERSITY OF ST ANDREWS ■ “Energetic Media?: Conservation, Entropy, and Ecology in Recent Works by Tacita Dean and Jane and Louise Wilson”

SPONSOR: Media & the Environment Scholarly Interest Group
SESSION L | 2:15 – 4:00 PM

L7 Between Film and Photography
ROOM: Medina  ▪ Third Floor
CHAIR: Roger Hallas  ▪ SYRACUSE UNIVERSITY
Sarah Barkin  ▪ SYRACUSE UNIVERSITY  ▪ “Bearing Witness to Geographies of Traumatic Remembrance through the Cinematic Use of Photography”
Roger Hallas  ▪ SYRACUSE UNIVERSITY  ▪ “Portraits, Perpetrators, and Survivors: Reframing the Identification Photograph in the Historical Documentary”

L8 Commodifying Gender and Sexuality on New Media Technologies and Platforms
ROOM: Ravenna A  ▪ Third Floor
CHAIR: Bryce Renninger  ▪ RUTGERS UNIVERSITY
Julia Himberg  ▪ ARIZONA STATE UNIVERSITY  ▪ “NBC and the Quest for Industrial DiverseCity”
F. Hollis Griffin  ▪ DENISON UNIVERSITY  ▪ “Zero Feet Away: Enabling and Regulating Desire on Mobile Media Applications”
Elizabeth Nathanson  ▪ MULENBERG COLLEGE  ▪ “Styling the Self: Fashion Blogging and Fixing the Feminine Image”
Bryce Renninger  ▪ RUTGERS UNIVERSITY  ▪ “Do Video Genre Memes Have Politics?: On Getting Better, Shit Girls Say, and Flash Mob Wedding Proposals”

L9 WORKSHOP
Green Media Studies
Integrating Environmental and Media Studies in the Classroom and Beyond
ROOM: Ravenna B  ▪ Third Floor
CHAIR: Hunter Vaughan  ▪ OAKLAND UNIVERSITY
WORKSHOP PARTICIPANTS
Janet Walker  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Stephen Rust  ▪ UNIVERSITY OF OREGON
Salma Monani  ▪ GETTYSBURG COLLEGE
Xinmin Liu  ▪ WASHINGTON STATE UNIVERSITY
SPONSOR: Media & the Environment Scholarly Interest Group

L10 Sound Waves
Technology and Practice in Film Sound
ROOM: Ravenna C  ▪ Third Floor
CHAIR: Benjamin Wright  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
Charles O’Brien  ▪ CARLETON UNIVERSITY  ▪ “Multi-track Sound and the Battle of Paris: American and German Films for French Distribution”
Eric Dienstfrey  ▪ UNIVERSITY OF WISCONSIN-MADISON  ▪ “Splits, Quad, and the Psychedelic: Dolby’s Rear Channels Examined”
Katherine Quanz  ▪ WILFRID LAURIER UNIVERSITY  ▪ “The Industrial Impact of Toronto’s Transition to Digidesign Technology in the Mid–2000s”
Benjamin Wright  ▪ UNIVERSITY OF SOUTHERN CALIFORNIA  ▪ “Atmos Now: How Dolby Is Transforming the Art and Craft of Sound Mixing”
SPONSOR: Sound Studies Scholarly Interest Group
L11  Art Direction in American Film
History, Style, Production Technique
ROOM: Boren  □ Union Street Tower, Fourth Floor
CHAIR: Merrill Schleier  □ UNIVERSITY OF THE PACIFIC
Lucy Fischer  □ UNIVERSITY OF PITTSBURGH  □ “Art Direction and Art Nouveau: Hollywood in the 1920s”
Merrill Schleier  □ UNIVERSITY OF THE PACIFIC  □ “Boris Leven and Giant (1956): Location and Production Design in Postwar Hollywood”
Jon Yoder  □ KENT STATE UNIVERSITY  □ “Adam and Evil: Circular Seduction and Panoptic Domination in the Designs of Ken Adam”
J. D. Connor  □ YALE UNIVERSITY  □ “I Settled for Reality: Design Intensity in the Pre-CGI Era”

L12  WORKSHOP
Exploring Transnational Television Histories
ROOM: Columbia  □ Union Street Tower, Fourth Floor
CHAIR: Sharon Shahaf  □ GEORGIA STATE UNIVERSITY
WORKSHOP PARTICIPANTS
Aniko Imre  □ UNIVERSITY OF SOUTHERN CALIFORNIA
Michael Curtin  □ UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Nitin Govil  □ UNIVERSITY OF SOUTHERN CALIFORNIA
Yeidy Rivero  □ UNIVERSITY OF MICHIGAN
Shanti Kumar  □ UNIVERSITY OF TEXAS AT AUSTIN
SPONSOR: Television Studies Scholarly Interest Group

L13  Film and Television Comedy
International Perspectives
ROOM: Jefferson B  □ Union Street Tower, Fourth Floor
CHAIR: Andrew Horton  □ UNIVERSITY OF OKLAHOMA
Diana Martinez  □ UNIVERSITY OF OREGON  □ “The Recovery of Romance: Televisual Romantic Comedy in the Postfeminist Era”
Suzanne Gauch  □ TEMPLE UNIVERSITY  □ “Happily Ever After: Reclaiming the Romantic Comedy in Lyes Salem’s Mascarades”
Peter Falanga  □ PACIFIC NORTHWEST COLLEGE OF ART  □ “A Return to Sincerity: The Courage of Woody Allen”
Chris Lippard  □ UNIVERSITY OF UTAH  □ “Malfunction and Humor in the Iranian Art Cinema”
SPONSOR: Comedy & Humor Studies Scholarly Interest Group

L14  WORKSHOP
In Conversation with Alan and Joyce Rudolph
ROOM: Jefferson A  □ Union Street Tower, Fourth Floor
CHAIR: Caryl Flinn  □ UNIVERSITY OF MICHIGAN
WORKSHOP PARTICIPANTS
Richard Ness  □ WESTERN ILLINOIS UNIVERSITY
Krin Gabbard  □ STONY BROOK UNIVERSITY
Alan Rudolph  □ INDEPENDENT FILMMAKER
Joyce Rudolph  □ INDEPENDENT FILMMAKER
**15 Performing Love, Loving Performance**

**ROOM:** Seneca  
**CHAIR:** Steven Rybin  
**Sponsor:** Georgia Gwinnett College

Steven Rybin  
**GEORGIA GWINNETT COLLEGE**  

Murray Pomerance  
**RYERSON UNIVERSITY**  
“The Enchanted Gaze”

Linda Ruth Williams  
**UNIVERSITY OF SOUTHAMPTON**  
“The Aging of Romance: Streep, Dench, and Smith Perform Late-life Love”

**RESPONDENT:** William Rothman  
**UNIVERSITY OF MIAMI**

**16 A Queered China**

**Making Sense of Gender and Sexuality in Chinese Popular Culture**

**ROOM:** University  
**CHAIR:** Jing (Jamie) Zhao  
**Sponsor:** Chinese University of Hong Kong

Charlie Zhang  
**SOUTH DAKOTA STATE UNIVERSITY**  
“Queering the National Body of Neoliberal China”

Erika Junhui Yi  
**UNIVERSITY OF KANSAS**  

Shuzhen Huang  
**ARIZONA STATE UNIVERSITY**  
“Fanning the Queer: Transnational Slash Flows and Gender Politics in Contemporary China”

Jing (Jamie) Zhao  
**CHINESE UNIVERSITY OF HONG KONG**  
“Something Unfathomable to Others: Fantasies of BDSM, Rape, and Incest in Online Chinese Femslash Literature”

**RESPONDENT:** Xiqing Zheng  
**UNIVERSITY OF WASHINGTON**

**17 Cinematic Global South Geographies**

**Mobile, Liminal, Planetary**

**ROOM:** Virginia  
**CHAIR:** Andrew Douglas  
**Sponsor:** Bryn Mawr Film Institute/Cabrini College

Lakshmi Padmanabhan  
**BROWN UNIVERSITY**  
“The Tamil Question: Towards a Cinema of the Global South in Mani Ratnam’s Kannathil Muthamittal”

Sabine Haenni  
**CORNELL UNIVERSITY**  
“Mobile Homes: The Cultural Work of Private Space in Arab French Cinema”

Andrew Douglas  
**BRYN MAWR FILM INSTITUTE/CABRINI COLLEGE**  
“Art House Libertarians: Beasts of the Southern Wild and Mud”

Leigh Duck  
**UNIVERSITY OF MISSISSIPPI**  
“Southern Globe: Neill Blomkamp’s Corporate Citizenries”

**18 Masculinities**

**ROOM:** Juniper  
**CHAIR:** Saraf Projansky  
**Sponsor:** University of Utah

Tiffany Christian  
**WASHINGTON STATE UNIVERSITY**  
“Recuperating Wounded White Masculinity in The Book of Eli”

Jimmy Draper  
**OLD DOMINION UNIVERSITY**  
“Reconsidering the Concept of Hegemonic Masculinity in Critical Media Studies”

Scott Balzerzak  
**NORTHERN ILLINOIS UNIVERSITY**  
“Performing Marty on Television and Film: Rod Steiger, Ernest Borgnine, and Midcentury Queerness”
SESSION L | 2:15 – 4:00 PM

L19 Indigenous Media in the Digital Sphere
History, Memory, and Activism

ROOM: Madrona ▪ Second Floor
CHAIR: Joanna Hearne ▪ UNIVERSITY OF MISSOURI
CO-CHAIR: Angelica Lawson ▪ UNIVERSITY OF MINNESOTA

Angelica Lawson ▪ UNIVERSITY OF MINNESOTA
“Transnational New Media Activism: Case Studies from Sápmi and Native America”

Karrmen Crey ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES
“Beyond Cultural Nationalism: Shifting Discourses of Aboriginal Nonfiction Production in Canada”

Kristin Dowell ▪ UNIVERSITY OF OKLAHOMA
“Aboriginal Resistance and Reconciliation: Mediating the Residential School Experience in the Films of Lisa Jackson”

Joanna Hearne ▪ UNIVERSITY OF MISSOURI
“Skateboarding and Sovereignty: Dustinn Craig’s 4wheelwarpony”

L20 Surveillance, Pornography, and Porn Studies

ROOM: Aspen ▪ Second Floor
CHAIR: Evangelos Tziallăs ▪ CONCORDIA UNIVERSITY

Linda Williams ▪ UNIVERSITY OF CALIFORNIA, BERKELEY
“The Panopticon and Pornography”

Evangelos Tziallăs ▪ CONCORDIA UNIVERSITY

Ev Boyle ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
“The Case of Is Anyone Up?: Revenge Porn, Privacy, and the Politics of Gift Economies”

Katrien Jacobs ▪ CHINESE UNIVERSITY OF HONG KONG
“Sexuality, Pornography, and Surveillance Culture on the Chinese Internet”

L21 Displaying Knowledge
Intermedial Education

ROOM: Everett ▪ Third Floor
CHAIR: Oliver Gaycken ▪ UNIVERSITY OF MARYLAND

Caitlin McGrath ▪ UNIVERSITY OF MARYLAND
“An Unlikely Classroom: The Wanamaker ‘Store School’”

Artemis Willis ▪ UNIVERSITY OF CHICAGO
“Between Screen Practice and Peep Practice: The Keystone ‘600 Set’”

Victoria Cain ▪ NORTHEASTERN UNIVERSITY
“Seeing on a Global Scale: Educational Media in Interwar American Geography Class”

Brooke Belisle ▪ UNIVERSITY OF CALIFORNIA, BERKELEY
“Center of the Universe: Inside the Image of ‘Big Data’”

SPONSOR: Nontheatrical Film & Media Scholarly Interest Group

L22 Breaking Bad
Looking Back and Moving Forward

ROOM: Redwood A ▪ Second Floor
CHAIR: Myles McNutt ▪ UNIVERSITY OF WISCONSIN-MADISON

Radha O’Meara ▪ MASSEY UNIVERSITY
“Cooking with Gas: Phases of Style in Breaking Bad”

Myles McNutt ▪ UNIVERSITY OF WISCONSIN-MADISON
“Best Supporting City in a Drama Series?: Mapping the Meanings of Albuquerque in Breaking Bad”

Jason Mittell ▪ MIDDLEBURY COLLEGE
“Skyler’s Story: Breaking Bad, Serial Melodrama, and Character Chemistry”

Sean O’Sullivan ▪ OHIO STATE UNIVERSITY
“The Inevitable and the Surprise”

SPONSOR: Television Studies Scholarly Interest Group
**SESSION L | 2:15 – 4:00 PM**

**24 Issues in Film Studies**

**ROOM:** Redwood B  ▶ Second Floor  
**CHAIR:** Jan-Christopher Horak ▶ UNIVERSITY OF CALIFORNIA, LOS ANGELES

Carol Siegel ▶ WASHINGTON STATE UNIVERSITY, VANCOUVER  ▶ “Recent Changes in the Representation of Sex and Politics in American Cinema or The Crazies”

Lies Van de Vijver ▶ GHENT UNIVERSITY  ▶ “Watching Disney: Childhood Memories and Exhibition Strategies”

Veronica Johnson ▶ NATIONAL UNIVERSITY OF IRELAND, GALWAY  ▶ “Alfred Hitchcock, David O. Selznick, and the Popularization of Psychoanalysis in America”

Jan-Christopher Horak ▶ UNIVERSITY OF CALIFORNIA, LOS ANGELES  ▶ “Saul Bass: Creating a Brand”

---

**MEETING**

**2:15 – 4:00 PM**

**ROOM:** Chelan ▶ First Floor, Lobby Level

**Documentary Studies Scholarly Interest Group**

---

**MEETING**

**2:15 – 4:00 PM**

**ROOM:** Cirrus ▶ Pike Street Tower, 35th Floor

**Scandinavian Studies Scholarly Interest Group (proposed)**

---

**MEETING**

**2:15 – 4:00 PM**

**ROOM:** Ballard ▶ Third Floor

**Women’s Caucus**

---

**O, Canada**

Join us next year in Montreal, Quebec.

March 25–29, 2015

Fairmont The Queen Elizabeth
SCMS Awards Ceremony

Emcee: Barbara Klinger  ▪  Indiana University ▪  SCMS President

Student Writing Award

1st Place
Paul Monticone ▪  University of Texas at Austin ▪  “Useful Cinema, of Limited Use?: Assessing the Role of Motion Pictures in the Largest Public Relations Campaign of the 1920s”

2nd Place
Nadine Chan ▪  University of Southern California ▪  “Making Ahmad ‘Problem Conscious’: Educational Cinema and the Rural Lecture Caravan in 1930s British Malaya”

3rd Place
Brandon Arroyo ▪  Concordia University ▪  “Active Pornographic Space and Sexual Affect in the Networked Gay Village”

Dissertation Award

Rielle Navitski ▪  University of California, Berkeley ▪  “Sensationalism, Cinema, and the Popular Press in Mexico and Brazil, 1905–1930”

Award of Distinction


The Katherine Singer Kovács Essay Award


Best Essay in an Edited Collection

Lisa Parks ▪  University of California, Santa Barbara ▪  “Mapping Orbit: Toward a Vertical Public Space” in Public Space, Media Space. Chris Berry, Janet Harbord, and Rachel Moore, eds. (New York: Palgrave Macmillan, 2013)

Best Edited Collection

Ming-Yuen S. Ma ▪  Pitzer College ▪  and Erika Suderburg ▪  University of California, Riverside ▪  Resolutions 3: Global Networks of Video (Minneapolis: University of Minnesota Press, 2013)

Best First Book Award


The Katherine Singer Kovács Book Award


Award of Distinction

FRIDAY

March 21, 2014
5:30 – 7:30 PM
ROOM: Grand Ballroom BC & BCD Foyer ▪ Second Floor

SCMS Reception

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.

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Awards of Distinction
Donald Crafton ▪ UNIVERSITY OF NOTRE DAME ▪ Shadow of a Mouse (Berkeley: University of California Press, 2012)

SERVICE AWARD
Patrice Petro ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE

PEDAGOGY AWARD
Timothy Corrigan ▪ UNIVERSITY OF PENNSYLVANIA

DISTINGUISHED CAREER ACHIEVEMENT AWARD
Richard Abel ▪ UNIVERSITY OF MICHIGAN

RECEPTION
7:30 – 9:30 PM
ROOM: Willow A & B ▪ Second Floor
New York University Reception

RECEPTION
7:30 – 9:30 PM
ROOM: Issaquah A+B ▪ Third Floor
University of Texas Reception

EXHIBITOR RECEPTION
7:30 – 9:30 PM
ROOM: Cirrus ▪ Pike Street Tower, 35th Floor
Oxford University Press Cocktail Reception
FRIDAY
MARCH 21, 2014

SPECIAL EVENT
Friday, March 21, 2014
8:00 pm

LOCATION: Northwest Film Forum  ■  1515 12th Ave.
Please refer to Seattle vicinity map on page 30 for location.

The Land Beyond the Rainbow
(1991, dir. Herwig Kipping, East Germany, 35mm)

In this new director’s cut, renegade East German filmmaker Herwig Kipping set out to explore the roots of the socialist society in which he grew up. Consciousness about pressing social-political issues of GDR life, in his opinion, would not be raised through didactic socialist realist films, but by re-introducing the poetic element into film.

Kipping calls his approach “magical idealism,” emphasizing the need to elevate visuals, metaphorical elements and poetic language over conventional narrative structures and language. Only after the collapse of the GDR regime was Kipping able to realize his script for The Land Beyond the Rainbow, which takes place in the fictional town of Stalina in 1953, and depicts a place that lies “beyond the rainbow.”

Representing a radical departure from the East German cinema of the time, Kipping’s influences included Buñuel, Nietzsche, Dostoyevsky, Hölderlin, Tarkovsky, and Rilke.

New 35mm print, introduced by author Reinhild Steingröver, University of Rochester. Followed by book signing and wine reception for Steingröver’s Last Features (Camden House). Please arrive early—limited number of complimentary tickets/seats reserved for SCMS members to be claimed with conference badge at the venue before 7:45 PM.

Co-presented by DEFA, the East German Film Library at the University of Massachusetts Amherst
SPECIAL EVENT

Friday, March 21, 2014
8:00 – 11:00 PM
LOCATION: Seattle International Film Festival (SIFF) Film Center/Seattle Center
305 Harrison St.
Please refer to Seattle vicinity map on page 30 for location.

The Stuart Hall Project
(John Akomfrah, 2013, UK, 103 min)

The African/African American Caucus is pleased to invite members of SCMS to the Seattle Premiere of John Akomfrah’s latest film, The Stuart Hall Project (2013), revisiting the life and work of Stuart Hall, one of the major public intellectuals of the last five decades and one of the architects of the discipline of Cultural Studies.

“Stuart Hall is very important to me. I felt the time had come to reassess, on the screen, the public significance of Stuart Hall, by using, not simply the writings, but the television, film, and radio contributions he has been making for the last 50 years.... We spent six months convincing him that he needed to do something with us on the image, on the status of the image. Rather than looking outward, we felt that there was something about his own image as it unfolded that was worth investigating.... The object of the exercise was to bring the various discursive regimes of Stuart Hall’s into one epistemic space.” (John Akomfrah)

A Skype-in conversation session with film director John Akomfrah and Aboubakar Sanogo, Carleton University, will follow the screening.

This event is open to SCMS members wearing SCMS conference badges.
Seating is limited to 94 and available on a first-come, first-served basis.

Directions: short cab ride away or take the Seattle Center Monorail. Get on at Westlake Center Mall station at Fifth Ave. and Pine St. and take it to the Seattle Center station. The monorail departs approximately every 10 minutes. Adult fare is $2.25 one way, cash only. Friday hours of operation 7:30 AM – 11:00 PM.

Sponsored by African/African American Caucus

SPECIAL EVENT

Friday, March 21, 2014
8:00 PM
LOCATION: Scarecrow Video
5030 Roosevelt Way NE

Screening & Browsing at Scarecrow Video

Scarecrow Video will host a free showing of Adjust Your Tracking: The Untold Story of the VHS Collector. Adjust Your Tracking is a new documentary by Dan Kinem and Levi Peretic about the subculture of video fiends who continue to hunt down and collect VHS tapes. The film features interviews with over 100 VHS collectors, video store owners, directors, producers, and more from across the country. Scarecrow Video is the largest video store in the world, offering more than 120,000 different titles for rent. The store features an immense selection of both mainstream and obscure movies, a number of which are not available anywhere else. The screening room seats 35 so come early to grab a place, browse through the world renowned collection and enjoy a beer, coffee or other refreshments at VHSpresso in the front of the store. Join us for this special evening and experience Scarecrow Video—found only in Seattle!

Programmed by Scarecrow Video and Daniel Herbert
M1 Spectrum Mediations
Film, Television, and Neurodiversity

ROOM: Diamond A  ▪  First Floor, Lobby Level
CHAIR: Tasha Oren  ▪  UNIVERSITY OF WISCONSIN-MILWAUKEE

Alice Maurice  ▪  UNIVERSITY OF TORONTO  ▪  “Fringe Communities: Television, Autism, and the Internet Audience”
Anne Ciecko  ▪  UNIVERSITY OF MASSACHUSETTS AMHERST  ▪  “Bollywood Star Power and Neurodiversity”
Tasha Oren  ▪  UNIVERSITY OF WISCONSIN-MILWAUKEE  ▪  “Autism in Translation: Media, Empathy, and the Autistic Aesthetic”

RESPONDENT: Erin Manning  ▪  CONCORDIA UNIVERSITY

M2 Auteurs beyond Borders

ROOM: Diamond B  ▪  First Floor, Lobby Level
CHAIR: Peter Dickinson  ▪  SIMON FRASER UNIVERSITY

Sian Mitchell  ▪  SAE QANTM, MELBOURNE  ▪  “Amour fou Revisited: The Surrealist Poetics of Michel Gondry’s Eternal Sunshine of the Spotless Mind”
Bjorn Nordfjord  ▪  UNIVERSITY OF ICELAND  ▪  “Criminal Undertakings: Nicolas Winding Refn and Contemporary Scandinavian Cinema”
Munib Rezaie  ▪  GEORGIA STATE UNIVERSITY  ▪  “Global Playground: Reevaluating the Multicultural Filmmaker in Terms of World Citizenship as a Global Ethic”
Peter Dickinson  ▪  SIMON FRASER UNIVERSITY  ▪  “Harold Pinter: Screenwriter”
**SITUATING GENDER I**

Intersectional Domesticities

**Room:** Issaquah B  ▪ Third Floor

**Chair:** Pamela Wojcik  ▪ UNIVERSITY OF NOTRE DAME

Anna Sloan  ▪ UNIVERSITY OF SUSSEX  ▪ "Virgins in Italy: Tourism, Imperialism, and the American Woman in 1950s Hollywood Melodrama"

Theresa L. Geller  ▪ GRINNELL COLLEGE  ▪ "Luca Guadagnino's Allegory of the Cave: Italian Feminism and Queer Entrustment in I Am Love ▪ Io sono l'amore"


Nick Davis  ▪ NORTHWESTERN UNIVERSITY  ▪ "Leap Year: Sex Work, Wage Labor, and the Spaces of Sadomasochism"

**Sponsor:** Women's Caucus

---

**CINEMATIC WARDROBE IN JAPANESE MODERNITY**

From Kimono to Westernized Clothing

**Room:** Kirkland  ▪ Third Floor

**Chair:** Miyoko Shimura  ▪ WASEDA UNIVERSITY

Hana Washitani  ▪ WASEDA UNIVERSITY  ▪ "Trafficking Women and Textiles in 1930s Japanese Cinema: Focusing on Mizoguchi Kenji’s Sisters of the Gion"

Miyuki Yonemura  ▪ SENSHU UNIVERSITY  ▪ "How Are ‘Transfer Children’ Represented?: Focusing on Clothes in Animation Films of Studio Ghibli"

Yoshie Osawa  ▪ INDEPENDENT SCHOLAR  ▪ "The Mid-1950s ‘Female Underwear Boom’ in Japanese Cinema: Underwear Makes the Woman (1958) and Other Relevant Films"

Miyoko Shimura  ▪ WASEDA UNIVERSITY  ▪ "Hanae Mori: A Pioneer in the Field of Costume Design in Postwar Japanese Cinema"

---

**WHAT IS SOCIALIST REALISM?**

Reexamining Soviet Post-montage Cinema

**Room:** Issaquah A  ▪ Third Floor

**Chair:** Maria Belodubrovskaya  ▪ UNIVERSITY OF WISCONSIN-MADISON

Vincent Bohlinger  ▪ RHODE ISLAND COLLEGE  ▪ "Soundtrack Design in Soviet Early Sound Film"

Elizabeth Papazian  ▪ UNIVERSITY OF MARYLAND  ▪ "Accessing the Real in Soviet Socialist Realism"

Maria Belodubrovskaya  ▪ UNIVERSITY OF WISCONSIN-MADISON  ▪ "What’s Wrong with Comedy?: Escapism, Propaganda, and Soviet Film Genres"

Joan Neuberger  ▪ UNIVERSITY OF TEXAS AT AUSTIN  ▪ "Making Ivan the Terrible"

**Sponsor:** Women’s Caucus

---

**EXTENDED VISION**

Three Studies of Cinema and Seeing

**Room:** Leschi  ▪ Third Floor

**Chair:** Gordon Sullivan  ▪ UNIVERSITY OF PITTSBURGH

Gordon Sullivan  ▪ UNIVERSITY OF PITTSBURGH  ▪ "We Demand to See: Technics and Photogenie"

Kalling Heck  ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE  ▪ "Authority without Vision: Sátántangó and the Politics of the Long Take"

Adam Cottrel  ▪ GEORGIA STATE UNIVERSITY  ▪ "Repetition and Reprise in Jim Jarmusch’s The Limits of Control"

**Respondent:** Brian Price  ▪ UNIVERSITY OF TORONTO
### M7 Playing with Avatars

**Room:** Medina ▪ Third Floor  
**Chair:** Novotny Lawrence ▪ SOUTHERN ILLINOIS UNIVERSITY  
Kalani Michell ▪ UNIVERSITY OF MINNESOTA ▪ “Toeing the Line in an Artist’s Game: A Case Study of The Artist Is Present: Marina Abramović (with Pippin Barr)”  
Lyn Goeringer ▪ OBERLIN CONSERVATORY OF MUSIC ▪ “No Avatar Required: Audio-reactive Games and Physical Connectivity”  
**Sponsor:** Video Game Studies Scholarly Interest Group

### M8 All Hands on New Media

**Room:** Ravenna A ▪ Third Floor  
**Chair:** Dale Hudson ▪ NEW YORK UNIVERSITY ABU DHABI  
Jentery Sayers ▪ UNIVERSITY OF VICTORIA ▪ “Kits for Cultural History: Applied Approaches to Old Media and Mechanisms”  
Stephen Monteiro ▪ AMERICAN UNIVERSITY OF PARIS ▪ “The Fabric of the Networked Image: Contemporary Screen Interface and Textile Culture”  
Catherine E. Peiper ▪ UNIVERSITY OF SOUTHERN CALIFORNIA ▪ “We Are Legion: Place, Identity, and the Virally Mediated Flash Mob”  
Dale Hudson ▪ NEW YORK UNIVERSITY ABU DHABI ▪ “Handmade Digital Experiments in Piracy”  
**Sponsor:** Television Studies Scholarly Interest Group

### M9 Conflict and Collaboration

**Room:** Ravenna B ▪ Third Floor  
**Chair:** Jennifer Porst ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES  
Deborah Jaramillo ▪ BOSTON UNIVERSITY ▪ “The Rise and Fall of the Television Broadcasters’ Association: TV Content and Trade Associations from 1943 to 1951”  
Jennifer Porst ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES ▪ “The Television Industry’s Struggle over the Licensing and Sale of Hollywood’s Feature Films to Television before 1955”  
Quinn Miller ▪ UNIVERSITY OF OREGON ▪ “Personnel History: The Skill Sets of Screen Gems Executives”  
**Sponsor:** Television Studies Scholarly Interest Group

### M10 Global Approaches to Film Sound

**Room:** Ravenna C ▪ Third Floor  
**Chair:** James Lastra ▪ UNIVERSITY OF CHICAGO  
Pavitra Sundar ▪ KETTERING UNIVERSITY ▪ “Thinking Sound, Rethinking History in Hindi Cinema”  
James Lastra ▪ UNIVERSITY OF CHICAGO ▪ “From Mickey Mouse to Peter Kubelka”  
Esra-Gokce Sahin ▪ HARVARD UNIVERSITY ▪ “Soundscape and Humor in Acharaka Comedy in Prewar Japan”  
**Respondent:** Charles O’Brien ▪ CARLETON UNIVERSITY  
**Sponsor:** Sound Studies Scholarly Interest Group
M11 Re-inventions of Stardom

ROOM: Boren □ Union Street Tower, Fourth Floor
CHAIR: David Laderman □ COLLEGE OF SAN MATEO

Noah Tsika □ QUEENS COLLEGE, CUNY □ “Honoring Nollywood: African Icons on the Global Awards-show Circuit”

Graeme Turner □ UNIVERSITY OF QUEENSLAND □ “The Re-invention of the Media”

Jungmin Kwon □ UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN □ “Queering Stars: Fan Play and Media Industry”

M12 Cinema(s) in the Postcolon(ies)

A Look Inward and Outward

ROOM: Columbia □ Union Street Tower, Fourth Floor
CHAIR: Olivier Tchouaffe □ SOUTHWESTERN UNIVERSITY

Anne Major □ UNIVERSITY OF TEXAS AT AUSTIN □ “Kinshasa Is Calling: The Transnational Circulation of Viva Riva!”

