

SCMS 2015 CONFERENCE PROGRAM PRELIMINARY DRAFT

Please review the preliminary draft of the 2015 Montreal Conference Program and send your minor corrections or changes (affiliation, order of presentations, format issues or spelling corrections) to office@cmstudies.org by **January 9, 2015 at 5PM CT**. **SCMS cannot accommodate requests for changes in the scheduled day or time of the panels or workshops.** Please note that corrections will not be made to the preliminary draft. They will be included in the final printed program that will be available at the conference.

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

Note: Open call panel chair assignments are not final. Volunteer chairs are still being assigned.

Room numbers are for administrative use only. Due to possible changes in room assignments, the names of the rooms will be included in the final printed program only.

REGISTRATION

Conference presenters who have not become members and paid the conference registration fee by **January 30, 2015 at 5PM CT** will be deleted from the final printed program. To register: https://cmstudies.site-ym.com/?page=conf_registration

CANCELLATION/REFUND POLICY

All cancellation notifications and requests for conference registration refunds must be submitted online by **5PM CT, Friday, February 25, 2015. No cancellations by phone or email.**

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

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

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

Schedule of Events at a Glance

Wed, March 25, 2015	10:00 AM-11:45 AM	Session A
	12:00 PM-01:45 PM	Session B
	02:00 PM-03:45 PM	Session C
	04:00 PM-05:45 PM	Session D
	06:00 PM-07:45 PM	Session E
	08:00 PM-10:00 PM	Possible Special Events
Thu, March 26, 2015	09:00 AM-10:45 AM	Session F
	11:00 AM-12:45 PM	Orientation for New Members/Networking Session
	11:00 AM-12:45 PM	Session G
	01:00 PM-02:45 PM	Session H
	03:00 PM-04:45 PM	Session I
	05:00 PM-06:45 PM	Session J
07:00 PM-09:00 PM	Special Events and the Grad Student Reception	
Fri, March 27, 2015	09:00 AM-10:45 AM	Session K
	11:00 AM-12:00 PM	Members' Business Meeting
	12:15 PM-02:00 PM	Session L
	02:15 PM-04:00 PM	Session M
	04:15 PM-05:30 PM	Award Ceremony
	05:30 PM-07:30 PM	Reception
07:30 PM-09:30 PM	Small receptions, evening meetings, etc.	
Sat, March 28, 2015	09:00 AM-10:45 AM	Session N
	11:00 AM-12:45 PM	Session O
	01:00 PM-02:45 PM	Session P
	03:00 PM-04:45 PM	Session Q
	05:00 PM-06:45 PM	Session R
	07:00 PM-09:00 PM	Host Committee Special Event
Sun, March 29, 2015	09:00 AM-10:45 AM	Session S

11:00 AM-12:45 PM
01:00 PM-02:45 PM

Session T
Session U

Onsite Registration Desk(s) Hours

ROOM: Hochelaga 6, Convention Floor

Tuesday, March 24
4:00 PM – 6:30 PM
(For pre-registered only)

Wednesday, March 25
8:00 AM – 5:00 PM

Thursday, March 26
8:00 AM – 5:00 PM

Friday, March 27
8:00 AM – 5:00 PM

Saturday, March 28
8:00 AM – 5:00 PM

Sunday, March 29
8:30 AM – 12:00 PM

Exhibit Hours*

ROOM: Hochelaga 1, 2, 3, 4/Convention Floor

Thursday, March 26
10:30 AM – 05:30 PM

Friday, March 27
09:30 AM – 05:30 PM

Saturday, March 28
09:00 AM – 06:00 PM

*subject to change slightly

Wednesday, March 25, 2015 10:00AM-11:45AM (Session A)

A1: The (Moving) Image of North Africa and the Middle East

Room: 1

Chair: Uta Larkey (Goucher College)

Annemarie Iddins (University of Michigan, Ann Arbor), "Deterritorializing an Industry: Shifting Scales and Social Critique in Moroccan Cinema"

Nilgun Bayraktar (University of California, Berkeley), "Social Infrastructures of Undocumented Mobility in the Multimedia Video Installation *Sahara Chronicle* (2006-9)"

Justin Shanitkovich (University of Washington, Seattle), "Understanding Space in the Jewish Diaspora: Boundary Play in Jewish Animated Short Film"

Uta Larkey (Goucher College), "Multilingualism in Current Israeli Feature Films"

A2: Queer Media: The Gaze You Love to Hate

Room: 2

Chair: Mark Hain (Indiana University)

Bruno Guarana (New York University), "Behind Closed Doors: Queerness in Contemporary Brazilian Television"

Brandon Arroyo (Concordia University), "Chris Crocker and the Making of a Transindividual Celebrity"

Curran Nault (University of Texas, Austin), "Curatorial Crisis: LGBT Film Festivals and the Demise of Gay"

Mark Hain (Indiana University), "'Why Is Thomas Such a Dick?': The BBC's Anachronistic Period Dramas and the Gays You Love to Hate"

A3: Animation and Digital eFX

Room: 3

Chair: Zainab Saleh (University of Rochester)

Jesse Anderson-Lehman (Emory University), "Animating Biopolitics: Bodies and Machines in Mamoru Oshii's *Ghost in the Shell*"

Jennifer Lynde Barker (Bellarmine University), "The Tale of a Tail: Bodily Metamorphosis and Social Consciousness in Felix the Cat"

Frederik Byrn Kohlert (University of Montreal), "Digital Traces: Comics Autobiography in New Media Forms"
Zainab Saleh (University of Rochester), "Digital Protests"

A4: No Place Like Home: Transformations in Home Entertainment

Room: 4

Chair: Nicholas Donofrio (Harvard University)

Harry Karahalios (Duke University), "Re-inscribing the Nation That Once Was: Imagining Spain through Transmedial Storytelling in Isabel"

Mike Van Esler (University of Kansas), "The Celestial Box Office: Video Store Culture and Virtual Space"

Jason Rothery (Carleton University), "A 'Mass' Effect: Player-Driven Outcomes, 'System Narratives,' and the Commodification of Choice"

Nicholas Donofrio (Harvard University), "Serial Television and Predictive Criticism"

A5: Good Wives and Not-So Good: Gender Ideals, Romance, and Conjugality

Room: 5

Chair: Sushmita Banerji (University of Iowa)

Fulvia Massimi (Concordia University), "'Why here?': Predatory Femininity and 'Alien' Nationalism in Jonathan Glazer's *Under the Skin* (2013)"

Asha Tamirisa (Brown University), "Aurality, Virtuality, and the Feminization of Technological Space in *Her*"

Christina Stojanova (University of Regina), "Gender in New Romanian Cinema: Between Tradition and (Post) Modernity"

Sushmita Banerji (University of Iowa), "*The Good Wife* – Feminism and Conjugality in Recent Indian Cinema"

A6: Crowd Control: New Perspectives on Audiences and Celebrity

Room: 6

Chair: Rebecca Bell-Metereau (Texas State University)

Charlotte Fillmore-Handlon (Concordia University), "His Famous Blue Raincoat: Uncovering the Phenomenon of Leonard Cohen and the Changing Discourses of Celebrity in Canada"

Patrick Sutton (Old Dominion University), "Fan Produced Merchandise and Knowledge as Cultural Capital in Transformers Fandom"

Josh Stenger (Wheaton College), "Canon Fodder: Fan Fiction Metadata and What Mining It Can Tell Us about Fandom"

Rebecca Bell-Metereau (Texas State University), "Branding Celebrity in a Post-feminist Instagram World"

A7: American History/American Cinema

Room: 7

Chair: Derek Nystrom (McGill University)

Zach Saltz (University of Kansas), "Aaron Stern and the Public Face of Motion Picture Immorality, 1971-1973"

Jeff Hinkelman (Carnegie Mellon University), "Ladies and Gentlemen, This Is Cinerama!: American Adventurism in a Postwar World"

Jacqueline Pinkowitz (University of Texas, Austin), "The Degenerate South: The Popularity and Scapegoating of Southern Gothic Films"

Derek Nystrom (McGill University), "How 'Burbanking' Turned *Black Fury* into a Representation of the Sit-Down Strikes"

A8: Stasis in Cinema

Room: 8

Chair: Justin Remes (Oakland University)

Ira Jaffe (University of New Mexico), "The Resistance to Emotion and Motion in Slow Movies"

Louise Hornby (University of California, Los Angeles), "Stillness and Surface: Tacita Dean's *Film*"

Justin Remes (Oakland University), "Colored Blindness: Derek Jarman's *Blue* and the Monochrome Film"

Bruce Jenkins (School of the Art Institute of Chicago), "The Fine Art of Showing (Nothing)"

A9: Mediating Nationalism and Fascism in Contemporary Europe

Room: 9

Chair: David Zeglen (George Mason University)

Bilge Yesil (CUNY College of Staten Island), "Nationalist Discourse in Turkish Media: Exploring the Responses to Globalization and Neoliberalization in the 2000s"

Neil Ewen (Independent Scholar), "Hiding in Plain Sight on the 'Anti-Establishment' Right: Nigel Farage, Celebrity Politics, and Affective Eccentricity"

Stephen Harper (University of Portsmouth), "Something Must Be Done!: Anti-fascist Discourse in British Television Representations of the Bosnian War"

David Zeglen (George Mason University), "The Crimean Concentration Camp: Mediatized Allegories of the Great Patriotic War & Russia's Fascistoid Foreign Policy"

A10: Media Discourses and Intermediality: Case Studies in Transitional Moments

Room: 10

Chair: Alice Maurice (University of Toronto)

Lindsay Affleck (University of California, Los Angeles), "'100 Dollars a Day Plus Expenses': Richard Diamond As Radio Shamus and Hollywood Telefilm Production"

Allison Page (University of Minnesota), "Feeling Slavery: Affect, Citizenship, and Television History"

Jonah Horwitz (University of Wisconsin, Madison), "From 'Live' to 'Live-on-Tape': Videotape and the End of the 'Golden Age' of Live Television in the United States"

Alice Maurice (University of Toronto), "Making Up the Screen Face"

A11: Sound and Music

Room: 11

Chair: Michael Baumgartner (Cleveland State University)

Ian Kennedy (Wayne State University), "Visual Music and the Enactive Theory of Musical Perception"

Mark Durrand (The University at Buffalo, SUNY), "On Seeing and Hearing in Sergio Leone's *Once Upon a Time in the West* (1969)"

Summer Kim Lee (New York University), "'Too Much Exposure': The Paranoia of Race in Gothic Orientalism"

Michael Baumgartner (Cleveland State University), "Expanding the Horizon on Film Music Studies: Jean-Luc Godard's Use of Music in his Films as a Counter Model to the Music in the Mainstream Film Tradition"

A12: Industrial and Educational Films Across Nation, Politics, and History

Room: 12

Chair: Hadi Gharabaghi (New York University)

Beatriz Bartolome Herrera (Concordia University), "A Kinaesthetic Pedagogy: José Val del Omar and the Modern Ethos of Educational Film"

Chi Li (University of California, Berkeley), "Cinema at the Fashion Show: Reconstructing a Lost Chinese Industrial Film, *China's Silk* (1927)"

Hongwei Chen (University of Minnesota), "On the Readability of China's National Industries: Process and Hieroglyph in the Jinling University Educational Films"

Hadi Gharabaghi (New York University), "'Recommendations for Making Films in Iran' (1951): Margaret Mead et al. and a Genealogy of Secret Film Cultures"

A13: Global Art Cinema

Room: 13

Chair: Sergio Rigoletto (University of Oregon)

Jeroen Gerrits (Binghamton University), "Moral Skepticism in World Cinema: A Case Study of Ceylan's *Three Monkeys* (Turkey, 2008) and Martel's *The Headless Woman* (Argentina, 2008)"

Allison Ross (University of Southern California), "Making *Difficult Love* a Little Less Difficult"

Anthony Coman (University of Florida), "Discover, Encounter, Confront, Reveal: Emotional Realities in the Films of Nuri Bilge Ceylan"

Sergio Rigoletto (University of Oregon), "On Xavier Dolan and the Queer Art of Self-Indulgence"

A14: Way Over the Top: Kayfabe and Consumption in the WWE Universe

Room: 14

Chair: Jesse Balzer (Indiana University)

Tom Phillips (University of East Anglia), "'Thank You WWE. I Missed this Feeling': Smark Culture and the Embrace of Kayfabe in WWE's Reality Era"

Eero Laine (City University of New York Graduate Center), "First the Stadium, Then the Universe: WWE, Kayfabe, and Branding Pro-Wrestling"

Timothy Piper (University of Texas at Austin), "The Domestic Menace vs. the Rugged Individualist: Reconstituting Whiteness through the Cultural, Political, and WWE Championship Discourse of the Late Nineties"

Thomas Alcott (Aberystwyth University), "Wrestling with Stardom"

A15: Cinema across Borders: Remakes and Transnational Influence

Room: 15

Chair: Catherine Benamou (University of California, Irvine)

Michael Potterton (University of California, Los Angeles), "Reversing the Remake: Genre and Cultural Displacement in the Films of Kim Jee-woon"

Guido Kirsten (University of Vienna), "*Juvenile Jungle*: Japanese Influence on the Emergence of Cinematic Modernism in Europe"

Panpan Yang (New York University), "Rethinking Excess: Observations on Chinese Reception and Remakes of Hollywood Melodramas, 1937-1945"

Catherine Benamou (University of California, Irvine), "(Dis)Affection and Recognition in Millennial Urban Melodrama: Transnational Perspectives from Brazil, Mexico, Iran, and Switzerland"

A16: Television and National Identity

Room: 16

Chair: Martin Roberts (University of Derby)

Stefany Boisvert (Universite du Quebec a Montreal), "Investigating the Boundaries of TV Adaptation in Canada: A Textual and Comparative Analysis of the Two 19-2 TV Series"

Wan-Jun Lu (University of Wisconsin-Madison), "(Re)-Modeling National Boundaries: Deterritorialization and Reterritorialization in *Asia's Next Top Model*"

Esha Momeni (University of California, Los Angeles), "Doors of Heaven Open in Minefields: Studying Iranian National TV During Iran-Iraq War"

Martin Roberts (University of Derby), "Native Informants, Participant Observers: Negotiating Self and Other in the South Korean Mediascape"

A17: The Importance of Space and Place

Room: 17

Chair: Jerod Hollyfield (Western Kentucky University)

Anna Dimitrova (University of Pittsburgh), "Polyphonic Soundscape in the Dardenne Brothers' Film *Lorna's Silence*"

Hannah Airriess (University of California, Berkeley), "Changing Landscapes: Domestic Travelogues in 1970s Japan"

Constance Carrier-Lafontaine (Concordia University), "Defining Place, Negotiating Visibility, and Constructing Inter-species Boundaries in Churchill, Manitoba"

Jerod Hollyfield (Western Kentucky University), "Colonial Discourse, George Stevens' *Gunga Din*, and the Hollywood Studio System"

A18: Digital Dissonance: Branding, Building, and Regulating Business on the Internet

Room: 18

Chair: Danny Kimball (Goucher College)

Tim Anderson (Old Dominion University), "Time for Brand Practice: Networking Finances and the 'Social Musician'"

Derek Johnson (University of Wisconsin, Madison), "Building a *Creative Galaxy*: Amazon Studios and the New Cultural Economy of Kids' Television Production"

Josh Jackson (University of California, Berkeley), "YouTube Channels and the Myth of 'Premium versus Popular'"

Danny Kimball (Goucher College), "Net Neutrality and 'Spreadability': Struggles Between Distribution and Circulation in Media Industries and Infrastructures"

A19: WORKSHOP Teaching about Identity in the Context of the "Post-"

Room: 19

Chair: Elizabeth Nathanson (Muhlenberg College)

Workshop Participants:

Racquel Gates (College of Staten Island, CUNY)

F. Hollis Griffin (Denison University)
Sujata Moorti (Middlebury College)
Reece Peck (College of Staten Island, CUNY)

A20: Representing Race and Racial Truths: Authorship and Ideology in US Television

Room: 20

Chair: Mobina Hashmi (Brooklyn College)

Anne Mecklenburg (University of Michigan, Ann Arbor), "In this One, Uncle Tom Talks': Race and Self-Authorship in Showtime's *Uncle Tom's Cabin*"

Artel Great (New York University), "Too Hot For TV? Race, Sketch Comedy, & the Politics of Crossing Over: From Pryor & Mooney to Key & Peele"

Aruna Ekanayake (University of California - Los Angeles), "The End of Soul! in America: The Restructuring of Public Television Programming and Appropriations during the Nixon White House Era"

Mobina Hashmi (Brooklyn College), "Public Space, Vulnerability, and Entitlement: Deconstructing Post-racial and Post-feminist Discourses on Violence"

A21: WORKSHOP Digital Violence: Theorizing Screen Violence in a Post-cinematic World

Room: 21

Chair: Tanya Horeck (Anglia Ruskin University)

Workshop Participants:

Tina Kendall (Anglia Ruskin University)

Catherine Zimmer (Pace University)

Jason Middleton (University of Rochester)

Lisa Coulthard (University of British Columbia)

A22: Industrial Logics, Creative Practices, and Labor

Room: 22

Chair: Donald Crafton (University of Notre Dame)

Rachel Fabian (University of California, Santa Barbara), "*Beasts of the Southern Wild* and the Place of Contemporary Collective Filmmaking"

James Lyons (University of Exeter), "'A Woman with an Endgame': Megan Ellison, Annapurna Pictures, and American Independent Film Production"

Matthew Selway (University of East Anglia), "Brains for Hire: Psychiatric Consultation and Film Production Practices"

Donald Crafton (University of Notre Dame), "The Celluloid Ceiling Begins: Edna Williams, Pioneer Film Distribution Executive"

A23: Ecocriticism

Room: 23

Chair: Kirsten Strayer (University of Pittsburgh)

Derek Woods (Rice University), "Media Concepts in Ecology: The Critique of Homeostasis, Adam Curtis's *All Watched over by Machines of Loving Grace*, and the Discourse of the Postnatural"

Lisa Bloom (University of California, San Diego), "Archives of Knowledge and Disappearances in the Anthropocene: From Polar Landscapes to Chernobyl in the Work of Amy Balkin and Lina Salander"
Kirsten Strayer (University of Pittsburgh), "Catastrophic Topographies: Science Fiction Film in the Global South"
Christie Milliken (Brock University), "'Slow, Poetic, Catastrophic, Sublime: The Ecopolitics of Edward Burtynsky'"

A24: Further Adventures in Neoformalism

Room: 24

Chair: Maria Poulaki (University of Surrey)

Jason Gendler (University of California, Los Angeles), "Exposition in Narrative Cinema"

Steffen Hven (Bauhaus University), "Embodying the Fabula"

Dave Sagehorn (Northwestern University), "That Amateur Feeling: Non-professional Performers in Film"

Maria Poulaki (University of Surrey), "The Blind Spots of Neurocinema"

Wednesday, March 25, 2015 12:00PM-01:45PM (Session B)

B1: There Is No Sexual Relation

Room: 1

Chair: Nadine Boljkovac (Independent Scholar)

Christine Evans (University of British Columbia), "Interpretation is a Fantasy: Truth, Interpretation, and Knowledge in *Nymphomaniac*"

Cory Merrill (University of California, Berkeley), "'That Little Difference': Film's Standing Proofs of Existence"

Nadine Boljkovac (Independent Scholar), "Vivian Maier and Filmic (Self-)Portraiture: Perceiving the Unbeseen"

Amy Barber (Northeastern University), "Trans is the New Black: How Transgender Media Representations Are Actually Stifling Our Ability to Imagine Gender beyond the Binary."