Caitlin McClune □ UNIVERSITY OF TEXAS AT AUSTIN □ “Ruptured Discourses of Nationhood: Tsitsi Dangarembga’s Films within the Zimbabwean Political Landscape”

Carmela Garritano □ UNIVERSITY OF ST. THOMAS □ “Living Precariously in the African Postcolony: Mahamet-Saleh Haroun’s Daratt and Un Homme qui crie”

Olivier Tchouaffe □ SOUTHWESTERN UNIVERSITY □ “Viva Riva! Notes on African Cinema and the Struggle for Forward Momentum”

M13 Studies in Horror

Temporality, Genre, Narrative

ROOM: Jefferson B □ Union Street Tower, Fourth Floor
CHAIR: Christine Evans □ UNIVERSITY OF BRITISH COLUMBIA

Eliot Bessette □ UNIVERSITY OF CALIFORNIA, BERKELEY □ “Fear, Time, and Knowledge”

Robert Spadoni □ CASE WESTERN RESERVE UNIVERSITY □ “Horror Film Atmosphere as Anti-narrative (and Vice Versa)”

Josh Wucher □ BAYLOR UNIVERSITY □ “Once Upon a Time in the Undead West: Night of the Living Dead and The Walking Dead as Modern Westerns”

M14 WORKSHOP

The Return to Classical Film Theory

ROOM: Jefferson A □ Union Street Tower, Fourth Floor
CHAIR: Malcolm Turvey □ SARAH LAWRENCE COLLEGE

WORKSHOP PARTICIPANTS

Dudley Andrew □ YALE UNIVERSITY
Sarah Keller □ COLBY COLLEGE
Johannes von Moltke □ UNIVERSITY OF MICHIGAN
Masha Salazkina □ CONCORDIA UNIVERSITY

SPONSORS: Middle East Caucus and African/African American Caucus
SESSION M | 9:00 – 10:45 AM

M15 Generating Professional Identities
Defining Creative Work within Hollywood Production Cultures
ROOM: Seneca | Union Street Tower, Fourth Floor
CHAIR: John Caldwell | UNIVERSITY OF CALIFORNIA, LOS ANGELES
Alisa Perren | UNIVERSITY OF TEXAS AT AUSTIN
“Drawing Lines: Creative Agency in the Contemporary Comics Industry”
Miranda Banks | EMERSON COLLEGE
“Of Hyphenates and Showrunners: Mapping the Uneasy History of the Writer-producer”
Avi Santo | OLD DOMINION UNIVERSITY
“License to License: Cultivating Professional Identity in the Contemporary Character Licensing Industry”
Christopher Lucas | TRINITY UNIVERSITY
“Wizards New and Old: Negotiating Creative Claims in Craft Occupations”
SPONSOR: Media Industries Scholarly Interest Group

M16 Hispanic Musicals
Nationalisms and Transnational Stars
ROOM: University | Union Street Tower, Fourth Floor
CHAIR: Enrique Garcia | MIDDLEBURY COLLEGE
Valeria Camporesi | AUTONOMOUS UNIVERSITY OF MADRID
“Latin Stars, Spanish Women: Lola Flores in the 1950s”
Ana Lopez | TULANE UNIVERSITY
“La Vecindad: A Musical Space for the Mexican Cinema”
Dolores Tierney | SUSSEX UNIVERSITY
Sergio de la Mora | UNIVERSITY OF CALIFORNIA, DAVIS
“Re-mapping Mexican Cinema of the 1970s: Music and Female Sexuality in Zona Roja”
Enrique Garcia | MIDDLEBURY COLLEGE
“From Brechtian to Hollywood Approach: The Hispanic Community and Salsa Music in the Documentary Our Latin Thing (Nuestra Cosa) and the Biopic/Musical El Cantante”
SPONSORS: Latina/o Caucus and Transnational Cinemas Scholarly Interest Group

M17 Forms of Non-fiction
Voices, Realisms, Disciplines, Shadows
ROOM: Virginia | Union Street Tower, Fourth Floor
CHAIR: Claudia Springer | FRAMINGHAM STATE UNIVERSITY
Saul Kutnicki | INDIANA UNIVERSITY
“Categorizing Reality: Genre and Verisimilitude in 1930’s Non-fiction Film”
James V. Catano | LOUISIANA STATE UNIVERSITY
“Voiceover and the Essay Film”
Francesca Soans | UNIVERSITY OF NORTHERN IOWA
“Disciplining Documentary: Direct Cinema and the New Mainstream”
Claudia Springer | FRAMINGHAM STATE UNIVERSITY
“Shadow Films: Documentary, Fictional Traces, and Crude”

Browse . . .
the SCMS Exhibit Area closes at 6 PM.
Be sure and stop by for some great deals!
M18 Media and Sustainability
ROOM: Juniper  □  Second Floor
CHAIR: Nicole Starosielski □  NEW YORK UNIVERSITY
CO-CHAIR: Janet Walker □  UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Alenda Chang □  UNIVERSITY OF CONNECTICUT  □  “Think Microscopically, Act Galactically?: Scaling Sustainability’s Many Faces with Video Games”
Bishnupriya Ghosh □  UNIVERSITY OF CALIFORNIA, SANTA BARBARA  □  “Toward Symbiosis: The Role of Scientific Animation in Greening the Virus”
Amy Rust □  UNIVERSITY OF SOUTH FLORIDA  □  “Extraction and Exchange: The Zoom and Environmental Intension”
Shane Brennan □  NEW YORK UNIVERSITY  □  “Data at Risk: Backup Systems and the Media of Contingency”
SPONSOR: Media & the Environment Scholarly Interest Group

M19 Unfamiliar Feminisms
ROOM: Madrona  □  Second Floor
CHAIR: Roxanne Samer □  UNIVERSITY OF SOUTHERN CALIFORNIA
Julia Lesage □  Jump Cut  □  “Feminist Experimental Animators: Suzan Pitt and Joanna Priestley”
Shira Segal □  UNIVERSITY OF COLORADO BOULDER  □  “Collaborative Experimental Film Practices: Feminism, Friendship, and Formalism”
Roxanne Samer □  UNIVERSITY OF SOUTHERN CALIFORNIA  □  “Lesbian-feminist Cinema and Moonforce Media’s National Women’s Film Circuit”
RESPONDENT: Robin Blaetz □  MOUNT HOLYOKE COLLEGE
SPONSORS: Women’s Caucus and Experimental Film & Media Scholarly Interest Group

M20 Indie Aesthetics and Mobile Authorship
ROOM: Aspen  □  Second Floor
CHAIR: Claire Molloy □  EDGE HILL UNIVERSITY
Janet Staiger □ UNIVERSITY OF TEXAS AT AUSTIN  □  “Proto-indie: 1960s ‘Half-way’ Cinema”
Paul McDonald □ UNIVERSITY OF NOTTINGHAM  □  “Sindependence: On the Dependent Independence of the Star-fronted Production Company”
Claire Molloy □ EDGE HILL UNIVERSITY  □  “Neoliberal Aesthetics and Indie Cinema”
J.J. Murphy □ UNIVERSITY OF WISCONSIN-MADISON  □  “Looking through a Rearview Mirror: The Mumblecore Movement as Past Tense”

M22 Models and Media Archeology
ROOM: Everett  □  Third Floor
CHAIR: Meredith Bak □  FRANKLIN & MARSHALL COLLEGE
Patrick Ellis □ UNIVERSITY OF CALIFORNIA, BERKELEY  □  “A Seventeenth-century Google Earth?: Modeling the City from Panstereorama to Early Film”
Erkki Huhtamo □ UNIVERSITY OF CALIFORNIA, LOS ANGELES  □  “Mechanical Theaters, Marionettes, and Media Culture in the Making”
Meredith Bak □ FRANKLIN & MARSHALL COLLEGE  □  “The Pervasive Zoetrope: From Model to Medium and Back Again”
SPONSOR: Silent Cinema Cultures Scholarly Interest Group
M23 WORKSHOP
Rethinking Networked Culture, Media Audiences, and Media Content through Spreadable Media

ROOM: Redwood A  ▲  Second Floor
CHAIR: Paul Booth  ▲  DEPAUL UNIVERSITY

WORKSHOP PARTICIPANTS
Abigail De Kosnik  ▲  UNIVERSITY OF CALIFORNIA, BERKELEY
Sam Ford  ▲  PEPPERCOMM, INC.
Xiaochang Li  ▲  NEW YORK UNIVERSITY
Sharon Ross  ▲  COLUMBIA COLLEGE
Ted Hovet  ▲  WESTERN KENTUCKY UNIVERSITY

MEETING
9:00 – 10:45 AM
ROOM: Ballard  ▲  Third Floor
Radio Studies Scholarly Interest Group

M24 The Order of Desire
Sexuality, Sequential Art, and Comic Book Culture in the Late Twentieth Century

ROOM: Redwood B  ▲  Second Floor
CHAIR: Matthew Tinkcom  ▲  GEORGETOWN UNIVERSITY

Siobhan Somerville  ▲  UNIVERSITY OF ILLINOIS
“Graphic Details: Stuck Rubber Baby’s History of Sexuality and Race”

Ramzi Fawaz  ▲  UNIVERSITY OF WISCONSIN-MADISON
“Stripped to the Bone: Sequencing Queerness in the Comic Strip Works of Joe Brainard and David Wojnarowicz”

Shante Smalls  ▲  UNIVERSITY OF NEW MEXICO
“The Bodies and the Blood: Bloodstorm”

SPONSORS: Queer Caucus and Comics Studies Scholarly Interest Group
SESSION N

FRIDAY, MARCH 21, 2014

SESSION N1 Framing the Void
Theories of Negation in Film and Television

ROOM: Diamond A  First Floor, Lobby Level
CHAIR: Greg Burris  UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Sheila Kunkle  METROPOLITAN STATE UNIVERSITY
“Framing the Void in the Apocalypse Film”

Greg Burris  UNIVERSITY OF CALIFORNIA, SANTA BARBARA
“Anthony Bourdain as War Correspondent: Food-and-travel Television, Middle Eastern Violence, and the Limits of Multicultural Tolerance”

SESSION N2 The Precarious Aesthetic in Contemporary Moving Images

ROOM: Diamond B  First Floor, Lobby Level
CHAIR: Arild Fetveit  UNIVERSITY OF COPENHAGEN
CO-CHAIR: Jennifer M. Barker  GEORGIA STATE UNIVERSITY

Arild Fetveit  UNIVERSITY OF COPENHAGEN
“Death, Love, and Cinematic Nostalgia: The Precarious Aesthetic of Lana Del Rey”

Genevieve Yue  THE NEW SCHOOL
“Blurred Faces”

Jennifer M. Barker  GEORGIA STATE UNIVERSITY
“The Wandering Camera”

RESPONDENT: Akira Lippit  UNIVERSITY OF SOUTHERN CALIFORNIA
N3 Situating Gender II
New(d) Ecologies and Ludic Landscapes
ROOM: Issaquah B  Third Floor
CHAIR: Krista Lynes  Concordia University
Jennifer Peterson  University of Colorado Boulder  “Nudist Films and the Space of Wilderness”
Chi-Yun Shin  Sheffield Hallam University  “Up on the Roof: Gender, Genre, and Liminality in South Korean High School Films”
Lokeilani Kaimana  University of Texas at Austin  “Shu Lea Cheang’s Speculative Ecology”
Cary Elza  DePaul University  “The Weltzerfall of Man: Gender, Space, and the Role of Play in Post-apocalyptic Films”
SPONSOR: Women’s Caucus

N5 Mediating Neoliberalism and Asia
Temporalities, Migration, and Gender in Film and TV
ROOM: Kirkland  Third Floor
CHAIR: Jia Tan  Hong Kong Baptist University
Jecheol Park  The National University of Singapore  “Beyond the Neoliberal Governance of Time: Syndromes and a Century at a Standstill”
Feng-Mei Heberer  University of Southern California  “Worthy or Unworthy Life?: ‘I’m llamo Peng and the Chinese Working Body”
Jia Tan  Hong Kong Baptist University  “Neoliberalized Romantic Encounter: If You Are the One and the Gender Politics of Chinese Reality TV”
RESPONDENT: Kara Keeling  University of Southern California

N4 Memories Unleashed
The Emergence of New Cinemas in Turkey
ROOM: Issaquah A  Third Floor
CHAIR: Ozgur Cicek  SUNY, University at Binghamton
Melis Behli  Kadir Has University  “Cinematic Memories: Television and YouTube as Informal Archives”
Ozgur Cicek  SUNY, University at Binghamton  “A Cinema of Resistance: Kurdish Filmmaking in Turkey”
Esin Paca Cengiz  Royal Holloway, University of London  “Portrayal of Historical Time in Contemporary Historical Films in Turkey”
RESPONDENT: Defne Tüzün  Kadir Has University
SPONSORS: Middle East Caucus and Central/East/South European Cinemas Scholarly Interest Group

N6 Locating Radio
The Symbolic, Cultural, and Political Dimensions of “Place” in North American Radio Broadcasting
ROOM: Leschi  Third Floor
CHAIR: Jennifer Wang  Independent Scholar
Brian Fauteux  University of Wisconsin-Madison  “Localities and Independent Music in Satellite Radio Programming”
Catherine Martin  Boston University  “‘I’ve Got My Eyes Open and I Can’t Be Crooked’: Female Virtue and National Identity in Terry and the Pirates”
Eleanor Patterson  University of Wisconsin-Madison  “This American Franchise: Negotiating the Production of Local Public Radio for a Global Audience”
SPONSOR: Radio Studies Scholarly Interest Group
N7 Represent
Race, Gender, and Respectability Politics in the Media

ROOM: Medina  ■  Third Floor
CHAIR: Ralina Joseph  ■  UNIVERSITY OF WASHINGTON
CO-CHAIR: Khadijah White  ■  UNIVERSITY OF PENNSYLVANIA

Jane Rhodes  ■  MACALESTER COLLEGE  ■  “New Negro, New Woman: African Americans and Early Discourses of Respectability”

Robin Means Coleman  ■  UNIVERSITY OF MICHIGAN  ■  “Image Wars: The NAACP, Media, and the Quest of Black Respectability”

Cherise Smith  ■  UNIVERSITY OF TEXAS AT AUSTIN  ■  “Authentically Black?: The Politics of Respectability in Key and Peele”

Khadijah White  ■  UNIVERSITY OF PENNSYLVANIA  ■  “Missing White Women, Missing America”

SPONSOR: Oscar Micheaux Society
Scholarly Interest Group

N9 Repression, Abjection, Subjection in Television Comedy

ROOM: Ravenna B  ■  Third Floor
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 Phallic Rom-com”


SPONSOR: Comedy & Humor Studies
Scholarly Interest Group

N8 The Mind in Midcentury Media
Mentalities on the Cusp of the Digital Age

ROOM: Ravenna A  ■  Third Floor
CHAIR: Dan Leopard  ■  SAINT MARY’S COLLEGE OF CALIFORNIA

Stephen Charbonneau  ■  FLORIDA ATLANTIC UNIVERSITY  ■  “The Eyeful Power: Cognition, Active Looks, and the Visualization of Youth”


Henning Engelke  ■  UNIVERSITY OF FREIBURG  ■  “Film as Model: Cybernetics and Cinematic Thinking in Postwar California”

Dan Leopard  ■  SAINT MARY’S COLLEGE OF CALIFORNIA  ■  “The Encounter and the Frame: Psychoanalysis, Cybernetics, and Humanistic Psychology as Models of Reciprocation in 1960’s Media Culture”

N10 Crisis on the Homefront
Domestic Insecurity in an Age of Endless War

ROOM: Ravenna C  ■  Third Floor
CHAIR: James Castonguay  ■  SACRED HEART UNIVERSITY

Tony Grajeda  ■  UNIVERSITY OF CENTRAL FLORIDA  ■  “Stand Your Ground: The Militarization of the Homefront and Home Invasion Movies”

Anna Froula  ■  EAST CAROLINA UNIVERSITY  ■  “States of Insecurity: The Walking Dead on the Postapocalyptic Frontier”

Patrice Petro  ■  UNIVERSITY OF WISCONSIN-MILWAUKEE  ■  “Austerity Media: Mildred Pierce and Hoarding”

RESPONDENT: Andrew Martin  ■  UNIVERSITY OF WISCONSIN-MILWAUKEE
N11 The Little Flashlight of the Usher
Objects in Exhibition between Spectator and Screen
ROOM: Boren □ Union Street Tower, Fourth Floor
CHAIR: Jocelyn Szczepaniak-Gillece □ NORTHWESTERN UNIVERSITY
CO-CHAIR: Stephen Groening □ GEORGE MASON UNIVERSITY
Margaret Hennefeld □ BROWN UNIVERSITY “Those Awful Hats: Social Uplift and the Comic Emergence of Film Spectatorship”
Jocelyn Szczepaniak-Gillece □ NORTHWESTERN UNIVERSITY “Seated in the Gloom: The Theater Chair and the Spectator”
Stephen Groening □ GEORGE MASON UNIVERSITY “If You Don’t Want to Look at It, No One Can Force You’ Spectatorship, Agency, and Headphones”
RESPONDENT: Haidee Wasson □ CONCORDIA UNIVERSITY

N12 WORKSHOP
Melodrama through a Transnational Lens
Questions of Methodology
ROOM: Columbia □ Union Street Tower, Fourth Floor
CHAIR: Christine Gledhill □ NEW YORK UNIVERSITY
WORKSHOP PARTICIPANTS
Jason McGrath □ UNIVERSITY OF MINNESOTA
Koel Banerjee □ UNIVERSITY OF MINNESOTA
Rachel Schaff □ UNIVERSITY OF MINNESOTA
Julia Sirmons □ COLUMBIA UNIVERSITY
SPONSOR: Transnational Cinemas Scholarly Interest Group

N13 The Big Sleepless in Seattle
Media Representations of Pacific Northwest Serial Killers
ROOM: Jefferson B □ Union Street Tower, Fourth Floor
CHAIR: James Deutsch □ SMITHSONIAN INSTITUTION
Thomas Doherty □ BRANDEIS UNIVERSITY “Ted Bundy and the Rise of the Cinematic Sociopath”
James Deutsch □ SMITHSONIAN INSTITUTION “Suburban Normalcy in Puget Sound: The Case of The Stepfather”
Adrienne Domasin □ INDEPENDENT SCHOLAR “Seattle’s Own: Hunting the Green River Killer in His Backyard”
RESPONDENT: Nancy Bartley □ The Seattle Times

N14 WORKSHOP
Film Scholarship and the Online Journal
ROOM: Jefferson A □ Union Street Tower, Fourth Floor
CHAIR: Girish Shambu □ CANISIUS COLLEGE
WORKSHOP PARTICIPANTS
Tracy Cox-Stanton □ SAVANNAH COLLEGE OF ART AND DESIGN
Steven Shaviro □ WAYNE STATE UNIVERSITY
John Gibbs □ UNIVERSITY OF READING
James MacDowell □ UNIVERSITY OF WARWICK
N15 Production Space and Manufactured Place in the Hollywood Studio System

Room: Seneca  ▪ Union Street Tower, Fourth Floor
Chair: Joshua Gleich  ▪ University of Texas at Austin

Julie Turnock  ▪ University of Illinois at Urbana-Champaign  ▪ “Uninhibited, Thorough, and Wild Thinking: Reconsidering the Studio Era through Special Effects”

Joshua Gleich  ▪ University of Texas at Austin  ▪ “Fiscal Realism: Economies and Technologies of Location Shooting vs. Sound Stage Production in Postwar Hollywood”

Clifford Galiher  ▪ University of Southern California  ▪ “Bringing Baby to the Screen: A Case Study of Visual Effects in a Screwball Comedy”

Christina Petersen  ▪ Eckerd College  ▪ “‘And for a While I Could Not Enter, for the Way Was Barred to Me’: Gothic Space, Subjectivity, and Spectatorship in the Studio-era Classical Hollywood Narrative”

Sponsor: Urban Studies Scholarly Interest Group

N16 Workshop
Teaching Post-production Sound from a Sound Studies Perspective

Room: University  ▪ Union Street Tower, Fourth Floor
Chair: Vanessa Ament  ▪ Georgia State University

Workshop Participants
Mark Berger  ▪ University of California, Berkeley
Jay Beck  ▪ Carleton College
George Larkin  ▪ University of California, Berkeley

Sponsor: Sound Studies Scholarly Interest Group

N17 Expanded Materials of Cinema

Room: Virginia  ▪ Union Street Tower, Fourth Floor
Chair: Kenneth Rogers  ▪ York University

Meghan Chandler  ▪ University of California, Irvine  ▪ “Filming the Foundations: Kodak, Celluloid Acetate, and Educational Science Films”

Lan Le  ▪ University of California, Santa Barbara  ▪ “Material Histories of Visualization: Particle Accelerators and the Epistemologies of Discovery”

Jonathan Crylen  ▪ University of Iowa  ▪ “From Salvage Ship to Screen: Cinema’s Non-representational Technologies and the Undersea Films of John Ernest Williamson”

Kenneth Rogers  ▪ York University  ▪ “Oil Industry/Media Industry: Petromediation and Sustainable Media Practice in the Era of Extreme Oil”

Sponsor: Nontheatrical Film & Media Scholarly Interest Group

N18 Immediations
Uses and Subversions of Documentary Immediacy in Recent Autoethnographic Visual Media

Room: Juniper  ▪ Second Floor
Chair: Pooja Rangan  ▪ The New School
Co-Chair: Fatimah Tobing Rony  ▪ University of California, Irvine

Tina Takemoto  ▪ California College of the Arts  ▪ “Queer Camp Cinema: Anxious Omissions in Japanese-American History and Memory”

Fatimah Tobing Rony  ▪ University of California, Irvine  ▪ “Globalization, Sexuality, and Biopolitics in Recent Films by Indonesian Women”

Daniel Mosquera  ▪ Union College  ▪ “Favelado/Fabulado: Participatory Indexicality and Trash Aesthetics in Contemporary Brazil”

Pooja Rangan  ▪ The New School  ▪ “Documentary Opacities: Visualizing Autism in In My Language and Other Recent Films”

Sponsor: Documentary Studies Scholarly Interest Group
N19 Extreme Weather and Global Media
ROOM: Madrona ■ Second Floor
CHAIR: Julia Leyda ■ SOPHIA UNIVERSITY
Jon Kraszewski ■ SETON HALL UNIVERSITY ■ “Televising Hurricane Sandy: Global Warming, Classed Citizenship, and the Apocalypse”
Annika Olsson ■ STOCKHOLM UNIVERSITY ■ “Post-political Crisis Management: Extreme Weather Narratives in Scandinavia”
Diane Negra ■ UNIVERSITY COLLEGE DUBLIN ■ “Slow Television, Seasonal Predictability, and Springwatch”
Julia Leyda ■ SOPHIA UNIVERSITY ■ “Weathering Disaster Movies: Beasts of the Southern Wild and SharkNado!”

N20 Perversion, Transgression, and the Cinema
ROOM: Aspen ■ Second Floor
CHAIR: Bill Nichols ■ SAN FRANCISCO STATE UNIVERSITY
Bill Nichols ■ SAN FRANCISCO STATE UNIVERSITY ■ “The Transgressive Power of Sexual Perversity”
Dana Plays ■ THE UNIVERSITY OF TAMPA ■ “Beyond Pornography: Catherine Breillat, Auteur/Provocateur”
Dan Humphrey ■ TEXAS A&M UNIVERSITY ■ “Allegory or Allegorized?; or, ‘Do You Two Want to Come Over? I Just Saw The Human Centipede’”
Marc Newman ■ UNIVERSITY OF CALIFORNIA, SANTA CRUZ ■ “A Hand on the Knee: Gay Male Ephebophilia in Independent Cinema”

N22 The Experimental City
Urban Media and Social Movements in the Long 1960s
ROOM: Everett ■ Third Floor
CHAIR: Susan Lord ■ QUEEN’S UNIVERSITY
Susan Lord ■ QUEEN’S UNIVERSITY ■ “Transits of Experimental Ethnographies: Havana in the 1960s”
Jennifer Boles ■ INDIANA UNIVERSITY ■ “Sergio García, the Grupo Liberación, and Super 8 film in Mexico City, 1968–1972”
RESPONDENT: Tamara Falicov ■ UNIVERSITY OF KANSAS

N23 Framing Temporality and Terrain in the Cinema of Hou Hsiao-hsien and Jia Zhangke
ROOM: Redwood A ■ Second Floor
CHAIR: Maureen Turim ■ UNIVERSITY OF FLORIDA
Maureen Turim ■ UNIVERSITY OF FLORIDA ■ “A Time of Historical Weight and Feminist Consequence in the Films of Jia and Hou”
Christopher Lupke ■ WASHINGTON STATE UNIVERSITY ■ “Imbricated Metaphors of Social Dissolution: Representing Filiality and Its Discontents in the Films of Hou Hsiao-hsien and Jia Zhangke”
Scott Nygren ■ UNIVERSITY OF FLORIDA ■ “Landscape as Determining Figure: Hou’s and Jia’s Conceptual and Visual Framing”
Li Zeng ■ ILLINOIS STATE UNIVERSITY ■ “The Ambiguity of ‘Truth’ in the Documentaries of Jia Zhangke”
24 After–68
Reassessing Revolt
ROOM: Redwood B  Second Floor
CHAIR: Andrew Lantz  TEXAS A&M UNIVERSITY
Sarah Hamblin  UNIVERSITY OF MASSACHUSETTS
BOSTON  “1968 under a Global Sign of Crisis”
Michela Russo  TEXAS A&M UNIVERSITY  “The Massacre of Tlatelolco between Fiction and Documentary”
Harry Benshoff  UNIVERSITY OF NORTH TEXAS  “Visualizing Lacanian Structure in Bernardo Bertolucci’s The Dreamers (2003)”
RESPONDENT: David Gerstner  COLLEGE OF STATEN ISLAND, CUNY

See . . .
the SCMS website for news and information.

SCMS
cmstudies.org
**SESSION 01 Transnational Film Remakes**

**Room**: Diamond A  ■  First Floor, Lobby Level  
**Chair**: R. Barton Palmer  ■  Clemson University  
Catherine Grant  ■  University of Sussex  ■  “Single Take Horror Film Mutations: Remaking La Casa muda (2010) in Silent House (2011)”

Iain Smith  ■  University of Roehampton  ■  “Remakesploitation: Transnational Borrowings between Turkish and Italian Exploitation Cinema”

Michael Lawrence  ■  University of Sussex  ■  “Khoon Bhari Maang (1988) and the Transnational Makeover”

**Respondent**: Constantine Verevis  ■  Monash University  
**Sponsor**: Transnational Cinemas Scholarly Interest Group

**SESSION 02 Avant-garde Aesthetics and Context**

**Room**: Diamond B  ■  First Floor, Lobby Level  
**Chair**: Lisa Zaher  ■  School of the Art Institute of Chicago/University of Chicago  
Marc Siegel  ■  Goethe University Frankfurt  ■  “Jack Smith in Germany”

Kenneth White  ■  Stanford University  ■  “Meat System in Cologne: Carolee Schneemann and the Electronic Activation Room”

Lisa Zaher  ■  School of the Art Institute of Chicago/University of Chicago  ■  “Utopian Technopolitics and Modernist Regressivity: Towards Hollis Frampton’s R”
O3 Situating Gender III
History and Nation in Women’s Cinema
ROOM: Issaquah B □ Third Floor
CHAIR: Patricia White □ SWARTHMORE COLLEGE
Jen Caruso □ MINNEAPOLIS COLLEGE OF ART AND DESIGN □ “Bodies, Genders, and Architecture in Jane Campion’s Top of the Lake”
Lida Oukaderova □ RICE UNIVERSITY □ “Persistent Matter: Space, Screen, and Gender in Kira Muratova’s Films”
Kathryn M. Silva □ ANDREWS UNIVERSITY □ “Daughters and Sons of the Dust: Gendered History and the Cinematic Imaginary of Slavery and Emancipation”
Daniel Grinberg □ INDIANA UNIVERSITY □ “Women in the Aftermath: Transnational Postwar Spaces in Daughter from Danag”
SPONSOR: Women’s Caucus

O4 Expanding the Meanings of Film
Cinema and the Nation in East Germany
ROOM: Issaquah A □ Third Floor
CHAIR: Benita Blessing □ UNIVERSITY OF VIENNA
Sebastian Heiduschke □ OREGON STATE UNIVERSITY □ “How DEFA Claimed Germany’s Cinematic Legacy: Locating Foundational Narratives in the Films of Gerhard Lamprecht”
Mariana Ivanova □ MIAMI UNIVERSITY □ “Entertainment Socialist Style: East German Cinema’s Re-appropriation of UFA’s Genres in the Mid-1950s”
Sabine Hake □ UNIVERSITY OF TEXAS AT AUSTIN □ “The Popularity of High Culture: On the DEFA Opera Film”
Benita Blessing □ UNIVERSITY OF VIENNA □ “Princes and Princesses with (Socialist) Strings: Ideology and Puppet Fairy Tale Films”
SPONSOR: Central/East/South European Cinemas Scholarly Interest Group

O5 Animals and Adolescence
Cinema’s Human(e) Education
ROOM: Kirkland □ Third Floor
CHAIR: Maria Pramaggiore □ NORTH CAROLINA STATE UNIVERSITY
Gwenda Young □ UNIVERSITY COLLEGE CORK □ “Unruly Beasts: Children and Animals in Clarence Brown’s National Velvet (1944) and The Yearling (1946)”
Lauren Pilcher □ UNIVERSITY OF FLORIDA □ “Man: A Course of Study”
Maria Pramaggiore □ NORTH CAROLINA STATE UNIVERSITY □ “Humanizing Irish Horses: Crushproof (Tickell, 1998) and Garage (Abrahamson, 2007)”
RESPONDENT: Inga Pollmann □ UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

O6 Cinematic Photography
ROOM: Leschi □ Third Floor
CHAIR: Louise Hornby □ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Louise Hornby □ UNIVERSITY OF CALIFORNIA, LOS ANGELES □ “Film In the Fold of Photography: Tacita Dean’s Tree Photographs”
Ryan Conrath □ UNIVERSITY OF ROCHESTER □ “Andy Warhol’s Stitches”
Temenuga Trifonova □ YORK UNIVERSITY □ “Staging Time: On Gregory Crewdson’s Cinematic Photography”
Marcelina Piotrowski □ UNIVERSITY OF BRITISH COLUMBIA □ “Media, Consumption, and the Politics of Trash”
SPONSOR: CinemArts: Film & Art History Scholarly Interest Group
**Session 7**

**Latin American Film Culture as Cosmopolitan Project, 1916–1960**

- **Room:** Medina | Third Floor
- **Chair:** Nicolas Poppe | Ball State University
- **Rielle Navitski** | University of Georgia | "Cine-Mundial in the Silent Era: Spanish-language Film Journalism as Cosmopolitan Pedagogy"
- **Nicolas Poppe** | Ball State University | "Early Mexican Sound Film as Alternative Vernacular Modernism"
- **Sarah Ann Wells** | University of Notre Dame | "Parallel Modernities? The First Reception of Soviet Cinema in South America"
- **Ignacio Sanchez Prado** | Washington University | "Wrestling Modernity: El Santo and the Popular Negotiation of Midcentury Mexican Capitalism"

**Session 9**

**Undermining “The System”**

The Limits and Possibilities for Subversion in 1950s American TV

- **Room:** Ravenna B | Third Floor
- **Chair:** Phoebe Bronstein | Georgia Tech
- **Co-Chair:** Annie Berke | Yale University
- **Annie Berke** | Yale University | "You Just Type": The Woman Comedy Writer in 1950s Television"
- **Phoebe Bronstein** | Georgia Tech | "‘You Just Type’: The Woman Comedy Writer in 1950s Television"
- **Andrew Young** | University of California, Los Angeles | "From Ginsberg to Television Noir: Peter Gunn, Network TV, and the Rise of Prime Time Counterculture"
- **Molly Schneider** | Northwestern University | "A Tired Nonconformist: Disavowal, Liminality, and The Twilight Zone"

**Session 8**

**Sinophone Cinemas**

- **Room:** Ravenna A | Third Floor
- **Chair:** Helen Leung | Simon Fraser University
- **Alison Groppe** | University of Oregon | "Multilingualism in Singaporean Film Dialogue: Authenticity or Argument?"
- **Mirana Szeto** | University of Hong Kong | "Sinophone Libidinal Economy in the Age of Neoliberalization and Mainlandization: Masculinities in Hong Kong SAR New Wave Cinema"
- **Audrey Yue** | University of Melbourne | "Contemporary Sinophone Cinema in Australia"

**Session 10**

**Mobile Media**

Data, Habits, Screens

- **Room:** Ravenna C | Third Floor
- **Chair:** Kirsten Ostherr | Rice University
- **Heidi Rae Cooley** | University of South Carolina | "Transformations Handheld: Habit-change in the Mobile Present"
- **Brittany Fiore-Silfvast** | University of Washington | "What We Talk about When We Talk about Data: Valences and the Social Performance of Digital Health Metrics"
- **Kirsten Ostherr** | Rice University | "Untethered Technology: Aesthetics and Affordances of Mobile Health Media"
In a Queer Space at a Queer Time

ROOM: Boren ▪ Union Street Tower, Fourth Floor
CHAIR: Michele Leigh ▪ SOUTHERN ILLINOIS UNIVERSITY CARBONDALE

Brandon Arroyo ▪ CONCORDIA UNIVERSITY ▪ "Active Pornographic Space and Sexual Affect in the Networked Gay Village"

Curran Nault ▪ UNIVERSITY OF TEXAS AT AUSTIN ▪ “Shut Up White Boy: Queer Punk Fantasies of Asian Dyke Revenge”

Nishant Shahani ▪ WASHINGTON STATE UNIVERSITY ▪ “The Queer Politics of Hypothetical Time”

Sergio Rigoletto ▪ UNIVERSITY OF OREGON ▪ “Making Oneself Visible: Performing Queer Authenticity in the Contemporary Italian Documentary”

Workshop
A Netflix World Order?

ROOM: Columbia ▪ Union Street Tower, Fourth Floor
CHAIR: Kevin McDonald ▪ CALIFORNIA STATE UNIVERSITY, NORTHridge

Workshop Participants
Gerald Sim ▪ FLORIDA ATLANTIC UNIVERSITY
Peter Feng ▪ UNIVERSITY OF DELAWARE
Sudeep Sharma ▪ UNIVERSITY OF CALIFORNIA, LOS ANGELES
Evan Elkins ▪ UNIVERSITY OF WISCONSIN-MADISON

From Kinetoscopes to Cyberculture
People, Machines, and Media

ROOM: Jefferson B ▪ Union Street Tower, Fourth Floor
CHAIR: Tiel Lundy ▪ UNIVERSITY OF COLORADO BOULDER
CO-CHAIR: David Thomas ▪ UNIVERSITY OF COLORADO DENVER

Drew Ayers ▪ NORTHEASTERN UNIVERSITY ▪ “David Cronenberg’s Techno-organic Cinema”

Lorrie Palmer ▪ INDIANA UNIVERSITY ▪ “Fashion Police: The Wearable Technology of Continuum”

Graeme Stout ▪ MINNEAPOLIS COLLEGE OF ART AND DESIGN ▪ “Fascist Cyborgs?: Science Fiction Cinema, Male Bodies, and the ‘Empowerment Clip’”

Tiel Lundy ▪ UNIVERSITY OF COLORADO BOULDER ▪ and
David Thomas ▪ UNIVERSITY OF COLORADO DENVER ▪ “Me and My Mecha: Human-controlled Robots from Aliens to Pacific Rim”

Breath and the Body of the Voice in Cinema

ROOM: Jefferson A ▪ Union Street Tower, Fourth Floor
CHAIR: Liz Greene ▪ QUEEN’S UNIVERSITY BELFAST

Ian Garwood ▪ UNIVERSITY OF GLASGOW ▪ “Lost in Non-translation: Analyzing Film Voices from a Position of Linguistic Incompetence”

15 
Seeking a “Useful” Film Industry
Managing the Possibilities of Advertising and Promotional Film, 1910–50

ROOM: Seneca ▪ Union Street Tower, Fourth Floor
CHAIR: Paul Moore ▪ Ryerson University
CO-CHAIR: Matthew Ogonoski ▪ Concordia University

Martin Johnson ▪ The Catholic University of America ▪ “The Best Advertisement Will Never Be Written: Industrial Film and Cinema’s Second Birth”
Paul Monticone ▪ University of Texas at Austin ▪ “Parallax Tracks?: Useful Cinema and Electric Railways in the 1920s”
Kit Hughes ▪ University of Wisconsin-Madison ▪ “Back to the Old Film: Industrial Media Heritage at International Harvester”
Matthew Ogonoski ▪ Concordia University ▪ “On the Frontlines of Television: Wartime Television-promotion Films and Industrial Management”

Sponsor: Nontheatrical Film & Media Scholarly Interest Group

16 
Debugging Game History
Forgotten Histories

ROOM: University ▪ Union Street Tower, Fourth Floor
CHAIR: Henry Lowood ▪ Stanford University

Melanie Swalwell ▪ Flinders University ▪ “Homebrew Game Development”
Emily Flynn-Jones ▪ York University ▪ “Best Worst Game: Kusoge”
Matthew Payne ▪ University of Alabama ▪ “Playing to Score: The Erotic Economy of Atari 2600 Porn Games”
Raiford Guins ▪ Stony Brook University ▪ “History on the Side: Desperately Seeking the Artists Lost in the Veneer of Arcade Time”

Sponsor: Video Game Studies Scholarly Interest Group

17 
Troubling the Waters
New Conceptualizations of Blackness in Cinema and Television

ROOM: Virginia ▪ Union Street Tower, Fourth Floor
CHAIR: Michael B. Gillespie ▪ Ohio University

Allyson Nadia Field ▪ University of California, Los Angeles ▪ “Third Cinema in the First World: The Aesthetics of Confrontation”
Lisa Guerrero ▪ Washington State University ▪ “Criminal Acts: The (Post)racial Economy of Crime on Film in the Twenty-first Century”
Erica Edwards ▪ University of California, Riverside ▪ “The Visual Life of Black Freedom-to-secure and the Future of the Female”
Michael B. Gillespie ▪ Ohio University ▪ “Tomorrow People: Futurestates and Speculative Visions of Race”

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

18 
On Location
Historical Perspectives at the Intersection of Place and Style

ROOM: Juniper ▪ Second Floor
CHAIR: Dimitrios Latsis ▪ University of Iowa

Iris Cahn ▪ SUNY, Purchase College ▪ “Valuing Nature”
Katherine Manthorne ▪ The Graduate Center, CUNY ▪ “Made in New Mexico: Modern Art and the Movies”
Charles Musser ▪ Yale University ▪ “Weegee’s Coney Island, 1940–1948”
Dimitrios Latsis ▪ University of Iowa ▪ “Canaletto, Promio, Greenaway: An Eternal Landscape Braid”

Sponsor: CinemArts: Film & Art History Scholarly Interest Group
SESSION O  1:00 – 2:45 PM

19 Experimental Film in 8mm
Aesthetics, Economics, Access
ROOM: Madrona  Second Floor
CHAIR: Federico Windhausen  CALIFORNIA COLLEGE OF THE ARTS
Erika Balsom  KING'S COLLEGE LONDON  “Possessable Cinema: The 8mm Reduction Print and the American Avant-garde”
Stephen Anker  CALIFORNIA INSTITUTE OF THE ARTS  “Curating Big as Life: A Retrospective View”
RESPONDENT: John Powers  UNIVERSITY OF WISCONSIN-MADISON

Global Cinema Sites
ROOM: Everett  Third Floor
CHAIR: Jacqueline Maingard  UNIVERSITY OF BRISTOL
Annie Fee  UNIVERSITY OF WASHINGTON  “La Russie Rouge’ and All Paris Takes Sides: Working-class Activism in Paris Cinemas, 1921–1922”
Virginia Luzon  AUTONOMOUS UNIVERSITY OF BARCELONA
Quim Puig  AUTONOMOUS UNIVERSITY OF BARCELONA
Jose Carlos Lozano-Redón  TEXAS A&M UNIVERSITY (not attending)  “Early Cinema Venues in Barcelona, Spain (1897-1930)” 920s to 1960s”
Jasmine Trice  UNIVERSITY OF CALIFORNIA, LOS ANGELES  “Postwar Modernities and Manila Movie Theaters”
Jacqueline Maingard  UNIVERSITY OF BRISTOL  “Cinema Citizens: Cinemagoing in District Six, Cape Town, 1920s to 1960s”

WORKSHOP
Activist Media and Precarious Careers
Lessons from Jump Cut
ROOM: Aspen  Second Floor
CHAIR: Chuck Kleinhans  Jump Cut
WORKSHOP PARTICIPANTS
John Hess  Jump Cut
Julia Lesage  Jump Cut
Peter Steven  SHERIDAN INSTITUTE OF TECHNOLOGY
Thomas Waugh  CONCORDIA UNIVERSITY

MEETING
1:00 – 2:45 PM
ROOM: Chelan  First Floor, Lobby Level
Silent Cinema Cultures Scholarly Interest Group

MEETING
1:00 – 2:45 PM
ROOM: Ballard  Third Floor
Animated Media Studies Scholarly Interest Group
**SESSION P**

**P1** Film Theory and Criticism beyond the Euro-American Canon I

**ROOM:** Diamond A  ■  First Floor, Lobby Level

**CHAIR:** Felipe Pruneda Senties  ■  UNIVERSITY OF PITTSBURGH

Masha Salazkina  ■  CONCORDIA UNIVERSITY  ■  "Transnational Approaches to History and Institutional Practices of Film Theory in the Anglo-American Academy"

Aparna Frank  ■  NEW YORK UNIVERSITY  ■  "Does Indian Film Need Indian Film Theory?: A Critique"

Weihong Bao  ■  UNIVERSITY OF CALIFORNIA, BERKELEY  ■  "The Question of Huanjing (Environment) in Chinese Film and Drama Theory"

Felipe Pruneda Senties  ■  UNIVERSITY OF PITTSBURGH  ■  "Eating Eisenstein to Survive: Monstrous Montage and Cinema-conscience in the Film Theory of José Revueltas"

**P2** Archives and Algorithms

**ROOM:** Diamond B  ■  First Floor, Lobby Level

**CHAIR:** Andrew Myers  ■  UNIVERSITY OF SOUTHERN CALIFORNIA

Eric Hoyt  ■  UNIVERSITY OF WISCONSIN-MADISON  ■  "How to Train Your Computer to Read a Thousand Screenplays and Twenty-five Years of Variety"

Virginia Kuhn  ■  UNIVERSITY OF SOUTHERN CALIFORNIA  ■  "Images on the Move: Research on Demand"

Anthony Tran  ■  UNIVERSITY OF WISCONSIN-MADISON  ■  "Media Texts, Audiences, and Computers: Applying Software to Michelle Phan and Her Anti-Phans"

Michael Casey  ■  DARTMOUTH COLLEGE  ■  and  Mark J. Williams  ■  DARTMOUTH COLLEGE  ■  "Investigating Film Authorship with the Action Toolbox"
P3  Sensorial Cartographies
New Realisms in Contemporary Latin American Cinemas

Room: Issaquah B   Third Floor
Chair: Leslie Marsh   Georgia State University

Gustavo Furtado   Duke University   “Experimental Ethnographic Film and the Aesthetic Apprehension of the Social”
Salome Skvirsky   University of Illinois at Chicago   “The Labor of Slow Cinema in Recent Mexican Documentary”
Leslie Marsh   Georgia State University   “Reordering (Social) Sensibilities: Balancing Realisms in O Som ao Redor”
Respondent: Ivone Margulies   Hunter College, CUNY
Sponsor: Latina/o Caucus

P5  Mediations
Popular Visual Culture and Political Filmmaking in Japan

Room: Kirkland   Third Floor
Chair: Diane Lewis   Washington University

Diane Lewis   Washington University   “‘What Made Her Do It?’: Film Adaptation and the Japanese Proletarian Film Movement”
Ayako Saito   Meiji Gakuin University   “Oshima and Korea: Between Fiction and Non-fiction”
Yuka Kanno   Otaru University of Commerce   “Racialized Desire and Violence: The Cinematic Imagination of Okinawa”

P4  African Global South Cinema

Room: Issaquah A   Third Floor
Chair: Kenneth Harrow   Michigan State University

Moradewun Adejunmobi   University of California, Davis   “The Addressivity Spectrum: African Film and Media in the Twenty-first Century”
Mary Ellen Higgins   Pennsylvania State University   “African Cinema, beyond Recognition”
Kenneth Harrow   Michigan State University   “African Global South Cinema”
Sponsors: African/African American Caucus and Middle East Caucus

P6  Animating Abstraction
Audio-visual Abstraction as a Transgression of the Limits of the Image

Room: Leschi   Third Floor
Chair: Robin Curtis   Heinrich Heine University Düsseldorf
Co-Chair: Bettina Papenburg   Heinrich Heine University Düsseldorf

Robin Curtis   Heinrich Heine University Düsseldorf   “An Ethics of Abstraction: Immersive Experience and the Investigation of the World”
Bettina Papenburg   Heinrich Heine University Düsseldorf   “Animating Science: Challenging the Abstract-figural Divide in Visualization Practices”
Stefanie Stallschus   Berlin Institute of Technology   “Animated Landscapes: The Experience of Abstraction in Film and Video Art”
Respondent: Suzanne Buchan   Middlesex University
Sponsors: Animated Media and Experimental Film & Media Scholarly Interest Groups
P7  “Women Contained”  
Figuring Feminism in the Films of Todd Haynes
ROOM: Medina  ▪ Third Floor  
CHAIR: Rebecca Gordon  ▪ REED COLLEGE  
CO-CHAIR: Noah Tsika  ▪ QUEENS COLLEGE, CUNY
Matthew Von Vogt  ▪ INDIANA UNIVERSITY ▪ “Structural Anorexia in Superstar”
Jess Issacharoff  ▪ UNIVERSITY OF IOWA ▪ “Poison’s Oath in Another Language: Todd Haynes’ Feminist Promise”
Michael Hetra  ▪ UNIVERSITY OF IOWA ▪ “Music and the Vicissitudes of Desire in Todd Haynes’ Mildred Pierce”
RESPONDENT: Maria San Filippo  ▪ INDIANA UNIVERSITY  
SPONSOR: Queer Caucus

P8  Documentary, Data, and Contagious Archives
ROOM: Ravenna A ▪ Third Floor  
CHAIR: Daniel Marcus  ▪ GOUCHER COLLEGE  
CO-CHAIR: Selmin Kara  ▪ ONTARIO COLLEGE OF ART AND DESIGN UNIVERSITY
Selmin Kara  ▪ ONTARIO COLLEGE OF ART AND DESIGN UNIVERSITY ▪ “Hooligan Media: Istanbul Gezi Protests and Contagious Archives”
Scott Krzych  ▪ COLORADO COLLEGE ▪ “Stock Politics: Paradigmatic Images in Citizens United Documentaries”
Anna Fisher  ▪ CORNELL UNIVERSITY ▪ “A System of Users: Parasitism in a Networked Age”
Patrick Keilty  ▪ UNIVERSITY OF TORONTO ▪ “Indexing Pornographic Databases: Spectatorship, Navigation, and Narrative in an Electronic Age”  
SPONSOR: Documentary Studies Scholarly Interest Group

P9  The Bad Boys of Cable  
Violent Men and “Quality” Television
ROOM: Ravenna B ▪ Third Floor  
CHAIR: Ina Hark ▪ UNIVERSITY OF SOUTH CAROLINA
Michael Faucette  ▪ CALDWELL COMMUNITY COLLEGE ▪ “I Just Never Thought of Myself as an Angry Man’: Justified and the Representation of Southern Masculinity in the Age of Platinum Television”
Ina Hark ▪ UNIVERSITY OF SOUTH CAROLINA ▪ “Walt White Man: Breaking Bad’s Ethnic Cleansing Narrative”
Thomas Witholt  ▪ SYRACUSE UNIVERSITY ▪ “Heartless Melodrama: The Misogynistic Displacement of Pathos in Quality TV”
Anna Siomopoulos ▪ BENTLEY UNIVERSITY ▪ “Defending Dark Passengers: Narrative Strategies and Graphic Violence in ‘Quality’ Television Series”

P10  Queer Girls on Film
ROOM: Ravenna C ▪ Third Floor  
CHAIR: Barbara Brickman ▪ THE UNIVERSITY OF ALABAMA
Kristen Hatch ▪ UNIVERSITY OF CALIFORNIA, IRVINE ▪ “Things No Child Should Be Taught: Girls’ Performances of Desire”
Andrew Scahill ▪ GEORGETOWN UNIVERSITY ▪ “Stars and Other Celestial Bodies: Heavenly Creatures and Queer Spectatorship”
Lindsey Payne ▪ SAN FRANCISCO STATE UNIVERSITY ▪ “Matilda’s Reversal of Innocence: A Queer Fairy Tale”
Barbara Brickman ▪ THE UNIVERSITY OF ALABAMA ▪ “Girls in Chains: Beating Fantasies and Queer Girlhoods in 1950s Film”
**P11** Film History, Politics, and Aesthetics after Kracauer  
ROOM: Boren  ■ Union Street Tower, Fourth Floor  
CHAIR: Gertrud Koch  ■ FREE UNIVERSITY BERLIN  
Johannes von Moltke  ■ UNIVERSITY OF MICHIGAN  ■ “History as Classical Film Theory”  
Nicholas Baer  ■ UNIVERSITY OF CALIFORNIA, BERKELEY  ■ “Historical Turns”  
Gertrud Koch  ■ FREE UNIVERSITY BERLIN  ■ “Historicity, History, and the Necessity for Fiction: On Kracauer’s Assumptions about the Aesthetics of Film and History”  
Philip Rosen  ■ BROWN UNIVERSITY  ■ “Medium Specificity and the Exceptional in Kracauer’s Theory of History”