B2: Black Director, Black Audiences

Room: 2

Chair: Michael OBrien (University of Texas, Austin)

Nova Smith (University of Chicago), "Too Much Like White?: Black Directors, 'White' Films, and the Aesthetic Alterity of Lee Daniels"

Pier Dominguez (Brown University), "'It is Trash!': Queer Race, Affect, & the Post-Soul Black Women's Melodrama"

Erin Tobin (The Ohio State University), "Strategies of Representation in a Genealogy of Race Films"

Michael OBrien (University of Texas, Austin), "Black Cinema or Blaxploitation?: Robert Beck, Urban Crime Fiction, and African American Film Adaptations of the 1970s"

B3: Committee Work: Studio-era Trade Organizations and Service Committee

Room: 3

Chair: Jennifer Porst (University of California, Los Angeles)

Paul Monticone (University of Texas at Austin), "'For the Maintenance of the System': Institutional and Cultural Change within the MPPDA"

Mary Samuelson (University of California, Los Angeles), "Celluloid Service: The Motion Picture Work of the War Activities Committee of the Motion Picture Industry"

Jennifer Porst (University of California, Los Angeles), "'The Movies and You': COMPO, the MPAA, and the Film Industry's Efforts at All-Industry Public Relations in the Mid-Twentieth Century"

B4: Complicating Realism

Room: 4

Chair: Christopher Pavsek (Simon Fraser University)

Nathaniel Deyo (University of Florida), "*Laura*: The Resistance of the Real"

Lena Frey (New York University), "The Contradiction of Regulations and Realism: Dogme 95"

Nicolas Cabot (University of Southern California), "The Future Explorer and Alternate Realisms: Kracauer, Vertov, Brecht"

Christopher Pavsek (Simon Fraser University), "Do Long Takes Take a Long Time? Nicolas Pereda's 'New Realism'"

B5: Hidden Feminisms in Transnational Cinema and Audiences

Room: 5

Chair: Joan Titus (University of North Carolina Greensboro)

Annie Fee (University of Washington, Seattle), "The 'Ordinary' Fans of Sandra Milowanoff: Female Centered Audience Sociability in Parisian Cinemas, 1921-1922"

Maya Sidhu (Northwestern University), "1930's French Feminism and the Newsreel: Suffragists and 'Women's News'"

Joseph Valle (Southern Illinois University Carbondale), "A Cinema of Her Own: Mary Manning's Desire for an Indigenous Irish Cinema"

Joan Titus (University of North Carolina Greensboro), "Scoring the Soviet Woman: Dmitry Shostakovich and Early Soviet Cinema"

B6: Trending Transnational: Insights from the Marketplace

Room: 6

Chair: Satomi Saito (Bowling Green State University)

Jenny Oyallon-Koloski (University of Wisconsin, Madison), "From LA to Soho (to Hogwarts): Special Effects in the Harry Potter Franchise"

Helle Kannik Haastrup (University of Copenhagen), "The International Success of *The Act of Killing*: Critical Reception, Awards and Storytelling Strategies"

Laura Felschow (University of Texas Austin), "The Mouse in the Bullpen: Disney, Marvel, and Globalizing the Superhero Blockbuster"

Satomi Saito (Bowling Green State University), "World-Building and the Participatory Culture of Japanese Online Serials"

B7: Canadian Media Institutions: Negotiating the Local and the National

Room: 7

Chair: Peter Urquhart (Wilfrid Laurier University)

Papagena Robbins (Concordia University), "Luc Bourdon and the NFB's *La Mémoire des anges* (2008): Nostalgia and Historical Consciousness through the Individual, the Institutional, and the National"

Mark Hayward (York University, Toronto), "Non-broadcast Distribution Networks and Canadian Ethnic Television, 1965-1980"

Peter Urquhart (Wilfrid Laurier University), "National and Local Vectors of Influence: Considering Unaffiliated Television Broadcasters in Canada"

B8: WORKSHOP Teaching with Video in the 21st Century: Clips, Essays, Full-Length Films, and TV Programs

Room: 8

Chair: Jeremy Butler (University of Alabama)

Workshop Participants:

Matthew Payne (University of Alabama)

Drew Morton (Texas A&M University, Texarkana)

Benjamin Sampson (University of California, Los Angeles)

Kelli Marshall (DePaul University)

B9: The Eastern European Cinematic Laboratory: Forms and Methods of Postwar Experimentalism

Room: 9

Chair: Alice Lovejoy (University of Minnesota)

Katarina Mihailovic (Concordia University), "Rhythm with Light: Belgrade Postwar Film Club Experimentalism and the Legacy of the Avant-garde"

Jonathan Owen (Manchester Metropolitan University), "The Manager as Artist: The Role of Dramaturgy in the Czechoslovak New Wave"

Vera Koshkina (Harvard University), "Distorted Histories: Manipulation of the Photographic Image in *Soy Cuba*"

Respondent: Jennifer Wild (University of Chicago)

B10: Image/Matter/Excess

Room: 10

Chair: Felicity Colman (Manchester Metropolitan University)

Nikolaj Lubecker (University of Oxford), "Baroque Images as Mental Ecology: Claire Denis and Gus Van Sant"

Henrik Gustafsson (University of Tromsø), "The Testimony of Trees: On Georges Didi-Huberman's *Écorces*"

Majida Kargbo (Brown University), "Excessive Lack: Mumblecore Film, Black Aesthetics, and Medicine for Melancholy"

Felicity Colman (Manchester Metropolitan University), "Crafting Materialist Film Practices: Models of the Image"

B11: Transnational Chinese Cinemas and Questions of Form

Room: 11

Chair: Olivia Khoo (Monash University)

Daisy Yan Du (Hong Kong University of Science and Technology), "The Wan Brothers and Their Animated Filmmaking in Hong Kong, 1947-1954"

Olivia Khoo (Monash University), "Transnational Solidarities in Queer Asian Cinema: Female Authorship and the Short Film Format"

Sean Metzger (University of California, Los Angeles), "Chinese Quebecois Documentary"

Feng-Mei Heberer (University of Southern California), "The Right to Sentimentality: Love, Labor, and the Taiwanese Activist Documentary"

B12: Experiments with Temporality

Room: 12

Chair: Alison Wielgus (University of Wisconsin-Superior)

Allie Lee (Southern Illinois University Carbondale), "Cosmic Time and Complex Identities: Nuances of Material, Space, and Moment in Three Experimental Films"

Stephan Boman (University of California, Santa Barbara), "Sensuous Modernity: Scientific Envisioning and the Invention of Time-lapse Photography"

Alyson Hrynyk (University of Chicago), "Writing with Light: Performative Gesture and Virtual Movement in Marie Menken's Light Animations"

Alison Wielgus (University of Wisconsin-Superior), "Long Live the New Flesh: The Role of Liveness in the Television Laboratory's Experimental Video Art"

B13: Media and War

Room: 13

Chair: Matthew Croombs (University of Toronto)

Graeme Stout (University of Minnesota), "Between Violence and Commemoration: Video Games Go 'Over the Top'"

Kaitlin Forcier (University of California, Berkeley), "Executing Images: Beheading Videos and Drone Strikes in the War on Terror"

Yasmin Aly (University of Toronto), "Ambivalence and Terrorism in Benjamin Heisenberg's Film, *Schläfer*"

Matthew Croombs (University of Toronto), "Archaeologies of Resistance: René Vautier and the Counter-visual History of Parallel Cinema"

B14: On Location: Cinematic Cities, Towns, and Travel

Room: 14

Chair: Manuela Ruiz (University of Zaragoza)

Ipek Azime Celik Rappas (Koc University), "Urban Gentrification in Action: Marseilles in Luc Besson's *Taxi Series*"

Nichole Neuman (University of Minnesota, Twin Cities), "The Criminal, the Heartsick, and the Vagrant: Itinerancy in Heimat"

Jesse Cumming (York University), "Cities Remembered and Imagined: Urban Image-making Practices in Jia Zhangke's *24 City* and *I Wish I Knew*"

Manuela Ruiz (University of Zaragoza), "Unexpected Destinations: Cosmopolitanism and Genre in Contemporary Romantic Comedy"

B15: Cultural and Social Geographies: Cinematic Constructions of the Nation and City

Room: 15

Chair: Yongzhen Shu (Widener University)

Dennis Lo (University of California, Los Angeles), "Cultural Geographies of Chinese National Cinemas: The Politics of Place Making in PRC and Taiwanese Location Shoots"

Martha Shearer (King's College London), "Frances Doesn't Live Here Anymore: Gender, Urban Instability, and the Creative City in *Frances Ha* and *The Giant Mechanical Man*"

Olga Klimova (Duquesne University), "The 'Liberated' Urban Space in Late-Soviet Cinema under Brezhnev"

Yongzhen Shu (Widener University), "Cinema of Attractions and Emerging Structures of Feeling in Chinese Cinema Today"

B16: Outlanders: Authorship and Genre Reconsidered

Room: 16

Chair: Heather Osborne-Thompson (California State University Fullerton)

Franklin Cason (Temple University), "Reading the Signature: African American Cinema and the Auteur Theory"

Kathryn Frank (University of Michigan), "In Living Color: Comic-to-Live-Action Adaptations as Genre and Implications for Racial Representation in Popular Media"

Nina Martin (Connecticut College), "Tapping at the Celluloid Ceiling"

Heather Osborne-Thompson (California State University Fullerton), "Locating Gender and Genre in *Outlander*"

B17: Affective Pedagogies

Room: 17

Chair: David Johnson (Salisbury University)

Aaron Kerner (San Francisco State University), "The (Nasty) Taste and Scent of Seduction in *Wetlands*"

Laura Stamm (University of Pittsburgh), "Film as Queer Pedagogy: Learning to Be an Affected Body"

Elizabeth Losh (University of California, San Diego), "Sensing Not Seeing: Augmented Reality Literature and Multimedia for Books that Read"

David Johnson (Salisbury University), "Synthetic Criticism and the Essayistic Mode in Cinema and Media Studies"

B18: *Twin Peaks* at 25: Examining the Legacy and Contexts of a Television Icon

Room: 18

Chair: Ross Garner (Cardiff University)

Dana Och (University of Pittsburgh), "All Laura Palmer's Children: *Twin Peaks* and Gendering the Discourse of Influence"

Karra Shimabukuro (University of New Mexico), "The Mystery of the Woods: *Twin Peaks* and the Folkloric Forest"

Ross Garner (Cardiff University), "It Is Happening Again?: *Twin Peaks*, Staged Anniversaries and Authorial Meanings"

Rebecca Williams (University of South Wales), "The Show from Another Place: *Twin Peaks* and Its Social Media Afterlife"

B19: Network Studies: Grappling with the History and Visual Design of Data

Room: 19

Chair: Daniel Faltesek (Oregon State University)

Steven Malcic (University of California, Santa Barbara), "Inter-entity Communication: The Ontological Imaginary of Early Network Design"

Sheila Murphy (University of Michigan), "You are the Message, Wearing the Medium: Software, Quantifiable Selves, and the New Data-Visuality of Everyday Life"

Daniel Faltesek (Oregon State University), "Storm Season: Logistical Media, Social Networks, and Data Visualization"

B20: Unruly and Hard-Working Bodies: Embodiment and Resistance, Excess, and Ethics

Room: 20

Chair: Aaron Tucker (Ryerson University)

Samantha Sheppard (Cornell University), "Performing Dissent in Sports Films: Documentary Impulse, Black Embodied History, and Critical Muscle Memory in Haile Gerima's *Hour Glass*"

Joel Neville Anderson (University of Rochester), "The National Body and Cinema's Prosthesis: Disability and Affective Production in Hara Kazuo's Documentary Encounters"

Michelle Cho (McGill University), "The Transnational Appeal of Abjection: Physical Humor and Gendered Embodiment in South Korean Film Comedy"

Aaron Tucker (Ryerson University), "The Hard Technological Bodies of *Elysium* and *Edge of Tomorrow*"

B21: WORKSHOP The "F" Word: Fan Studies In and Beyond the Academy

Room: 21

Chair: Casey McCormick (McGill University)

Workshop Participants:

Paul Booth (DePaul University)

Louisa Stein (Middlebury College)

Anne Kustritz (University of Amsterdam)

Bertha Chin (London Metropolitan University)

B22: Just Stream It: Delivering Alternative Content in the Digital Era

Room: 22

Chair: Leo Rubinkowski (University of Wisconsin Madison)

Andre Puca (Emerson College), "Opting Out--Digital Distribution on the Margins and a Solution to 'Indiewood' Excess"

Eva Blazkova (University of Economics, Prague), "The Distribution of Art House Films on the Czech Film Market after the Digitization of Cinemas"

Orquidea Morales (University of Michigan, Ann Arbor), "Latina/o DVD: The Possibilities and Limitations of New Distribution Platforms"

Leo Rubinkowski (University of Wisconsin Madison), "The Invisible Backbone: Networking, Advertising, and Making Alternative Content Possible"

B23: Extending and Interrogating the Exhibition Experience

Room: 23

Chair: Lawrence Zi-Qiao Yang (University of California, Berkeley)

Heather Birdsall (University of California, Los Angeles), "Context as Content: *Captain EO*, 0 Intertextuality, and the Immersive Theme Park Experience"

Jasmine Trice (University of California, Los Angeles), "Projectors, Floods, and Generators: The Materiality of the Cinema Theater in Colonial Manila"

Carolyn Condon (Columbia University), "Spectators in Transit, Citizens in Transition: Film Screenings on Transatlantic Voyages in the Late Silent Era"

Lawrence Zi-Qiao Yang (University of California, Berkeley), "Splicing an Amorous State: Nymph, Cut-pieces, and the Trans-Asian Porn of the 1970s"

B24: States of Consciousness

Room: 24

Chair: Carol Vernallis (Stanford University)

Kevin Chabot (University of Toronto), "Psychedelic Cinema: Form and Affect"

Tanya Twombly (Oklahoma State University), "Personal Apocalypse: Isolation and Mental Illness in *Take Shelter* and *Melancholia*"

Katarzyna Paszkiewicz (University of Barcelona), "Touch is Discreet, or It Is Nothing: Proximate Distance and the Cinema of Isabel Coixet"

Carol Vernallis (Stanford University), "Toward the Limit: Michael Bay's *Transformer's 4: Age of Extinction*"

Wednesday, March 25, 2015 02:00PM-03:45PM (Session C)

C1: The Spoilage of America: Garbage, Junk, and Audiovisual Noise in US Film and TV

Room: 1

Chair: Allison Rittmayer (Northwestern State University of Louisiana)

Michael Rowin (University of Florida), "Noise and Spectatorship in Lynch's Films"

Tania Darlington (Santa Fe College), "From Hill Street to Farmington: The Station House as Symbol of Urban Neglect in Television Police Procedurals"

Jacob Agner (University of Mississippi), "Salvaging *The Counselor*: Watching Cormac McCarthy's Really Trashy Movie"

Allison Rittmayer (Northwestern State University of Louisiana), "'Deswamped and Denuded, and Derived': Some Aspects of the Southern Gothic in Rural Noir Landscapes"

C2: Ephemeral, Invisible: Animation Out of Sight

Room: 2

Chair: Paul Ward (Arts University Bournemouth)

Paul Ward (Arts University Bournemouth), "Hiding in Plain View: The In/visibility of Animated Interstitials"

Bella Honess Roe (University of Surrey), "Visualizing the Invisible: Animating the Inside of the Human Body in Popular Film and Television"

Aylish Wood (University of Kent), "Seeing the Invisible: Excavating Animation Software Algorithms"

Respondent: Karen Beckman (University of Pennsylvania)

C3: Mediated Memories

Room: 3

Chair: Roger Hallas (Syracuse University)

Laliv Melamed (New York University), "Family Matters: Home Movies and the Militarization of Family Memories"
Michael Richardson (Ithaca College), "Hipsters, Cats, and other Memes: Hitler's Digital Afterlife"
Sheenagh Pietrobruno (St. Paul University/University of Ottawa), "Archiving Heritage on YouTube: Intersections between Digital Intangible Heritage and Media Studies"
Roger Hallas (Syracuse University), "Filming the Photographic Object: New Historiographies of Photography in Recent Documentary Film"

C4: Re-Reconstructing the Gendered Body

Room: 4

Chair: Adam Knee (University of Nottingham Ningbo China)

Anna Peppard (York University, Toronto), "We Have to Get Her Right, We *Have* To' Conflicts of Desire, Fantasy, and Profit in the Casting of Gal Gadot as Wonder Woman"

Elizabeth Nathanson (Muhlenberg College), "A Grandma on the Red Carpet: Joan Rivers and Negotiating Celebrity"

Pamela Krayenbuhl (Northwestern University), "Body Control/Mind Control: The Female Dancing Body in Science Fiction"

Adam Knee (University of Nottingham Ningbo China), "*Robocop* Remade: Putting Masculinity Back Together Again"

C5: Theory's Unthoughts

Room: 5

Chair: Bhaskar Sarkar (University of California, Santa Barbara)

Anustup Basu (University of Illinois, Urbana-Champaign), "Realism and the Graphic in the Age of the Digital"

Joshua Neves (Concordia University), "Southern Effects"

Bhaskar Sarkar (University of California, Santa Barbara), "At the Taj, or, Plasticity and the Global"

Kay Dickinson (Concordia University), "At What Cost Theory? An Economics and Poetics of Citation"

C6: Celebrity: Performances and Persona

Room: 6

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

Kara Fagan (University of Iowa), "Dancing on Ice, Falling Out of the Gender Script: Sonja Henie's Twentieth Century-Fox Musicals and the Feminization of Figure Skating"

Spring-Serenity Duvall (Salem College), "When Gen X Icons Grow Up: Celebrity, Ageing, and (Trans)National Canadian Identity in the Careers of Alanis Morissette and Sarah McLachlan"

Steven Rybin (Georgia Gwinnett College), "Wooing Bogie, Courting Bacall: The Performance of Love in Classical Noir"

Michael Rennett (University of Texas, Austin), "No More Mr. Nice Guy: Joseph Gordon-Levitt's Feminist Deconstruction of the 'Nice Guy' Character"

C7: Bright, Shiny, New! Visual Style and Technological Change

Room: 7

Chair: Peter Collopy (University of Pennsylvania)

Michael LaRocco (University of Southern California), "HD Video's Arrested Development: Slow Frame Rate as Cinematic Code"

Philippe Bedard (Concordia University), "Techno-aesthetic Study of 'Third-Person Fixed Perception Shots'"

Sam Roggen (University of Antwerp), "A Cinema of Choice? Gradation of Emphasis in CinemaScope"

Peter Collopy (University of Pennsylvania), "Scanimate: Analog and Digital as Engineering Paradigms"

C8: Selling Across Media

Room: 8

Chair: Erin Hanna (University of Oregon)

Benjamin Sampson (University of California, Los Angeles), "*Man of Steel*/Man of God: Marketing Superman to Christian Audiences"

Emil Stjernholm (Lund University), "Experimental Film as Marketing Strategy: Sponsored Film Culture in Postwar Sweden"

Michael J. Clarke (Independent Scholar), "Leo Burnett, Philip Morris, and Television Advertising in the 1960s"

Erin Hanna (University of Oregon), "Selling Star Wars: Hollywood, Comic-Con, and Grassroots Marketing"

C9: Cognitive Approaches to the Representation of History in German Film

Room: 9

Chair: Roger Cook (University of Missouri)

Jaimey Fisher (University of California, Davis), "War Becomes History: Embodiment in Combat Films of the Interwar Period"

Roger Cook (University of Missouri), "Embodied Spectatorship as Alternative History: Petzold's *Barbara* and *The Lives of Others*"

Jennifer William (Purdue University), "Conceptual Blending and Spectatorship"

Respondent: Christina Gerhardt (University of Hawaii)

C10: Film as Writing in Japan: Literary-Cinematic Interplay and Adaptation

Room: 10

Chair: Lauri Kitsnik (University of Cambridge)

Lauri Kitsnik (University of Cambridge), "Bungei Eiga and Shinario Bungaku: The Debates on the Literariness of Cinema in the Late 1930s Japan"

Alexander Jacoby (Oxford Brookes University), "'More Than the Flowers': A Reluctant Samurai Rewrites Chushingura"

Joanna Sturiano (Harvard University), "Reframing a Writer's Legacy Through Film: Yuriko, Dasuvidāniya as Revisionist Cultural Historiography"

Ryan Cook (Harvard University), "Urbanological Literary Criticism as Cinematic Adaptation: Isoda Kōichi and Tokyo as Film"

C11: Hearing Voices, Songs, and Speech

Room: 11

Chair: Kyle Stevens (Brandeis University)

Dolores McElroy (University of California, Berkeley), "In Extremis: An Inspirational Reading of Judy Garland and *The Man That Got Away*"

Patrik Sjoberg (Karlstad University), "Your Tongue in My Mouth: Lip Synch, Dubbing, Ventriloquism, and the Othering of Voice in Documentary Media"

Liz Greene (Dublin City University), "Listening, Singing and Dancing to Pop Songs in Film: The Sound of Middle-aged Nostalgia"

Kyle Stevens (Brandeis University), "I Had No Thoughts At All': Voice-Over, Suicide, and Women's Sexuality"