**P12** The Mirror Has Three Faces  
New Approaches to Cinema and the Historical Avant-garde  
ROOM: Columbia  ■ Union Street Tower, Fourth Floor  
CHAIR: Jennifer Wild  ■ UNIVERSITY OF CHICAGO  
CO-CHAIR: Jennifer Peterson  ■ UNIVERSITY OF COLORADO BOULDER  
Mal Ahern  ■ YALE UNIVERSITY  ■ “Electric Affinities: Close Up and Queer Modernism”  
Gordon Hughes  ■ RICE UNIVERSITY  ■ “Fernand Léger’s Cinematic Tableau”  
David Mather  ■ MASSACHUSETTS INSTITUTE OF TECHNOLOGY  ■ “Psychosocial Disruption in Early Italian Film and Futurism”  
Yvonne Zimmermann  ■ PHILIPPS UNIVERSITY OF MARBURG  ■ “Reconsidering the European Avant-garde in the 1930s in the Context of Non-theatrical Film Culture”  
RESPONDENT: Christophe Wall-Romana  ■ UNIVERSITY OF MINNESOTA  
SPONSORS: CinemArts: Film & Art History and Silent Cinema Cultures Scholarly Interest Groups

**P13** New Perspectives on Film Noir  
ROOM: Jefferson B  ■ Union Street Tower, Fourth Floor  
CHAIR: Robert Silberman  ■ UNIVERSITY OF MINNESOTA  
Cristelle Maury  ■ UNIVERSITY OF TOULOUSE II-LE MIRAIL  ■ “’He’s Dead Now, Except He’s Breathing’; or, The Bright Side of Film Noir”  
Will Scheibel  ■ INDIANA UNIVERSITY  ■ “Dark Illuminations: The Image-making of American Film Noir”  
Yuki Nakayama  ■ UNIVERSITY OF MICHIGAN  ■ “Crossing the Line: Japanese Film Noir and Ishii Teruo”  
Richard Ness  ■ WESTERN ILLINOIS UNIVERSITY  ■ “Dreaming of a Black Christmas: The Yuletide Motif in Film Noir”

**P14** WORKSHOP  
The Pedagogy of Pornography  
The Current and Future Status of Porn Studies in Academia  
ROOM: Jefferson A  ■ Union Street Tower, Fourth Floor  
CHAIR: John Stadler  ■ DUKE UNIVERSITY  
WORKSHOP PARTICIPANTS  
Constance Penley  ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
Diana Pozo  ■ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
Feona Attwood  ■ MIDDLESEX UNIVERSITY  
John Stadler  ■ DUKE UNIVERSITY  
SPONSOR: Media Literacy + Pedagogical Outreach Scholarly Interest Group
**P15** Niche Models of Online Media Distribution

**Room:** Seneca  ▪ Union Street Tower, Fourth Floor  
**Chair:** Jennifer Hessler  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Chelsea McCracken  ▪ UNIVERSITY OF WISCONSIN-MADISON  ▪ “Expanding the Margins: Independent LGBTQ Cinema in the Digital Age”

Kathryn Frank  ▪ UNIVERSITY OF MICHIGAN  ▪ “Going Legit: Crunchyroll and Managing the Transition from Illegal to Licensed Online Streaming Content”

Abigail De Kosnik  ▪ UNIVERSITY OF CALIFORNIA, BERKELEY  ▪ “Exploitation Film Fandom and Piracy: A Case Study of a Private Torrent Tracker”

Jennifer Hessler  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  ▪ “Mubi and the Online Distribution of ‘Quality’ Cinema”

**P17** WORKSHOP

**Killing Trayvon Martin, Again**

On the Media, the Verdict, and the Vox Populi

**Room:** Virginia  ▪ Union Street Tower, Fourth Floor  
**Chair:** Anna Everett  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
**Co-Chair:** Kristen Warner  ▪ UNIVERSITY OF ALABAMA

**Workshop Participants**

Nsenga Burton  ▪ GOUCHER COLLEGE  
Mia Mask  ▪ VASSAR COLLEGE  
Brandeise Monk-Payton  ▪ BROWN UNIVERSITY  
Amy Ongiri  ▪ UNIVERSITY OF FLORIDA  
Eric Pierson  ▪ UNIVERSITY OF SAN DIEGO  

**Sponsor:** African/African American Caucus

**P16** Pioneering Visions

New Perspectives on the Silent Era

**Room:** University  ▪ Union Street Tower, Fourth Floor  
**Chair:** Joanna Rapf  ▪ UNIVERSITY OF OKLAHOMA

Joshua Moss  ▪ INDEPENDENT SCHOLAR  ▪ “Arrested Developments: Early Narrative and the Figural Episodic in Georges Méliès’ *L’affaire Dreyfus* (1899)”

Hilde D’haeyere  ▪ UNIVERSITY COLLEGE GHENT  ▪ “High Kicks: Ernest Belcher Screen Ballets in Mack Sennett Slapstick Comedies”

Ned Thanhouser  ▪ THANHOUSER COMPANY FILM PRESERVATION, INC.  ▪ “Lloyd F. Lonergan: Studio Co-founder and Prolific Scenario Writer (1910 to 1917)”


**Sponsor:** Silent Cinema Cultures Scholarly Interest Group

**P18** Beyond Bond

Alternative Perspectives on the James Bond Franchise

**Room:** Juniper  ▪ Second Floor  
**Chair:** Seung-hoon Jeong  ▪ NEW YORK UNIVERSITY, ABU DHABI

Richard Allen  ▪ NEW YORK UNIVERSITY  ▪ “Hitchcock and Bond”

Jaap Verheul  ▪ NEW YORK UNIVERSITY  ▪ “This Never Happened to the Other Fellow: George Lazenby as the Non-Bond”


Meenasarani Murugan  ▪ NORTHWESTERN UNIVERSITY  ▪ “Unlike Men, the Diamonds Linger: Bassey and Bond beyond the Theme Song”
**P19 Video Games and Comedy**

*Between Laughter and Performance*

**Room:** Madrona  □ Second Floor  
**Chair:** Manuel Garin  □ Pompeu Fabra University

Ian Jones  □ University of Chicago  □ “The Obstinate Avatar: On (the Lack of) Bodily Intelligence in Recent Slapstick Videogames”

Jaroslav Švelch  □ Charles University  □ “Making Mischief in Video Games: The Player and the Engine as Co-creators of Physical Humor in Simulated Video Game Spaces”

Manuel Garin  □ Pompeu Fabra University  □ “Koopa in the Face: Sight Gags and Comedic Performance in Nintendo’s Super Smash Bros.”

Costantino Oliva  □ University of Malta  □ “Comedic Affordances in Digital Game Soundscapes”

**Sponsors:** Video Game and Comedy & Humor Studies Scholarly Interest Groups

---

**P20 Acting Indie**

*Aesthetics, Industry, and Performance in American Independent Cinema*

**Room:** Aspen  □ Second Floor  
**Chair:** Cynthia Baron  □ Bowling Green State University

Cynthia Baron  □ Bowling Green State University  □ “A Continuum of ‘Alternative’ Performance Styles in American Independent Cinema”

Yannis Tzioumakis  □ University of Liverpool  □ “Independent; ’Indie’, and ’Indiewood’ Film Performance”

Gary Needham  □ Nottingham Trent University  □ “Towards a Preliminary Typology of Bad Acting in Underground Cinema”

Christine Holmlund  □ University of Tennessee  □ “Navigating Genre, Tweaking Type: John Cusack, Indiewood Actor”

---

**Meeting**

*3:00 – 4:45 PM*

**Room:** Chelan  □ First Floor, Lobby Level

*Cognitive/Analytical Scholarly Interest Group*

---

**Meeting**

*3:00 – 4:45 PM*

**Room:** Ballard  □ Third Floor

*Television Studies Scholarly Interest Group*
Q1 Film Theory and Criticism beyond the Euro-American Canon II

- **Room:** Diamond A  ▪ First Floor, Lobby Level
- **Chair:** Patrick Noonan  ▪ UNIVERSITY OF CALIFORNIA, BERKELEY
- **Patrick Noonan**  ▪ UNIVERSITY OF CALIFORNIA, BERKELEY  ▪ “The Struggle in Theory: Re-thinking and Translating 1960s Japanese Film Theory”
- **Katarina Mihailovic**  ▪ CONCORDIA UNIVERSITY  ▪ “The ‘Desert of Individualism’: The Yugoslav Appropriation of French Auteurist Discourse”
- **Jason McGrath**  ▪ UNIVERSITY OF MINNESOTA  ▪ “Digital Aesthetics and Chinese ‘Suppositionality’”
- **Respondent:** Naoki Yamamoto  ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Q2 Affective Ecologies, Embodiment, and Science in Contemporary Screendance

- **Room:** Diamond B  ▪ First Floor, Lobby Level
- **Chair:** Livia Monnet  ▪ UNIVERSITY OF MONTREAL
- **Laura Balladur**  ▪ BATES COLLEGE  ▪ “Dance and Discipline in Tango Libre”
- **Nadine Boljkovac**  ▪ BROWN UNIVERSITY  ▪ “Flashes of Life: Love and Chance through Wenders’ Pina”
- **Livia Monnet**  ▪ UNIVERSITY OF MONTREAL  ▪ “The Memory of Where the Dance Has Been: Quantum Physics, Affective Ecologies, and the Architectural Body in Daniel A. Belton’s Dance Films”
- **Alanna Thain**  ▪ MCGILL UNIVERSITY  ▪ “Refiguring Excorporations: New Ecologies of Screendance”
**Q3 Queer Contexts**

**Room:** Issaquah B  
**Chair:** Lucas Hilderbrand  
**University of California, Irvine**

Rosalind Galt  
**King’s College London**  
“Thai Genre Films on the World Stage: The Popular as a Mode of Queer Globality”

Bryan Wuest  
**University of California, Los Angeles**  
“Distributing Queer: An Industrial Analysis of LGBT Niche Media”

Candace Moore  
**University of Michigan**  
“Producing Black Lesbian Media”

Jih-Fei Cheng  
**University of Southern California**  
“How to Survive a Plague’ in the (Queer) Context of Historical Time”

**Sponsor:** Queer Caucus

---

**Q5 Indian Cinema in the 1930s**

**Room:** Kirkland  
**Chair:** Neepa Majumdar  
**University of Pittsburgh**

Debashree Mukherjee  
**New York University**  
“Paper Empire: A Transnational Tale of the Continuity Script and how it Contributed to the 1930s Bombay Film Industry”

Sonal Acharya  
**University of California, Berkeley**  
“From Raja Harishchandra to Ayodhya Ka Raja (1932): Continuities between Stage and Screen in the Early Sound Film”

Anupama Kapse  
**Queens College, CUNY**  
“At Home in One’s Voice: Melodrama and Aural Performance in the Early Sound Film”

**Sponsor:** Asian/Pacific American Caucus

---

**Q6 Film and the Serial World**

**Theory, Audience, Diegesis**

**Room:** Leschi  
**Chair:** Scott Higgins  
**Wesleyan University**

Julika Griem  
**Goethe University Frankfurt**  
“Mundophoria?: Accounting for the Profusion of Vast Serial Worlds”

Ilka Brasch  
**University of Hannover**  
“Structuring Serial Worlds: New and Fictional Media in Film Serials of the 1910s”

Rafael Vela  
**Eastside Memorial High School**  
“Creating the Ideal Youth Gang”

Scott Higgins  
**Wesleyan University**  
“A World of Play: Narrative Architecture in the Sound Serial”

---

**Q4 Staging Spain**

**Performance and Acting in Spanish Cinema**

**Room:** Issaquah A  
**Chair:** Dean Allbritton  
**Colby College**

Eva Woods  
**Vassar College**  
“Acting for the Camera: Spanish Film of the 1920s”

Tom Whittaker  
**University of Liverpool**  
“Sounding Authentic: Direct Sound and Spanish Vocal Performance in the 1970s”

Alejandro Melero  
**UC3M**  
“Performing Sex”

Dean Allbritton  
**Colby College**  
“Playing Sick: Representing Illness on the Spanish Screen”
**Q7 Post-traumatic Cinema**  
War, Affect, and Representation

*Room:* Medina □ Third Floor  
*Chair:* John Urang □ MARYLHURST UNIVERSITY

John Urang □ MARYLHURST UNIVERSITY □ “I Was Nineteen: Konrad Wolf’s Post-traumatic Picaresque”

Nora M. Alter □ TEMPLE UNIVERSITY □ “Trauma Replay”

David Denny □ MARYLHURST UNIVERSITY □ “From the Reality of War to the Real of War in Restrepo”

Hilary Neroni □ UNIVERSITY OF VERMONT □ “Authenticity and Other Lies: The Reign of the Biodetective in Zero Dark Thirty”

**Q9 Postwar TV Moments**  

*Room:* Ravenna B □ Third Floor  
*Chair:* Minette Hillyer □ VICTORIA UNIVERSITY OF WELLINGTON

Minette Hillyer □ VICTORIA UNIVERSITY OF WELLINGTON □ “Adventure at Home: Museums, Images, and Domesticated Culture in Postwar American Television”

Michelle Kelley □ NEW YORK UNIVERSITY □ “Grassroots TV: Local Public Service Broadcasting of the Civil Rights Era, 1954–1965”

Todd Kushigemachi □ UNIVERSITY OF CALIFORNIA, LOS ANGELES □ “Personality Problem: How Johnny Staccato both Reinforces and Complicates the Legend of John Cassavetes”

**Q8 New Media History**

*Room:* Ravenna A □ Third Floor  
*Chair:* Michael Z. Newman □ UNIVERSITY OF WISCONSIN-MILWAUKEE


Andrew Bottomley □ UNIVERSITY OF WISCONSIN-MADISON □ “What Is Internet Radio?: A Historical Genealogy of the Discourses of Radio in the Digital Era”

Megan Ankerson □ UNIVERSITY OF MICHIGAN □ “Web History as Imagined Futures: The Discipline of Web Design and the Dot-com Speculative Bubble”

William Boddy □ BARUCH COLLEGE, CUNY □ “‘Another TV Apocalypse’: Aereo and the Future of Broadcast Television”

**Q10 Kids, Tweens, and Teens**  
How TV Networks Capture the Youth Demo

*Room:* Ravenna C □ Third Floor  
*Chair:* Maria Boyd □ GEORGIA STATE UNIVERSITY

Cynthia Maurer □ RUTGERS UNIVERSITY □ “Rebranding Nickelodeon: How Did the First Network for Kids Make it Work?”

Christina Hodel □ UNIVERSITY OF KANSAS □ “The Best of both Worlds: Disney’s Ingenious Tween Marketing Ploys”

Maria Boyd □ GEORGIA STATE UNIVERSITY □ “The Third Wave of MTV: Entertainment Anywhere”
Q11 Indie DIY 2.0
Revising Creative and Economic Relationships

ROOM: Boren  ▪ Union Street Tower, Fourth Floor
CHAIR: Sarah Sinwell  ▪ NORTHEASTERN UNIVERSITY
Chuck Tryon  ▪ FAYETTEVILLE STATE UNIVERSITY
“Crowdfunding, Independence, Authorship”
Mark Gallagher  ▪ UNIVERSITY OF NOTTINGHAM
“Smaller-screen Soderbergh”
Sarah Sinwell  ▪ NORTHEASTERN UNIVERSITY
“Kickstarting Indie: Crowdsourcing, Independent Finacing, and Art House Exhibition”
RESPONDENT:  Janet Staiger  ▪ UNIVERSITY OF TEXAS AT AUSTIN

Q12 WORKSHOP
Crisis, What Crisis?
Archives in the Digital Age

ROOM: Columbia  ▪ Union Street Tower, Fourth Floor
CHAIR: Theresa Scandiffio  ▪ TIFF BELL LIGHTBOX

WORKSHOP PARTICIPANTS
Janine Marchessault  ▪ YORK UNIVERSITY
Theresa Scandiffio  ▪ TIFF BELL LIGHTBOX
Michael Zryd  ▪ YORK UNIVERSITY
Jeffery Lambert  ▪ NATIONAL FILM PRESERVATION FOUNDATION
Susan Oxtoby  ▪ UNIVERSITY OF CALIFORNIA, BERKELEY

Q13 The Western and Its Afterlives
New Approaches to the Oldest Genre

ROOM: Jefferson B  ▪ Union Street Tower, Fourth Floor
CHAIR: Matt Hauske  ▪ UNIVERSITY OF CHICAGO
Matt Hauske  ▪ UNIVERSITY OF CHICAGO
“Contingency, Digital Cinema, and the Western”
Chelsea Wessels  ▪ UNIVERSITY OF ST ANDREWS
“Beyond the Western: The Story of the Kelly Gang and Genre Fragmentation”
Richard Grusin  ▪ CENTER FOR 21ST CENTURY STUDIES
“Landscape, Distance, and Diegesis in the Westerns of John Ford”
Jennifer Myers  ▪ UNIVERSITY OF WASHINGTON TACOMA
“I’ve Grown Old: Revising the Western Narrative in the New Millennium”

Q14 Branding Citizenship
Sport, Media, and National Identity

ROOM: Jefferson A  ▪ Union Street Tower, Fourth Floor
CHAIR: Neil Ewen  ▪ UNIVERSITY OF PORTSMOUTH

Neil Ewen  ▪ UNIVERSITY OF PORTSMOUTH
“Pomp, Circumstance, and ‘Multicultural Crap’: A Critical Analysis of the London 2012 Olympic Opening Ceremony and Other Recent British Events”
Joe Tompkins  ▪ ALLEGHENY COLLEGE
“There Will Never Be a ‘Gay Jackie Robinson’: Melodrama, Sport, and the Politics of Identity”
Kate Ranachan  ▪ UNIVERSITY OF MINNESOTA
“More than a Club: FC Barcelona and the Selling of Catalunya”
David Zeglen  ▪ GRAND RAPIDS COMMUNITY COLLEGE
“Mr. Rodman Goes to Pyongyang: Basketball Diplomacy as North Korean Propaganda”
**Q15 Roadshows to Revisionism**

Mapping Shifts in Distribution and Exhibition from the 1950s to the Present

Room: Seneca | Union Street Tower, Fourth Floor
Chair: Colleen Glenn | College of Charleston
Co-Chair: Dennis Bingham | Indiana University-Purdue University Indianapolis

Dennis Bingham | Indiana University-Purdue University Indianapolis

“Hey, Big Spender: How Bob Fosse Ran Afoul of Roadshows and Discovered the Revisionist Musical”

Colleen Glenn | College of Charleston

“In and Out at the Kentucky Theater: Adult Movie Houses of the 1970s and Changes in Exhibition and Spectatorship”

Daniel Smith-Rowsey | Sacramento State University

“Imaginative Indices and Deceptive Domains: Examining Netflix’s Categories and Genres”

Cameron Lindsey | New York University

“It’s the End of TV as We Know It: The Shift to Internet Programming and Distribution”

**Q16 New Silent Cinema**

Digital Anachronisms and Celluloid Specters

Room: University | Union Street Tower, Fourth Floor
Chair: Paul Flaig | University of Aberdeen

Constance Balides | Tulane University

“Hugo/ Méliès, Digital/Nitrate, 3-D/Stereoscope, Narrative Attractions, Database/Cinema: Intertext as Archive in ‘New Silent Film’”

Jonah Corne | University of Manitoba

“After Life, Early Cinema: Remaking the Past with Hirokazu Koreeda”

Katherine Groo | University of Aberdeen

“Archives for a Future History”

James Cahill | University of Toronto

“A YouTube Bestiary: Some Theses on the Post-cinema of Animal Attractions”

**Q17 WORKSHOP**

Media Systems in East Asia

Room: Virginia | Union Street Tower, Fourth Floor
Chair: Alexander Zahlten | Harvard University

**WORKSHOP PARTICIPANTS**

Joshua Neves | Brown University
Yuriko Furuhata | McGill University
Xiao Liu | Brown University

**SPONSOR:** Asian/Pacific American Caucus

**Q18 Sound, Vision, and Experience in Lucien Castaing-Taylor and Vérona Paravel’s Leviathan (2012)**

Room: Juniper | Second Floor
Chair: Christopher Pavsek | Simon Fraser University

Christopher Pavsek | Simon Fraser University

“Where’s the Sense in Sensory Ethnography?”

Ohad Landesman | Tel Aviv University

“Faraway, So Close: Leviathan and the Digital Future of Observational Ethnography”

Eirik Frisvold Hanssen | Norwegian University of Science and Technology

“‘His Eyes Are like the Rays of Dawn’: Color Vision and Embodiment in Leviathan”

**RESPONDENT:** Catherine Russell | Concordia University

**SPONSOR:** Experimental Film & Media Scholarly Interest Group
**SESSION Q | 5:00 – 6:45 PM**

**Q19 Gender and Transmediated Celebrity**
Genres of the Real and the Making of Contemporary Celebrity

ROOM: Madrona  Second Floor
CHAIR: Sarah Banet-Weiser  UNIVERSITY OF SOUTHERN CALIFORNIA

Brenda Weber  INDIANA UNIVERSITY  “From Kim K to Farrah A: The Gendered Realities of Reality Celebrity”

Julie Wilson  ALLEGHENY COLLEGE  “The Monkees of Momastery: Maternal Celebrity and Collective Affect in Digital Media Culture”

Hannah Hamad  KING'S COLLEGE LONDON  “Reach for the Tsars: Reality Celebrity and UK Government Policy in Coalition Britain”

Laurie Ouellette  UNIVERSITY OF MINNESOTA  “Rachel Zoe and the Cultural Economy of the Celebrity Stylist”

**Q20 WORKSHOP**
Teaching Women/Gender and Film

ROOM: Aspen  Second Floor
CHAIR: Antje Ascheid  UNIVERSITY OF GEORGIA
CO-CHAIR: Paula J. Massood  BROOKLYN COLLEGE, CUNY

WORKSHOP PARTICIPANTS

Pamela Wojcik  UNIVERSITY OF NOTRE DAME
E. Ann Kaplan  STONY BROOK UNIVERSITY
Patrice Petro  UNIVERSITY OF WISCONSIN-MILWAUKEE
Dona Kercher  ASSUMPTION COLLEGE

SPONSOR: Women’s Caucus

**Q22 Cinematic Spaces in the Urban Global South**

ROOM: Everett  Third Floor
CHAIR: Leigh Duck  UNIVERSITY OF MISSISSIPPI

Paulina Suarez-Hesketh  NEW YORK UNIVERSITY  “Dancing Pictures, Mobile Publics (Mexico City, 1930s–1950s)”

Irene Rozsa  CONCORDIA UNIVERSITY  “Havana’s 1950s Film Culture: Redrawing Topographies, Updating Chronologies”

Mary Woods  CORNELL UNIVERSITY  “Rights to the City in the Reel Streets of Contemporary Urban India”

RESPONDENT: Sabine Haenni  CORNELL UNIVERSITY
SPONSOR: Urban Studies Scholarly Interest Group

---

**MEETING**

ROOM: Chelan  First Floor, Lobby Level

**Transnational Cinemas Scholarly Interest Group**

5:00 – 6:45 PM

---

**MEETING**

ROOM: Ballard  Third Floor

**Media & the Environment Scholarly Interest Group**

5:00 – 6:45 PM

---

**MEETING**

7:00 – 8:45 PM

ROOM: Ballard  Third Floor

**African/African American Caucus**

---
**MEETING**

7:30 – 8:45 PM

**ROOM:** Cirrus  ▪ Pike Street Tower, 35th Floor

*Cinema Journal* Editorial Board Meeting

---

**SPECIAL EVENT**

Saturday, March 22, 2014

8:00 – 10:00 PM

**LOCATION:** Northwest Film Forum  ▪ 1515 12th Ave.

Please refer to Seattle vicinity map on page 30 for location.

**Harry Smith’s “Early Abstractions” and the Animation of Bodily Rhythms**

A film program inspired by the early animated films of Harry Smith, an artist and ethnomusicologist born in the Pacific Northwest. The program puts Smith’s pioneering *Early Abstractions* in conversation with some of his contemporaries and current film artists, who explore the rhythmic and somatic dimensions of animated movement. The program includes rarely screened 16mm film prints, original live accompaniment led by Lori Goldston, and a live performance by Seattle-based filmmaker and musician Eric Ostrowski. Special introduction by Chuck Kleinhans, Northwestern University professor emeritus and co-editor of *Jump Cut* media journal.

Harry Smith, *Early Abstractions* (1946–1952), with live accompaniment by Lori Goldston

Storm de Hirsch, *Peyote Queen* (1965)

Len Lye, *Color Cry* (1952)

Eric Ostrowski, *Sidewalkography* (2004), with live accompaniment by Eric Ostrowski and Garek Druss

Izabella Pruska-Oldenhof, *Fugitive Li(j)ght* (2005)

Hy Hirsh, *Enerî* (1953)

Jud Yalkut, *Us Down by the Riverside* (1966)


Harry Smith, Film Number 15: Untitled Seminole Patchwork Film, (c. 1965-66)

Please arrive early—limited number of complimentary tickets/seats reserved for SCMS members, to be claimed with conference badge at the venue before 7:30 PM.

*Sponsored by the Northwest Film Forum and the Animated Media, CinemArts: Film & Art History, and Experimental Film & Media Scholarly Interest Groups.*

**PROGRAM CURATED BY:** Alla Gadassik ▪ NORTHWESTERN UNIVERSITY ▪ and  
Rani Singh ▪ GETTY RESEARCH INSTITUTE
SESSION R

**R1** Protest and Participation in Contemporary Media

**ROOM:** Diamond A  ▪  First Floor, Lobby Level
**CHAIR:** Darlene Hampton  ▪  UNIVERSITY OF NOTRE DAME

Laura Portwood-Stacer  ▪  NEW YORK UNIVERSITY
“How #BoycottInstagram: Consumer Resistance or Labor Strike?”

Sarah Murray  ▪  UNIVERSITY OF WISCONSIN-MADISON
“How to Watch a TED Talk: Assessing the Audience Playbook for Online Public Knowledge Sites”

Darlene Hampton  ▪  UNIVERSITY OF NOTRE DAME
“Doctor ‘Who Cares?’: Fannish Recoding of Science Fiction Narratives on Tumblr”

**R2** War/Film

**ROOM:** Diamond B  ▪  First Floor, Lobby Level
**CHAIR:** Todd Decker  ▪  WASHINGTON UNIVERSITY

Christopher Minz  ▪  NEW YORK UNIVERSITY
“A War at the Heart of Nature: Calm, Chaos, and the Incoherent Text of Terrance Malick’s The Thin Red Line”

Jeff Hinkelman  ▪  CARNEGIE MELLON UNIVERSITY
“Comedies, Cartoons, and Carnage: World War I in American Comic Short Films”

Clayton Dillard  ▪  OKLAHOMA STATE UNIVERSITY
“The Aesthetics of Critique and ‘Unmapping’ in Joshua Oppenheimer’s The Act of Killing (2012)”

Todd Decker  ▪  WASHINGTON UNIVERSITY
“Helicopter Music”
**R3** Historicity, Memory, and New Aesthetics of Transgression  
A Reinterpretation of Cinematic Objects in Latin American Cinema  

**ROOM:** Issaquah B  
**CHAIR:** Carolina Rueda  
**UNIVERSITY OF OKLAHOMA**  

**Veronica Garibotto**  
**UNIVERSITY OF KANSAS**  
“Indexicality and Historicity: Rethinking Argentine Testimonial Cinema”  

**Lizardo Herrera**  
**WHITTIER COLLEGE**  
“Madeinusa and the Radical Heterogeneity of Neo-Baroque Aesthetics”  

**Carolina Rueda**  
**UNIVERSITY OF OKLAHOMA**  
“Testimony, Memory, and Phantasmagoria in Claudia Llosa’s La Teta asustada (The Milk of Sorrow)”  

**RESPONDENT:** Gustavo Furtado  
**DUKE UNIVERSITY**  

**SPONSOR:** Latina/o Caucus  

**R5** Photojournalism and Film in India  
Three Historical Perspectives  

**ROOM:** Kirkland  
**CHAIR:** Sudhir Mahadevan  
**UNIVERSITY OF WASHINGTON**  

**Sudhir Mahadevan**  
**UNIVERSITY OF WASHINGTON**  
“Cinema in the Snares of the Snapshot: Politics across Media in Calcutta, 1905 to the 1920s”  

**Manishita Dass**  
**ROYAL HOLLOWAY, UNIVERSITY OF LONDON**  
“Spectacles of Suffering: Photography, Famine, and Film in 1940s Bengal”  

**Ranu Roychoudhuri**  
**UNIVERSITY OF CHICAGO**  

**RESPONDENT:** Bhaskar Sarkar  
**UNIVERSITY OF CALIFORNIA, SANTA BARBARA**  

**R4** (E)quality TV  

**ROOM:** Issaquah A  
**CHAIR:** Patricia Nelson  
**UNIVERSITY OF SOUTHERN CALIFORNIA**  

**Brittany Farr**  
**UNIVERSITY OF SOUTHERN CALIFORNIA**  
“Netflix’s ‘Trojan Horse’: The Intersection of the Entertainment and Prison Industries on Orange Is the New Black”  

**Katherine Morrissey**  
**UNIVERSITY OF WISCONSIN-MILWAUKEE**  
“Rise of Bridezilla: Reveling in Love’s Discontents”  

**Sean Springer**  
**STONY BROOK UNIVERSITY**  
“The Filthy Comedian as a Gendered Archetype: The Case of Inside Amy Schumer”  

**Patricia Nelson**  
**UNIVERSITY OF SOUTHERN CALIFORNIA**  
“Character Crossings: Sexuality and Intersectional Comedy in Lily Tomlin’s Early Variety Specials”  

**SPONSOR:** Comedy & Humor Studies Scholarly Interest Group  

**R6** Technologies and Techniques I  

**ROOM:** Leschi  
**CHAIR:** Katharina Loew  
**UNIVERSITY OF OREGON**  

**Luci Marzola**  
**UNIVERSITY OF SOUTHERN CALIFORNIA**  
“A Cameraman in the Research Laboratory: The 1928 Contact Tour of Joseph Dubray, A.S.C.”  

**Sanja Obradovic**  
**YORK UNIVERSITY**  
“The Space Woven of Light and Sound: Norman McLaren’s Stereoscopic 3-D Animations”  

**Daisuke Miyao**  
**UNIVERSITY OF OREGON**  

**Katharina Loew**  
**UNIVERSITY OF OREGON**  
“One Must Play the Camera like an Instrument’: The Special Effects Pioneer Guido Seeber”
**R7 Labor Practice and Labors Lost**

**Room:** Medina  
**Chair:** Kirsten Pullen  
**Texas A&M University**

Josh Heuman  
**Texas A&M University**  
“All of This Sometimes Tends to Look like a Closed-shop Operation: Organizing and Professionalizing Labor Markets and Relations in Early Broadcast Writing”

Michael Slowik  
**San Diego State University**  
“Losing the Human Element: The Shift from Live to Recorded Music in Hollywood’s Early Sound Era”

Jennifer Clark  
**Fordham University**  

Kirsten Pullen  
**Texas A&M University**  
“Defining Performance and Dividing Labor: The Female Drama Coach in Classical Hollywood”

**R8 Between the Network Society and Postsocialist Aesthetics**

**Room:** Ravenna A  
**Chair:** Neda Atanasoski  
**University of California, Santa Cruz**

Xiao Liu  
**Brown University**  
“Endless Screening Time: Information, Affectivity, and Postsocialist Cinema”

Neda Atanasoski  
**University of California, Santa Cruz**  
“Networks of Terror and Securitization: From the Boston Bombings to the Snowden Affair”

Jonathan Beller  
**Pratt Institute**  
“Digital Specters of Communism”

**Respondent:** Kalindi Vora  
**University of California, San Diego**

**R9 Film, Civic Activism, and Education**

**Room:** Ravenna B  
**Chair:** Kirsten Pullen  
**Texas A&M University**

Hongwei Chen  
**University of Minnesota**  
“Mapping the Educational Dominant: Cinema’s Use-values between Shanghai and Nanjing in the 1930s”

David Scott Diffrient  
**Colorado State University**  
“From Johannesburg to Nürnberg: Global Cities, ‘Inhuman’ Pasts, and Human-rights Film Festivals”

Zeynep Yasar  
**Indiana University**  
“Gezi Park as Open-air Theater: Film Exhibition, Spectatorship, and Civic Activism in Istanbul”

**Sponsors:** Middle East Caucus and Media Literacy + Pedagogical Outreach Scholarly Interest Group

**R10 Sound Effects and Sound Affects**

**Room:** Ravenna C  
**Chair:** Kelly Kirshtner  
**University of Wisconsin-Milwaukee**

Karly-Lynne Scott  
**Northwestern University**  
“The Voice of Shouts and Moans’: Haptic Aurality, Resonance, and Affect in Pornography”

Ian Kennedy  
**Wayne State University**  
“Damion Romero’s I Know! I Know! and the Sonic Translation of Nonhuman Affect”

Dong Liang  
**University of Chicago**  
“Is There a Sound Effect in This Score?: SFX in Transition”

Kelly Kirshtner  
**University of Wisconsin-Milwaukee**  
“Bodies of Proof: Sound and the Aesthetics of Discovery in Televisual Space”

**Sponsor:** Sound Studies Scholarly Interest Group
**R11** Actor Performances

**ROOM:** Boren  Union Street Tower, Fourth Floor  
**CHAIR:** Funing Tang  UNIVERSITY OF MIAMI

Mark Hain  INDIANA UNIVERSITY  “Rewriting Failure: Theda Bara’s Comeback and the Authorship of Memory”

Tina Kendall  ANGLIA RUSKIN UNIVERSITY  “Virtuosic Boredom: Affect, Immaterial Labor, and Robert Pattinson’s Bored Performance in David Cronenberg’s Cosmopolis”

Funing Tang  UNIVERSITY OF MIAMI  “Ingrid Bergman’s Performance in Stromboli: ‘I Am Worse, for I Am Better’”

---

**R12** Swarm, Hive, Flock

Considering Media Archeological Approaches to Events and Objects

**ROOM:** Columbia  Union Street Tower, Fourth Floor  
**CHAIR:** Gloria Kim  HOBART AND WILLIAM SMITH COLLEGES

James Tweedie  UNIVERSITY OF WASHINGTON  “An Archeology of Cinematic Objects”

Nicholas Sammond  UNIVERSITY OF TORONTO  “Swarm and Counter-swarm: Insect Media and the Stuebenville Rape Case”

Gloria Kim  HOBART AND WILLIAM SMITH COLLEGES  “Network Virality and the Flock: Animal Sentinel Media and a New Biopolitics of Global Health”

**RESPONDENT:** Phillip Thurtle  UNIVERSITY OF WASHINGTON

---

**R13** Zombies

**ROOM:** Jefferson B  Union Street Tower, Fourth Floor  
**CHAIR:** David Bering-Porter  MICHIGAN STATE UNIVERSITY

Henrike Lehnguth  HUMBOLDT UNIVERSITY BERLIN  “Race and Revision in HBO’s True Blood and AMC’s The Walking Dead”

David Bering-Porter  MICHIGAN STATE UNIVERSITY  “Taking It with You: The Draugr in Object-oriented Zombie Movies”

---

**R14** WORKSHOP

Making Digital Scholarship Count

**ROOM:** Jefferson A  Union Street Tower, Fourth Floor  
**CHAIR:** Suzanne Scott  ARIZONA STATE UNIVERSITY

**WORKSHOP PARTICIPANTS**

Kathleen Fitzpatrick  MODERN LANGUAGE ASSOCIATION

Jason Mittell  MIDDLEBURY COLLEGE

Melanie Kohnen  NEW YORK UNIVERSITY

Jamie Henthorn  OLD DOMINION UNIVERSITY

Derek Long  UNIVERSITY OF WISCONSIN-MADISON
**R15 You Gotta Have a Gimmick**  
Contemporary Marketing and Media Packaging  
*Room: Seneca* □ Union Street Tower, Fourth Floor  
*Chair: Bradley Schauer* □ University of Arizona

Alexander Swanson □ Indiana University □ “Marketable Screams: A Study of ‘Audience Reaction’ Movie Trailers in the Horror Genre”

Casey McCormick □ McGill University □ “Race to the Finale: Binge-viewing Netflix’s House of Cards”

Paul Booth □ DePaul University □ “Crowdfunding Fandom: A Spimatic Analysis of Kickstarter”

Bradley Schauer □ University of Arizona □ “Man of Steel, God of War: Christian Audiences and the Secular Action Film”

---

**R16 Women Make Movies**  
*Room: University* □ Union Street Tower, Fourth Floor  
*Chair: Corinn Columpar* □ University of Toronto

Jennifer Moorman □ University of California, Los Angeles □ “‘Ripe Mango, Take Two’: Female Filmmakers in the US Adult Video Industry”

Denise McKenna □ University of Southern California □ “Industrial Rivalry: Beatriz Michelena and Alternative Western Mythologies”

Corinn Columpar □ University of Toronto □ “The Feminist Potential of Collaboration in Lena Dunham’s Tiny Furniture”

Maya Montanez Smukler □ University of California, Los Angeles □ “Directing Hollywood: The American Film Institute’s Directing Workshop for Women”

**Sponsor:** Women’s Caucus

---

**R17 Narrating National Identity**  
*Room: Virginia* □ Union Street Tower, Fourth Floor  
*Chair: Rebecca Bauman* □ SUNY Fashion Institute of Technology

Matthew Selway □ University of East Anglia □ “Mental Illness, American Exceptionalism, and National Narrative in A Beautiful Mind (2001) and The Aviator (2004)”

Kelsey Cameron □ University of Pittsburgh □ “Reconsidering Rossellini: Land, Nation, and Identity in Man of the Cross”

Eileen Jones □ University of California, Berkeley □ “The Lone Ranger as Revisionist Western”

Rebecca Bauman □ SUNY Fashion Institute of Technology □ “The Fascist-themed Film in Italy and Germany: Towards a Comparative Approach to Cinema Studies”

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

---

**R18 New Approaches in Comics Studies**  
Past, Present, and Future  
*Room: Juniper* □ Second Floor  
*Chair: Blair Davis* □ DePaul University

Michelle Bumatay □ Willamette University □ “Contemporary Comics Studies: A Constantly Changing Field”

Blair Davis □ DePaul University □ “Reframing ‘Comics and Film’ Scholarship”

Aaron Kashtan □ Georgia Institute of Technology □ “Comics Present: Digital and Print Synergy”

Drew Morton □ Texas A&M University-Texarkana □ “The Form and Function of the Perpetual Motion (Comic) Machine”

**Sponsor:** Comics Studies Scholarly Interest Group
**SESSION R | 9:00 – 10:45 AM**

**R19 The Work of Luther Price**

**ROOM:** Madrona ▪ Second Floor

**CHAIR:** James Hansen ▪ OHIO STATE UNIVERSITY

**John Powers** ▪ UNIVERSITY OF WISCONSIN-MADISON ▪ “Porcelain Ribbon: Process and Materiality in the Work of Luther Price”

**James Hansen** ▪ OHIO STATE UNIVERSITY ▪ “The Ephemeral Familiar: Luther Price’s Moving Image-objects”

**Ed Halter** ▪ BARD COLLEGE ▪ “Luther Price’s Materialist Aesthetic”

**SPONSOR:** Experimental Film & Media Scholarly Interest Group

**R20 Beyond Sight and Sound**

Film and the Multisensory Experience

**ROOM:** Aspen ▪ Second Floor

**CHAIR:** Joseph Kickasola ▪ BAYLOR UNIVERSITY

**Joseph Kickasola** ▪ BAYLOR UNIVERSITY ▪ “The Senses Know: Wong Kar-wai’s Multisensory Aesthetic”

**William Brown** ▪ ROEHAMPTON UNIVERSITY ▪ “A Touch of Nostalgia; or, Time and Cinematic Synaesthesia”

**RESPONDENT:** Carl Plantinga ▪ CALVIN COLLEGE

**SPONSOR:** Cognitive/Analytic Studies Scholarly Interest Group

**R21 WORKSHOP**

Strategies for the Academic Job Market

**ROOM:** Cirrus ▪ Pike Street Tower, 35th Floor

**CHAIR:** Ashley Elaine York ▪ UNIVERSITY OF ALBERTA

**WORKSHOP PARTICIPANTS**

Jennifer Lynde Barker ▪ BELLARMINE UNIVERSITY

Frank Tomasulo ▪ CITY COLLEGE OF NEW YORK

**R23 New Approaches to the Question of Popular Form**

**ROOM:** Redwood A ▪ Second Floor

**CHAIR:** Meghan Sutherland ▪ UNIVERSITY OF TORONTO

**Agustin Zarzosa** ▪ SUNY, PURCHASE COLLEGE ▪ “Damages: Melodrama and the Somatization of Value”

**Meghan Sutherland** ▪ UNIVERSITY OF TORONTO ▪ “Automatically the People: Neoliberalism and the Rhetoric of Popular Form”

**Niels Niessen** ▪ UNIVERSITY OF MINNESOTA ▪ “It’s Human and You Can’t Stay away from It’: Lynch’s Sincerity”

**RESPONDENT:** Bishnupriya Ghosh ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

**R24 About Time**

**ROOM:** Redwood B ▪ Second Floor

**CHAIR:** Jeff Heinzl ▪ UNIVERSITY OF PITTSBURGH

**Hannah Goodwin** ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ▪ “‘The Spark That Leaps across Time’: An Astronomical Trip through Benjamin’s Constellations of Light and Temporality”

**Matthew Noble-Olson** ▪ BROWN UNIVERSITY ▪ “Reviving the Elephant; or, The Deaths of Cinema”

**Masaki Kondo** ▪ YORK UNIVERSITY ▪ “The Incipiency of the In-between Image”

SESSION S1
Problem Bodies and Body Problems

ROOM: Diamond A  First Floor, Lobby Level
CHAIR: Chelsea Birsks  UNIVERSITY OF BRITISH COLUMBIA

Majida Kargbo  BROWN UNIVERSITY  “‘I’m So Fucking Beautiful’: Performance, Self-narrativization, and the Digital Fat Subject”

Hannah Allen  MICHIGAN STATE UNIVERSITY  “Reanimating Howl: Animation, Indexicality, and the Obscene”

Kristin Hole  SUNY, UNIVERSITY AT STONY BROOK  “Troubling the Body: Claire Denis’ Trouble Every Day and Foreign Bodies”

Chelsea Birsks  UNIVERSITY OF BRITISH COLUMBIA  “Body Problems: New Extremism, Descartes, and Jean-Luc Nancy”

SPONSOR: French & Francophone Scholarly Interest Group

SESSION S2
Commercial Auteurs

ROOM: Diamond B  First Floor, Lobby Level
CHAIR: David Richler  CARLETON UNIVERSITY
CO-CHAIR: Thomas Dorey  YORK UNIVERSITY

Olympia Kiriakou  KING’S COLLEGE LONDON  “The ‘Dancing Bear’ Act: Orson Welles as a Commercially Uncommercial Auteur”

Thomas Dorey  YORK UNIVERSITY  “Selling (and) the Smart Film Auteur: The Commercials of Wes Anderson”

David Richler  CARLETON UNIVERSITY  “Branding Wong Kar-wai: Promotional Culture and the Cosmetics of Cosmopolitanism”
**S3 Nontheatrical Film Communities**

**ROOM:** Issaquah B  
**CHAIR:** Isabel Arredondo  
SUNY, UNIVERSITY AT PLATTSBURGH

- Emma Sandon  
BIRKBECK, UNIVERSITY OF LONDON  
"Missionary Film"

- Pamela Krayenbuhl  
NORTHWESTERN UNIVERSITY  
"Raising the Barre in Screendance Scholarship: An Archival Analysis of the Dance Company Film”

- Isabel Arredondo  
SUNY, UNIVERSITY AT PLATTSBURGH  
"The Power of Super 8 Unites Youth Internationally”

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

**S4 Latin American Minor Cinemas in Europe**

**ROOM:** Issaquah A  
**CHAIR:** Miguel Fernandez Labayen  
CHARLES III UNIVERSITY OF MADRID

- John Sundholm  
KARLSTAD UNIVERSITY

- Lars Andersson  
LUND UNIVERSITY  
and  
John Sundholm  
KARLSTAD UNIVERSITY  
“Latin American Minor Cinema in 1970s and 1980s Sweden”

- Josetxo Cerdan  
ROVIRA I VIRGILI UNIVERSITY  
“Latin American Minor Cinemas in Spain: From Third Cinema to Globalization”

- Miguel Fernandez Labayen  
CHARLES III UNIVERSITY OF MADRID  
“Shadows in Motion: Minor Cinema Practices of Latin American Filmmakers in Spain in the 2000s”

- Juana Suarez  
NEW YORK UNIVERSITY  
“Thinking the Accented Colombian Cinematic Experience in Europe”

**SPONSOR:** Transnational Cinemas Scholarly Interest Group

**S5 Imagining Korea**

**National and Transnational Perspectives**

**ROOM:** Kirkland  
**CHAIR:** Jiwon Ahn  
KEENE STATE COLLEGE

- Youngjeen Choe  
CHUNG-ANG UNIVERSITY  
“Rethinking Auteurism in the Korean Cinema of 1970s: A Case of Ha Kil-jong”

- Robert Cagle  
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  
“Alone in Love: Observations on the Transnational Appeal of South Korean Television Drama”

- Michael Potterton  
UNIVERSITY OF CALIFORNIA, LOS ANGELES  
“An Occupied Cinema: Depictions of Korean Space and Landscape in the Films of Ahn Cheol-yeong”

- Jiwon Ahn  
KEENE STATE COLLEGE  
“Between Fusion and Fantasy: Transnational Period Dramas in Japanese and South Korean Cinemas”

**S6 Warner Bros.**

**Industrial Contexts and Cultures**

**ROOM:** Leschi  
**CHAIR:** Zachary Ingle  
UNIVERSITY OF KANSAS

- Bryan Sebok  
LEWIS & CLARK COLLEGE  
“Tech Ops: Warner Bros. and Corporate Techno-culture”

- Jerome Christensen  
UNIVERSITY OF CALIFORNIA, IRVINE  
“The Auteur Effect as Christopher Nolan’s Sinister Projection”

- Kaelie Thompson  
OAKLAND UNIVERSITY  
“Dead-Ending Delinquency: Reforming Adolescence through Warner Bros.’ Dead End Kids Series”

- Kyle Edwards  
OAKLAND UNIVERSITY  
“The Judgment and Intelligence of Our System: Industrial Efficiency at Warner Bros. in the 1930s and 1940s”
S7 Technologies and Techniques II

Room: Medina  ▪ Third Floor
Chair: Brian Murphy  ▪ Ohio State University

Zachary Campbell  ▪ Northwestern University
“Switching and Cutting: The Protocols of Early Videotape Editing”

George Larkin  ▪ University of California, Berkeley
“The Transformation of Digital Post Production”

Kyle Stine  ▪ University of Iowa

Brian Murphy  ▪ Ohio State University
“A Silicon Monument: Preservation and Remediation in Trevor Paglen’s Last Pictures”

S8 New Hollywood and the Archive

Room: Ravenna A  ▪ Third Floor
Chair: Eithne Quinn  ▪ University of Manchester

Jessica Fowler  ▪ University of California, Los Angeles
“We’re the Young Generation and We’ve Got Something to Say: The Monkees and the Birth of New Hollywood”

Stephen Babish  ▪ Northwestern University
“Out of the Near Future, Out of the Far Future: Colossus: The Forbin Project, the Lawrence Hall of Science, and the Spaces of Cold War Militarism”

Daniel Langford  ▪ University of California, Los Angeles
“Open Marriage, Closed Mind: Ideological Confusion in the Bob & Carol & Ted & Alice Sitcom”

Eithne Quinn  ▪ University of Manchester
“In the Heat of the Night (Jewison, 1967) and Racial Politics in Post-Civil Rights Act Hollywood”

S9 A Global Pre-history of Reality TV

Room: Ravenna B  ▪ Third Floor
Chair: Ethan Thompson  ▪ Texas A&M University-Corpus Christi

Aniko Imre  ▪ University of Southern California
“Socialist Idols: Reality Music Competition Programs in the Soviet Bloc”

Lauhona Ganguly  ▪ American University
“Translation vs. Transformation: Saregama, Indian Idol, and Homegrown Reformulations of Global Television Formats”

Sharon Shahaf  ▪ Georgia State University
“The Flexibility of the Unaffiliated: Homegrown Reality in Israel and the Global Spread of Reality TV”

Ethan Thompson  ▪ Texas A&M University-Corpus Christi
“America’s First ‘Real’ TV Family?: NBC and the Limits of Postwar Documentary Production and Programming”

Sponsor: Television Studies Scholarly Interest Group

S10 Audible Cinema

Explorations in Sound

Room: Ravenna C  ▪ Third Floor
Chair: Neil Lerner  ▪ Davidson College

Kartik Nair  ▪ New York University
“The Body in the Voice: Labor, Sound, and the Cinematic Scream”

Chunfeng Lin  ▪ University of Illinois at Urbana-Champaign
“The Sound Identity of the Early Chinese Sound Films: Symbolism as Skin, Realism as Body, and Politics as Soul”

James Osborne  ▪ University of Arizona

Neil Lerner  ▪ Davidson College

Sponsor: Sound Studies Scholarly Interest Group
**S11** Historicizing Stars

**ROOM:** Boren  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Sara Ross  ▪ SACRED HEART UNIVERSITY  

Julie Nakama  ▪ UNIVERSITY OF PITTSBURGH  ▪ “An Artifact Exhumed: Doris Day and the Shifting Practices of Hollywood Costume Departments during the Late 1960s”  


Amanda McQueen  ▪ UNIVERSITY OF WISCONSIN-MADISON  ▪ “All They’re Good for Is to Make Money’: The Industrial Significance of Elvis Presley Musicals in 1960s Hollywood”  

Sara Ross  ▪ SACRED HEART UNIVERSITY  ▪ “‘She Took Whatever She Wanted!’: Kay Francis, Lady Boss”

**S12** **WORKSHOP**  
Digital Humanities and Media Studies  
Exploring the Intersections  
**ROOM:** Columbia  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Jason Rhody  ▪ NATIONAL ENDOWMENT FOR THE HUMANITIES  

**WORKSHOP PARTICIPANTS**  
Anne Balsamo  ▪ THE NEW SCHOOL  
Dene Grigar  ▪ WASHINGTON STATE UNIVERSITY VANCOUVER  
Lauren Klein  ▪ GEORGIA INSTITUTE OF TECHNOLOGY  
Eric Kaltman  ▪ UNIVERSITY OF CALIFORNIA, SANTA CRUZ

**S13** **WORKSHOP**  
Re-framed  
Cartoons, Comics, and Videogames  
**ROOM:** Jefferson B  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Daniel Bashara  ▪ NORTHWESTERN UNIVERSITY  

Eric Gomez  ▪ UNIVERSITY OF NORTH DAKOTA  ▪ “Translation of the Post-9/11 Comic Book”  


Lisa Schmidt  ▪ CHAMPLAIN COLLEGE  ▪ “Full-bodied Assault: Experiencing Horror in the Video Game Environment of Dead Space”  

Daniel Bashara  ▪ NORTHWESTERN UNIVERSITY  ▪ “Dream-work and Cartoon-work: Condensation and Visualization in Postwar American Animation”  

**SPONSOR:** Animated Media Scholarly Interest Group

**S14** **WORKSHOP**  
Agency in Media Pedagogy  
Critical Approaches to Empowerment  
**ROOM:** Jefferson A  ▪ Union Street Tower, Fourth Floor  
**CHAIR:** Brian Goldfarb  ▪ UNIVERSITY OF CALIFORNIA, SAN DIEGO  
**CO-CHAIR:** Elisabeth Soep  ▪ YOUTH RADIO  

**WORKSHOP PARTICIPANTS**  
Ron Krabill  ▪ UNIVERSITY OF WASHINGTON BOTHELL  
Elisabeth Soep  ▪ YOUTH RADIO  
Robin Held  ▪ INDEPENDENT FILM PRODUCER  
Lauren Berliner  ▪ UNIVERSITY OF WASHINGTON BOTHELL  