C12: The Cinema of "Crisis": Reading 1980s Mexican Film against the Grain

Room: 12

Chair: Olivia Cosentino (Ohio State University)

Sergio de la Mora (University of California, Davis), "Mexican Beefcake: Masculinities in 1980s Sexy Comedias"

Olivia Cosentino (Ohio State University), "Multi-platform Manipulation: Controlling Mexico's Youth through Televisa's Darlings, Lucero, Pedro Fernández, and Luis Miguel"

Ivan Aguirre (Washington University, St. Louis), "'El roc ha muerto. Viva el roc': Following the Trail of the Counterculture through the Lens of Sergio García Michel"

Niamh Rosario Thornton (University of Liverpool), "Taste, Trash, and Distinction: Historical Lessons from Mexican Screen Studies"

C13: Framed: Perspectives on Cinematic Address

Room: 13

Chair: Richard Neupert (University of Georgia)

Carol Siegel (Washington State University, Vancouver), "Between Jews: The Coen Brothers' Double Address in *Inside Llewyn Davis*"

Matthew Von Vogt (Indiana University - Bloomington), "Cinema in the First-Person Plural: Luc Moullet and the Gender Politics of the French New Wave"

Seth Watter (Brown University), "Pathology of the Close-up: Female Neurosis in Anatole Litvak"

Richard Neupert (University of Georgia), "Emotion, Disabilities, and Narration in *Gabrielle*"

C14: Exploring Limits: Melodrama's Bodies, Space, and Ethics

Room: 14

Chair: Alison McKee (San Jose State University)

Jordan Wood (Syracuse University), "'How Far Would You Go?': The Interactive Melodrama of *Heavy Rain*"

Conn Holohan (NUI Galway), "All That Is Solid: Camera and Character Movement in the Domestic Spaces of 1930s Melodrama"

Baran Germen (University of Oregon), "Melodramatically Queer: (Dis)Figuration of the Male Body and Radical Alterity in *Tamam mıyız?*"

Alison McKee (San Jose State University), "I'm Ready for My Close-Up: Anglo-American Home-Front Films During World War II"

C15: Into the Wild: Meditations on Humans, Animals, and the Natural World

Room: 15

Chair: Erin Wiegand (San Francisco State University)

Lauran Whitworth (Emory University), "Radical Faeries, Radical Film: Queer Pastoralism in the Films of James Broughton"

Olivia Heaney (McGill University), "Emerging Canadian Auteurs and their Pugs: Contemporary Short Film in Quebec and Newfoundland"

Kayti Lausch (University of Michigan, Ann Arbor), "Living in an Amish Paradise: Reality Television and the Contemporary American Fantasy of the Amish"

Erin Wiegand (San Francisco State University), "Who Can Be Eaten?: Consuming Animals and Humans in the Cannibal Horror Film"

C16: Will the Real Ideology Please Stand Up?: Television's Reality Game

Room: 16

Chair: Alexander Thimons (Northwestern University)

Miranda Larsen (University of California, Los Angeles), "'Something Reached Out of this Case, From these Bones, and Grabbed My Heart': *Ghost Adventures* as Paranormal Gender Playground"

Lauren Weinzimmer (University of Minnesota, Twin Cities), "With One Failure Comes Many More: Sustained Failure in MTV's Teen Pregnancy Franchise's Paratexts"

Alexander Thimons (Northwestern University), "Just for Fun: Queer Sociability, Labor, and *What's My Line?*"

C17: Sights of Resistance: Oppositional Films and the National Imaginary

Room: 17

Chair: Jose Capino (University of Illinois, Urbana-Champaign)

Hyon Joo Yoo (University of Vermont), "The Chronotope of the North in Korean Cinema: From *The Good, The Bad, The Weird* to *Dooman River*"

Mauro Resmini (University of Maryland College Park), "Operai, Capitale, Cinema: On Elio Petri's *Lulu the Tool*"

Elena Benelli (Concordia University), "Through Water and Mountains: Ecocritical Representations of Migration in Contemporary Italian Cinema"

Jose Capino (University of Illinois, Urbana-Champaign), "Brocka's Crime Films, Political Cinema, and the Marcosian State"

C18: Screening Little Data: Surveillance Regimes, Commodification Logics, and Digital Identities

Room: 18

Chair: Kenneth Werbin (Wilfrid Laurier University)

Leslie Shade (University of Toronto), "Digital Policy Literacy, Social Media Privacy, and Youth"

Judith Nicholson (Wilfrid Laurier University), "Minority Report: Little Data, Race, and Predictive Policing"

Ian Reilly (Concordia University), "Screening the Terms of Service: Exploring Alternatives to Corporate Social Media"

Mark Lipton (University of Guelph), "Screening My Little Data: Implications for Learning in the Digital Age"

C19: WORKSHOP The Unexpected and the Possible: Methods in Creating Feminist and Queer Archives

Room: 19

Chair: Alicia Kozma (University of Illinois, Urbana-Champaign)

Co-Chair: John Musser (University of Illinois at Urbana-Champaign)

Workshop Participants:

T.L. Cowan (The New School for Social Research)
Vicki Callahan (University of Southern California)
Roxanne Samer (University of Southern California)
Dayna McLeod (Concordia University)
Jasmine Rault (The New School for Social Research)

C20: Historical Studies in Televising Femininity, Feminism, and Queerness

Room: 20

Chair: Bambi Haggins (Arizona State University)

Heather Hendershot (Massachusetts Institute of Technology), "Feminism, TV, and the American Conservative Movement: *Firing Line* Debates Women's Lib"

Alice Leppert (Ursinus College), "Selling Ms. Consumer: Market Research and the Fantasy Families of 1980s Sitcoms"

Jennifer Clark (Fordham University), "Confetti Kings, Bird Watchers, and Crying Comedians: Television's Career Guest Stars of the 1960s"

Bambi Haggins (Arizona State University), "This Year's Model? *Julia*, *Scandal*, and Constructing Televisual African American Exemplarism and The Politics of Respectability"

C21: WORKSHOP Intersections: Locating East Asian Avant-garde Film and Video

Room: 21

Chair: Jihoon Kim (Chung-Ang University)

Workshop Participants:

Yuriko Furuhashi (McGill University)

Julian Ross (International Film Festival Rotterdam)

Soyoung Yoon (The New School)

Jia Tan (Hong Kong Baptist University)

C22: Dire Straits: Production Possibilities in Precarious Times

Room: 22

Chair: Benjamin Woo (Carleton University)

Hamidreza Nassiri (University of Wisconsin, Madison), "Shoot and Run: Modes of Production in Recent Iranian Underground Cinema"

Debashree Mukherjee (New York University), "Risk, Precarity and Desire: Film Work in Bombay's Early Talkie Industry (1930s-1940s)"

Samuel Israel (University of Copenhagen), "The Danish Animation Revolution: Conditions, Strategies, Challenges"

Benjamin Woo (Carleton University), "Hired Hands: Making Art and/or Making a Living in the Comic-Book Industry"

C23: Playtime: Interactivity and Video Games Aesthetics

Room: 23

Chair: Sandra Danilovic (University of Toronto)

Nicholas Hanford (Rensselaer Polytechnic Institute), "A Topology of Frames: Adapting the Filmic Frame for Gamic Action"

Jason Coley (Rensselaer Polytechnic Institute), "Playing in the Interactive Archive: Adaptation of Genre in Red Dead Redemption as Neo-Baroque Entertainment Art"

Caroline Bem (McGill University), "The Pursuit of Vertigo: On the Use of Graphic Sex in Two Rockstar® Games"

Sandra Danilovic (University of Toronto), "Procedurally Yours: Love, Debugging Trauma, and the Mundanity of Game Design Practice"

C24: Modes of Documentary, New and Old

Room: 24

Chair: Francesco Pitassio (University of Udine)

Daniel Cohen (Stanford University), "The Clamor of Documentary: Polyphonic Mediation and the Politics of Art"

Whitney Pow (Northwestern University), "'That Is the Last Picture of My Dad Alive': Google Maps as an Affective Archive of Grief"

Mi Young Park (Southern Illinois University Carbondale), "Touchscreen and Entrepreneur of the Self: Hans Richter and the i-Phone"

Francesco Pitassio (University of Udine), "Recurring Removal. Trauma and Historical Discourse in Post-war Italian Documentary"

Wednesday, March 25, 2015 04:00PM-05:45PM (Session D)

D1: "Plugged In: Brazilian Television Fiction and Reflections on Recent Social, Political and Economic Transformations"

Room: 1

Chair: Joseph Straubhaar (University of Texas, Austin)

Esther Hamburger (University of Sao Paulo), "Avenida Brasil: Extra-Diegetic References to Ongoing Social Processes"

Ana Lopez (Tulane University), "Domestic Service, Transmediality and the Contemporary Brazilian Telenovela"

Joseph Straubhaar (University of Texas, Austin), "The Political Economy of Race, Class, and Favela Depictions in Brazilian Telenovelas"

Leslie Marsh (Georgia State University), "Self- and Place-branding in Contemporary Brazilian Telenovelas"

D2: Queer Media Affect: Locations and Mobilities of Feeling

Room: 2

Chair: Alexander Cho (University of Texas, Austin)

F. Hollis Griffin (Denison University), "Affective Networks in *Tales of the City*"

Misha Kavka (University of Auckland), "The Reparative Impulse of *SpongeBob QueerPants*"

Alexander Cho (University of Texas, Austin), "Liberté, Égalité, Beyoncé": Queer Youth of Color and Territories of Insurgence"

Respondent: Dana Heller (Old Dominion University)

D3: Media Specificity and Cognition in Animation and Digital Visual Effect Cinema

Room: 3

Chair: Sylvie Bissonnette (Independent Scholar)

Janet Blatter (Independent Scholar), "Animation and Cognitive Film Theory – The Missing Framework"

Erwin Feyersinger (University of Innsbruck), "Intentional and Unintentional Use of Image Schemas in Animated Visualizations"

Nathan Blake (Northeastern University), "The Information Affect: CG Worlds and Fantasies of Transcendent Cognition in *The Matrix*, *Limitless*, and *Lucy*"

Alberto J. L. Carrillo Canán (Benemérita Universidad Autónoma de Puebla (México)), "Medium Specificity and Digital Effects in Cinema"

D4: Viewing Sites

Room: 4

Chair: Michelle Barody (University of Minnesota, Twin Cities)

David Gray (University of California, Santa Barbara), "On the Screening Site as Space of Memorialization in Southern Cone Documentary"

Joshua Coonrod (Joshua Coonrod), "Haunted Screens and Empty Seats: An Ethnographic Approach to the Failing Rural Film Festival"

Michelle Barody (University of Minnesota, Twin Cities), "World Cinema, Local Screens: (Re)Presenting Arab Pictures at a Midwest Film Fest"

D5: Women Before and Behind the Camera

Room: 5

Chair: Veronica Fitzpatrick (University of Pittsburgh)

Leah Vonderheide (University of Iowa), "The Bearded Gentleman and Rumors of War: The Cinema of Nicole Védres"

Patricia White (Swarthmore College), "Indie Cinema and Lesbian Representability"

Dijana Jelaca (St. John's University), "Millennial Girls, Unbearable Sex and the Ambivalence of Power in Maja Miloš' *Clip*"

Veronica Fitzpatrick (University of Pittsburgh), "The Also at Work in Every Intended Something: Belief, Belonging, *Sound of My Voice*, *The East*"

D6: Surveilling Surveillance

Room: 6

Chair: Gregory Flaxman (University of North Carolina, Chapel Hill)

Sylvia Chong (University of Virginia), "A Tale of Two Tortures: Visualizing State-sanctioned Violence in *Zero Dark Thirty* (2012) and *The Purple Heart* (1944)"

Christopher Rowe (University of Toronto), "Closing the Circuit: Surveillance as a New Mode of Realism in the Films of Michael Haneke"

Brooke Belisle (Stony Brook University), "Surveillance Panoramas: From Cinematic Montage to Digital Mosaic"

Gregory Flaxman (University of North Carolina, Chapel Hill), "Off the Grid: Contemporary Hollywood and the Cinema of Control"

D7: The Great Depression: Politics and Social Change at the Movies

Room: 7

Chair: J. E. Smyth (University of Warwick)

Ina Hark (University of South Carolina), "Shirley Temple and Hollywood's Colonialist Ideology"

Anna Siomopoulos (Bentley University), "Lincoln, Juarez, and FDR: The Welfare State Rhetoric of Sympathy and Hollywood Films of the 1930s"

Brian Neve (University of Bath), "*Our Daily Bread* and the Limits of Thirties Political Imagining"

Respondent: Catherine Jurca (California Institute of Technology)

D8: New Takes on Deleuze

Room: 8

Chair: Chang-Min Yu (University of Iowa)

Joshua Jordan (New York University), "Cinema at the Speed of Thought: Henri Michaux and Images of a Visionary World"

Lakshmi Padmanabhan (Brown University), "Mani Kaul's Time Image: Deleuzian Aesthetics and Indian Film History"

Chang-Min Yu (University of Iowa), "Bodies of/in Excess: An Underexplored Dimension of European Modernist Films"

D9: Cinema's Visual Worlds: Dream-scapes, Set Design, and the Pictorial

Room: 9

Chair: Susan Felleman (University of South Carolina)

Cary Elza (University of Wisconsin-Stevens Point), "*Unus Mundus Artis*: Guillermo del Toro and Neo-Baroque World-Building"

Shelton Wadkrep (University of Southern Maine), "Un-moving Pictures: Stanley Kubrick, James Bond, and the Pictorial"

Simran Bhalla (Northwestern University), "Through an Opera Glass, Darkly: Gendered Design in *Charulata* and *Ghare Baire*"

Susan Felleman (University of South Carolina), "Source Hunting in a Dreamscape"

D10: Transnational Cinemas: South Korea, Japan, and Beyond

Room: 10

Chair: Hye Seung Chung (Colorado State University)

Co-Chair: David Scott Diffrient (Colorado State University)

Sangjoon Lee (Nanyang Technological University, Singapore), "The Asia Foundation, Japan, and the South Korean Film Industry in the 1950s"

Minhwa Ahn (University of Minnesota), "Magical Realism and Female Fantasy in Kim Kiyong's Films: A Cross-cultural Reading of Japanese Films during the Postwar Period"

Nathaniel Heneghan (University of Southern California), "Alterity and Excess in the Works of Sai Yoichi"

Ji-yoon An (University of Cambridge), "Home and Away: Adoption and Diaspora in *A Brand New Life* (2009) and *Treeless Mountain* (2009)"

D11: Music Screens, Music Stars, Music Scenes

Room: 11**Chair:** Charlotte Howell (University of Texas at Austin)

Kristen Alfaro (New York University), "Screens of Punk, Punks of Screen: Video History and the Nightclubbing Collection at the Fales Library, New York University"

Matt Stahl (University of Western Ontario), "We Have Paid a Price to Sing this Music: Aging R&B Stars' Struggle for Reparations and Royalty Reform in the US Recording Industry, 1984-2004"

Brad Stiffler (University of Minnesota), "Anti-Anti-Network TV: 'TV Party' and the (Un)Popular Avant-garde on 1970s Cable Access"

Charlotte Howell (University of Texas at Austin), "Symbolic Capital and Cable Access: Production Discourse of *The American Music Show*"

D12: Experimental Film and Video in National and Transnational Contexts**Room: 12****Chair:** Henning Engelke (Goethe University Frankfurt)

Maria Vinogradova (New York University), "Beyond Art and Dissent: Experimental Film in the Soviet Union"

Joseph Pfender (New York University), "The Lifespan of Circuits: Cinematic Experimentalism the Chaotic Music of Louis and Bebe Barron"

Sonja Simonyi (New York University), "Image, Structure, Meaning: Gábor Bódy and Artistic Experimentation at the Balázs Béla Studio"

Henning Engelke (Goethe University Frankfurt), "Before "Expanded Cinema": Intersections of Experimental Film, Art, and Electronic Media at the Batman Gallery, 1960-1965"

D13: The Politics and Ethics of Remix Video**Room: 13****Chair:** Jaimie Baron (University of Alberta)

David Gurney (Texas A&M University, Corpus Christi), "Remediating Boyhood: Gendered Nostalgia and the Chronotopic Remix"

Jordan Lavender-Smith (CUNY Graduate Center), "'You're My Life Support. Your Life is My Sport': Found Footage, Remix, and Control"

Jaimie Baron (University of Alberta), "The Politics of (Dis)comfort: Camp and Mimesis in Remix Video"

Elena del Rio (University of Alberta), "Folding Film into Media: Aesthetics and Micropolitics of Digital Remix Cinema"

D14: The Politics and Problems of Hollywood Action-Adventure**Room: 14****Chair:** Aviva Dove-Viebahn (Arizona State University)

Scott Ferguson (University of South Florida), "Why Do We Fall: Action-Adventure Physics and the Problem of Care"

David Seitz (Pennsylvania State University, Mont Alto), "*Captain Phillips* and the Hierarchy of Disposability: Necropolitics, Neoliberalism, and Hollywood's Africa"

Aviva Dove-Viebahn (Arizona State University), "Seriality, Feminine Intuition, and the 'Subject Supposed to Know': The Privileges and Pitfalls of the Female Action Hero"

D15: Transmedia and Remediation

Room: 15

Chair: Kevin Flanagan (University of Pittsburgh)

Megan Brown (Indiana University Bloomington), "Marketing Practice and Discourse of Transmedia Science Fiction's 'Golden Age' (1950-1958)"

Mark Minett (University of South Carolina), "Origins/Stories: A Functionalist Analysis of the Origin in the Golden Age of the Superhero Comic"

Julia Simons (Columbia University), "Masochistic Aesthetics Redux: Remediation and the Performance of Auteurism in *Venus in Fur*"

Kevin Flanagan (University of Pittsburgh), "War by Other Means: Maneuvers, Simulation, and Gaming in British Cinema, 1965-1970"

D16: Directors and Institutions: Auteurs in Context

Room: 16

Chair: Arne Lunde (University of California, Los Angeles)

Rachel Kahn (Solomon R. Guggenheim Museum), "Music Video Art House: An Auteurist Study of the Music Video Production Company"

Seth Friedman (DePauw University), "The Masters of Misdirection: Branding M. Night Shyamalan and Christopher Nolan"

Breixo Viejo (University College London), "Luis Buñuel and the Film Industry: Economic Restrictions and Creative Control"

Arne Lunde (University of California, Los Angeles), "Ingmar's Hitchcockian Cameos: Early Bergman as Auteur inside the Swedish Studio System"

D17: A Better World: Screens, Activism, Politics

Room: 17

Chair: Shirley Roburn (Concordia University)

Germaine Halegoua (University of Kansas), "'Opting Out' of Google Fiber in Kansas City: Perspectives on Digital Inclusion and Media Refusal of High-Speed Internet Service"

Sarah Martindale (University of Nottingham), "Collective Envisioning: Science Fiction as a Socio-cultural Driver"

Christopher Mason (Old Dominion University), "May the Force Be With Us: *Star Wars*' 501st Legion, Fandom, and Volunteerism"

Shirley Roburn (Concordia University), "Ecocinema, Convergence Culture, and Community Organizing: Assessing the Impact of *Being Caribou* on Congressional Votes to Develop or Preserve the Arctic National Wildlife Refuge"

D18: Podcasting: A Decade into the Life of a "New" Medium

Room: 18

Chair: Andrew Bottomley (University of Wisconsin, Madison)

Richard Berry (University of Sunderland), "Ten Years is a Long Time in Podcasting"

Brian Fauteux (Wilfrid Laurier University), "Blog Radio: Satellite Radio and the Aesthetics of Podcasting"

Andrew Salvati (Rutgers University), "Podcasting the Past: Historiography and Interactivity in Dan Carlin's *Hardcore History*"

Kelli Marshall (DePaul University), "Transmedia Storytime with Your Host Marc Maron"

D19: WORKSHOP Reconsidering US Newsfilm: History, Medium, Archive

Room: 19

Chair: Mark Williams (Dartmouth College)

Workshop Participants:

Richard Abel (University of Michigan)

Mark Cooper (University of South Carolina)

Jan-Christopher Horak (University of California, Los Angeles)

Sara Levavy (University of Utah)

Mark Williams (Dartmouth College)

D20: Reality Television and Narratives of Material Culture

Room: 20

Chair: Kara Andersen (Brooklyn College)

Michelle Boucher (Southwestern College), "Negotiating Taste and Value: *Antiques Roadshow* in America"