**SPONSOR:** Media Literacy + Pedagogical Outreach Scholarly Interest Group
S15 Playing with the Interface

**ROOM:** Seneca  ▪ Union Street Tower, Fourth Floor  ▪ BROWN UNIVERSITY

**CHAIR:** Kiri Miller  ▪ BROWN UNIVERSITY

Christopher Russell  ▪ NORTHEASTERN UNIVERSITY  ▪ “Gamification and Digital Heterotopia”

Steve Drum  ▪ SAVANNAH COLLEGE OF ART AND DESIGN  ▪ “Selfie-actualization: The Death of the Cinema Star in the Films of Sofia Coppola”

Lauren Cramer  ▪ GEORGIA STATE UNIVERSITY  ▪ “Race at the Interface: Rendering Blackness on WorldStarHipHop.com”

Kiri Miller  ▪ BROWN UNIVERSITY  ▪ “Gaming Gender in Dance Central”

S17 Queer Visions

**ROOM:** Virginia  ▪ Union Street Tower, Fourth Floor  ▪ UNIVERSITY OF MICHIGAN

**CHAIR:** William Paul  ▪ WASHINGTON UNIVERSITY

Tallie Ben Daniel  ▪ UNIVERSITY OF CALIFORNIA, DAVIS  ▪ “Safe Spaces: Queer Migration and the Neoliberalization of Zionism in Yariv Mozer’s The Invisible Men”

Yongwoo Lee  ▪ INDEPENDENT SCHOLAR  ▪ “Invisibly Visible, Unlocatably Everywhere: Queer Appropriation of the 70’s Hostess Movie Genre and Melodramatized Queerscape in Lee Songheeil’s No Regret and Other Films”

Josh Morrison  ▪ UNIVERSITY OF MICHIGAN  ▪ “A Hurricane of Murmurs: Epstein’s Queer Cinema of (Dis)Orientation”

S16 Questions of Realism

**ROOM:** University  ▪ Union Street Tower, Fourth Floor  ▪ WASHINGTON UNIVERSITY

**CHAIR:** William Paul  ▪ WASHINGTON UNIVERSITY

Petur Valsson  ▪ UNIVERSITY OF WASHINGTON  ▪ “Cinematheletics: The Counter-realism of Lars von Trier’s Automavision”

Antonio Iannotta  ▪ UNIVERSITY OF SALERNO  ▪ “A Sound Laboratory for the Modern: Sound in Italian Cinema from Neorealism to the 60s”

Joel Neville Anderson  ▪ UNIVERSITY OF ROCHESTER  ▪ “Playing Radical: Revolutionary Aspiration in the Loose Realisms of Epic Docudrama”

William Paul  ▪ WASHINGTON UNIVERSITY  ▪ “Torn Characters in a Sundered World: The Tension between Realism and Expressionism in King Vidor’s The Crowd (1928)”

S18 The Dramatization of a Life

Biographical Practices in the Cinema

**ROOM:** Juniper  ▪ Second Floor  ▪ YORK UNIVERSITY

**CHAIR:** Jacquelyn Cain  ▪ YORK UNIVERSITY  ▪ SCOTT BIRDWISE  ▪ YORK UNIVERSITY


Jacquelyn Cain  ▪ YORK UNIVERSITY  ▪ “Jonas MEKAS by jonas mekas: Autobiographical Practices in the Film Criticism of Jonas Mekas”


**RESPONDENT:** Lucy Fischer  ▪ UNIVERSITY OF PITTSBURGH
SESSION S | 11:00 AM – 12:45 PM

S19 Revisiting Colonial Pasts

ROOM: Madrona □ Second Floor
CHAIR: Priya Jaikumar □ UNIVERSITY OF SOUTHERN CALIFORNIA

Luca Caminati □ CONCORDIA UNIVERSITY □ “Abebe Bikila According to LUCE: The Geopolitics of Italian Colonial Space”

Matthew Croombs □ CARLETON UNIVERSITY □ “Loin du Vietnam: Solidarity, Representation, and the Proximity of the French Colonial Past”


Priya Jaikumar □ UNIVERSITY OF SOUTHERN CALIFORNIA □ “Real and Sublime India in Jean Renoir’s The River (1951)”

SPONSOR: French & Francophone Scholarly Interest Group

S20 WORKSHOP
Taking a Longer Look
The Visual Cultures of the Feminist 1970s

ROOM: Aspen □ Second Floor
CHAIR: Kimberly Lamm □ DUKE UNIVERSITY

WORKSHOP PARTICIPANTS
Victoria Hesford □ STONY BROOK UNIVERSITY
Cybelle H. McFadden □ UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
Laura Harris □ UNIVERSITY OF CALIFORNIA, RIVERSIDE
Shilyh Warren □ THE UNIVERSITY OF TEXAS AT DALLAS
Kimberly Lamm □ DUKE UNIVERSITY

S21 Producing Paratexts for Contemporary Film, Television, and Media

ROOM: Cirrus □ Pike Street Tower, 35th Floor
CHAIR: Paul Grainge □ UNIVERSITY OF NOTTINGHAM

Jennifer Gillan □ BENTLEY UNIVERSITY □ “Multitasking Paratexts: The Emergence of New Industry Sectors and Hybrid Forms”

Paul Grainge □ UNIVERSITY OF NOTTINGHAM □ “Animating the Olympics: Promotion, Paratexts, and Live Media Events”

Taylor Nygaard □ UNIVERSITY OF SOUTHERN CALIFORNIA □ “Performing Paratexts: Social Media Marketing and the New Indie Playbook”

Jonathan Gray □ UNIVERSITY OF WISCONSIN-MADISON □ and Ivan Askwith □ INDEPENDENT SCHOLAR □ “Kickstarting the Paratext”

S22 Producing Paratexts for Contemporary Film, Television, and Media

ROOM: Madrona □ Second Floor
CHAIR: Priya Jaikumar □ UNIVERSITY OF SOUTHERN CALIFORNIA

Luca Caminati □ CONCORDIA UNIVERSITY □ “Abebe Bikila According to LUCE: The Geopolitics of Italian Colonial Space”

Matthew Croombs □ CARLETON UNIVERSITY □ “Loin du Vietnam: Solidarity, Representation, and the Proximity of the French Colonial Past”


Priya Jaikumar □ UNIVERSITY OF SOUTHERN CALIFORNIA □ “Real and Sublime India in Jean Renoir’s The River (1951)”

SPONSOR: French & Francophone Scholarly Interest Group

S23 Debating Zero Dark Thirty

ROOM: Redwood A □ Second Floor
CHAIR: Robert Burgoyne □ UNIVERSITY OF ST ANDREWS

Linda Mokdad □ UNIVERSITY OF IOWA □ “Embedded and Embodied: Knowledge in the Post-9/11 Hollywood Combat Film”

Matthew Smith □ GEORGIA STATE UNIVERSITY □ “Tortured Narrative: Controversy and Kathryn Bigelow’s Zero Dark Thirty”

Laura Swanbeck □ UNIVERSITY OF CALIFORNIA, LOS ANGELES □ “Political Rorschach: Gauging Zero Dark Thirty’s Polarizing Reception in Terms of Ideological Warfare and Aesthetic Indictment”

Robert Burgoyne □ UNIVERSITY OF ST ANDREWS □ “The Violated Body: Affective Experience and Somatic Intensity in Zero Dark Thirty”
WORKSHOP
24 fps, 24/7?
Striving for Work/Life Balance

ROOM: Redwood B  Second Floor
CHAIR: Lindsay Giggey  UNIVERSITY OF CALIFORNIA, LOS ANGELES

WORKSHOP PARTICIPANTS
Benjamin Aslinger  BENTLEY UNIVERSITY
Allyson Nadia Field  UNIVERSITY OF CALIFORNIA, LOS ANGELES
Kelly Kessler  DEPAUL UNIVERSITY
Daniel Smith-Rowsey  SACRAMENTO STATE UNIVERSITY

SCMS 2015 . . .
Join us next year in Montreal

SCMS
March 25–29
Fairmont The Queen Elizabeth
SESSION T1

Film and Philosophy
Renewing the Humanities

ROOM: Diamond A ▪ First Floor, Lobby Level
CHAIR: Sam B. Girgus ▪ VANDERBILT UNIVERSITY
CO-CHAIR: Kristin Hole ▪ STONY BROOK UNIVERSITY

Hunter Vaughan ▪ OAKLAND UNIVERSITY ▪ “Towards a Natural Film-philosophy”

J. E. Smyth ▪ UNIVERSITY OF WARWICK ▪ “A Philosophy of Film Historiography: Practical Revolts from Carl Becker to Fred Zinnemann”

Sam B. Girgus ▪ VANDERBILT UNIVERSITY ▪ “Kristeva and Eastwood: The Cinema of Revolt”

Anne Kern ▪ SUNY, PURCHASE COLLEGE ▪ “Through the Kaleidoscope: Play, Ethics, and the Moving Image”

SPONSOR: Media & the Environment Scholarly Interest Group

SESSION T2

Nation, Identity, Trauma

ROOM: Diamond B ▪ First Floor, Lobby Level
CHAIR: Thong Win ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Ken Provencher ▪ LOYOLA MARYMOUNT UNIVERSITY ▪ “B–29 or B–29s?: The Paradox of Traumatic Memory in Black Rain (1989)”


Danielle Bouchard ▪ UNIVERSITY OF NORTH CAROLINA AT GREENSBORO ▪ “The ‘Faceless’ Woman: Gender, Race, Identification, and the Visual Logics of Human Rights”

Thong Win ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ▪ “Risky Returns: Accessing Vietnam from the Diaspora”
**T3 East Asian Cinemas**
Production, Exhibition, Reception

- **Room:** Issaquah B  
  **Chair:** HyeRyoung Ok  
  **University of Oregon**
- **Gyeong-hae Wee**  
  **Chonnam National University**  
  “South Korea’s Film Exhibition and Cinemagoing Experience during the Post-Korean War Era”
- **Xi-qing Zheng**  
  **University of Washington**  
  “Amateur vs. Professional: Fansub, Cross-cultural Acceptance, and Cultural Authority”
- **Lien Fan Shen**  
  **University of Utah**  
  “Otaku Characters in Anime: Representation of Anime Fans’ Desire, Fantasy, and Self-commodification”
- **HyeRyoung Ok**  
  **University of Oregon**  
  “Visual Effects and Post/Techno-nationalism in Korean Blockbusters”

**T5 Translation-adaptation-nation**

- **Room:** Kirkland  
  **Chair:** Bruce Williams  
  **William Paterson University**
- **Tim Bell**  
  **Queen Mary University of London**  
  “Our Town: Working-class Authorship and the British New Wave”
- **Gerald Sim**  
  **Florida Atlantic University**  
  “Cacophonies of Affection: Postcolonial Soundscapes”
- **Hector Amaya**  
  **University of Virginia**  
  “Narcocorridos, Transnationalism, and the Branding of Authenticity”
- **Bruce Williams**  
  **William Paterson University**  
  and  
  **Keumsil Yoon**  
  **William Paterson University**  

**T4 European Cinema, Precarious Emotions**

- **Room:** Issaquah A  
  **Chair:** Anu Koivunen  
  **Stockholm University**
- **Julian Daniel Gutierrez-Albilla**  
  **University Southern California**  
  “The Skin of Horror or Horror on the Skin: Power, Violence, and Trauma on the (Post)human Body in Almodovar’s The Skin I Live In”
- **Marguerite Waller**  
  **University of California, Riverside**  
  “Transmedial Denunciations: Sabina Guzzanti’s Extensible Documentaries”
- **Jennie Carlsten**  
  **Queen’s University Belfast**  
  “Not Thinking Clearly: History and Emotion in the Recent Irish Cinema”
- **Anu Koivunen**  
  **Stockholm University**  
  “When There Was a Future: Negotiating Post-Communist Melancholia”

**T6 New Narratologies**

- **Room:** Leschi  
  **Chair:** Ruth Johnston  
  **Pace University**
- **Ryan Lizardi**  
  **SUNY Institute of Technology**  
  “BioShock: Complex Narratives and Full Game Playthrough Methodology”
- **Ruth Johnston**  
  **Pace University**  
  “Media Archaeology via Narratography”
SESSION T | 1:00 – 2:45 pm

T7 Histories of Technologies
ROOM: Medina ▪ Third Floor
CHAIR: Dimitrios Pavlounis ▪ UNIVERSITY OF MICHIGAN

T8 Agencies of the Digital
ROOM: Ravenna A ▪ Third Floor
CHAIR: Daniel Faltesek ▪ OREGON STATE UNIVERSITY
Beatrice Choi ▪ NORTHWESTERN UNIVERSITY ▪ “Gradients of the Digital Citizen: Hurricane Sandy, the Instant Gramming of Media Vigilantism, and Evolving Technologies of Witnessing”
Emma Withers ▪ UNIVERSITY OF SUSSEX ▪ “Rethinking the ‘Digital’ Image in Tron and Brainstorm”
Karen Petruska ▪ UNIVERSITY OF CALIFORNIA, SANTA BARBARA ▪ “Disrupting the New and Old Media Binary: The Economics of the Digital Distribution Ecosystem”
Daniel Faltesek ▪ OREGON STATE UNIVERSITY ▪ “Family Funded, Crowd Approved”

T9 Non-human
Material, Animal, Machine
ROOM: Ravenna B ▪ Third Floor
CHAIR: Casey Riffel ▪ UNIVERSITY OF SOUTHERN CALIFORNIA
Laurel Ahnert ▪ GEORGIA STATE UNIVERSITY ▪ “Machinic Vision and Ethical Understanding in Christian Frei’s War Photographer (2001)”
Brent Smith-Casanueva ▪ STONY BROOK UNIVERSITY ▪ “Media Studies beyond New Materialism: Toward a Media Ontoepistemology”
Javier O’Neil-Ortiz ▪ UNIVERSITY OF PITTSBURGH ▪ “The Fur of the Film: Animal Affects and Nonhuman ‘Film Bodies’”
Casey Riffel ▪ UNIVERSITY OF SOUTHERN CALIFORNIA ▪ “Encountering the Ocean: David Gatten’s What the Water Said and the Phenomenology of Things”

T10 Gender, Sex, and Identification in TV Fandom
ROOM: Ravenna C ▪ Third Floor
CHAIR: Bridget Kies ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE
Katerina Symes ▪ CONCORDIA UNIVERSITY ▪ “Extending ‘Eccentric Identifications’ beyond the Immediate Viewing Process: Case Study Shane McCutcheon”
Nicole Cox ▪ VALDOSTA STATE UNIVERSITY ▪ “The Degradation, Defiling, and Decay of Our Gender: Reading Bravo’s The Real Housewives Online”
Bridget Kies ▪ UNIVERSITY OF WISCONSIN-MILWAUKEE ▪ “Homo-genized Popular Television and ‘The New Normal’ for Producer-fan Interactions”
T11 Blockbusters, Technologies, Apocalypses

Room: Boren  Union Street Tower, Fourth Floor
Chair: Zoran Samardzija  Columbia College Chicago

Jeremiah Favara  University of Oregon  “Gods and Freaks, Soldiers and Men: Gender and Technology in The Avengers”

Mike Dillon  University of Southern California  “Catastrophic Cosmopolitanism: Screening the End of the World”

Matt Applegate  SUNY, University at Binghamton  “Imagining the End of Late Capitalism: Exploitation and Escape in Shane Carruth’s Primer and Upstream Color”

Zoran Samardzija  Columbia College Chicago  “The East-European Apocalypse in the Late Works of Jan Švankmajer and Béla Tarr”

T13 Ontology and Its Discontents

Room: Jefferson B  Union Street Tower, Fourth Floor
Chair: Braxton Soderman  Miami University

Mario Sluqan  University of Chicago  “The Myth of Ontologically Privileged Cinema: Indexicality, Transparency, and Bazin”

Tim Ridlen  University of California, San Diego  “Mimesis and Disciplinarity: Maya Deren’s Divine Horsemen as Art and Thought”

Kristin Seifert  University of Washington  “The Theatrical Avant-garde Screened: Production Mediums and Epic Theory”

Braxton Soderman  Miami University  “Surrenderism; or, The Medium Specificity of Games”

T14 Japanese Cinema

From the Classical to the Cult

Room: Jefferson A  Union Street Tower, Fourth Floor
Chair: Aaron Kerner  San Francisco State University

William Carroll  University of Chicago  “The Simple Camera Movements of Shimizu Hiroshi Flourish with Complexity: Examining the Formal Styles of Children in the Wind and Four Seasons of Children”

Nora Stone  University of Wisconsin-Madison  “Art-cinema Narration, Classical Style: An Investigation of Mikio Naruse’s Late Films”

Se Young Kim  University of Iowa  “Human/Cyborg/Alien/Friend: Postwar Ressentiment in Japanese Science Fiction and Posthuman Ethics in Kamen Rider Fourze”

Aaron Kerner  San Francisco State University  “From Ishii to Tsukamoto: The Spectacle of Butoh”

T12 Workshop

From Libraries to Labs
Spaces of Media Access, Making, and Learning

Room: Columbia  Union Street Tower, Fourth Floor
Chair: Shannon Mattern  The New School

Workshop Participants

Anne Balsamo  The New School
Paulina Mickiewicz  McGill University
Jentery Sayers  University of Victoria
Patrik Svensson  UMEA University

Sponsor: Urban Studies Scholarly Interest Group
T15 **WORKSHOP**

**Alternative Modes of Online Publishing**

---

**ROOM:** Seneca • Union Street Tower, Fourth Floor  
**CHAIR:** Charlotte Howell • UNIVERSITY OF TEXAS AT AUSTIN

**WORKSHOP PARTICIPANTS**

- Michael Kackman • UNIVERSITY OF NOTRE DAME  
- Lauren Cramer • GEORGIA STATE UNIVERSITY  
- John Vanderhoef • UNIVERSITY OF CALIFORNIA, SANTA BARBARA

---

T16 **Gender, Sexualities, and National Cinemas**

---

**ROOM:** University • Union Street Tower, Fourth Floor  
**CHAIR:** Raz Yosef • TEL AVIV UNIVERSITY

- Sadaf Ahmad • LAHORE UNIVERSITY OF MANAGEMENT SCIENCES  
  “‘Gendered’ Slaps in Commercial Pakistani Films: A Nexus of Ideology and Sensationalism”

- Alexandra Sastre • UNIVERSITY OF PENNSYLVANIA  
  “Al Principio Era una Mujer y esa Mujer Hablaba: Reading Gender in the Work of the Barcelona School”

- Darshana Sreedhar • JAWAHARLAL NEHRU UNIVERSITY  
  “Sex-sirens and Bad Girls: Cabaret, Controversy, and Morality in Malayalam Cinema”

- Raz Yosef • TEL AVIV UNIVERSITY  
  “Diasporic Grief and Lost Queer Attachments in Contemporary Israeli Cinema”

---

T17 **Revisoning Black Time and Space through the Afropufuturist Moving Image**

---

**ROOM:** Virginia • Union Street Tower, Fourth Floor  
**CHAIR:** Elizabeth Reich • WAYNE STATE UNIVERSITY

- Kevin Ball • WAYNE STATE UNIVERSITY  
  “The Incendiary Intergalactic: Sun Ra in *Space Is the Place*”

- Elizabeth Reich • WAYNE STATE UNIVERSITY  
  “Strange Days in the Same Place: Revisenting Afrofuturism through the Rodney King Riots”

- Ingrid LaFleur • MAISON LAFLEUR  
  “Afrofuturism Redefined through the Radical Imagination of Kahlil Joseph”

---

T18 **New Views on Documentary**

---

**ROOM:** Juniper • Second Floor  
**CHAIR:** Malin Wahlberg • STOCKHOLM UNIVERSITY

- Michael Baker • UNIVERSITY OF BRITISH COLUMBIA  
  “The Digital Opportunity: The Interactive Documentary in Canada, Future and Past”

- Paul Fileri • NEW YORK UNIVERSITY  
  “Documentary Unsettling Cinéma Vérité: *October in Paris* (1962) and the Collective Reenactment of Colonial State Violence”

- Shota Ogawa • UNIVERSITY OF ROCHESTER  
  “The Unmodern Remediation: Edo-era Screens and Scrolls as Visible Evidences of Flourishing Korea-Japan Relations”

- Malin Wahlberg • STOCKHOLM UNIVERSITY  
  “Solidarity Films on Prime Time: Vietnam War Testimonies and the Alternative Archive of the Swedish Radio Control Board”
**T19 Spatial Reconfigurations**

**ROOM:** Madrona • Second Floor  
**CHAIR:** Michael Siegel • CLARK UNIVERSITY

Jedd Hakimi • UNIVERSITY OF PITTSBURGH • “Playing Los Angeles Itself: Experiencing the Virtual Metropolis of the City Symphony Film and the Open-world Video Game”

Patrick Brown • UNIVERSITY OF IOWA • “Building Dwelling Gaming: Video Games and Natural Space”

Anirban Baishya • UNIVERSITY OF SOUTHERN CALIFORNIA • “‘Eye See You’: The ‘Surveillance Aesthetic’ and Indian Public Culture in Dibakar Bannerjee’s LSD”

Michael Siegel • CLARK UNIVERSITY • “Ride into the Danger Zone: Tony Scott and the Reconfiguration of the Screen”

**T20 Revising Conventional Industrial Histories**

**ROOM:** Aspen • Second Floor  
**CHAIR:** Mary Desjardins • DARTMOUTH COLLEGE

Derek Long • UNIVERSITY OF WISCONSIN-MADISON • “Feature Standardization at 4500 Sunset Boulevard: Notes from the Reliance-Majestic and Triangle-Fine Arts Cost Ledgers, 1914–17”

Benjamin Strassfeld • UNIVERSITY OF MICHIGAN • “Rethinking Run-zone-clearance: Race, Class, and Film Distribution in the City of Detroit”

Maureen Rogers • UNIVERSITY OF WISCONSIN-MADISON • “States’ Rights Distribution and the Feature Film, 1911–1914”

Mary Desjardins • DARTMOUTH COLLEGE • “Gross ‘Inaccuracies, Misrepresentations, and Exaggerations’: The Motion Picture Industry’s ‘Clean-up’ of Movie Fan Magazines in 1934”

**T21 Breaking Television**

**ROOM:** Cirrus • Pike Street Tower, 35th Floor  
**CHAIR:** Shelleen Greene • UNIVERSITY OF WISCONSIN-MILWAUKEE

Felipe Gutterriez • UNIVERSITY OF CALIFORNIA, BERKELEY • “You’ll Never Leave Harlan Alive: The Chronotope of Moral Perfectionism in Justified”

Kristen Loutensock • UNIVERSITY OF CALIFORNIA, BERKELEY • “The Burden of Empathy: Autism and Narrative in Serial Detective Dramas”

Michael Kmet • INDEPENDENT SCHOLAR • “The Game’s in the Show, and the Show’s in the Game: Product Placement, Quality TV, and Breaking Bad”

Shelleen Greene • UNIVERSITY OF WISCONSIN-MILWAUKEE • “Vampirism, Racial Hybridity, and the ‘New South’ in True Blood: (Post)racial Narratives on TV”

**T23 Dangerous and Difficult Pleasures**

**ROOM:** Redwood A • Second Floor  
**CHAIR:** Neta Alexander • NEW YORK UNIVERSITY

Veronica Fitzpatrick • UNIVERSITY OF PITTSBURGH • “Rape Aesthetics: Camera Movement and the Ethics of Consent”

Tanya Twombly • OKLAHOMA STATE UNIVERSITY • “Serial Television and the A Priori Woman”

Emanuelle Wessels • MISSOURI STATE UNIVERSITY • “The Living Camcorder: Affective Epistemologies and Gendered Technologies in The Conjuring, Insidious, and Paranormal Activity”

Vincent Hausmann • FURMAN UNIVERSITY • “About Face: Women, War, and Disability in George Cukor’s A Woman’s Face (1941)”
**Border Crossings**

**Room:** Redwood B  ■  Second Floor  
**Chair:** Brendan Kredell  ■  UNIVERSITY OF CALGARY


Hye Seung Chung  ■  COLORADO STATE UNIVERSITY  ■  “Trapped, Terrorized, Traumatized: The Transnational Meanings of Oldboy’s Detention Narrative”

Curry, Ramona F12

Dalle-Vacche, Angela E18
Damluji, Mona A20, L6
Dass, Manishita R5
Davis, Andrew D7
Davis, Blair R18
Davis, Glynn I22
Davis, Nick H14, M3
Davis, Stuart A3, J12
Davis, Zeinab J17
De Kosnik, Abigail M23, P15
De la Mora, Sergio M16
De Luca, Tiago I24

Echchaibi, Nabil G14
Edelman, Lee J20
Edwards, Erica O17
Edwards, Kyle S6
Egan, Kate I13

Fabian, Rachel B13
Falanga, Peter L13
Falconer, Peter E7
Falicov, Tamara C12, N22
Fallica, Kristen A2
Fallon, Kristopher F9
Faltesek, Daniel T8
Fan, Victor E5, K18
Farr, Brittany R4
Faucette, Michael P9
Fauteux, Brian N6
Favara, Jeremiah T11
Fawaz, Ramzi M24
Fedorova, Anastasia I2
Fee, Annie O22

Gabbard, Krin D11, L14
Gaboury, Jacob D6
Gadassik, Alla F7
Galiher, Clifford N15
Galiili, Doron I20
Gallagher, Mark Q11