Trevor J. Blank (State University of New York at Potsdam), "Running Down a Dream: *American Pickers*, Material Culture, and the Nostalgia (Road) Trip"

James Donahue (State University of New York, Potsdam), "The (Informed) Customer Is Always Right: *Pawn Stars* and the Value of an Education"

Kara Andersen (Brooklyn College), "Barry Weiss: *Storage Wars Failed Selector*"

D21: Informal Media Networks in a Global Context

Room: 21

Chair: Juan Llamas Rodriguez (University of California, Santa Barbara)

Viviane Saglier (Concordia University), "In the Interstices of Film's Political Economies: 'Palestine' at the Oscars"

Sriya Shrestha (Cal State Monterey Bay), "Organizing the Unorganized: Corporate Formalization of Everyday Retail in Low-income Markets"

Jade Miller (Wilfrid Laurier University), "Informality, Power, and Distribution in Nollywood"

Anne Major (University of Texas, Austin), "Nollywood's Online Video Distribution: An Analysis of iROKOtv"

D22: WORKSHOP From Satellite to Center: Redressing the Marginalization of African Media Studies

Room: 22

Chair: Noah Tsika (Queens College, City University of New York)

Workshop Participants:

Kenneth Harrow (Michigan State University)

Moradewun Adejunmobi (University of California Davis)

Noah Tsika (Queens College, City University of New York)

Jon Haynes (Long Island University, Brooklyn)

Akinwumi Adesokan (Indiana University)

D23: Remembering, Repeating, and Working Through

Room: 23

Chair: David Bering-Porter (Michigan State University)

Ari Mattes (University of Notre Dame, Australia), "Harmony Korine's *Spring Breakers* (2013): Toward a Theory of Accidental Narrative"

Chelsey Crawford (Oklahoma State University), "Layering Time and Nostalgia's Ecstasy: Home Movie Exhibition in Fiction Film"

Atene Mendelyte (Lund University), "The Art of Failure in Films So Bad They're Good"

David Bering-Porter (Michigan State University), "Signatures of the Digital: GIFs, Loops, and the Reanimated Image"

D24: Scandinavian *Nymphomania*: A National and Transnational Legacy

Room: 24

Chair: Linda Badley (Middle Tennessee State University)

Laura Horak (Carleton University), "Good Sex in Sweden: Sexuality and Landscape in Swedish Films of the 1920s"

Linda Badley (Middle Tennessee State University), "*Nymphomaniac* as Retro Scandinavian Blue"

Mariah Larsson (Stockholm University), "A Transnational Legacy of Sex Films? Christina Lindberg, Nymphomaniacs, and Iconic Eye-Patches"

Meryl Shriver-Rice (Miami Dade College), "Female Desire, Puzzy Power, and the Transnational Legacy of the Scandinavian Sex Film"

Wednesday, March 25, 2015 06:00PM-07:45PM (Session E)

E1: Self-representation and the Politics of Difference in the "Post-Racial" Era

Room: 1

Chair: Jade Petermon (University of California, Santa Barbara)

Eddy Alvarez (SUNY Oneonta), "Gloria Trevi: 'The Mexican Madonna,' Self-representation and Her LGBTQ Latin@ Fans"

Faith Day (University of Michigan, Ann Arbor), "Black Awkward: *Awkward Black Girl* and the Queer Consumption of a Web Series Redefining Black Womanhood"

Sara Hinojos (University of California, Santa Barbara), "'Scheck It Out!': Visual 'Accent' and the Politics of Self-representation of La Coacha"

Jade Petermon (University of California, Santa Barbara), "Looking Within/Seeing Ourselves: Reading the Work of Ava DuVernay"

E2: WORKSHOP Perverse Pedagogy: John Waters, American and International Icon

Room: 2

Chair: Louise Wallenberg (Stockholm University)

Workshop Participants:

Christine Holmlund (University of Tennessee)

Gary Needham (Nottingham Trent University)

Misha Kavka (University of Auckland)

Louise Wallenberg (Stockholm University)

Dana Heller (Old Dominion University)

E3: Transatlantic Rivalries: Contemporary French Cinema and Hollywood Genres

Room: 3

Chair: David Pettersen (University of Pittsburgh)

Kelley Conway (University of Wisconsin, Madison), "Same Old Song? Singing in Contemporary French Cinema"

Charlie Michael (University of Georgia), "The 'Pragmatic' Neoliberalism of Contemporary French Action Cinema"

David Pettersen (University of Pittsburgh), "What's French about French Horror Cinema?"

Margaret Flinn (Ohio State University), "'We Are All French': The Franco-International Omnibus Film"

E4: How Comedy Works: Narrative, Technology, Genre, and Context

Room: 4

Chair: Philip Scepanski (Vassar College)

Burke Hilsabeck (Oberlin College), "Narrative, Narrativity, and Anarchic Burlesque: Mack Sennett, D. W. Griffith, and 'Tillie's Punctured Romance' (1914)"

Sulgi Lie (Free University Berlin), "Short-circuited Comedy: Jerry Lewis and the Video Assist"

Jacqueline Bowler (Rensselaer Polytechnic Institute), "Where's the Punch Line?: *Louie* and the Slow Television Comedy"

Philip Scepanski (Vassar College), "Only through Comedy: African-American Television Comedy and the 1992 Los Angeles Riots/Uprising"

E5: Powerful or Unruly?: The Ambivalence of Postfeminist Bodies Across Media Platforms

Room: 5

Chair: Jennifer McClearen (University of Washington)

Kavita Nayar (University of Massachusetts Amherst), "Working It: Adult Webcam Modeling and the Cultural Production of Postfeminist Sexual Subjectivities"

Tisha Dejmancee (University of Southern California), "The Digital, Postfeminist Subject: Branding Consumable Bodies on Food Blogs"

Tasha Rennels (University of South Florida), "Challenging Postfeminist Portrayals in Reality Television: A Cautionary, Contradictory, and Critical Analysis of *Here Comes Honey Boo Boo*"

Jennifer McClearen (University of Washington), "Negotiating the Performance of Femininities in Pre-Fight Walkouts for the Ultimate Fighting Championship"

E6: Franchise Building and Management in a Multi-Platform Universe

Room: 6

Chair: Kimberly Owczarski (Texas Christian University)

Co-Chair: Ashley Elaine York (University of Alberta)

Maria Boyd (Georgia State University), "Kevin Feige: Marvel's Franchise Management Superhero"

Kyra Hunting (University of Wisconsin, Madison), "In a Franchise Far, Far, Away: *Phineas and Ferb*, Marvel, *Star Wars* and Disney's Cross-promotion Franchising Strategy"

Ashley Elaine York (University of Alberta), "Positioning the 'Women's Blockbuster' as a Four-Quadrant Film: The Ancillary Marketing and Merchandising Efforts of *The Hunger Games* Franchise"

Kimberly Owczarski (Texas Christian University), "We Don't Restrict Ourselves to Just Making Murder Songs': Insane Clown Posse and Franchise Building Outside of the Mainstream"

E7: Cultivating Citizenship: Representation and the Politics of Community in the Postwar Period

Room: 7

Chair: Molly Schneider (Northwestern University)

Co-Chair: Alison Kozberg (University of Southern California)

Alison Kozberg (University of Southern California), "Producing Pasadena: Parades, Television, and the Spectacle of Suburbia"

Molly Schneider (Northwestern University), "Mythologies of Belonging: Alienation, Conformity, and Neighbor Panic in the Midcentury TV Anthology Drama"

Steven Doles (Syracuse University), "Destroying the Individual and Creating the Citizen: Character in Semidocumentary Crime Films"

Nina Cartier (Northwestern University), "'Living Just Enough for the City': Black Space, Citizenship and Nostalgia in Postwar Cinema"

E8: From Historical to New Materialism? Late Capitalism, Media Technology, and the Ontological Turn

Room: 8

Chair: Brent Smith-Casanueva (Stony Brook University)

Gloria Kim (Center for 21st Century Studies), "Animal Currencies: Biomedical Assemblages of Late Capitalism"

Brent Smith-Casanueva (Stony Brook University), "Toward a Negative Dialectics of New Media: Materiality, the Frankfurt School, and the Capital-Technology Articulation"

April Durham (University of California, Riverside), "Ongoing Ontologies in New Materialism, A-Productivity, and Affective Labor"

Brian Wall (Binghamton University), "Adventure Time between Two Materialisms"

E9: Global Exploitation Cinemas: Travel, Translation, Taste

Room: 9

Chair: Mike Dillon (California State University, Fullerton)

Ekky Imanjaya (University of East Anglia), "Global Distribution of Classic Indonesian Exploitation Movies, Politics of Tastes, and Contradictions of New Order's Political Policies"

Ken Provencher (Loyola Marymount University), "'You are a Samurai Now': Heroic Violence and Transnational Identity in Contemporary Hollywood and Japanese Cinema"

Mike Dillon (California State University, Fullerton), "Butchered in Translation: Marketing a Horror Film Overseas"

Janani Subramanian (Indiana University - Purdue University Indianapolis), "What Lies Beneath: Exploitation and *The Descent*"

Respondent: David Lerner (Fairfield University)

E10: The Care for Opacity in East Asian Cinema

Room: 10

Chair: Erik Bordeleau (Concordia University)

Erik Bordeleau (Concordia University), "Tsai Ming-Liang and the Cosmopolitical Slowing Down of the Soul"

Adam Szymanski (Concordia University), "Composing Peace through the Ecosophic Aesthetic of Apichatpong Weerasethakul's *Uncle Boonmee Who Can Recall His Past Lives*"
Suzanne Beth (University of Montreal), "Ending Ozu's Films: Bodies Standing for an Explanation"

Respondent: Silvestra Mariniello (University of Montreal)

E11: Hear and There: The Politics of Sound

Room: 11

Chair: Allison McCracken (DePaul University)

Jim Knippling (University of Cincinnati), "Vicissitudes of Normativity in Non-diegetic Film Music: 1940-1975"

Tim Bell (Indiana University), "White Jazz: Music and Fantasies of English Modernity in *The Avengers* (1961-69)"

Cassie Blake (Academy Film Archive), "Better Seen Than Heard: The Anomaly of Female Voiceover in Theatrical Trailers"

Allison McCracken (DePaul University), "Blind Auditions and Vocal Politics: Enacting and Exposing Vocal Essentialism on NBC's *The Voice*"

E12: Queer Media Culture: International Case Studies

Room: 12

Chair: Gregoire Halbout (Francois Rabelais University)

Jing (Jamie) Zhao (Chinese University of Hong Kong), "Problematizing a 'Desirable' Queer Media Culture: A Study of the Chinese Reality Talent Shows *Super Girls*, *The Voice of China*, and *Your Face Sounds Familiar*"

Itay Harlap (Tel Aviv University), "The New Normative: Gay Fatherhood on Israeli Television"

Ivan Ramos (University of California, Berkeley), "The Slowness of Despair: The Films of Julian Hernández and Mexican Queerness."

Gregoire Halbout (Francois Rabelais University), "Normative Queerness: Gay Intimacy Goes Public on HBO"

E13: The Politics and Poetics of the Short Format Film and Video

Room: 13

Chair: Jillian Sandell (San Francisco State University)

Jillian Sandell (San Francisco State University), "Community Representation through Short Films"

Jennifer Wager (Essex County College), "Viral Video from Kinetoscopes to Vines: Short Form Visual Media and Its Historical Antecedents"

Natalie Bookchin (Rutgers University), "Long Story Short"

Jennifer Hammett (San Francisco State University), "Short Films Got Nobody"

E14: Media Imaging and/as Productive Pedagogies

Room: 14

Chair: Sarah Childress (Bowdoin College)

Christopher Pullen (Bournemouth University), "Sexual Diversity and the Use of Irony within School Classrooms: Discouraging Bullying through Media Representations"

Se Young Kim (University of Iowa), "Out of the Classroom, into the Battlefield: *Battle Royale* and Japan's Strange Kids"

Morgan O'Brien (University of Texas Austin), "Griefing, Grokking, and Unethical Behavior: The Limits of Meaningful Play in EVE Online"

Sarah Childress (Bowdoin College), "Venturing Forth from the Classroom with Camera in Hand: A Fernando Birri Film School"

E15: Cultural and Transnational Adaptations: What is Lost and Found

Room: 15

Chair: Elizabeth Alsop (Western Kentucky University)

Concepcion Cascajosa (Carlos III University of Madrid), "How to Make It in America(s): Adapting *BeTipul* and *In Treatment* in Argentina and Brazil"

Brian Ruh (N/A), "The Many Lives of the Mobile Infantry: Transnational Sequels and Adaptations of *Starship Troopers*"

Rea Amit (Yale University), "The Nation-ality of Trans-Asian Cinema: From Mumbai to Tokyo"

Elizabeth Alsop (Western Kentucky University), "Missing Words: The Withheld Subtitle in Contemporary American Independent Cinema"

E16: Old Formats, New Rules: Recent Developments in Television Programming and Genres

Room: 16

Chair: June Deery (Rensselaer Polytechnic Institute)

Casey McCormick (McGill University), "VOD and/as Serial TV"

Anne Gilbert (University of Kansas), "Push, Pull, Rerun: Syndication in the Time of Streaming Media"

Reem Hilu (Northwestern University), "'The Ultimate Game Show': *TV Powwww!* and the Broadcasting of Video Games"

June Deery (Rensselaer Polytechnic Institute), "Media Morphology: The Structure and Evolution of Reality TV"

E17: Who Made Who? Authorship and Authority in Media Industries

Room: 17

Chair: Felan Parker (York University)

Jenna Stidwill (Carleton University), "The Stop-Motion Animator as D.I.Y. Artist"

Felan Parker (York University), "Triple-A Authorship: Bioshock and the Game Industry Auteur"

Ian Gordon (New York University), "Authorship in Comics: Remind Me Again, Who is the Author of Superman?"

Martin Zeilinger (York University), "Machinima Auteurs and the Corporate Appropriation of Fan Labor"

E18: The Auteur in Your Living Room: Television and the Authorial Voice

Room: 18

Chair: Richard Ness (Western Illinois University)

Co-Chair: Michael Cramer (SUNY-Purchase College)

Courtney Ritter (University of Michigan), "The Audience as Auteur: Zavattini's *Télé-Clubs* as a Participatory Public"

Richard Ness (Western Illinois University), "A 'Tactic'-al Choice: Hitchcock's Forgotten TV Appearance and the Making of a Reputation"

Annie Berke (Yale University), "Behind Every Great Auteur: Female Authorship on *Alfred Hitchcock Presents*"

Regina Karl (Yale University), "An Uncertain Tendency: Television and the Auteurist Tradition"

E19: Architecture and Space

Room: 19

Chair: William Paul (Washington University in Saint Louis)

Lauren Cramer (Georgia State University), "Mapping Black Space in Hip-Hop's Visual Culture"

Catherine Seguin Griffith (University of Montreal), "Invention of the New York Rooftop Landscapes in American Cinema (1980-2010s)"

Nick Jones (Queen Mary, University of London), "The Production of Cinematic Space: Watching Films with Henri Lefebvre"

William Paul (Washington University in Saint Louis), "Architect of the Image: Theater Architecture as Film Theory"

E20: Step Aside Big Data, Here Comes Big Content: Digital Utopia or Creative Dystopia?

Room: 20

Chair: Denise Mann (University of California, Los Angeles)

Amelia Arsenault (Georgia State University), "Big Data, the Media Industries, and 'the Geeks Who Shoot Turkeys'"

Andrew deWaard (University of California, Los Angeles), "New Gatekeeper Same as the Old Gatekeeper: Big Data, Big Content, and the Continued Concentration of Ownership in the Music Industry"

Denise Mann (University of California, Los Angeles), "YouTube's Celebrity Maker: Turning Teens into Marketing Machines"

Respondent: Miranda Banks (Emerson College)

E21: WORKSHOP Locating "the Cultural" in Media Distribution Studies

Room: 21

Chair: Courtney Brannon Donoghue (Oakland University)

Workshop Participants:

Jade Miller (Wilfrid Laurier University)

Tim Havens (University of Iowa)

Evan Elkins (University of Wisconsin, Madison)

Jennifer Holt (University of California, Santa Barbara)

E22: WORKSHOP Film Matters: Creating the Next Generation of Film Scholars at the Undergraduate Level

Room: 22

Chair: Christopher Sieving (University of Georgia)

Workshop Participants:

Tim Palmer (University of North Carolina, Wilmington)

Aaron Magnan-Park (University of Hong Kong)

Victoria Sturtevant (University of Oklahoma)

Jacob Mertens (University of Wisconsin, Madison)

E23: Cut-scenes Reloaded: Making a Scene about the Cinematic Aspects of Video Games.

Room: 23

Chair: Martin Picard (University Laval)

Bernard Perron (University of Montreal), "Cutting the Scene of the Cut-scenes"

Alexis Blanchet (University of Paris III, Sorbonne Nouvelle), "I Want My Cut-scene!": Using Cut-scenes in Non-narrative Video Games"

Martin Picard (University Laval), "Cut-scenes as Media Mix Strategies: The Emergence of Cinematic Games in Japan"

Carl Therrien (Université de Montréal), "From Color Blobs to FMV: Reanimating the History of Cut-scenes."

Thursday, March 26, 2015 09:00AM-10:45AM (Session F)

F1: Racialized Labors: Enslavement, Exploitation, and Freedom in Hollywood Film

Room: 1

Chair: Sharon Willis (University of Rochester)

Ellen Scott (Queens College, City University of New York), "Brutality, Rebellion, and Repression: The Problem of Representing Slavery in Classical Hollywood Cinema"

Delia Konzett (University of New Hampshire), "South Seas Fantasies, Visual Consumption, and the Plantation System"

Katherine Kinney (University of California, Riverside), "The Shock of Freedom: Race and the Aesthetics of Change in '60s Narrative Cinema"

Sharon Willis (University of Rochester), "Moving Pictures: Spectacles of Enslavement"

F2: Local Culture, Global Flows: Translating Screen Media for Domestic Markets

Room: 2

Chair: Jonathan Nichols-Pethick (DePauw University)

Jeffrey Brassard (University of Alberta), "Hollywood Goes to Moscow: Sony Pictures Television and the Creation of the Modern Russian Television Industry."

Colleen Montgomery (University of Texas, Austin), "Dubbing Mr. Potato Head: Vocal Performance in the French-Language Versions of Pixar Animated Features"

Morgan Woolsey (University of California, Los Angeles), "American International Pictures and the Rescoring of Mario Bava's Italian Co-productions for the American Market"

Jonathan Nichols-Pethick (DePauw University), "The Localization of *Law & Order* in the Global Television Market"

F3: Emergent Feminisms and the Challenge to Postfeminist Media Culture

Room: 3

Chair: Maureen Ryan (Northwestern University)

Sarah Banet-Weiser (University of Southern California), "Feminism in an Empowerment Age"

Jessalynn Keller (Middlesex University), "From 'Fading Away' to Your Facebook Feed: Affect, Feminist Politics, and the 'Who Needs Feminism' Project"

Carrie Rentschler (McGill University), "Social Media and Feminist Activism against Rape Culture"

Maureen Ryan (Northwestern University), "Feminist Impulses and New Approaches: Irony, Collectivity, and Impasse Politics on "Girl Code""

F4: The Blockbuster Resurgence of Midnight Movies in the Age of Digital Cinema

Room: 4

Chair: David Church (Independent Scholar)

Carter Moulton (University of Wisconsin, Milwaukee), "'The Line Goes Ever On and On': Midnight Blockbusters and Thematic Immersion"

Margaret Rossman (Indiana University), "Exhibiting Emotion: The Fan Performance of Allegiance in the Tween Midnight Screening"

David Church (Independent Scholar), "Liveness and Death at Midnight: The Aurora Theater Shooting and Technologies of Surveillance/Mourning"

Ernest Mathijs (University of British Columbia), "'Vampire from Alcatraz Live Here': The Global Reception of *The Room* as a Timeless Live Event"

F5: WORKSHOP Intersecting Approaches at the Margins: Deviant Methodologies for Deviant Objects

Room: 5

Chair: Jane Gaines (Columbia University)

Workshop Participants:

Linnea Hussein (New York University)

Daniel Humphrey (Texas A&M University)

Marc Francis (University of California, Santa Cruz)

Jane Gaines (Columbia University)

F6: Politics of the Image I

Room: 6

Chair: Leigh Duck (University of Mississippi)

Zachary Campbell (Northwestern University), "The Audiovisual Otherwise: Valences of Media as Political Figurations"

Jenelle Troxell (Union College), "Mind-Cure and Mysticism on the Pages of Close Up"

Chiara Ttognolotti (University of Florence), "Photogenie and Orientalism: *Arabian Nights* by Pier Paolo Pasolini and the (Third) World Cinema"

Leigh Duck (University of Mississippi), "Devastated City, Mon Amour: Trauma, Cinema, and the Question of Affect"

F7: Rethinking Hollywood-Europe Relations: Transatlantic Practices between 1920s and 1960s.

Room: 7

Chair: Amanda Minervini (Colorado College)

Co-Chair: Maria Elena D'Amelio (Fordham University)

Tim Bergfelder (University of Southampton), "The Eurospy Phenomenon of the 1960s: The Transnational Mutations of a Popular Genre"

Maria Elena D'Amelio (Fordham University), "The Old and The New: Hollywood on the Tiber Era and the Laborious Production of Camerini's *Ulysses* (1954)"

Anna Cooper (University of Sussex), "Exile and Imperialism in the Europe-set Film Noir"

Denise Mok (University of British Columbia), "Transnational Agencies & Auras: Performance and Star Power in Transatlantic Film Performances in Early Sound Cinema"

F8: Fossils, Films, and Sedimentation: Ecocritical Approaches to Archival Moving Images

Room: 8

Chair: Rachel Jekanowski (Concordia University)

Jacob Leveton (Northwestern University), "Mining Post-Nuclear Ecocritique and the Archive: The Otolith Group's *The Radian!*"

Annim Alex Seelig (McGill University), "Ecocriticism and the Found Footage Film: Gustav Deutsch's *FILM IST. a Girl & a Gun* (2009)"

Theo Stojanov (Concordia University), "Manufactured Soundscapes: Recycled Media, Sound Archives, Materiality"

Rachel Jekanowski (Concordia University), "Excavating the Territorial Archive in *Fort McMurray* (2013)"

F9: World Wrestling Entertainment: Grappling with an Industry

Room: 9

Chair: Dru Jeffries (University of Toronto)

Andrew Kannegiesser (Concordia University), "Mapping the WWE Universe: Territories, Media, Capitalism"

Andrew Zolides (University of Wisconsin, Madison), "Putting the 'Professional' in Wrestling: The Importance and Improbability of a Wrestler's Union"

Desha Osborne (University of Cambridge), "The IWC and the Response to the Archive"

Respondent: Nicholas Sammond (University of Toronto)

F10: Reframing Japanese Media

Room: 10

Chair: Rayna Denison (University of East Anglia)

Mark Betz (King's College London), "Wenders Travels with Ozu"

Daniel Martin (Korea Advanced Institute of Science & Technology), "Subtitling Akira Kurosawa: The Translation and Global Circulation of Japanese Cinema on DVD"

Woojeong Joo (Nagoya University), "Appropriating Japan: Remakes of Japanese Television Drama in South Korea"

Rayna Denison (University of East Anglia), "The Problematic Remaking of *Blood: The Last Vampire* as a Transnational Asian Action Film"

F11: Composing Narratives: The Role of Music in Film and Television

Room: 11

Chair: Paula Musegades (Brandeis University)

Paula Musegades (Brandeis University), "The Sounds of Shangri-La: Romantic Exoticism in *Lost Horizon*"

Sheri Chinen Biesen (Rowan University), "Blues, Smoke, and Shadows: Jazz in 'Musical' Noir Films"

Reba Wissner (Montclair State University), "I Am Big: It's the Pictures That Got Small: Franz Waxman's Scores for the Big and Small Screens: *Sunset Boulevard* (1950) and *The Twilight Zone's* 'The Sixteen Millimeter Shrine' (1959)"

Georgia Luikens (Brandeis University), "Singing Suburbia, Seeing Suburbia: Leonard Bernstein's *Trouble in Tahiti* and the Operatic Teleplay"

F12: The Experimental Cinema/Electronic Literature Frontier

Room: 12

Chair: Roderick Coover (Temple University)

Roderick Coover (Temple University), "Hybridity and Recombinatory Approaches to the Non-fiction Image"

Jim Bizzocchi (Simon Fraser University), "The Poetics of Computationally Generative Cinematic Artworks"

Dana Coester (West Virginia University), "The Reverberatory Narrative"

Steven Wingate (South Dakota State University), "Toward an Aesthetic of Recombinatory Cinema"

F13: Remembering and Investigating Captivity in War Media

Room: 13

Chair: Debra White-Stanley (Keene State College)

Karen Ritzenhoff (Central Connecticut State University), "The Captive Mind: Amnesia and Recollection in Jean-Pierre Jeunet's *A Very Long Engagement* (2004)"

Douglas Cunningham (Westminster College), "The Varieties of Captive Experience: Masculinity in the Prisoner-of-War Film"

Yuki Obayashi (University of California, Santa Cruz), "The Gendered Remembrance of Japanese-American Internment: *Come See the Paradise* and *Snow Falling on Cedars*"

Debra White-Stanley (Keene State College), "Angelina Jolie: Building Celebrity around the Response to Wartime Captivity"

F14: Reading Affect in Films of the Berlin School

Room: 14

Chair: Angelica Fenner (University of Toronto)

Olivia Landry (University of Pittsburgh), "Quotidian Movement and Urban Embodiment in Thomas Arslan's Berlin Trilogy"

Daniela Agostinho (Catholic University of Portugal), "Looking Back to the Present: The Cold (war) Gaze in Christian Petzold's *Barbara* (2012)"

Claudia Breger (Indiana University), "Complex Affectscapes: Form and Sensation in Hochhäusler's Cinema"

Respondent: Tanja Nusser (University of Cincinnati)

F15: Poisonous Relations

Room: 15

Chair: Heike Klippel (University of Fine Arts of Hamburg)

Heike Klippel (University of Fine Arts of Hamburg), "Poisonous Spaces and Failed Feminine Subjectivity"

Kathrin Peters (Berlin University of the Arts), "Magique Matters: On Gender Transformation and Early Film"

Anke Zechner (Braunschweig University of Art), "Poisonous Cinema"

Michaela Wuensch (University of California, Los Angeles), "Poison and Counter-Poison in Zombie Films"

F16: Constructing Otherness, Deconstructing Patriarchy and Eurocentrism: Bollain, Rondón, and Santana

Room: 16

Chair: Gilberto Blasini (University of Wisconsin, Milwaukee)

Co-Chair: Luisela Alvaray (DePaul University)

Luisela Alvaray (DePaul University), "Women, Immigrants, and Natives: Re-centering Otherness in Icíar Bollain's Films"

Gilberto Blasini (University of Wisconsin, Milwaukee), "*¡Mírame! ¡No me mires!*: Race, Gender, and Sexuality in *Pelo malo*"

Carmelo Esterrich (Columbia College, Chicago), "Marrying 'Roaches': Power, Sexuality, and Religious Liminality in Araceli Santana's *Blattángelus*"

Respondent: Yeidy Rivero (University of Michigan)

F17: Queering the Transnational in Contemporary Brazilian Cinema: Karin Aïnouz and *Praia do Futuro* (2014)

Room: 17

Chair: Jose Gatti (Universidade Federal de Santa Catarina)

Joao Luiz Vieira (Universidade Federal Fluminense), "The Circulation of Bodies and the 'Uses' of Brazil in Transnational Cinema"

Jose Gatti (Universidade Federal de Santa Catarina), "Queering the Transnational Melodrama in Karim Aïnouz's *Praia do Futuro* (2014)"

Ramayana Sousa (UNISUL), "Transnational Queer Futures in *Praia do Futuro*"

Alessandra Brandao (University of Southern Catarina), "Queering Mobility in Karim Aïnouz's *O céu de Suely* and *Praia do Futuro*"

F18: Data City: Visualization and Mediation

Room: 18

Chair: Thomas Forget (University of North Carolina at Charlotte)

Co-Chair: Mark Thorsby (Lone Star College)

Mark Thorsby (Lone Star College), "Information, Representation, and Emergence"

Mark Shiel (King's College London), "Not A Star Is Born: Data Visualization in Traffic Study Films of Los Angeles at the Dawn of the Freeway Era"

Brendan Kredell (Oakland University), "Medium as Metaphor: The Place of Media in City Imaging Research"

Thomas Forget (University of North Carolina at Charlotte), "Media Atlas: GIS and the Production of Urban Information"

F19: WORKSHOP Making the Past Visible: Best Practices and New Adventures in Digital and Material Archives

Room: 19

Chair: Ethan Thompson (Texas A&M University - Corpus Christi)

Workshop Participants:

Michael Z. Newman (University of Wisconsin, Milwaukee)

Deborah Jaramillo (Boston University)

Cynthia Meyers (College of Mount Saint Vincent)

Miranda Banks (Emerson College)

Quinn Miller (University of Oregon)

F20: Property TV

Room: 20

Chair: Jean Bruce (Ryerson University)

Laurie Ouellette (University of Minnesota), "Bare Enterprise: Property TV and the Business of Dispossession"

Zoe Druick (Simon Fraser University), "Real Estate Drama on Canadian Television: Buying and Selling Property in the Creative City"

Mimi White (Northwestern University), "Dramas of Domestic Dispute on HGTV"

Jean Bruce (Ryerson University), "Intimacy at a Distance: How Love It or List It Negotiates Realty Television"

F21: Horror and the Aesthetics of Landscape

Room: 21

Chair: Adam Lowenstein (University of Pittsburgh)

Adam Lowenstein (University of Pittsburgh), "A Landscape of Subtractive Spectatorship: Between *Twitch of the Death Nerve* and *Friday the 13th*"

Rosalind Galt (King's College, London), "What the Fox Says: Complicity, Landscape, and Affect in Lars von Trier's *Antichrist*"

Karl Schoonover (University of Warwick), "Scrap Metal, Stains, and Clogged Drains: Wasted Matter in Italian Horror"

Eugenie Brinkema (Massachusetts Institute of Technology), "Strangers by Lakes: Sentimental Cartography, Violence, Love"

F22: Cinema and the Expanded Field of Institutional Critique

Room: 22

Chair: Eli Horwatt (York University)

Adeena Mey (University of Lausanne), "Institutional Critique and Experimental Cinema: Historiographical Revisions"

Erik Bullot (Ecole nationale supérieure d'art), "Lettrism and Filmlessness"

Eli Horwatt (York University), "She Objected: Lis Rhodes, the 'Film as Film' Exhibition, and Institutional Critique"

Jessica Mulvogue (York University), "Critique in the Time of Global Crisis: The Venice Biennale Ideological Guide 2013"

F24: New Approaches to National and Regional Cinemas

Room: 24

Chair: Boel Ulfsdotter (University of Gothenburg)

Avy Valladares (University of California, Berkeley), "Is There Such a Thing as Italian Accented Cinema?"

Yifen Beus (Brigham Young University, Hawaii), "Indigenizing Pacific Cinema: 'Va' and the Notion of Continuity"

Boel Ulfsdotter (University of Gothenburg), "New Voices in Swedish Documentary Film"

Thursday, March 26, 2015 11:00AM-12:45PM (Session G)

ORIENTATION FOR NEW MEMBERS

11:00AM-12:45PM

Room: Salon Banquet/Francois, Lobby

Thursday, March 26, 2015 11:00AM-12:45PM (Session G)

G1: Geopolitics of Global Film Circulation: Third Cinema and the International Festival Circuit, 1960s-1970s.

Room: 1

Chair: Luca Caminati (Concordia University)

Masha Salazkina (Concordia University), "The Geography of Third World Cinema at International Film Festivals in the 1960s"

Mariano Ernesto Mestman (University of Buenos Aires), "The Cinematographic Third Worldism among Latin American Film Festivals"

Jonathan Buchsbaum (City University of New York, Queens College), "Third Cinema, US Festivals, and Alternative Distributors"

Rossen Djagalov (Koc University), "How Third Cinema Became Third-World: The View from Tashkent"

G2: Speculative Bodies: Trans and Queer of Color Digital Media Praxis

Room: 2

Chair: Tara McPherson (University of Southern California)

Micha Cardenas (University of Southern California), "Shifting, Flickering Futures: Imagining a Digital Trans of Color Praxis"

Margaret Rhee (University of California, Los Angeles), "The Digital as Drag"

Alexis Lothian (Indiana University of Pennsylvania), "Queer Love and Media Justice: Critical Fandom as Speculative Feminist Praxis"

Respondent: Zach Blas (University at Buffalo)

G3: Color and Animation

Room: 3

Chair: Kirsten Moana Thompson (Victoria University)

Kirsten Moana Thompson (Victoria University), "Material Histories: Ink and Paint and the Disney Color Laboratory"

Rebekah Rutkoff (Princeton University), "Lillian Schwartz: Light Pen/Paintbrush"

Caroline Leader (University of Wisconsin, Madison), "Good Hair: Animating Disney and Pixar's Digital Princesses"

Daniel Bashara (Northwestern University), "The Chromatic Playhouse: Mid-Century Cartoons and the Liberation of the Color Field"

G4: Media Waste: Technological Systems and the Environment

Room: 4

Chair: Kyle Stine (McGill University)

Jon Crylen (University of Iowa), "Jacques Cousteau, Homo aquaticus, and the History of Breathing in Irrespirable Atmospheres"

Joseph Bookman (Pennsylvania State University, Erie), "Toward an Archaeology of Septic Media"

George Vollrath (University of Wisconsin-Superior), "Media Memento Mori: Waste and Memory in the Anthropocene"

Kyle Stine (McGill University), "Cinema as a Geological Force, or: There Is No Carbon-Neutral Production"

G5: Industry Crossovers: Key Women in Fashion, Film, and Media

Room: 5

Chair: Michelle Tolini Finamore (Museum of Fine Arts, Boston)

Elizabeth Lunden (Stockholm University, Sweden), "Oscar Night in Hollywood: Edith Head and the Emergence of the Academy Awards' Fashion Pre-Show"

Julie Nakama (University of Pittsburgh), "An Acceptable Dress for \$10.75: California's Fashion Industry and the Shifting Production Culture of Costume Departments in 1960s Hollywood"

Rosemarie Fernández-Day (University of Kent), "Reel Stitches: Female Below-the-Line Workers in British Heritage Cinema"

Natalie Snoyman (Stockholm University), "Catalysis of Color: The Promotion of Natalie Kalmus and Cinema's Spring Colors"

G6: Documenting the Different Body

Room: 6

Chair: Daniel Grinberg (University of California, Santa Barbara)

Nicole Morse (University of Chicago), "Different Bodies Producing Different Media: Social Media and Trans Politics"

Daniel Udy (King's College London), "Bodies & Antibodies: Queering the Limits of Documentary"

Saul Kutnicki (Indiana University, Bloomington), "Un-constraining the Documentary: Agency and the Contorted Body in *Titicut Follies*"

Daniel Grinberg (University of California, Santa Barbara), "Fading in the Frame: Documenting The Alzheimer's Body in *First Cousin Once Removed*"

G7: A Paragon of Intermedial Adaptation: The *War of the Worlds* in Radio, Film, and Social Media

Room: 7

Chair: Doron Galili (Stockholm University, Sweden)

Co-Chair: Gabriel Paletz (Prague Film School)

Gabriel Paletz (Prague Film School), "Book to Broadcast and Across Media: Orson Welles's Strategies of Adaptation"

Doron Galili (Stockholm University, Sweden), "*War of the Worlds*, Mass Media Panic, and the Coming of Television"

Jennifer Stoeber-Ackerman (SUNY Binghamton), "Invading Auditory Practice: On the *War of the Worlds* and #WOTW75"

Respondent: Timothy Corrigan (University of Pennsylvania)

G8: Scandinavian Realities: Transnational Networks and Contemporary Documentary Cinema

Room: 8

Chair: Ilona Hongisto (University of Turku)

Bjorn Sorensen (Norwegian University of Science and Technology), "Radical Big Brother: The Swedish Model and Its Norwegian Emulations in the 1960s and 1970s as Harbingers of the 'Norwegian Documentary New Wave' of the 2000s"

Anu Koivunen (Stockholm University), "Redistributing Feelings: Migrant Memories in *Finnish Blood, Swedish Heart* (Mika Ronkainen, Finland-Sweden 2012)"

Deirdre Boyle (The New School), "Danish Documentary: The Future of Global Cinema's Best Kept Secret"

Anna Estera Mrozewicz (Adam Mickiewicz University), "Finnish Teller, Western Viewers and Shared Space: Pirjo Honkasalo's *The 3 Rooms of Melancholia*"

G9: Burning Down the House: Downtown Film and Television

Room: 9

Chair: Joan Hawkins (Indiana University)

Jonathan Haynes (University of California, Berkeley), "Downtown Godard"

Joan Hawkins (Indiana University), "The TV Show That's Sometimes a Party"

Laurel Westrup (University of California, Los Angeles), "Ephemeral Media: The Downtown Scene on YouTube"

Respondent: Katharine Streip (Concordia University)

G10: Performance in Indian Cinema

Room: 10

Chair: Anuja Jain (Rice University)

Monika Mehta (University of Binghamton, SUNY), "Authorizing Gesture in Bombay Cinema"

Usha Iyer (University of the West Indies), "A Genealogy of Gestures: Comic Male Dancing from Bhagwan to Bachchan"

Anupama Kapse (City University of New York, Queens College), "Autobiographies of Dissent: Memories of Screen Acting in the Early Sound Film"

Anuja Jain (Rice University), "Performance and the Self in Contemporary Indian Documentary Cinema"

G11: Revisiting Postwar French Film Theory: Historical Perspectives

Room: 11

Chair: Syed Feroz Hassan (University of Michigan)

Colin Burnett (Washington University, St Louis), "The Vernacular of Rhythm: How the Language of Postwar Film Culture Elaborated on a Musical Analogy"

James Younger (Trinity College), "Left, Right, Left: André Bazin and the Platonist Tradition in French Philosophy"

Angela Dalle-Vacche (Georgia Institute of Technology), "The Cinema: Andre Bazin and Jean-Paul Sartre"

Syed Feroz Hassan (University of Michigan), "Robert Bresson's Diary of a Country Priest and the French Dialectics of Hope and Despair"

G12: Sound Tracks

Room: 12

Chair: Jack Curtis Dubowsky (Academy of Art University)

Monique Bourdage (University of Michigan), "'You Don't Appreciate True Musical Genius': Negotiating Gender and Musical Taste on *Playboy After Dark*"

Carl Laamanen (The Ohio State University), "*Her* and the Technological Acousmetre"
Rembert Hueser (Goethe University Frankfurt), "Easy Listening in Godard's *La Chinoise*"
Jack Curtis Dubowsky (Academy of Art University), "Queer Monster Music"

G13: Picking Apart Visual Effects: Histories, Aesthetics, Industries

Room: 13

Chair: Lisa Bode (University of Queensland)

Lisa Bode (University of Queensland), "Aesthetic Norms and the Cultivation of Uncertainty in 1910s and 1920s Trick Effects Discourse"

Leah Panos (Reading University), "Videographic Environments: The Aesthetics of CSO/Chroma-key in British Television Drama of the 1970s and '80s."