Galt, Rosalind I17, Q3
Ganguly, Lauhona S9
Ganti, Tejaswini E3
Garcia, Desiree H25
Garcia, Enrique M16
Gåröndy, László G8
Haak, Chris B10
Haddad, Candice K17
Haenni, Sabine L17, Q22
Hagener, Malte J18
Haggins, Bambi H20
Hain, Mark R11
Hake, Sabine O4
Hakimi, Jedd T19
Hall, Dawn I22
Hall, Kevin J2
Hallas, Roger L7
Halter, Ed R19
Hamad, Hannah H14, Q19
Hamblin, Sarah N24
Hampton, Darlene R1
Hanna, Erin C12
Hansen, James R19
Hanson, Christopher F14
Hansson, Erik Frisvold Q18
Haralovich, Mary Beth G20
Hargraves, Hunter E17
Ginsberg, Terri J4
Giotta, Gina B16, E22
Girgis, Sam B. T1
Gish, Harrison E15
Gledhill, Christine N12
Gleesing, Elizabeth B18
Gleich, Joshua N15
Glenn, Colleen Q15
Glick, Josh F18
Goeringer, Lyn M7
Goldfarb, Brian S14
Goldmark, Daniel I10
Goldsmith, Leo J19
Gombash, William B15
Gomez, Eric S13
Good, Katie Day L5
Goodwin, Hannah R24
Gopal, Sangita J16
Gorbman, Claudia G18
Gordon, Rebecca P7
Gorfinkel, Elena F19
Gosse, Johanna J19
Gottlieb, Akiva B11
Govil, Nitin L12
Grabner, Ellen F10
Graham, Zoe D19
Graing, Paul S21
Grajeda, Tony N10
Grant, Catherine E14, O1
Gray, Beach A8
Gray, Herman J24
Gray, Jonathan H20, S21
Gray, Kishonna F17
Great, Artel A17
Green, Anna C13
Green, Frederik E5
Greene, Liz O14
Greene, Shelleen T21
Greenhough, Alexander A4
Greenwood, Forrest S13
Gregg, Ronald I7
Greven, David J20
Griem, Julika Q6
Griffin, F. Hollis L8
Griffin, Sean H25
Griffis, Noelle F18
Griffiths, Alison E2
Grigar, Dene S12
Grinberg, Daniel O3
Groening, Stephen N11
Groo, Katherine Q16
Groppe, Alison O8
Gruben, Patricia J6
Grundmann, Roy J14
Gruner, Oliver E7
Grusin, Richard Q13
Guerrero, Lisa O17
Guins, Raiford K14, O16
Gutierrez-Albila, Julian Daniel T4
Gutteriez, Felipe T21
Gyenge, Andrea B12

Hawkins, Joan K15
Hayes, Heather Ashley A17
Haylett Bryan, Alice K13
Heare, Joanna L19
Heberer, Feng-Mei N5
Heck, Kalling M6
Heffernan, Kevin G25
Heiduschke, Sebastian O4
Heinzl, Jeff R24
Held, Robin S14
Henderson, Lisa G22
Hendricks, Dorothy H6
Hennefeld, Margaret N11
Henry, Claire E19
Henthorn, Jamie R14
Herbert, Daniel F6, K15
Herhuth, Eric L6
Herrera, Lizardo R3
Herzog, Amy F19
Hesford, Victoria S20
Hess, John O20
Hessler, Jennifer P15
Hetra, Michael P7
Heuman, Josh R7
Heyn-Jones, Zoë K11
Higgins, Mary Ellen P4
Higgins, Scott Q6
Hilderbrand, Lucas Q3
Hills, Matt C11
Hillyer, Minette Q9
Hllu, Reem I25
Himberg, Julia L8
Hinkelman, Jeff R2
Hinsman, Abigail E8
Hodel, Christina Q10
Hodge, James F8
Hole, Kristin S1, T1
Holmlund, Christine G26, P20
Holt, Jennifer K24
Holtmeier, Matthew K6
Hongisto, Ilona I8
Hook, Jamie G1
Horak, Jan-Christopher L24
Horak, Laura I7
Horeck, Tanya H16
Horn, Katrin C17
Hornby, Louise O6
Horne, Jennifer I20, K3
Horton, Andrew L13
Horton, Justin E13
Horwatt, Eli C19
Hou, Jeffrey A20
Hovet, Ted I22, M23
Howard, Christopher B5
Howell, Charlotte T15
Hoyt, Eric K3, P2
Hu, Tung-Hui E8, G17
Huang, Nicole C10
Huang, Shuzhen L16
Hubbell, Matthew H12
Hudson, Dale M8
Hughes, Gordon P12
Hughes, Helen L6
Hughes, Kit O15
Huang, Nicole C10
Huang, Shuzhen L16
Hubbell, Matthew H12
Huang, Shuzhen L16
Hunt, Kara D17
Hussein, Linnea D10
Hwang, Yun Mi B5
Iannotta, Antonio S16
Imre, Aniko L12, S9
Ingle, Zachary S6
Ishida, Minor S11
Ishii-Gonzales, Sam G6
Issacharoff, Jess P7
Jameson, Peter A11
Jankovic, Colleen F22
Jaramillo, Deborah M9
Jeffers McDonald, Tamar H8
Jeffries, Dru I3
Jeong, Areum L4, P18
Jermy, Deborah I14
Jimenez, Carlos H3
Johnson, Catherine I16
Johnson, David H7
Johnson, Derek I25, K19
Johnson, Martin O15
Johnson, Veronica L24
Johnson, Victoria J8
Johnson, Ruth T6
Jones, Eileen R17
Jones, Ian P19
Jones, Jennifer Lynn C20
Joseph, Rachel K6
Joseph, Timely H11
Jones, Ian P19
Joyrich, Lyanne D20
Juhasz, Alexandra K20
Jung, Soowan K2
Jurca, Catherine K16
Keating, Betsy D10
Keating, Christian E14, H7
Keating, Nicole D10
Keating, Patrick F2
Keeler, Amanda F4
Keeling, Kara N5
Keene, Rachael E9
Keidl, Philipp Dominik I4
Keil, Charlie K3
Keilen, Brian I3
Keilty, Patrick P8
Keller, Sarah J1, M14
Kelleher, Frank D14
Kelley, Andrea G15
Kelley, Michelle Q9
Kemper, Tom L25
Kendall, Tina I22, R11
Kennedy, Ian R10
Kercher, Dona Q20
Kern, Anne T1
Kerner, Aaron T14
Kerns, Susan G3
Kessler, Kelly H25, S24
Khan, Sabia G10
Kickasola, Joseph R20
Kidman, Shawn B10
Kies, Bridget T10
Kim, Dong Hoon F22
Kim, Gloria R12
Kim, Han Sang G5
Kim, Jihoon K12
Kim, Se Young T14
Kim, Ungsan T2
Kimball, Danny B6
Kimber, Shaun G13
King, Homay F9
King, Rob T10
Kinoshita, Chika P5
Kiriakou, Olivia S2
Kirsh, Kelly R10
Klein, Amanda G16, K8
Klein, Lauren S12
Kleinmans, Chuck O20
Klinker, Mary Jo H10
Knapp, Michael T21
Knight, Arthur G9
Knuttla, Lee D6
Koch, Gertrud P11
Kocurek, Carly F14
Koheen, Melanie R14
Koivunen, Anu T4
Kokas, Aynne I26
Komare, Derek D15
Kono, Masaki R24
Koob, Nathan G2
Kozma, Alicia B8, K19
Krabill, Ron S14
Kraszewski, Jon N19
Krayenbuhl, Pamela S3
Kredell, Brendan T24
Kramel, Brian P3
Kremer, Lisa R21
Kresl, Mitchell B6
Krich, Jeffery I20
Kromi, Aline B9
Index

Kruger-Robbins, Benjamin G1
Krzych, Scott P8
Kuhn, Virginia P2

Kumar, Shanti J24, L12
Kunigami, André A7
Kunkle, Sheila N1

Kupfer, Alex C18
Kushigemachi, Todd Q9
Kutnicki, Saul M17

Kwon, Jungmin M11
Kyrola, Katriina A19

LaBar, Claire D19
Labuzza, Peter G8
Laderman, David M11
LaFleur, Ingrid T17
Lagerway, Jorie C20
Lam, Mariam G12
Lam, Stephanie I6
Lamarr, Thomas I5
Lambert, Jeffery Q12
Lamm, Kimberly S20
Landesman, Ohad Q18
Langford, Daniel S8
Langlois, Suzanne L5
Lantz, Andrew H12, N24
LaPlaca, Laura C8
Larke-Walsh, George C14, E12
Larkin, George N16, S7
Larriex, Stephanie B3
Lastra, James M10
Latsis, Dimitrios O18
Lauro, Sarah Juliet D6
Laviosa, Flavia A12

Lawrence, Michael O1
Lawrence, Novotn-y M7
Lawson, Angelica L19
Le, Lan N17
Leal-Riesco, Beatriz G4
Lebot, Ariane A10
Lee, Nam K2
Lee, Yongwoo S17
Leeder, Murray E12
Lefebvre, Martin H26
Lehnguth, Henrike R13
Leigh, Michele O11
Lemos, Melissa G16
Leonard, Suzanne H10
Leopard, Dan N8
Leppert, Alice J9
Lerner, David E16
Lerner, Giovanna B4
Lerner, Neil S10
Lesage, Julia M19, O20
Lessard, John C4
Leung, Helen O8
Levine, Elana H18, K10
Lewis, Diane P5
Lewis, Jon G7
Leyda, Julia N19
Li, Xiaochang M23
Liang, Dong R10
Limbrick, Peter J4
Lin, Chunfeng S10
Lin, Lana F1
Lindsey, Cameron Q15
Lippard, Chris L13
Lippit, Akira E11, N2
Litwack, Michael E2
Liu, Linda G7
Liu, Xiao Q17, R8
Liu, Xinmin L9
Llamos Rodriguez, Juan F6
Lobato, Ramon K24
Lodhie, Lindsey C19
Loew, Katharina R6

Long, Derek R14, T20
Loock, Kathleen D14
Lopez, Ana F3, M16
Lord, Susan N22
Lothian, Alexis E17
Loutensook, Kristen T21
Lovejoy, Alice K22
Loviglio, Jason K7
Lowenstein, Adam C13
Lowood, Henry K14, O16
Lu, Yi H5
Lubecker, Nikolaj L4
Lucas, Christopher M15
Lucia, Cynthia J14
Lugowski, David K16
Lund, Joshua A6
Lundy, Tiel O13
Lupke, Christopher N23
Lurie, Peter F10
Lyzon, Virginia O22
Lynes, Krista M3, N3
Lyons, James D18

Ma, Ming-Yuen J10
Macdonald, Ian F15
Macdonald, Sean I5
MacDowell, James E7, N14
Macek, Steve B14, J12
Maclachlan, Philip L3
Magnan-Park, Aaron B5
Mahadevan, Sudhir R5
Maignard, Jacqueline O22
Maitra, Aniruddha B7
Major, Anne M12
Majumdar, Neepa E3, Q5
Maland, Chuck K16
Malitsky, Joshua N22
Malkowski, Jennifer F14
Mancus, Shannon Davies A13
Mansfield, Jodie L16
Manning, Erin M1
Manthorne, Katherine O18
Marcantonio, Carla K5
Marchessault, Janine J18, Q12
Marciano, Avi G14
Marcus, Daniel B14, P8
Marghita, Stefania F4
Margulis, Ione P3
Marks, Laura F20
Marsh, Leslie P3
Martin, Andrew N10
Martin, Catherine N6
Martin, Jr., Alfred D20
Martinez Exposito, Alfredo E4
Martinez, Diana L13
Martinez, Dolores K18
Martins, Pablo Gonçalo B12
Marzola, Luci R6
Mass, Mia P17
Massoud, Paula J. Q20
Mather, Davi
Mathis, Ernest K15
Mattern, Shannon K17, T12
Maule, Rosanna H26
Maurer, Cynthia Q10
Maurice, Alice M1
Maury, Cristelle P13
Mayne, Laura E9
McCarron, Meredith D6
McCleen, Jennifer D11
McClune, Caitlin M12
McCormick, Casey R15
McCracken, Chelsea P15
McDonald, Kevin H2, O12
McDonald, Paul E9, M20
McDonough, Tom D1
McFadden, Cybelle H. S20
McGowan, Philip J14
McGrath, Caitlin L22
McGrath, Jason N12, Q1
McHugh, Kathleen C5
McIntosh, Heather B15
McIntyre, Anthony P H6
Meyers, Cynthia A13
McKenna, Denise R16
Mckeown, Conor D5
McLeod, Dayna E17
McMahon, Laura L4
McNutt, Myles L23
McPherson, Tara G17, K20
McQueen, Amanda S11
Means Coleman, Robin N7
Meers, Philippe J23
Meeuf, Russell E12
Mehta, Rijuta B7
Mehta, Ritesh I26
Melero, Alejandro Q4
Melnick, Ross E6
Melzer, Zach B8
Meneghetti, Michael S18
Mersch, Dieter C1
Mersereau, Peters C16
Mey, Adeena I4
Meyers, Andrew P2
Meyers, Cynthia H15
Michael, Charlie H4
Michell, Kalani M7
Mickiewicz, Paulina T12
Middleton, Jason F13
Mihailova, Mihaela H11
Mihailovic, Katarina Q1
Miller, Kiri S15
Miller, Nicholas D13
Miller, Quinn M9
Miller, Taylor Cole D20
Miliiken, Christie G10
Mills, Brett D9
Minett, Mark C6
Minz, Christopher R2
Misra, Sonia K4
Mitchell, Sian M2
Mittell, Jason L23, R14
Miyao, Daisuke R6
Mizejewski, Linda N9
Mjolsnes, Lora D13
Modleski, Tania J20
Mokdad, Linda S23
Molloy, Claire M20
Monani, Salma L9
Monar, Francisco T24
Monk-Payton, Brandeise I19, P17
Monnet, Livia Q2
Monteiro, Stephen M8
Montes, Jon K11
Montgomery, Colleen A2, K3
Monticone, Paul K3, O15
Moon, Krystyn F12
Moore, Candace Q3
Moore, Paul O15
Moorman, Jennifer R16
Moorti, Sujata H10
Morel, Eric B13
Morgan Parmett, Helen J6
Morreale, Joanne G20
Morris, Jeremy D15
Morris, Justin E10
Morris, Mitchell G18
Morrison, Josh S17
Morrissey, Katherine R4
Morrow, Katherine G8
Morton, Drew E14, R18
Mosquera, Daniel N18
Moss, Joshua P16
Mroz, Matilda H22
Mukherjee, Debashree Q5
Mukherjee, Rahul J5
Mukherjee, Roopali J12
Murphy, Brian S7
Murphy, Caryn G20
Murphy, J.J. M20
Murphy, Sheila A19
Murray, Kathleen A13
Murray, Sarah R1
Murugan, Meenasarani P18
Muscio, Giuliana J11
Musegades, Paula E10
Mushinski, Matthias F6
Musser, Charles Q18
Myers, Andrew F16
Myers, Andrew P2
Myers, Jennifer Q13

N

Nagib, Lucia A12, L1
Nagypal, Tamas K13
Nair, Kartik S10
Nakama, Julie S11
Nakamura, Lisa F8
Nakayama, Yuki P13
Nam, Inyoung K2
Nath, Anjanli J4
Nathanson, Elizabeth L8
Nault, Curran O11
Navarro, Vinicius H18
Navitski, Rielle J3, O7
Ndounou, Monica B3
Needham, Gary P20
Negra, Diane I14, N19
Nelson, Patricia R4
Nelson, Solveig G19
Neroni, Hilary Q7
Ness, Richard L14, P13
Neuberger, Joan M4
Neuman, Nichole I15
Neupert, Richard A4
Neves, Joshua J5, Q17
Newbold, Kate K9
Newland, Paul A6
Newman, Kathleen F3
Newman, Marc N20
Newman, Michael Z, Q8
Nguyen, Hoang G12
Nichols, Bill N20
Nichols-Pethick, Jonathan K5
Niessen, Niels R23
Nilsen, Sarah J18

O

Obradovic, Sanja R6
O’Brien, Charles L10, M10
O’Brien, Michael F6
Ochonicky, Adam G11
Odorico, Stefano L1
Oeler, Karla F13, I2
Ogawa, Shota T18
Ogonoski, Matthew O15
O’Grady, David E15
Ogrodnik, Ben B19
Ok, HyeYoung T3
Olesen, Christian Gosvig D22
Oliva, Costantino P19
Oliver, Marc K13
Olsson, Annika N19
O’Meara, Radha L23
O’Neil-Ortiz, Javier T9
Ongiri, Amy P17
Ono, Kent A. F12, G12
Opitz, Andrew C2
Oppenheim, Phil J6
Oren, Tasha M1
Osawa, Yoshiie M5
Osborne, James S10

Noble-Olson, Matthew R24
Nocek, Adam I1
Nochimson, Martha H11, N9
Noonan, Patrick Q1
Nooney, Laine K20
Nordfjord, Bjorn M2
Norford, Daniel S19
Norton, Diana H22
Nygaard, Taylor S21
Nygren, Scott N23

181
<table>
<thead>
<tr>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Osterweil, Ara [F19]</td>
</tr>
<tr>
<td>Osttherr, Kirsten [O10]</td>
</tr>
<tr>
<td>O’Sullivan, Sean [D14, L23]</td>
</tr>
<tr>
<td>Ouellette, Laurie [Q19]</td>
</tr>
<tr>
<td>Oukaderova, Lida [O3]</td>
</tr>
<tr>
<td>Overpeck, Deron [D3]</td>
</tr>
<tr>
<td>Owczarski, Kimberly [A15]</td>
</tr>
<tr>
<td>Owens, Andrew [B17]</td>
</tr>
<tr>
<td>Oxtoby, Susan [Q12]</td>
</tr>
<tr>
<td>Paasche, James [K22]</td>
</tr>
<tr>
<td>Paca Cengiz, Esin [N4]</td>
</tr>
<tr>
<td>Padmanabhan, Lakshmi [L17]</td>
</tr>
<tr>
<td>Palmer, Barton [J14]</td>
</tr>
<tr>
<td>Palmer, Lindsay [E8]</td>
</tr>
<tr>
<td>Palmer, Lorrie [O13]</td>
</tr>
<tr>
<td>Palmer, R Barton [O1]</td>
</tr>
<tr>
<td>Palumbo, Allison P. [D16]</td>
</tr>
<tr>
<td>Papazian, Elizabeth [M4]</td>
</tr>
<tr>
<td>Papenburg, Bettina [P6]</td>
</tr>
<tr>
<td>Park, Jecheol [N5]</td>
</tr>
<tr>
<td>Park, Jinhee [J2]</td>
</tr>
<tr>
<td>Park-Primiano, Sueyoung [K22]</td>
</tr>
<tr>
<td>Parks, Lisa [K20]</td>
</tr>
<tr>
<td>Past, Elena [B4]</td>
</tr>
<tr>
<td>Pastel, Renee [B2]</td>
</tr>
<tr>
<td>Paszkiewicz, Katarzyna [B20]</td>
</tr>
<tr>
<td>Patterson, Eleanor [N6]</td>
</tr>
<tr>
<td>Paul, William [S16]</td>
</tr>
<tr>
<td>Pavlounis, Dimitrios [T7]</td>
</tr>
<tr>
<td>Pavsek, Christopher [Q18]</td>
</tr>
<tr>
<td>Payne, Lindsey [P10]</td>
</tr>
<tr>
<td>Payne, Matthew [F14, O16]</td>
</tr>
<tr>
<td>Peacock, Steven [D9]</td>
</tr>
<tr>
<td>Peake, Bryce [B16]</td>
</tr>
<tr>
<td>Peiper, Catherine E. [M8]</td>
</tr>
<tr>
<td>Penley, Constance [P14]</td>
</tr>
<tr>
<td>Peplin, Katy [D2]</td>
</tr>
<tr>
<td>Peretti, Burton [J11]</td>
</tr>
<tr>
<td>Perez, Jorge [A3]</td>
</tr>
<tr>
<td>Perkins, Claire [G26]</td>
</tr>
<tr>
<td>Perren, Alisa [M15]</td>
</tr>
<tr>
<td>Pesch, Katrin [A6]</td>
</tr>
<tr>
<td>Peters, Ian [C8]</td>
</tr>
<tr>
<td>Petersen, Christina [B16, N15]</td>
</tr>
<tr>
<td>Petersen, Jennifer [B6, G22]</td>
</tr>
<tr>
<td>Peterson, Elizabeth [J6]</td>
</tr>
<tr>
<td>Peterson, Jennifer L. [N3, P12]</td>
</tr>
<tr>
<td>Petro, Patrice [N10, Q20]</td>
</tr>
<tr>
<td>Petruska, Karen [I18, T8]</td>
</tr>
<tr>
<td>Quanz, Katherine [L10]</td>
</tr>
<tr>
<td>Quigley, Mark [A14]</td>
</tr>
<tr>
<td>Quinn, Eithne [S8]</td>
</tr>
<tr>
<td>Rabin, Lisa [L5]</td>
</tr>
<tr>
<td>Raengo, Alessandra [K1]</td>
</tr>
<tr>
<td>Raine, Michael [F5]</td>
</tr>
<tr>
<td>Ramaeker, Paul [A13]</td>
</tr>
<tr>
<td>Ranachan, Kate [Q14]</td>
</tr>
<tr>
<td>Rand, Erica [H14]</td>
</tr>
<tr>
<td>Randell, Karen [F16, L14]</td>
</tr>
<tr>
<td>Rangan, Pooja [N18]</td>
</tr>
<tr>
<td>Rankin, Cortland [C2]</td>
</tr>
<tr>
<td>Rapf, Joanna [P16]</td>
</tr>
<tr>
<td>Raw, Laurence [I17]</td>
</tr>
<tr>
<td>Rawitsch, Elizabeth [E7]</td>
</tr>
<tr>
<td>Raymond, Marc [L2]</td>
</tr>
<tr>
<td>Reagan, Patrick [L4]</td>
</tr>
<tr>
<td>Reckson, Lindsay [L3]</td>
</tr>
<tr>
<td>Redmon, Allen [B20]</td>
</tr>
<tr>
<td>Redvall, Eva [F15]</td>
</tr>
<tr>
<td>Regester, Charlene [K7]</td>
</tr>
<tr>
<td>Rehak, Bob [C11]</td>
</tr>
<tr>
<td>Reich, Elizabeth [T17]</td>
</tr>
<tr>
<td>Reinsch, Paul [E16]</td>
</tr>
<tr>
<td>Renninger, Bryce [L8]</td>
</tr>
<tr>
<td>Renov, Michael [H18]</td>
</tr>
<tr>
<td>Rentschler, Carrie [G22]</td>
</tr>
<tr>
<td>Restivo, Angelo [I11]</td>
</tr>
<tr>
<td>Rezaie, Munib [M2]</td>
</tr>
<tr>
<td>Rhodes, Jane [N7]</td>
</tr>
<tr>
<td>Rhody, Jason [S12]</td>
</tr>
<tr>
<td>Rhym, John [A1]</td>
</tr>
<tr>
<td>Richardson, Anne [K6]</td>
</tr>
<tr>
<td>Richardson, John [G18]</td>
</tr>
<tr>
<td>Richler, David [S2]</td>
</tr>
<tr>
<td>Richmond, Scott [F8]</td>
</tr>
<tr>
<td>Ridlen, Tim [T13]</td>
</tr>
<tr>
<td>Riffel, Casey [T9]</td>
</tr>
<tr>
<td>Rigoletto, Sergio [O11]</td>
</tr>
<tr>
<td>Ritter, Courtney [F22]</td>
</tr>
<tr>
<td>Rivero, Yeidy [L12]</td>
</tr>
<tr>
<td>Rizo-Lenshyn, Victoria [C4]</td>
</tr>
<tr>
<td>Robe, Chris [B14]</td>
</tr>
<tr>
<td>Roberts, Jason Kelly [J2]</td>
</tr>
<tr>
<td>Roberts, Mark [E11]</td>
</tr>
<tr>
<td>Roberts, Martin [B11]</td>
</tr>
<tr>
<td>Robinson, Ian [F7]</td>
</tr>
<tr>
<td>Robinson, Timothy [K5]</td>
</tr>
<tr>
<td>Rochester, Katherine [D13]</td>
</tr>
<tr>
<td>Rodman, Gilbert [A17]</td>
</tr>
<tr>
<td>Rogers, Kenneth [N17]</td>
</tr>
<tr>
<td>Rogers, Maureen [T20]</td>
</tr>
<tr>
<td>Rogerson, Ben [D7]</td>
</tr>
<tr>
<td>Roggen, Sam [H7]</td>
</tr>
<tr>
<td>Rony, Fatimah Tobing [N18]</td>
</tr>
<tr>
<td>Rosen, Philip [C9, P11]</td>
</tr>
<tr>
<td>Rosenow, James [B13]</td>
</tr>
<tr>
<td>Rosenthal, Michele [G14]</td>
</tr>
<tr>
<td>Rosenzweig, Laura [F11]</td>
</tr>
<tr>
<td>Potter, Susan [C17]</td>
</tr>
<tr>
<td>Potterton, Michael [S5]</td>
</tr>
<tr>
<td>Powell, Ryan [B17]</td>
</tr>
<tr>
<td>Power, Aidan [L1]</td>
</tr>
<tr>
<td>Powers, John [O19, R19]</td>
</tr>
<tr>
<td>Pozo, Diana [P14]</td>
</tr>
<tr>
<td>Pramaggiore, Maria [O5]</td>
</tr>
<tr>
<td>Pratten, Robert [D12]</td>
</tr>
<tr>
<td>Price, Brian [K1, M6]</td>
</tr>
<tr>
<td>Prigge, Matthew [B17]</td>
</tr>
<tr>
<td>Prime, Rebecca [E6]</td>
</tr>
<tr>
<td>Pringle, Thomas [I6]</td>
</tr>
<tr>
<td>Projansky, Sarah [L18]</td>
</tr>
<tr>
<td>Provencher, Ken [T2]</td>
</tr>
<tr>
<td>Pruneda Senties, Felipe [P1]</td>
</tr>
<tr>
<td>Puig, Quim [O22]</td>
</tr>
<tr>
<td>Pullen, Kirsten [R7]</td>
</tr>
<tr>
<td>Pummer, Claudia [H2]</td>
</tr>
<tr>
<td>Punathambekar, Aswin [C12]</td>
</tr>
</tbody>
</table>
Safarients, Rita F18
Saha, Poulomi A7
Sahin, Esra-Gokce M10
Saito, Ayako P5
Salamanca, Claudia I9
Salazkina, Masha M14, P1
Saliot, Anne-Gaelle C7
Saljoughi, Sara F20
Salvato, Nick L3
Samardzija, Zoran T11
Samer, Roxanne M19
Sammond, Nicholas R12
Sampson, Benjamin E14
Samuelson, Mary F2
San Filippo, Maria F10, P7
Sanabria, Carolina E4
Sanchez Prado, Ignacio O7
Sandell, Jillian G9
Sandler, Kevin C12, I16
Sandon, Emma S3
Sanogo, Aboubakar G4
Sanson, Kevin J24
Santana-Kaplan, Andrew B1
Santo, Avi C12, M15
Sarkar, Bhaskar J5, R5
Sarlin, Paige K12
Sastre, Alexandra T16
Saunders, Keeley B20
Sayad, Cecilia C13
Sayers, Jentery M8, T12
Scadhill, Andrew P10
Scandiffio, Theresa Q12
Rossi, Amanda D16
Rothman, William L15
Roychoudhuri, Ranu R5
Royer, Alice K7
Rozsa, Irene Q22
Rudolph, Alan L14
Rudolph, Joyce L14
Rueda, Carolina R3
Ruehlcke, Andrea B9
Russell, Catherine J19, Q18
Russell, Christopher S15
Russo, Alexander A16
Russo, Julie C11, E17
Russo, Michela N24
Russworm, TreaAndrea F14