Lisa Purse (University of Reading), "Deep Space and Duration: Examining Long Take Practice in Digital 3-D through the Affective Trajectories of *Gravity*"

Julie Turnock (University of Illinois, Urbana-Champaign), "'The Special Effects Business is an Oxymoron': Special Visual Effects, Blockbuster Filmmaking, and the Problem of Independence"

G14: Translations, Transformations, & Mutations: The Malleable Superhero Identity

Room: 14

Chair: Matthew Cicci (Wayne State University)

Anne Kustritz (University of Amsterdam), "Meet Stephanie Rogers, Captain America: Fairy Tale Tropes, and Feminist and Queer Critique of Citizenship in Avengers Genderswap and MPREG Fan Fiction"

Phillip Cunningham (Quinnipiac University), "Three out of Four Nick Furys are Black: On Marvel, Diversity, and Synergy"

Chera Kee (Wayne State University), "It's the Current Rage, Don't You Know: Marvel's Voodoo Heroes of the 1970s"

Matthew Cicci (Wayne State University), "Loki's Lesson: How to Inadvertently Subvert Comic Culture"

G15: 21st Century Auteurs: Politics and Philosophy in Global Cinema

Room: 15

Chair: Jeremi Szaniawski (Korea National University of Arts)

Dominique Nasta (Université Libre de Bruxelles), "Politics and Irony: Spectacular Mise-en-Abyme in Contemporary Romanian Cinema"

Dan Hassler-Forest (University of Amsterdam), "Richard Linklater's Post-Nostalgia and the Politics of Temporality in the Context of Neoliberalism"

Seung-hoon Jeong (New York University Abu Dhabi), "A Generational Spectrum of Global Korean Auteurs"

Respondent: Kaushik Bhaumik (Jawaharlal Nehru University)

G16: Digital Voyeurism: Individual Screens, Streaming, and 'Fragmentized Spectatorship'

Room: 16

Chair: Neta Alexander (New York University)

Sarah Arnold (Falmouth University), "Deconstructing the Audience: From the Pursuit of Contextual Knowledge to Data Analytics"

Gry Cecilie Rustad (Hedmark Univeristy College), "GIFs, Memes, and 'Telephilia': The Aesthetics of a Digital Television Spectatorship"

Neta Alexander (New York University), "The World Picture(s): 'Viewsing,' Buffering, and 'Fragmentized Spectatorship'"

Respondent: Nico Baumbach (Columbia University)

G17: Facing the Interface

Room: 17

Chair: Jinying Li (University of Pittsburgh)

Eric Zobel (Indiana University - Bloomington), "Improved Interfaces: Documenting the Wooster Group"

Andrew Lison (Brown University), "Interface Between Cinema and Software: Kieślowski's *Bleu* and Farocki's *Schnittstelle*"

Olivia Banner (University of Texas, Dallas), "Digital Breast Cancer Narratives in Communicative Biocapitalism"

Jinying Li (University of Pittsburgh), "Stochastic Leakage, Public Sphere, and the Curious Case of Chinese Film Piracy"

G18: WORKSHOP Teaching Film and Broadcast History in the Digital Age

Room: 18

Chair: Beth Corzo-Duchardt (DePaul University)

Workshop Participants:

Charles Acland (Concordia University)

Catherine Clepper (Northwestern University)

Eric Hoyt (University of Wisconsin, Madison)

Martin Johnson (The Catholic University of America)

Allison Whitney (Texas Tech University)

G19: Playing Fans: Games and Fandom in Media Studies

Room: 19

Chair: Kyle Moody (Fitchburg State University)

Ian Peters (Georgia State University), "'Use the Force, Bob' – LARPing and Pedagogy in Themed Space Exhibitions"

Kyle Moody (Fitchburg State University), "Modding for the Fans?: The Skyrim Steam Community Workshop and Fan Mod Creator Reactions"

Lincoln Geraghty (University of Portsmouth), "Being the Very Best: Narrative, Fan Created Content and the Pokémon Gaming Universe"

Paul Booth (DePaul University), "Playing *The Hunger Games* and Fan Paratextual Participation"

G20: Funny Looks: Women Comedians on Television

Room: 20

Chair: Linda Mizejewski (Ohio State University)

Suzanne Leonard (Simmons College), "Lily Tomlin, Television Comedy, and Queer Feminist Praxis"

Linda Mizejewski (Ohio State University), "Home, Horror, and Hilarity on *The Carol Burnett Show*"
Roberta Mock (Plymouth University), "Gilda Radner: Comedy, Time, and the Female Body"
Lucy Fischer (University of Pittsburgh), "'Who Are the Ladies?': 'Girls,' Women, and Comedy"

G21: WORKSHOP Sound Work: Radio Production Cultures

Room: 21

Chair: Andrew Bottomley (University of Wisconsin, Madison)

Workshop Participants:

Shawn VanCour (New York University)

Tom McCourt (Fordham University)

Andrew Dubber (Birmingham City University)

David Uskovich (St. Edwards's University)

G22: Women's Creative Labor in Screen Industries

Room: 22

Chair: Cynthia Baron (Bowling Green State University)

Cynthia Baron (Bowling Green State University), "Directing Behind the Scenes: Female Drama Coaches and Dialogue Directors in the Studio Era"

Mark Bernard (University of North Carolina at Charlotte), "Deep in the Heart of *The Texas Chainsaw Massacre*: Marilyn Burns, Women's Labor, and the Austin Filmmaking Scene"

Maya Montanez Smukler (New School), "Bikers, Babes, and Women's Lib: Female Directors and 1970s Independent Film Production"

Dawn Hall (Western Kentucky University), "Labor Pains: Exploring Gendered Dimensions of Production, Creativity, and Sustainable Careers in Female Filmmaking"

G24: Soccer, Cinema, Media, and Culture

Room: 24

Chair: Gerald Sim (Florida Atlantic University)

Co-Chair: Michael Meneghetti (Brock University)

Grant Wiedenfeld (Yale University), "Gendering Spectators in Sport Cinema and Television: 'Sideline Men,' the 1999 FIFA World Cup and *Bend It Like Beckham*"

Ashley Hinck (University of Wisconsin Madison), "Shifting Patterns of Soccer Fandom, Team Ownership, and Digital Media Cultures: YouTube, FIFA 14, and the AFC Wimbledon Wombles."

Jon Lewis (Oregon State University), "Disney's World Cup: ESPN and the Struggle to Un-Americanize Global Football."

Respondent: Lee Grieveson (University College London)

Thursday, March 26, 2015 01:00PM-02:45PM (Session H)

H1: The Spatial Organization of Media: Tables, Cabinets, Shelves, and Epistemologies and Ontologies

Room: 1

Chair: Craig Robertson (Northeastern University)

Craig Robertson (Northeastern University), "The Emergence of the Filing Cabinet: The Spatial and Temporal Storage of Modern Information"

Shannon Mattern (The New School), "Intellectual Furnishings: Media Storage Devices as Epistemic Structures"

Matthew Kirschenbaum (University of Maryland College Park), "Sand----Tables"

Respondent: Lynn Spigel (Northwestern University)

H2: Representations of Aging in Cinema

Room: 2

Chair: E. Ann Kaplan (Stony Brook University)

Timothy Shary (Independent Scholar), "The Penultimate Road to Resolution in Elder Odyssey Movies"

Nan McVitt (Northeastern Illinois University), "Ageism for Laughs: The Generational Politics of *Bad Grandpa* and *Off Their Rockers*"

E. Ann Kaplan (Stony Brook University), "Trauma and the Elderly in Film"

Respondent: Lester Friedman (Hobart and William Smith Colleges)

H3: Animation and Politics 1: Aesthetics and Theory

Room: 3

Chair: Suzanne Buchan (Middlesex University)

Nea Ehrlich (University of Edinburgh), "(Re)Considering Realism as a Political Aesthetic in Animated Non-fiction"

Eric Herhuth (University of Wisconsin, Milwaukee), "The Aesthetics of Judgment and the Politics of Animation"

Oliver Gaycken (University of Maryland), "From the Mass Ornament to MASSIVE: Nature, Contingency, and the Calculated Image"

Paul Morton (University of Washington, Seattle), "The Pre-political Mind of Sándor Reisenbüchler"

H4: Making Habits and Breaking Habits: Moving Images in Monuments and Heavily Screened Urban Media Environments

Room: 4

Chair: Zach Melzer (Concordia University)

Co-Chair: David Colangelo (Ryerson and York Universities)

Zach Melzer (Concordia University), "Moving Image Real Estate: The Case of New York City's Times Square and Montréal's Quartier des spectacles"

Dave Colangelo (Ryerson University), "Massive Media: The New 'New Monumentality' in Urban Media Environments"

Annie Dell'Aria (The Graduate Center, City University of New York), "Never Forget/Never Remember: The Texture of Media in Contemporary Memorials"

Tanya Sondergaard Toft (University of Copenhagen), "Curating Criticality in Urban Digital Art Spectacles"

H5: Indigenous Cinema I: Programming and Pedagogy

Room: 5

Chair: Angelica Lawson (University of Minnesota, Twin Cities)

Jan-Christopher Horak (University of California, Los Angeles), "Through Indian Eyes – Programming Native American Cinema"

Angelica Lawson (University of Minnesota, Twin Cities), "Resistance and Resilience in Native American Cinema and New Media: Teaching Indigenous Ethics and Aesthetics in Film"

Joanna Hearne (University of Missouri), "Digital Indigenous Studies"

Jeff Berglund (Northern Arizona University), "Kinship in Contemporary Diné Film"

H6: Politics of the Image II: The Politics of Aesthetics

Room: 6

Chair: Hector Amaya (University of Virginia)

Olivier Tchouaffe (Southwestern University), "Thoughts on Fiction, Conformity, Obedience, and Resistance in Jean-Pierre Bekolo's *The President* (2013)."

Alina Predescu (San Francisco State University), "Aesthetic Avenues of Ethical Engagement in Rithy Panh's *The Missing Picture*"

Parfait Bonkougou (Auburn University), "The Iconic Representation of Space in *Yeelen* (1987) and *Buud Yam* (1997)"

Hector Amaya (University of Virginia), "Bloody Blogs: Visuality and Violence beyond Politics"

H7: From Maverick to Muse: Gendering Creative Strategies in Independent Cinema

Room: 7

Chair: Kathleen McHugh (University of California, Los Angeles)

Christine Holmlund (University of Tennessee), "Indie Women and Their Muses"

Christina Lane (University of Miami), "That's My Story and I'm Sticking to It: Women Directors and the Art of Self-reinvention in a Changing Technological Landscape"

Mirasol Enriquez (Cognella, Inc.), "Elizabeth Avellán: Independent Troublemaking to Hollywood and Back Again"

Kathleen McHugh (University of California, Los Angeles), "Miranda July's DIY/W/F Strategies for Indie Art Cinema"

H8: Experiencing the Movies. Recent Trends in Film-Phenomenology

Room: 8

Chair: Jennifer M. Barker (Georgia State University)

Jane Stadler (University of Queensland), "Sonic Disturbance: Film, Phenomenology, and the Threshold of Acoustic Experience"

Julian Hanich (University of Groningen), "Viewers Watching Together, Collective Experiences in Cinema and Theater – A Comparative Phenomenology"

Jennifer M. Barker (Georgia State University), "You've Always Been Synaesthetic: Time, Sensation, and the 'Unhuman' Body"

Respondent: Carl Plantinga (Calvin College)

H9: United in Diversity? Targeting Transnational Film and Television Audiences on European Screens

Room: 9

Chair: Huw Jones (University of York)

Ilse Schooneknaep (Free University of Brussels), "Digital Wonderland or Digital Never-never Land?: Should EU Release Its Release Window Policy?"

Huw Jones (University of York), "Making British Films with European Partners: The Case of Ken Loach and Sixteen Films"

Eva Redvall (University of Copenhagen), "Calibrating Co-produced Crime Dramas for Transnational Audiences: A Case Study of the 'Road Movie Police Series, *The Team*"

Respondent: Patrick Vonderau (Stockholm University)

H10: WORKSHOP Working from the Archive: New Scholarship on Experimental Film and Media Artists

Room: 10

Chair: Michael Zryd (York University)

Workshop Participants:

Robin Blaetz (Mount Holyoke College)

Josh Guilford (Brown University)

Sarah Keller (University of Massachusetts, Boston)

Kenneth White (Stanford University)

Michael Zryd (York University)

H11: New Perspectives on David Lynch: Digital Haptics, Marx, and Quantum Mechanics

Room: 11

Chair: Anne Jerslev (University of Copenhagen)

Anne Jerslev (University of Copenhagen), "David Lynch and Haptic Audio-Visality in *Crazy Clown Time*"

Martha Nochimson (Professor Emerita), "Heart of the Matter: The Physics of David Lynch's Art"

Todd McGowan (University of Vermont), "Lynch with Marx"

Respondent: David Lavery (Middle Tennessee State University)

H12: Historicizing Cinema's Sounds and Color

Room: 12

Chair: Andrew Horton (University of Oklahoma)

Birk Weiberg (Zurich University of the Arts), "Functional Colors"

Benjamin Wright (University of Toronto), "The House That Zimmer Built: Romantic Minimalism and Group Style in Contemporary Film Music"

Julie Hubbert (University of South Carolina), "Records, Repertoire, and *Rollerball* (1975): The Hi-Fi Movement and the New Hollywood Soundtrack"

John Belton (Rutgers University), "Man, God, and Kodachrome: The Beginnings of a Color Vernacular"

H13: The Unfinished Panel

Room: 13

Chair: Brian Hoyle (University of Dundee)

Co-Chair: Dennis Bingham (Indiana University/Purdue University Indianapolis)

Brian Hoyle (University of Dundee), "Nae Feenish Picturs': Unfinished Scottish Films"

Dennis Bingham (Indiana University/Purdue University Indianapolis), "Finishing Off Fosse: Starting with *Ending*, Ending Up with *All That Jazz*"

Roy Grundmann (Boston University), "Harun Farocki's Unfinished Business: From Workers' Films to the Global Video Workshop, 'Labour in a Single Shot'"

J. E. Smyth (University of Warwick), "Fred Zinnemann's Unfinished History"

H14: Beyond Star Studies: The Other Actors

Room: 14

Chair: Daniel Leberg (Concordia University)

Katrina G. Boyd (University of Oklahoma), "Getting Broadminded: Claude Rains Goes Slumming in Hollywood"

Kelly Wolf (University of South Carolina, Columbia), "Multispecies Stardom: Working Relations, Embodied Communication, and Intersubjectivity"

Megan Boyd (University of Wisconsin, Madison), "Placing Performance in Avant-garde Film"

F Booth Wilson (University of Wisconsin, Madison), "Waving the Palochka: Yakov Protazanov, Acting, and the Moscow Art Theater's Legacy in Soviet Cinema"

H15: Reimagined Communities: Re-examining Discourses of the National

Room: 15

Chair: Adan Avalos (University of New Mexico)

Jake Ivan Dole (Georgia State University), "The Soviet Adventures of Sherlock Holmes: Understanding Brezhnev-era Historical Adventure Television Films and their Audiences"

Mary Adekoya (University of Chicago), "A Culture of Critics: Nollywood Criticism As (Trans)National Pastime"

Zeynep Yasar (Indiana University, Bloomington), "In the Wake of *Winter Sleep*: Transnational Reimaginings of Turkish Cinema"

Adan Avalos (University of New Mexico), "Focusing the Periphery: Breaking Down Mexican Cinema"

H16: Orphan Documentary and the Global Imaginary, 1948-1967

Room: 16

Chair: Lisa Rabin (George Mason University)

Suzanne Langlois (Glendon College, York University), "Paradoxes of UN Internationalism in Film"

Lisa Rabin (George Mason University), "Seeds of Destiny: Orphan School Films in the Post-War Period, 1945-1955"

Yuval Sagiv (York University), "Global Happening by Means of Television: The 1967 Broadcast of *Our World* and Its Contemporary Audience"

Respondent: Jonathan Kahana (University of California, Santa Cruz)

H17: Reimagining Sinophone Cultures through the Lens of Cold War Cinemas

Room: 17

Chair: Danju Yu (Stony Brook University/SUNY)

Shi-Yan Chao (Columbia University), "An Auteurist Journey through the Fantastic Mode"

Ting-Wu Cho (New York University), "Taiwan Pulp! Subversive Pleasure at the Neoliberalist Turn? (1970s-1980s)"

Pi-Ju Liang (Stony Brook University), "Imagining Modern Taiwan: Cultural Encounters in Qi Xin's Taiwanese-Dialect Cinemas from the Late 1950s to the 1960s"

Danju Yu (Stony Brook University/SUNY), "Home Sweet Home: Bai Jinrui and Taiwan's Cold War Cultural Politics"

H18: Queer Art Porn

Room: 18

Chair: Ryan Powell (Indiana University)

Ryan Powell (Indiana University), "Queer Auralty in Seventies Gay Art Porn"

Greg Youmans (Western Washington University), "The Pornographic Imaginary of James Broughton"

Quinn Miller (University of Oregon), "Sex and Discrepancy: Malic Amalya's *Bolex Study #1* (2008) as Queer Art Porn"

Respondent: Richard Dyer (King's College, London)

H19: WORKSHOP Black Visual Culture and Black Cinema: Is Black Film Dead

Room: 19

Chair: Keith Harris (University of California)

Workshop Participants:

Michael B. Gillespie (Ohio University)

Lauren Cramer (Georgia State University)

Alessandra Raengo (Georgia State University)

Nicole Fleetwood (Rutgers, the State University of New Jersey)

H20: 'Off-Script' Femininity in Quality TV: Difficult Women and Mixed Audience Pleasures

Room: 20

Chair: Margrethe Bruun Vaage (University of Kent)

Rikke Schubart (University of Southern Denmark), "Age Anxiety, Television Horror, and 'Off-Script' Femininity: The Supernatural Mother in *American Horror Story* and *Hemlock Grove*"

Margrethe Bruun Vaage (University of Kent), "Difficult Women in Quality TV Series: The Antihero's Wife and the Female Antihero"

Elke Weissmann (Edge Hill University), "Mixed Pleasures for Women: American Quality TV Drama and British Female Viewer Responses"

Respondent: Tanya Horeck (Anglia Ruskin University)

H21: The Transmedia Web Series

Room: 21

Chair: Melanie Kohnen (New York University)

Aaron Hunter (Queen's University Belfast), "Foundational Series, Foundational Strategies: Transmedia and Paratexts in *lonelygirl15* and *The Guild*"

Louisa Stein (Middlebury College), "*Jane Eyre*, YouTube Star"

Alexandra Edwards (University of Georgia), "Communities of Constant Engagement: Rethinking Digital Media and Bodies in Time"

Myles McNutt (University of Wisconsin, Madison), "Online Viewers Like You: Transmedia, Public Service, and PBS' *Frankenstein M.D.*"

H22: Excess Hollywood: Economies of Waste in Media Industries

Room: 22

Chair: Isabelle Freda (Hofstra University)

Kyle Edwards (Oakland University), "A New Morality': Industrial Efficiency and Waste Management in Classical Hollywood"

Hunter Vaughan (Oakland University), "Trashcan of the Stars: The Many Faces of Waste in Cinema"

Daniel Herbert (University of Michigan), "The Media Industry Is a Waste Management Industry"

Respondent: Karl Schoonover (University of Warwick)

H24: Memory and Medium

Room: 24

Chair: Adam Ochonicky (University of Wisconsin, Oshkosh)

Adam Ochonicky (University of Wisconsin, Oshkosh), "The Insatiable Archive: Memory and Medium in *Star Trek: The Motion Picture* (1979)"

Meghan Chandler (University of California, Irvine), "More Like I Remember than Reality': Kodachrome and Mediated Memory, Past, and Present"

Robert Cagle (University of Illinois at Urbana-Champaign), "'It's Still a Pretty Good Picture': Temporality, Transience, and Transformation"

Respondent: Russell Kilbourn (Wilfrid Laurier University)

Thursday, March 26, 2015 03:00PM-04:45PM (Session I)

I1: Cosmopolitanism and Its Parochial Other: Cosmopolitan Cinema and Urban Particularities

Room: 1

Chair: Stan Corkin (University of Cincinnati)

Stan Corkin (University of Cincinnati), "The Old New Boston and the New Old Boston: The Cosmopolitan and the Parochial in *The Friends of Eddie Coyle* (1973) and *Good Will Hunting* (1997)"

Erica Stein (Marymount Manhattan College), "Wayfinding in the Postmetropolis:"

Celestino Deleyto (Universidad de Zaragoza), "On the Edge of the Nickel: Los Angeles as a City of Borders in *The Soloist*"

Kirk Boyle (University of North Carolina, Asheville), "Cosmos-politanism: The Politics of Outer Space and the Urban Imaginary"

I2: *My Hustler* at 50

Room: 2

Chair: Ara Osterweil (McGill University)

Claire K. Henry (Whitney Museum of American Art), "Warhol's Hustle"

Juan Suarez (University of Murcia), "Listening to *My Hustler*"

Gary Needham (Nottingham Trent University), "Performing *Paul America*"

Glyn Davis (University of Edinburgh), "Waiting, Cruising: *My Hustler's Slowness*"

I3: Institutional Frameworks for Documentary Film in Asia

Room: 3

Chair: Dean Wilson (University of Montreal)

Camille Deprez (Hong Kong Baptist University), "'Archives of the Planet': French Elitist Representations of Colonial India"

Dean Wilson (University of Montreal), "Conflict and Reception: Newsreels during the Japanese Occupation of Vietnam"

Thong Win (University of California, Santa Barbara), "Screening the Revolution across the Mekong Delta: Guerilla Cinema and Vietnam's Cultural Policy"

Qui Ha Nguyen (University of Southern California), "Shooting Down the Enemy: Representations of Female Warriors in Vietnamese Revolutionary Cinema of the 1960s"

I4: Watching the Trailer: Audiences and the Coming Attraction

Room: 4

Chair: Keith Johnston (University of East Anglia)

Keith Johnston (University of East Anglia), "'It Wasn't As Good As the Trailer': Historicizing the Audience Response"

Ed Vollans (University of East Anglia), "The Film/Trailer/Audience Triad"

Frederick Greene (University of California, Los Angeles), "What Trailer Audiences Know, and When They Know It"

James Deaville (Carleton University), "Music and Sound in Film Trailers: A Preliminary Ethnographic Study of Producers and Consumers"

I5: Indigenous Cinema II: Production Cultures, Social Contexts and Institutional Frames

Room: 5

Chair: Kristin Dowell (University of Oklahoma)

Kristin Dowell (University of Oklahoma), "Aboriginal Media Art and Intercultural Collaboration at the grunt gallery in Vancouver"

Dory Nason (University of British Columbia), "Indigenous Feminist Filmmaking and the Ethics of Collaboration: The Embargo II Collective"

Karrmen Crey (University of California Los Angeles), "Producing Sovereignty: The Aboriginal Film and Video Art Alliance and Indigenous Self-Government in Media Practice"

Respondent: Pamela Wilson (Reinhardt University)

I6: Interrogating Contemporary Celebrity Culture: Feminist Intersections, Contexts, Debates

Room: 6

Chair: Camilla Sears (Thompson Rivers University)

Natasha Patterson (University of Northern British Columbia), "'Why Do You Want My Photo?': Understanding Women's Negotiation of Postfeminist Reality-Celebrity"

Camilla Sears (Thompson Rivers University), "Slutty & Sluttier, Starring ...': The Rise of the Postfeminist Porn Star in Contemporary Celebrity Culture"

Beth Pentney (Acadia University), "'The Biggest Feminist in the World': Miley Cyrus' Feminism, White Otherness, and Cultural Appropriation"

Kirsty Fairclough-Isaacs (University of Salford), "Flawless? Beyoncé, Intersections of Feminism and Postfeminism in Celebrity Culture"

17: Sense and Sensationalism: Industrial and Theoretical Approaches to Classical and Contemporary 3D Cinema

Room: 7

Chair: Dawn Fratini (Chapman University)

Co-Chair: Todd Kushigemachi (University of California, Los Angeles)

Dawn Fratini (Chapman University), "The 'Good Goose': Contrasting Popular Press and Industrial Discourses in Explaining the Rise and Fall of 3D in the 1950s"

Todd Kushigemachi (University of California, Los Angeles), "Transcendent Technology: Legend3D as Educator, Insider and Outsider"

Maja Manojlovic (University of California Los Angeles), "3D-Time: *Life of Pi* and the Dimensional Aesthetics of an A-temporal 'Now'"

Respondent: Ariel Rogers (Northwestern University)

18: Theorizing Post-cinema: The Cinematic In and Out of the Theatre

Room: 8

Chair: Miriam De Rosa (Catholic University of the Sacred Heart)

William Brown (Roehampton University), "Is This Not a Film? Digital Filmmaking, Darkness, and the Non-Cinematic"

Jihoon Kim (Chung-Ang University), "The Cinema of Operations: Filmmaking and Dispositif in the Post-cinematic Conditions"

Rosanna Maule (Concordia University), "Women's Cinema on the Web: A New Platform for Feminist Discourse"

Miriam De Rosa (Catholic University of the Sacred Heart), "Mapping Post-Cinema: Space-Image and the Neo-Places of the Cinematic. A Theoretical Attempt"

19: WORKSHOP New Directions for the SCMS Media Archives Committee

Room: 9

Chair: Judd Ruggill (Arizona State University)

Workshop Participants:

Andy Uhrich (Indiana University)

Rick Prelinger (University of California, Santa Cruz)

Alice Lovejoy (University of Minnesota)

Judd Ruggill (Arizona State University)

110: WORKSHOP Questions of Listenership: A Case Study of Jazz in Film Noir

Room: 10

Chair: Jans Wager (Utah Valley University)

Workshop Participants:

Krin Gabbard (Stony Brook University)

William Luhr (Saint Peter's University)

Maria Pramaggiore (Maynooth University)

Eric Pierson (University of San Diego)

I11: Historicizing Technical Standards and Practices in Film Sound

Room: 11

Chair: Katherine Quanz (Wilfrid Laurier University)

Michael Slowik (San Diego State University), "The Curious Case of Myrna Loy: Voice, Ethnicity, Impersonation, and Early Synchronized Sound Technology"

Eric Dienstfrey (University of Wisconsin Madison), "Prints and the New Power Regulations: New Data on the 1938 Academy Curve"

Katherine Quanz (Wilfrid Laurier University), "The Aesthetic Impact of the National Film Board's Sound Technology After 1956"

Kevin Donnelly (University of Southampton), "Progressive Rock, Technology, and Film in the 1970s"

I12: Disorienting Hollywood: Transnational Cinemas in North Africa and the Middle East

Room: 12

Chair: Mona Damluji (Wheaton College)

Kaveh Askari (Western Washington University), "Co-production in 1970s Iran: Between Hollywood and the New Wave"

Mona Damluji (Wheaton College), "A Transnational History of Cinema in Iraq"

Peter Limbrick (University of California, Santa Cruz), "Moumen Smihi's *Moroccan Chronicles* and Postcolonial Intertextuality"

Respondent: Masha Salazkina (Concordia University)

I13: Community Via Video: Asian Americans, YouTube, and Video Art

Room: 13

Chair: Peter Feng (University of Delaware)

Vincent Pham (California State University, San Marcos), "Transnationalizing Asian America: Jeremy Lin's YouTube Stardom"

Jun Okada (State University of New York, Geneseo), "Postracial Loneliness in the Art of Laurel Nakadate"

Mariam Lam (University of California, Riverside), "Pacific Standard Time: Que(e)rying Temporality in Asian American Visual Cultures"

Respondent: Kent A. Ono (University of Utah)

I14: Transnational Hybridity and the Contemporary European Horror Film

Room: 14

Chair: Lindsey Decker Frank (Syracuse University)

Johnny Walker (Northumbria University), "The Transnational Legacies of Contemporary Italian Horror Cinema"
Ann Davies (University of Stirling), "The Haunted House of Spanish Gothic Film: National History and Transnational Genre"
Lindsey Decker Frank (Syracuse University), "Chiller or Thriller? Transnational Success and Shifting Genre Designations in British Horror"

Respondent: Kendall Phillips (Syracuse University)

I15: Histories of the Film Office: Urban Policy and Industrial Change

Room: 15

Chair: Serra Tinic (University of Alberta)

Noelle Griffis (Indiana University), "Bringing the Film Industry Back to New York: The Promotion of the First Mayor's Office of Film, 1966-67"

Joshua Gleich (University of Arizona), "Mayor Alioto and the San Francisco Production Boom, 1967-1974"

Lawrence Webb (University of Sussex), "From Ballyhoo to Branding: New Hollywood, the Film Office, and the Entrepreneurial City"

Helen Morgan Parnett (Western Washington University), "On Location in the Pacific Northwest: Cultural Policy and Regional Identity in Local and Independent Film and Television Production"

I16: The Cinema of Robert Rodríguez

Room: 16

Chair: Enrique Garcia (Middlebury College)

Enrique Garcia (Middlebury College), "Latino Action Heroes, Strippers, and Non-hegemonic Miscegenation: Family Apocalypse in Robert Rodríguez' *Planet Terror*"

Zachary Ingle (University of Kansas), "Pinche Rinche!': Of Texas-Mexican Border Politics and Serpentine Vampires in the *From Dusk Till Dawn* Film and TV Saga."

Christopher Gonzalez (Texas A&M University, Commerce), "Filmic Cipher: The Value of Danny Trejo in the Films of Robert Rodriguez"

Aldama Frederick (Ohio State University), "Robert Rodriguez's Comic Book Sensibility and his Cinema of Possibility"

I17: Nation-building and Nationalism in Contemporary Eastern European Media

Room: 17

Chair: Aga Skrodzka (Clemson University)

Co-Chair: Lilla Toke (CUNY, LaGuardia Community College)

Aga Skrodzka (Clemson University), "Mediating the Warsaw Uprising: Polish National Memory in Recent Popular Media"

Orosz Jozsef (University of Ottawa), "The Remains of Media Freedom: From One-party Censorship to One-party Control over the Media in Hungary"

Lilla Toke (CUNY, LaGuardia Community College), "From the Fringes to Apocalypse: Slow Cinema, Bela Tarr, and Changing Politics of Hungarian National Cinema"

Eva Cermanova (Princeton University), "Cops from the Center: De-centering the Czech and Slovak Nation States in the Contemporary Crime Series"

I18: The Dimensionality of the Moving Image

Room: 18

Chair: Kristen Whissel (University of California, Berkeley)

Tom Gunning (University of Chicago), "Rounding Out the Moving Image: Camera Movement and Volumetric Space"

Mary Ann Doane (University of California, Berkeley), "The Trope of the Turn and the Production of a Third Dimension"

Kristen Whissel (University of California, Berkeley), "Parallax Effects: Epistemology, Affect, and 3D Cinema"

Dudley Andrew (Yale University), "From Pane to Planes: Volume in 3D"

I19: Independence in 'American' Television: Rethinking Independents across Television, Web Series, and Games

Room: 19

Chair: Caroline Frick (University of Texas, Austin)

Caroline Frick (University of Texas, Austin), "'Seldom Used and of Doubtful Value': Rebranding Local Television as Independent"

Alisa Perren (University of Texas at Austin), "Same Word, Different Medium: Indie TV in the 2000s"

Aymar Christian (Northwestern University), "The Art of Indie Drama"

Hector Postigo (Temple University), "Independence and Inventing a Genre on YouTube: Video Gameplay Commentary and the Promise of Being a Media Mogul"

I20: Identity Matters: Race, Gender, and Sexuality in Video Game Studies

Room: 20

Chair: Jennifer Malkowski (Miami University of Ohio)

Jennifer Malkowski (Miami University of Ohio), "Press X to Look at Breast: Noir Games and the Unrealized Femme Fatale"

Bonnie Ruberg (University of California, Berkeley), "Playing to Lose: The Queer Art of Failing at Video Games"

TreaAndrea Russworm (University of Massachusetts, Amherst), "Assassin Slaves: A Meditation on Black Women and Pleasure in Video Games"

Nina Huntemann (Suffolk University), "Cosplaying for Keeps: The Gender Politics of Video Game Fandom"

I21: WORKSHOP Graduate Student Teaching: Politics and Practical Advice

Room: 21

Chair: Justin Horton (Georgia State University)

Workshop Participants:

Virginia Wexman (University of Illinois, Chicago)

Stephanie Brown (University of Illinois, Urbana-Champaign)

Jennifer Lynn Jones (Indiana University, Bloomington)

Myles McNutt (University of Wisconsin, Madison)

Maria Boyd (Georgia State University)

I22: Data Drives: Encoded Subjects and the Cultural Fantasies of Information Processing

Room: 22

Chair: Xiaochang Li (New York University)

Co-Chair: Tamara Kneese (New York University)

Xiaochang Li (New York University), "Mining the Dead: Predictive Analytics and the Afterlives of Social Data"

Lan Le (University of California, Santa Barbara), "The Material of Information: An Intermedial History of Barcode Scanning and the Genesis of Automated Identification and Data Collection"

Karen Gregory (City College of New York, CUNY), "Becoming Population"

Respondent: Jeffrey Sconce (Northwestern University)

I24: Automatic Images: Or, Images without Spectators

Room: 24

Chair: Paula Amad (University of Iowa)

Martin Blumenthal-Barby (Rice University), "Cinematography of Devices': Harun Farocki's Eye/Machine Trilogy"

Tyler Williams (University of Iowa), "Digital Video Codecs and the New Suspension of Disbelief"

Jedd Hakimi (University of Pittsburgh), "Authenticity in the Viral Video Aesthetic: Surveillance, Contingency, and Amateurism vs. the Skeptical Spectator"

Paula Amad (University of Iowa), "Drone Discourse: From Walter Benjamin to Akram Zaatari's *Letter to a Refusing Pilot* (2013)"

Thursday, March 26, 2015 05:00PM-06:45PM (Session J)

J1: Transnationalism from Below in Latin American Film Culture, 1918-1946

Room: 1

Chair: Nilo Couret (University of Michigan)

Laura Isabel Serna (University of Southern California), "Too Bad This Is Not a Mexican Film: Regional Silent Film Production in Yucatan"

Nicolas Poppe (Ball State University), "A Long Way from Home: Charros, Gauchos, and Transnationality in Argentine and Mexican Films of the 30s and 40s."

Rafael Freire (Federal Fluminense University), "'Modern Comfort': The Importance of Air Conditioning in Rio de Janeiro's Cinemas for the Consolidation of the Movie-going Habit."

Nilo Couret (University of Michigan), "Talk Amongst Yourselves: The Intra-continental Distribution of Latin American Popular Cinema"

J2: Atomic Test Films

Room: 2

Chair: Susan Courtney (University of South Carolina)

Ned O'Gorman (University of Illinois), "The Pacific in the Advent of Air-Age Atomic Cinema at Crossroads"

Jennifer Fay (Vanderbilt University), "Atomic Screen Tests"

Susan Courtney (University of South Carolina), "Expanding Views of a Filmic Proving Ground"

Respondent: Akira Lippit (University of Southern California)

J3: Cinema-City: Past and Future

Room: 3

Chair: Ned Schantz (McGill University)

Mike Reynolds (Hamline University), "Journey to Soho: Chow, Scorsese, and Self, Quest, Cityscape."

Arnab Chakladar (Carleton College), "From the Country to the City: Relocating National Identity in Three Bombay Films of the 1950s."

Jeff Turner (Hamline University), "Repositioning Spectators as Postmodern Flânerie: Neo-cosmopolitanism, Transnational Cinema, and Apichatpong Weerasethakul's *Syndromes and a Century*"

John Bruns (College of Charleston), "Confessions of a Streetwalker: Hitchcock's Camera in Quebec City"

J4: We're Not Third Wave Just Yet: Reconsidering the Place of Identity and Fandom in 21st Century Fan Studies

Room: 4

Chair: Mel Stanfill (University of Illinois, Urbana-Champaign)

Rebecca Wanzo (Washington University), "African American Acafandom and Other Strangers: New Genealogies of Fan Studies"

Eva Hageman (New York University), "Relatable Meets Remarkable: Fans, Difference, and the Production of Reality TV"

Suzanne Scott (University of Texas at Austin), "The Powers that Squee: The Intersectional Significance of Orlando Jones"

Kristen Warner (University of Alabama), "Their Ship Will Sail With or Without You, Julie Plec: Women of Color Bonnie Fans Versus *The Vampire Diaries*"

J5: WORKSHOP Archival Practices and Methodologies in Asia-Pacific

Room: 5

Chair: Ray Jiing (Tainan National University of the Arts)

Workshop Participants:

Yiman Wang (University of California, Santa Cruz)

Hieyoon Kim (University of California, Los Angeles)

Michael Baskett (University of Kansas)

Ray Jiing (Tainan National University of the Arts)

Jeffrey Geiger (University of Essex)

J6: The Subject of Sci-Fi

Room: 6

Chair: Lin Feng (University of Hull)

Katharine Streip (Concordia University), "Zombies and Photography: In Search of Human Time"

Boaz Hagin (Tel Aviv University), "It's Sexy When a Girl Does It': Foreignness and the Dysfunctional Object in *Rabies* and *Big Bad Wolves*"

David Maynard (Independent Scholar), "Trains, Planes, and Hyperobjects: Spatializing Class in Contemporary Science Fiction"

Lin Feng (University of Hull), "Now You See It; Now You Don't: The Transpacific Imagination of Shanghai in Hollywood's Sci-Fi Films"

J7: Intermediality in Industry History: The Hollywood Studio Era

Room: 7

Chair: Patrick Faubert (Sheridan College)

Maureen Rogers (University of Wisconsin, Madison), "Buying the B Film: Story Adaptation and Acquisition at Producers Releasing Corporation"

Patrick Faubert (Sheridan College), "Exemplary Cinema: Promotion at Warner Bros. in the 1930s"

Katherine Spring (Wilfrid Laurier University), "Film Music and Moral Rights in Hollywood's Early Sound Era"

Respondent: Paul Moore (Ryerson University)

J8: Revisiting Film Theory I

Room: 8

Chair: Inga Pollmann (University of North Carolina, Chapel Hill)

Trevor Mowchun (Concordia University), "A Camera Key for the Mind's Eye: A Philosophy of Cinematic Automatism"

Patrice Petro (University of Wisconsin, Milwaukee), "Frankfurt School Now"

Abraham Geil (University of Amsterdam), "Eisenstein's Darwin"

Inga Pollmann (University of North Carolina, Chapel Hill), "Kracauer's Conceptions of Vitality and Contemporary Media Theory"

J9: Italian Comedy and Class

Room: 9

Chair: Tamao Nakahara (Independent Scholar)

Co-Chair: Jacqueline Reich (Fordham University)

Jacqueline Reich (Fordham University), "Funny or Die: Irony, Class, and the Maciste Films of Silent Italian Cinema"

Robert Rushing (University of Illinois, Urbana-Champaign), "Roma: Città Mobile"

Tamao Nakahara (Independent Scholar), "Working Women of 1970s Commedia Sexy all'Italiana"

Carlo Anelli (University of Wisconsin-Madison), "Checco Zalone's Unguarded Patrimony"

Respondent: Giacomo Manzoli (University of Bologna)

J10: Speculated Melodrama: Sentimentality, Spatiality, and Transnational Media Circulation in East Asia

Room: 10

Chair: Erin Huang (Princeton University)

Co-Chair: We Jung Yi (New York University)

Diane Lewis (Washington University in St. Louis), "From Hollywood to the Depths of Hell: The Aspiring Actress Panic in Japan"

Jean Ma (Stanford University), "Melos plus Drama: The Chinese Songstress as Melodramatic Heroine"

Erin Huang (Princeton University), "Industrial Melodrama: Factory Ruins, Non-human Landscape, and Recycled Space in Postsocialist Chinese Films"

We Jung Yi (New York University), "Experiencing Neoliberal Asia in a Melodramatic Mode: The Transnational Domesticity of South Korean TV Serials after *Hallyu 2.0*"

Respondent: Moonim Baek (Yonsei University)

J11: Screening Instability: Genders, Genres, and Soundscapes of Cinematic Modernization in 1960s Mexico

Room: 11

Chair: Francisco Flores-Cuautle (Wichita State University)

Brian L. Price (Brigham Young University), "Rock and Roll Films and the Development of Mexican Counterculture"

Francisco Flores-Cuautle (Wichita State University), "Hyperbolic Masculinity and Effeminacy in *Viento Negro* (*Dark Wind*)"

Carolyn Fornoff (University of Pennsylvania), "Musical Interludes in Mexican Melodrama: Crafting a Sonic Space of Exclusion"

Ignacio Sanchez Prado (Washington University in St. Louis), "A Hero and the Monsters of Modernity: Wrestler Cinema as Popular Cosmopolitanism"

Respondent: Sergio de la Mora (University of California, Davis)

J12: Engaging Ecocinema: The Affects and Effects of Environmental Documentaries

Room: 12

Chair: Alexa Weik von Mossner (University of Klagenfurt)

Salma Monani (Gettysburg College), "In God's Land: Cinematic Affect and the Perceptual Dilemmas of Slow Violence"

Alexa Weik von Mossner (University of Klagenfurt), "Feeling Climate Change: Visual Spectacle and Strategic Empathy in *Chasing Ice*"

Nicole Seymour (University of Arkansas at Little Rock), "High Peaks, Flat Affect: Ironizing Climate Change Documentary"

Respondent: Adrian Ivakhiv (University of Vermont)

J13: Reframing the Long Take: Cinema, Television, Installation

Room: 13

Chair: Sean O'Sullivan (Ohio State University)

John Gibbs (University of Reading), "Opening Movements in Ophuls: Long Takes, Leading Characters, and Luxuries"

Christian Keathley (Middlebury College), "The Average Long Take"

Sean O'Sullivan (Ohio State University), "Space, Experience, and the Stealth Long Take in Serial Television"

Catherine Fowler (Otago University), "From Long Takes to Long Looks: Artists Thinking Outside the (Black) Box"

J14: Analyzing the Speeding Bullet: New Critical Perspectives on Superman Films

Room: 14

Chair: Paul Cote (University of Maryland)

Christopher Hogg (Sheffield Hallam University), "Remoulding the *Man of Steel*: Examining Online Critical Discourses Surrounding Screen Superman Adaptations in the 21st Century"

Lauren Albright (University of Maryland, College Park), "The *Man of Steel*: Superhero or Supercrip?"