S

Scheible, Jeff D8
Schleier, Molly O9
Schonig, Jordan G6
Schreiber, Michele G26
Schulz, Suzanne I15
Schur, Thomas G3
Schwoch, James A18
Sciacchitano, Marian D22
Sconce, Jeffrey G17
Scott, Kaia B2
Scott, Karly-Lynne R10
Scott, Kathleen K4
Scott, Suzanne K19, R14
Sears, Camilla K10
Sebok, Bryan S6
Segal, Shira M19
Seiber, Tim D10
Seifert, Kristin T13
Seiter, Ellen I25
Selberg, Scott A19
Selway, Matthew R17
Sen, Meheli E3
Service, Brett C18
Shafer, Leah B16
Shahaf, Sharon L12, S9
Shahani, Nishant O11
Shambu, Girish H7, N14
Sharma, Sudeep E16, O12
Sharp, Sharon D22
Shavro, Steven J13, N14
Shaw, Deborah A12
Sheaffer, Russell G25
Sheehan, Rebecca N8
Shen, Lien Fan T3
Sheppard, Samantha I19
Sherman, Kevin H18
Shiel, Mark A20, C15
Shimura, Miyo K5
Shin, Chi-Yun N3
Shurkus, Marie F1
Siegel, Carol L24
Siegel, Marc O2
Siegel, Michael T19
Sienkiewicz, Matt D4, H20
Silberman, Robert P13
Silva, Kathryn M. O3
Sim, Gerald O12, T5
Sinwell, Sarah Q11
Siomopoulos, Anna P9
Sirmans, Julia T12
Sittone, Bob B6
Skvirsby, Salome P3
Sloan, Anna M3
Slowik, Michael R7
Slugan, Mario T13
Smalls, Belinda B18
Smalls, Shante M24
Smith, Cherise N7
Smith, Iain I17, O1
Smith, Jason D1
Smith, Justin E9
Smith, Matthew S23
Smith, Richard A17
Smith-Casanueva, Brent T9
Smith-Rowsy, Daniel Q15, S24
Smoodin, Eric E6
Smukler, Maya Montanez R16
Smyth, J. E. J14, T1
Soans, Francesca M17
Soderman, Braxton T13
Soep, Elisabeth S14
Solan, Yair K8
Soles, Carter K6
Solovieva, Olga K18
Somerville, Siobhan M24
Song, Hojin A9
Spadoni, Robert M13
Spaulding, Hannah J10
Spigel, Lynn I20
Sprenger, Christine A10
Springer, Claudia M17
Springer, Sean R4
Sreedhar, Darshana T16
Stabile, Carol J12
Stadel, Luke K9
Stadler, John P14
Stahl, Lynne I12
Staiger, Janet M20, Q11
Stalschus, Stefanie P6

Stamm, Laura F1
Stanfill, Mel G16, K19
Starosielski, Nicole D8, M18
Stasia, Cristina B20
Staff, Markus J8
Stebbins, Amy H13
Stein, Erica A20, G7
Steinbach, Katherine H18
Steingrover, Reinhild C4
Steinhart, Daniel I26
Steven, Peter O20
Stevens, Kyle J13
Stilwell, Robyn G18
Stine, Kyle S7
Stites Mor, Jessica F3
Stob, Jennifer G2
Stockton, Kathryn Bond H14
Stone, Nora T14
Stork, Matthias E14, I3
Stout, Graeme O13
Strassfeld, Benjamin T20
Strauven, Wanda K23
Street, Sarah H19
Studlar, Gaylyn H8
Sturtevant, Victoria N9
Suarez, Juan F19
Suarez, Juana S4
Suarez-Hesketh, Paulina Q22
Subramanian, Janani C20
Sugawara, Yoshino H5
Sullivan, Annie G9
Sullivan, Gordon M6
Index

Witte, Michael D7
Wlodarz, Joseph H17
Wojcik, Pamela M3, Q20
Wolf, Mark J.P. E22
Wolfson, Elizabeth B7
Wolock, Lia J2
Wood, Jordan J15
Woods, Eva Q4
Woods, Faye D18
Woods, Mary Q22
Wucher, Josh M13
Wuensch, Michaela C1
Wuest, Bryan Q3

X

Xiao, Zhiwei H5

Y

Yale, Andrew C7
Yamamoto, Naoki C9, Q1
Yang, Wei E5
Yasar, Kerim C10
Yasar, Zeynep R9
Yeung, Stephanie C17
Yi, Erika Junhui L16
Yip, Man Fung G5
Yockey, Matt C11
Yoder, Jon L11
Yonemura, Miyuki M5
Yoon, Keumsil T5
Yoon, Soyoung D1
York, Ashley Elaine R21
Yosef, Raz T16
Youmans, Greg F9
Young, Andrew O9
Young, Damon F9
Young, Gwenda O5
Yue, Audrey O8
Yue, Genevieve G17, N2
Yumibe, Joshua H19

Z

Zaher, Lisa O2
Zahlten, Alexander Q17
Zakos, Katharine E22
Zarza, Zaira H3
Zarzosa, Agustin R23
Zavala, Veronica H3
Zeavin, Hannah F1
Zeddies, Margaret K17
Zeglen, David Q14
Zeilinger, Martin G9
Zemel, Dustin B19
Zeng, Li N23
Zhang, Charlie L16
Zhang, Ling C10
Zhao, Jing (Jamie) L16
Zheng, Xiqing L16, T3
Zhu, Xiaoxi D3
Zhu, Yanhong E5
Zimmer, Catherine E8
Zimmerman, Heidi B10
Zimmermann, Yvonne P12
Zinman, Gregory H19
Zobel, Eric J7
Zolides, Andrew F4
Zryd, Michael E19, Q12
Zuo, Mila I12
Zweig, Noah A18

185
OUTGOING BOARD MEMBERS

Jim Castonguay
Angelo Restivo
Pam Wojcik

Thank you so much for your service - you will be greatly missed!
SCMS Undergraduate Conference

April 18-19, 2014  ▪  Norman, Oklahoma

Hosted by the University of Oklahoma

The Society for Cinema and Media Studies is proud to announce its support for 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 2014, the panel will be from the Film and Media Studies program at the University of Oklahoma. 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 Oklahoma on April 18 and 19, 2014. The 2015 Conference will be hosted by Smith College, Northampton, Massachusetts. More information about next year’s conference will be available on the SCMS website in the fall.

Questions about the 2014 conference should be directed to Victoria Sturtevant at vsturtevant@ou.edu

For the call for papers, please visit https://cmstudies.site-ym.com/?page=undergraduate
UNIVERSITY of WASHINGTON

The College of Arts and Sciences, the Department of Comparative Literature, and the Cinema and Media Studies Program at the University of Washington welcome

THE SOCIETY FOR CINEMA AND MEDIA STUDIES to Seattle

and congratulate James Tweedie for receiving the 2014 Katharine Singer Kovacs Book Award for The Age of New Waves: Art Cinema and the Staging of Globalization (Oxford University Press) and Yomi Braester for receiving the Guggenheim Fellowship in Film, Video, & Radio Studies, 2013.

Western Washington University welcomes the Society for Cinema and Media Studies to Seattle
HOLLYWOOD LEGENDS SERIES

**Acting My Face**
BY ANTHONY JAMES
The revealing story of a Hollywood bad guy with a good guy’s heart
$25

**Gloria Swanson**
Ready for Her Close-Up
BY TRICIA WELSCH
A biography of “the Queen Of Hollywood” and her decades of successes and comebacks in film, art, fashion, and journalism
$35

**Garden of Dreams**
The Life of Simone Signoret
BY PATRICIA A. DEMAIO
A biography of the stunning French movie star and her complex marriage to singer and actor Yves Montand
$35

**Werner Herzog**
Interviews
EDITED BY ERIC AMES
Collected interviews with the director of *Signs of Life, Aguirre, the Wrath of God, and Grizzly Man*
$45

**Quentin Tarantino**
Interviews, Revised and Updated
EDITED BY GERALD PEARY
This edition includes 11 new interviews with the director of *Pulp Fiction, Inglorious Basterds, and Django Unchained*
Hardback $65, Paperback $25

**Fred Zinnemann and the Cinema of Resistance**
BY J. E. SMYTH
A compelling history of the director’s films of war and resistance
$60

**Hip Hop on Film**
Performance Culture, Urban Space, and Genre Transformation in the 1980s
BY KIMBERLEY MONTEYNE
A reclamation and interpretation of a once-dismissed aspect of American film history
$60

**Making and Remaking Horror in the 1970s and 2000s**
Why Don’t They Do It Like They Used To?
BY DAVID ROCHE
An expansive treatment of the meanings and qualities of original and remade American horror movies
$60

**The Crime Films of Anthony Mann**
BY MAX ALVAREZ
A survey and rediscovery of the many noir films directed by a master of the western
$60

www.upress.state.ms.us
800-737-7788

ALSO AVAILABLE AS EBOOKS
Women and Film History International

Germaine Dulac
A Cinema of Sensations
TAMI WILLIAMS
Paperback $28.00; Ebook

Exporting Perilous Pauline
Pearl White and the Serial Film Craze
Edited by MARINA DAHLQUIST
Paperback $25.00; Ebook

Strange Natures
Futurity, Empathy, and the Queer Ecological Imagination
NICOLE SEYMOUR
Paperback $25.00; Ebook

C. Francis Jenkins, Pioneer of Film and Television
DONALD G. GODFREY
Hardcover $50.00; Ebook
The History of Communication

Nazi Film Melodrama
LAURA HEINS
Paperback $30.00; Ebook

The Europeanization of Cinema
Interzones and Imaginative Communities
RANDALL HALLE
Paperback $28.00; Ebook

Keepers of the Flame
NFL Films and the Rise of Sports Media
TRAVIS VOGAN
Paperback $25.00; Ebook

Friday Night Fighter
Gaspar "Indio" Ortega and the Golden Age of Television Boxing
TROY RONDINONE
Hardcover $32.00

Undercover Asian
Multiracial Asian Americans in Visual Culture
LEILANI NISHIME
Paperback $28.00; Ebook
The Asian American Experience

Hillary Clinton in the News
Gender and Authenticity in American Politics
SHAWN J. PARRY-GILES
Paperback $27.00; Ebook

Contemporary Film Directors

Spike Lee
TODD McGOWAN
Paperback $22.00; Ebook

Christian Petzold
JAIMEY FISHER
Paperback $22.00; Ebook

Todd Haynes
ROB WHITE
Paperback $22.00; Ebook

Journals

Journal of Film and Video
Official journal of the University Film and Video Association
Edited by STEPHEN TROPIANO

Music and the Moving Image
Edited by GILLIAN B. ANDERSON & RONALD H. SADOFF

Our ebooks are available on Kindle, Google Play, NOOK, Kobo, and other formats and devices. Select titles are also available through libraries from ebrary, MyiLibrary, JSTOR, Project MUSE/UPCC, and ACLS Humanities E-Book.
Washington University in St. Louis
ARTS & SCIENCES

Now offering a Master’s Degree in Film & Media Studies.

Film & Media Studies at Washington University in St. Louis is now accepting applications for its new Master’s Degree Program.

This program is designed to provide those who are interested in the history, criticism, and theories of moving image-based visual culture an opportunity to extend their formal intellectual study of film and electronic media as evolving global phenomena. Students will benefit from small class size, a rigorous curriculum, and the attention of distinguished faculty.

More information may be found at fms.artsci.wustl.edu

ISSUE 22.1
AUDIOVISUAL
RESPONSES TO THE
POLYTECHNIQUE
MASSACRE

ISSUE 22.2
Kiarostami, Kubrick, New Theories of Film Restoration, Pink Washing in Israeli Film, Hollywood’s Asian Detectives + more

Be a part of Canada’s leading peer-reviewed film and media journal, edited by Charles Acland & Catherine Russell (Concordia University, Montreal). We’re always looking for bold, insightful, rigorous, and international scholarship.

Learn more at www.filmstudies.ca/journal
WILFRID LAURIER UNIVERSITY PRESS
Browse our Film and Media Studies series at the SCMS Book Exhibit
SERCIA, founded in France in 1993 and one of SCMS’s affiliate organizations, is a European-based association of scholars dedicated to the study of English-speaking cinema. It organizes an annual conference dedicated to a particular theme. The theme of the 2014 conference is “Music and Movies: National and Transnational Perspectives.” It will be hosted by the Department of American Studies, Radboud University, Nijmegen, The Netherlands on September 18-20, 2014. Nijmegen is the oldest town in the Netherlands and well known to movie experts from Richard Attenborough’s *A Bridge Too Far* (1977). This year will mark the 70th anniversary of Operation Market Garden, designed to end the war quickly. During the operation, launched on September 17, 1944, American, Canadian, British, and Polish troops liberated Nijmegen. Thus, our conference participants will find the scenic town center buzzing with international visitors, parades, concerts, and film events around the theme of liberation. In addition to our conference lectures, panels, and workshops on the aural dimension of film, we will present an exhibition as well as a live musical performance on “The Soundtrack of Liberation” synchronized with live screenings.

**MUSIC AND MOVIES: NATIONAL AND TRANSNATIONAL APPROACHES**

The global appeal of films in the digital age is not only driven by impressive visuals but also by music. We do not simply watch a film: the soundtrack plays a crucial role in shaping our perception of what is shown on the screen. Music represents perhaps the most neglected paradigmatic medium, in spite of being a powerful influence on how films are understood and are able to cross national, cultural, and ethnic boundaries. Musicians, composers, sound designers, directors, producers, and distributors function as influential cultural mediators (in the sense of Stephen Greenblatt) who are constitutive in shaping regional, subnational and national identities. Thus, the theme *Music and Movies* raises broader issues in transnational studies, film studies, media studies, and studies in performance culture. The conference will bring together international scholars from diverse disciplines offering a discursive platform for the collaboration between film studies, cultural studies, American studies, musicology, ethnomusicology, performance culture, sound design, and media studies. We hope to decode the nexus between music and movies from historical, theoretical, and analytical perspectives. Despite the centrality of our theme to film, media, and entertainment culture, the influences of music, sound effects, and language on the visual often remain on the fringes of academic investigations. Indeed, we do not yet have an established analytical language in order to understand the complex interplay of hearing and seeing a film. The conference *Music and Movies* explores, maps, and critically evaluates the creative interplay between sights and sounds. For further information on the call for papers please refer to our website: http://www.ru.nl/col/SERCIA

**Deadline:** Paper proposals from members of SCMS may be submitted up to Friday, 11 April 2014 to both Frank Mehring, head of the American Studies Department (fimehring@gmail.com) and Melvyn Stokes, president of SERCIA (melvynstokes@hotmail.com).
In the past four years, the Program in Moving Image Studies has added four exciting young scholars to its faculty: Sharon Shahaf is the co-editor, with Tasha Oren, of Global Television Formats: Circulating Culture, Producing Identity (Routledge) and recently returned from the 26th annual TV Academy faculty seminar. Ethan Tussey is completing a book project that examines workplace media consumption patterns. Jennifer Barker is author of The Tactile Eye: Touch and the Cinematic Experience (California). Alessandra Raengo is the author of On the Surface of the Visual: Race as Face Value (Dartmouth).

Other recent publications by our faculty include Greg Smith, Beautiful TV: The Art and Argument of Ally McBeal (Texas) and What Media Classes Really Want to Discuss (Routledge); and Jack Boozer, Authorship in Film Adaptation (Texas).

Jennifer Barker and Alessandra Raengo have been promoted to Associate Professor with tenure, and Barker has assumed Graduate Director duties. Filmmaker Sheldon Schiffer has been promoted to Professor (Portraits of the Malecom among his recent major projects). Ethan Tussey coordinates In Media Res, and Amelia Arsenaught is among the managing editors of a new online media industries journal. Angelo Restivo continues his service on the SCMS Board of Directors.

The Program in Moving Image Studies is a relatively young doctoral program, fostering theoretically engaged and historically grounded research in cinema, television, new media, and visual culture. We are located in downtown Atlanta, a thriving international media center. We also offer the MA in critical studies, screenwriting, and digital production.

FOR MORE INFORMATION CONTACT
Jennifer Barker, MIS Graduate Director
jmbarker@gsu.edu
INTELLECTUAL INITIATIVES IN MOVING IMAGE STUDIES

Georgia State University

MEDIA INDUSTRIES
Thanks to strong growth in the production sector, annual film and television work now generates more than $3.5 billion in annual Georgia economic activity. GSU researchers and media makers are coordinating programs to foster media entrepreneurship, increase the quantity and quality of workforce prepared media makers, and to organize studio partnerships.

LIQUID BLACKNESS
Coordinated by Alessandra Raengo, a research collective is organizing scholars and artists to more fully investigate the interrelated ideas of aesthetic liquidity and blackness in contemporary visual and sonic culture. An April 2014 symposium will feature Hamza Walker (University of Chicago curator) and Derek Conrad Murray (UC Santa Cruz).

PERIPHERAL VISION
Directed by filmmaker Niklas Vollmer, PV organizes master classes and intellectual activity focused on experimental documentary. In fall 2013, Daniel Robin and PV hosted a symposium centered on the films of Peter Forgacs, with Forgacs, Michael Renov and Bill Nichols leading conversations coordinated around public screenings.

RENDERING THE VISIBLE
In February 2014, the MIS faculty hosted a second international conference on Rendering the Visible, focused on conceptualizing "figure." Pasi Valaaho (London) and Anne Anlin Cheng (Princeton) keynoted, with an exhibition on figuration organized by Timothy Murray (Cornell).

NEW MEDIA RESEARCH
A GSU-organized interdisciplinary faculty group on new and emerging media connects scholars working in the digital humanities, cognitive studies, art and design, computational narrative, and new media analytics. A team of doctoral fellows has presented more than 40 peer reviewed conference papers on these and related topics in the last two years, and Ben Miller, one of the core faculty appointees, recently won an NEH Digging Into Data grant.

ATLANTA FILM FESTIVAL
The Atlanta Film Festival, the city's largest, is physically resident in the Department of Communication, a partnership that now involves an increasing number of the film/media studies 750 undergraduate majors as volunteers and interns.
UNIVERSITY OF PITTSBURGH

PhD DEGREE IN FILM STUDIES

Earn an interdisciplinary PhD in Film Studies in conjunction with work in one of five associated departments (English, French and Italian, Hispanic, History of Art and Architecture, and Slavic).

Students will graduate having dual expertise in film/media studies as well as in a related field without any anticipated increase in the usual time to complete a degree.

The University of Pittsburgh has been a leader in film studies research for decades and is located in a dynamic city with a vibrant cinema and arts culture. The program offers cutting-edge courses; close mentoring; a graduate student organization that hosts its own annual conference; and a stimulating array of lectures, screenings, and special events.

FACULTY/ASSOCIATED DEPARTMENTS:
Mark Lynn Anderson, Associate Professor, English
John Beverley, Distinguished Professor, Hispanic
Nancy Condee, Professor, Slavic
Joshua Ellenbogen, Associate Professor, History of Art and Architecture
June Feuer, Professor, English
Lucy Fischer, Distinguished Professor, English
Marcia Lundy, Distinguished Professor, English
Adam Lowenstein, Associate Professor, English
Joshua Land, Associate Professor, Hispanic
Celso MacCabe, Distinguished Professor, English
Neela Majumdar, Associate Professor, English
David Patterson, Assistant Professor, French and Italian
Terri Smith, Andrew W. Mellon Professor, History of Art and Architecture

ADDITIONAL FACULTY
Charles Exley, Assistant Professor, East Asian
Randall Hall, Klaus W. Jonas Professor, German
Brenton Molin, Associate Professor, Communication
Kun Qian, Assistant Professor, East Asian

FOR MORE INFORMATION:
University of Pittsburgh
Kenneth P. Dietrich School of Arts and Sciences
Film Studies Program
Adam Lowenstein, Director
824 Cathedral of Learning
4200 Fifth Avenue
Pittsburgh, PA 15260
Telephone: 412-624-8564
Fax: 412-383-6999
E-mail: filmst@pitt.edu
www.filmschool.pitt.edu
Popular Music and the New Auteur
Visionary Filmmakers after MTV
Edited by ARVED ASHBY
2013    232 pp. 32 illus. Hardcover $99.00 Paperback $35.00

The Desiring-Image
Gilles Deleuze and Contemporary Queer Cinema
NICK DAVIS
2013    332 pp. 15 illus. Hardcover $99.00 Paperback $29.95

Occult Aesthetics
Synchronization in Sound Film
K.J. DONNELLY
(Oxford Music/Media Series)
2014    272 pp. 39 illus. Hardcover $99.00 Paperback $29.95

America Is Elsewhere
The Noir Tradition in the Age of Consumer Culture
ERIK DUSSERE
2013    320 pp. 26 illus. Hardcover $99.00 Paperback $29.95

Sampling Media
Edited by DAVID LADERMAN and LAUREL WESTRUP
2014    288 pp. 44 illus. Hardcover $99.00 Paperback $29.95

We'll Meet Again
Musical Design in the Films of Stanley Kubrick
KATE McQUISTON
(Oxford Music/Media Series)
2013    256 pp. 36 illus. 14 music ex. Hardcover $99.00 Paperback $27.95

Saying It With Songs
Popular Music and the Coming of Sound to Hollywood Cinema
KATHERINE SPRING
(Oxford Music/Media Series)
2013    256 pp. 28 illus. Hardcover $99.00 Paperback $29.95

The Age of New Waves
Art Cinema and the Staging of Globalization
JAMES TWEEDIE
2013    378 pp. 53 illus. Hardcover $99.00 Paperback $35.00

Unruly Media
YouTube, Music Video, and the New Digital Cinema
CAROL VERNALLIS
2013    368 pp. 71 illus. Hardcover $99.00 Paperback $24.95

○ indicates titles with companion websites.
Visit oxfordwebmusic.com for more information.
We congratulate the following scholars on being awarded the 2013 Academy Film Scholars Grants for their proposed book projects:

LAURENCE KARDISH
Shirley Clark: The Original Chelsea Girl
Independent Scholar

JAMES O. NAREMORE
The Cinema of Charles Burnett
Indiana University

Academy Film Scholars

For application information, visit oscars.org/filmscholars
DePaul University, housed on dual campuses in Chicago’s Lincoln Park and Loop, offers a BA, joint 5-year BA/MA, and MA in Media and Cinema Studies. Our programs provide students with the critical skills, historical grounding, and research methodologies necessary for understanding the cultural and social impact of film, television and digital media in our globalized world.

**CORE MEDIA AND CINEMA STUDIES FACULTY**

- Luisela Alvaray, works on transnational and Latin American cinemas and has published in journals such as *Cinema Journal, Cultural Dynamics, Transnational Cinemas, Studies in Hispanic Cinemas* and *Film and History*
- Paul Booth, author of *Digital Fandom: New Media Studies* and *Time on TV: Temporal Displacement and Mashup Television* and editor of *Fan Phenomena: Doctor Who*
- Blair Davis, author of *The Battle for the B’s: 1950s Hollywood and the Rebirth of Low-Budget Cinema* and various works on topics such as the horror genre, graphic novels, and early occurrences of media convergence
- Michael DeAngelis, author of *Gay Fandom and Crossover Stardom: James Dean, Mel Gibson, and Keanu Reeves* and editor of the upcoming *Reading The Bromance: Homosocial Relationships In Film And Television*
- Kelly Kessler, author of *Destabilizing the Hollywood Musical: Music, Masculinity, and Mayhem* and various published works on television, sexuality, and genre
- Daniel Makagon, author of *Where the Ball Drops: Days and Nights in Time Square* and co-author of *Recording Culture: Audio Documentary and the Ethnographic Experience*

Learn more at [communication.depaul.edu](http://communication.depaul.edu).
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**
- **Game studies**
- **Technology theory**
- and more

**FACULTY**

- **Gilberto Blasini**: third cinemas, cultural studies, film and television criticism; **Dave Clark**: digital textualities, web production and theory; **Elena Gorfinkel**: film history, gender and sexuality, avant-garde and cult cinema; **Richard Grusin**: digital theory, science and technology studies, philosophy; **Lane Hall**: activism and tactical media, experimental narrative, multimedia production; **Gregory Jay**: African American film, race and critical theory; **Jennifer Johung**: digital culture, media art, performance studies; **Thomas Malaby**: game studies, video game industry and culture; **Andrew Martin**: film, television, popular culture; **Stuart Moulthrop**: game studies, digital theory, digital literature; **Tasha Oren**: cultural studies, global media history/theory, television, screenwriting; **Peter Paik**: world cinema, anime, political philosophy; **Patrice Petro**: global film history and theory, media studies, feminist theory; **Peter Sands**: science fiction, utopianism, technoculture, law; **Tami Williams**: French cinema, early cinema, digital culture; **Anne Frances Wysocki**: digital rhetoric, textualities, and culture; digital production.

For more information, visit [media.uwm.edu](http://media.uwm.edu) or contact **Tasha Oren**, Coordinator **tgoren@uwm.edu**
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.

http://cas.ou.edu/fms/
In Memoriam

Robert Furze    Stuart Hall
Elspeth Kydd
Montreal 2015

Call for Paper, Panel, and Workshop Proposals

The Society for Cinema and Media Studies announces its call for proposals for the 2015 conference.

Please join us Wednesday, March 25 – Sunday, March 29, 2015 at the Fairmont The Queen Elizabeth Hotel.

Bienvenue à Montréal! A bilingual cultural mecca, Montreal hosts one of the most dynamic music, film, art, and culinary scenes in North America. Named the UNESCO City of Design in 2011, Montreal hosts dozens of film and cultural festivals, museums, and galleries. A rich cultural and architectural heritage round out a young, vibrant city that embraces difference and diversity. Join us!

The 2015 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, 2014. The deadline for proposals is Friday, August 29, 2014 (5:00 PM Central Time).
You are invited to next year's conference

SCMS

Montreal 2015
WEDNESDAY, MARCH 25 ~ SUNDAY, MARCH 29

Fairmont The Queen Elizabeth
900 Rene Levesque Blvd. W
Montreal, Quebec, Canada H3B 4A5
1.866.540.4483