Douglas Kern (University of Maryland), "Brando Returns: Marlon Brando's Superman Legacy"

Paul Cote (University of Maryland), "Unbound by Gravity and Unbound by Narrative: Non-narrative Catharsis in Hans Zimmer's Score for *Man of Steel*"

J15: Indian Cinema Halls and Their Audiences: From Single Screens to Multiplexes

Room: 15

Chair: Catherine Bernier (Concordia University)

Catherine Bernier (Concordia University), "Marketing Multiplex Bollywood: Approaching Its Segmented Audiences"

Tupur Chatterjee (University of Texas, Austin), "A 'New Bollywood' for New Spaces: Notes on Female Spectators in Urban India"

Suzanne Schulz (University of Texas, Austin), "On the Uses of Photography for Indian Film History: Reading Traces of Cinema Crowds"

Kaushik Bhaumik (Jawaharlal Nehru University), "When Paradise Turns to Hell: The Prohibition of Cinema in Kashmir Valley, India"

J16: You Only Live Once? Permadeath and Video Games

Room: 16

Chair: Braxton Soderman (University of California, Irvine)

Alenda Chang (University of Connecticut), "The Game without Us"

Jesus Costantino (University of Notre Dame), "Death by Design: Permadeath and Precarity in Indie Games"

Braxton Soderman (University of California, Irvine), "No Room for Play: The Politics of Permadeath"

Respondent: Peter Krapp (University of California, Irvine)

J17: Media Environments

Room: 17

Chair: Rafico Ruiz (McGill University)

Nicole Starosielski (New York University), "Heat as Medium"

John Shiga (Ryerson University), "Noise, Channel, Screen: Ocean Space, Subjectivity, and the Poetics of Sonar"

Rafico Ruiz (McGill University), "Media Environments: Icebergs on Screens"

Paulina Mickiewicz (McGill University), "Semi-wild Screens: Baltimore's National Aquarium"

J18: WORKSHOP New Approaches to Pornography

Room: 18

Chair: Richard Cante (University of North Carolina, Chapel Hill)

Co-Chair: Angelo Restivo (Georgia State University)

Workshop Participants:

Eugenie Brinkema (Massachusetts Institute of Technology)

Lucas Hilderbrand (University of California, Irvine)

Hoang Tan Nguyen (Bryn Mawr College)

Linda L. Williams (University of California, Berkeley)

Richard Cante (University of North Carolina, Chapel Hill)

J19: Technology and Aesthetics in Network-Era American Television

Room: 19

Chair: Luke Stadel (Northwestern University)

Alex Bevan (Massey University), "Designing for Liveness: Art Direction and 'Quality' in Early Network Anthology Dramas"

Laura LaPlaca (Northwestern University), "From 'Pickfair Parties' to 'Morrow Mics' : Installing Broadcast Technology in the Celebrity Home, 1936 – 1959"

Luke Stadel (Northwestern University), "Opera, Hifi, and Television in Stereo, 1948-1962"

Shawn VanCour (New York University), "Educating Tomorrow's Television Workers: Early TV Training Programs and the Professionalization of Below-the-Line Labor, 1945-1955"

J20: Queer/TV/Image/Audience

Room: 20

Chair: Lynne Joyrich (Brown University)

Nick Salvato (Cornell University), "Reallyism, Or, Reflections for Theorizing Queer Television Animation"

Maria Fackler (Davidson College), "Queering Audience Research: A Case Study of *The People's Couch* and *Gogglebox*"

Hunter Hargraves (Brown University), "*Looking* for Politics: Filtering Queerness on TV"

Respondent: Phillip Maciak (Louisiana State University)

J21: Self-definition and Resistance in Black Digital Networks

Room: 21

Chair: Sarah Florini (Old Dominion University)

Meredith Clark (University of North Carolina-Chapel Hill), "What We Talk About When We Talk About Black Twitter"

Sarah Florini (Old Dominion University), "#YourSlipsShowing: Aggressive Identity Tourism and Black Feminist Networks on Twitter"

Kishonna Gray (Eastern Kentucky University), "Blogging, Tweeting, Bitchin', Posting: Examining Black Women's Use of Social Media to Resist Discrimination and Oppression"

Andre Brock (University of Michigan, Ann Arbor), "Navigating Racial Comity in Online Third Places"

J22: New Directions in Distribution Studies: Global Hollywood Revisited

Room: 22

Chair: Ben Harris (University of California, Los Angeles)

Ben Harris (University of California, Los Angeles), "Constantin Film and the Distribution of 'Hollywood' in Germany"

Shu Ching Chan (University of Texas at Austin), "Producers of Taiwan Cinema in the International Marketplace"

Hans-Martin Liebing (UCLA Dept. of Film, Television & Digital Media), "The Evolution and Proliferation of Chinese Blockbuster Films in the North American Market in the 21st Century"

Henry Puente (California State University Fullerton), "US Latino and Spanish Language Film Promotion and Distribution from 2010 – 2014"

J24: Inhuman Bodies

Room: 24

Chair:

Hentyle Yapp (Pomona College), "Anti-Oedipal Mediation: Destabilizing China through Yan Xing's Media Art"

Drew Ayers (Independent Scholar), "Digital Swarms, Composite Images, and the Posthumanity of Visual Effects"

Hannah Goodwin (University of California, Santa Barbara), "Data Bodies: Humanity and Digitality on TV"

Friday, March 27, 2015 09:00AM-10:45AM (Session K)

K1: WORKSHOP Teaching "Toms, Coons, Mulattoes, Mammies and Bucks": 40 Years and Counting

Room: 1

Chair: Miriam Petty (Northwestern University)

Workshop Participants:

Jacqueline Stewart (University of Chicago)

Karen Bowdre (Independent Scholar)

Samantha Sheppard (Cornell University)

Monica Ndounou (Tufts University)

K2: Studying Media through Disability

Room: 2

Chair: Elizabeth Ellcessor (Indiana University)

Lori Lopez (University of Wisconsin, Madison), "The Ethics of Staring at Race and Disability on *Freakshow*"

Mack Hagood (Miami University), "Disability and Biotechnological Mediation"

Shoshana Magnet (University of Ottawa), "Imaging Pain and Sadness: Time and Disability in Graphic Novels"

Krystal Cleary (Indiana University Bloomington), "One of Us?: Disability Drag and the Gaga Enfreakment of Fandom"

K3: Experimental Cinema in Latin America

Room: 3

Chair: Ruth Goldberg (Empire State College)

Co-Chair: Laura-Zoe Humphreys (University of Manitoba)

Ernesto Livon-Grosman (Boston College), "Argentina's Amateur Film and the Making of the Fifth Cinema: A Case Study"

Eduardo Ledesma (University of Illinois, Urbana-Champaign), "Intermediality and Hispano-Argentine Experimental Film: Subverting Media, Transgressing Borders"

Laura-Zoe Humphreys (University of Manitoba), "'Todo está muy lento,' Everything is Slow: Economic Reform and Cuban Film Production After Fidel"

Ruth Goldberg (Empire State College), "The Forest, the Wolves, and the New 'New Man': National Identity and Experimental Documentary Filmmaking in Cuba"

K4: Missed Connections: Femininity, Relationality, and Postwar Popular Media

Room: 4

Chair: Leigh Goldstein (Northwestern University)

Meenasarani Murugan (Northwestern University), "'To Make Friends with Strangers': Gendered Cosmopolitanism on Variety TV"

Leigh Goldstein (Northwestern University), "Something Else Besides a Lesbian: Compression, Likeness, and Female Friendship in *Frances Ha*"

Katherine Lehman (Albright College), "Flawed Friendships and Failed Ambitions: HBO'S *Girls* and the 1960s-70s Single Woman"

Moya Luckett (New York University), "Sister Stars: Intimacy, Femininity, and Possibility"

K5: Bollywood B-Movies and Beyond

Room: 5

Chair: Tejaswini Ganti (New York University)

Kartik Nair (New York University), "Bombay Horror: Thrill and Panic in 1980s' India"

Meheli Sen (Rutgers University), "The B in Bengali Cinema: *Obhishopto Nighty* and the Emergence of Trendy Trash"

Vibhushan Subba (Jawaharlal Nehru University), "Cinephilia Undead: The Rise of B-Movie Cinephilia in India"

Iain Smith (University of Roehampton), "Cult Cosmopolitanism: The Reception of Bollywood B-Movies in the West"

K6: Scarlett Johansson's Bodily Turn: *Her*, *Under the Skin*, *Lucy*

Room: 6

Chair: Swagato Chakravorty (Yale University)

Swagato Chakravorty (Yale University), "Scarlet(t) Surfaces: Affect and Materiality in *Her*, *Under the Skin*, and *Lucy*"

Marc Francis (University of California, Santa Cruz), "Splitting the Difference: The Queer-Feminist Divide in Scarlett Johansson's Recent Body Politics"

Justin Horton (Georgia State University), "Feeling the Body that Is Not There, or, *Her* as Tuning Fork"

Respondent: Vivian Sobchack (University of California, Los Angeles)

K7: Post-Cinema and/as Speculative Media Theory

Room: 7

Chair: Shane Denson (Duke University)

Steven Shaviro (Wayne State University), "Reversible Flesh"

Patricia Pisters (University of Amsterdam), "The Filmmaker as Metallurgist: Post-Cinema's Commitment to Radical Contingency"

Adrian Ivakhiv (University of Vermont), "Speculative Ecologies of (Post-)Cinema"

Mark Hansen (Duke University), "Speculative Protention, or, Are 21st Century Media Agents of Futurity?"

K8: Cold War Media and the Administration of Culture

Room: 8

Chair: Justus Nieland (Michigan State University)

Johannes von Moltke (University of Michigan), "Totalitarian Communication and the Critical Theory of Propaganda"

Justus Nieland (Michigan State University), "Management Cinema: Design, Communication, and Midcentury Modernism at Aspen"

Mark Cooper (University of South Carolina), "Cold War U: A Media Enterprise"

Respondent: Orit Halpern (New School)

K9: How French Cinema Thinks through Social History

Room: 9

Chair: Michael Walsh (University of Hartford)

Maria Schpolberg (Yale University), "French Cinema's Engagement with the Musée de l'Homme and the Rise of Social History"

Maureen Turim (University of Florida), "The Form of Memory, Delayed: French Auteurs' Postwar Takes on Antisemitism"

Jennifer Wild (University of Chicago), "Fear, the Arbitrary, and the Inevitable: Avant-Gardism and Cinematic Social Thought in France before WWII"

Michael Walsh (University of Hartford), "Social Historical Perspectives on the Second Durational Cinema"

K10: Hollywood Circulations: Distribution and Exhibition Strategies in the Studio-Era

Room: 10

Chair: Steven Kovacs (San Francisco State University)

Andrea Comiskey (University of Wisconsin, Madison), "How Cinema Circulated: New Research on Film Exchanges and Domestic Distribution in the Studio Era"

Derek Long (University of Wisconsin, Madison), "Production Control and the Early Studio System: Star Tiering and Feature Differentiation at Fox, 1917-1921"

Robert Read (Independent Film Scholar), "The First Double Feature Scare 1926-1928"

Mary Beth Haralovich (University of Arizona), "'The Motion Picture Industry Has Squared in Full for Every Newspaper Story Ever Printed about the Scandals of Hollywood': Production and Reception of Five Star Final (1931)"

K11: WORKSHOP Strategies for Animated Media Archive Collections: Seeking Consensus and Collaboration

Room: 11

Chair: Timothy Jones (University of East Anglia)

Workshop Participants:

Mette Peters (Utrecht University)

Rebekah Taylor (University for the Creative Arts)

Sonia Friel (Norwich University of the Arts)

Brett Service (University of Southern California)

K12: WORKSHOP Mobile, Networked, Hands-On: Theorizing and Practicing "Applied" Media Studies
Room: 12
Chair: Kirsten Ostherr (Rice University)
Workshop Participants:

Lisa Parks (University of California, Santa Barbara)
Jason Farman (University of Maryland, College Park)
Tara McPherson (University of Southern California)
Kirsten Ostherr (Rice University)

K13: Justice Served? : Investigating the Theme of Punishment in American Crime Films
Room: 13
Chair: Sarah Delahousse (City University of New York, York College)
Alan Pike (Emory University), "The Genreification of Prison Films in the Early Sound Era"
Nathan Holmes (University of Michigan), "The Materiality of the Prison Film"
Keith Corson (Rhodes College), "Screening Fear and Anxiety: African American Incarceration and the Dawning of the Prison-Industrial Complex"
Sarah Delahousse (City University of New York, York College), "Female Misbehavior and Punishment in Jean de Limur's *The Letter* (1929)"

K14: On Paramediality: Transformations and Transgressions of the Paratext.
Room: 14
Chair: Matthew Ogonoski (Concordia University)
Co-Chair: Andrew Burke (University of Winnipeg)
Andrew Burke (University of Winnipeg), "'SCTV Now Begins Its Programming Day': Television and the Paratelevisual"
David Richler (Carleton University), "Paratextual Proliferations: National Parks Project and the Cross-Media Promotion of *Unity in Diversity*"
Thomas Dorey (York University), "Pop-Up Paratext: Film Directors, Music Videos, and Paramediality"
Matthew Ogonoski (Concordia University), "'You'll Like This [Paratext] Because You're in It': Sweding, Fan Cultures, and the Remaking of Trailer Aesthetics."

K15: The Films of Robert Gardner
Room: 15
Chair: Charles Warren (Boston University, Harvard University)
Charles Musser (Yale University), "Robert Gardner's *Dead Birds*: A Reassessment"
Irina Leimbacher (Keene State College), "Word against Flesh in Robert Gardner's *Rivers of Sand*"
Ricardo E. Zulueta (University of Miami), "Masculinity on Display: Celebrating Beauty in Robert Gardner's *Deep Hearts*"
William Rothman (University of Miami), "A Journey of Return: Robert Gardner's *Dead Birds Re-Encountered* (2013)"

K16: Queer Digitality

Room: 16

Chair: Chantal Nadeau (University of Illinois at Urbana-Champaign)

Lisa Nakamura (University of Michigan, Ann Arbor), "The Digital Afterlives of *This Bridge Called My Back*: Social Media and Women of Color Feminist Media Distribution"

Jacob Gaboury (New York University), "Compiling a Queer Computation"

Dimitrios Pavlounis (University of Michigan), "The Promise of Going Home: Queer Historiography, Queer Play, and the Archival Imagination"

Chantal Nadeau (University of Illinois at Urbana-Champaign), "Queer Green Porn"

K17: Transnational and Transmedial: Storytelling and Stylistic Crossings

Room: 17

Chair: Daisuke Miyao (University of California, San Diego)

Rosie Thomas (University of Westminster), "Aladdin's Indian Adventures: Cosmopolitan Modernity and Indian Fantasy Films"

Justin Morris (University of Toronto), "*Buck Rogers* 1939: Cross-Media and the Plateau of Suspended Animation"

Daisuke Miyao (University of California, San Diego), "Japonisme and the Birth of Cinema: The Lumière Brothers' Actuality Films"

K19: WORKSHOP Strategies for the Academic Job Market

Room: 19

Chair: Jennifer Lynde Barker (Bellarmine University)

Workshop Participants:

Rosalind Galt (King's College, London)

Kyle Edwards (Oakland University)

Kimberly Hall (University of California Riverside)

Katrina G. Boyd (University of Oklahoma)

This workshop will be streamed

K20: Full-Frontal TV: Male Nudity and Sex in Cable Television Drama

Room: 20

Chair: Maria San Filippo (University of the Arts)

Maria San Filippo (University of the Arts), "Looking for the Penis: Representing Gay Male Sex and Nudity in HBO's *Looking*"

Andrew Owens (Northwestern University), "'Do You Really Want to be Normal?': Male Nudity as Queer Critique on *Penny Dreadful*"

Hannah Mueller (Cornell University), "'Jupiter's Cock!': Male Nudity, Violence, and the Disruption of Voyeuristic Pleasure in Starz' *Spartacus*"

Respondent: Peter Lehman (Arizona State University)

K21: Pipelines and Palacios: New Directions in Global Hollywood Research for Distribution and Exhibition

Room: 21

Chair: Joao Luiz Vieira (Fluminense Federal University)

Ross Melnick (University of California, Santa Barbara), "South American Way: Global Hollywood in Local Exhibition in Rio de Janeiro, Brasil, and Lima, Peru, 1927-1968"

Nolwenn Mingant (University of Nantes), "From Direct Involvement to Indirect Distribution: The 1960s as a Turning Point in the Hollywood Majors' Presence in North Africa and the Middle East"

Courtney Brannon Donoghue (Oakland University), "'I Am Just a Distributor': Local Hollywood and the Intermediary Position of General Manager"

Deron Overpeck (Eastern Michigan University), "Not Chinese Multi-Cinemas: Dalian Wanda Group and the Acquisition of AMC Entertainment Holdings"

K22: Dis-Locating Sound

Room: 22

Chair: Lutz Koepnick (Vanderbilt University)

Co-Chair: Nora M. Alter (Temple University)

Nora M. Alter (Temple University), "Shocking Sounds: Surrealism, Songs, and the Essay Film"

Jennie Hirsh (Maryland Institute College of Art), "Transmissions of Fascism: Advertising Architecture through the Ente Radio Rurale Poster Campaign"

Kenneth White (Stanford University), "Reason and Passion: Joyce Wieland, Pierre Vallières, and Cold War North American Avant-garde Cinema"

Lutz Koepnick (Vanderbilt University), "Sounds without Frontiers, Cinemas without Screens"

K24: Beyond Artifice: Reality and the Real

Room: 24

Chair: Claudia Springer (Framingham State University)

Eleanor Louison (York University), "Animal Stand-Ins: Authenticity and Artifice in 21st-Century Wildlife Films"

Cristina Formenti (University of Milan), "The Anarchic and the Sober Animation: Reality's Two Main Cartoon Faces"

Erin Arizzi (University of North Carolina, Chapel Hill), "Kelly Reichardt's Realist Vision: Femininity, Precarity, and Cinema"

Claudia Springer (Framingham State University), "Shadow Films: Documentary, Fictional Traces, and *Crude*"

Friday, March 27, 2015 11:00AM-12:00 NOON

MEMBERS' BUSINESS MEETING

Room: Salon Banquet/Francois, Lobby

Refreshments will be provided.

Friday, March 27, 2015 12:15PM-02:00PM (Session L)

L1: How (and Why) to Read the Fans and Trades

Room: 1

Chair: Mary Desjardins (Dartmouth College)

Mary Desjardins (Dartmouth College), "*Rob Wagner's Script: Defining Hollywood's Creative Front*"
April Miller (Arizona State University), "Working Mothers, Fashionistas, Daredevil Directors: Early Movie Magazines' Presentation of Industry Women"
Tamar Jeffers McDonald (University of Kent), "When Movies Magazines Attack! Come-on Covers and Tame Text"

Respondent: Adrienne L. McLean (University of Texas at Dallas)

L2: Alternative Views of Sexuality and Pornography

Room: 2

Chair: Ora Gelley (North Carolina State University)

Brad Prager (University of Missouri), "German Film Rescues the Rain Forest: From New German Cinema to *F*ck for Forest!*"

Thomas Waugh (Concordia University), "The Confessional Contract: 'Jerkoff' Porn/Art, 1970s, 2010s"

Sarah Hamblin (University of Massachusetts Boston), "Pink Film, Red Politics"

Ora Gelley (North Carolina State University), "Violence and the Gaze in Catherine Breillat's *Fat Girl (À Ma Soeur!)*"

L3: Animation and Politics 2: Bodies and Labor

Room: 3

Chair: Paul Flaig (University of Aberdeen)

Mihaela Mihailova (Yale University), "The Politics of Labor in Performance Capture"

Lien Fan Shen (University of Utah), "The Politics of Animated Bodies: Body, Pleasure, and Class Struggles in a Japanese Anime, *Attack on Titan*"

Paul Flaig (University of Aberdeen), "Slapstick after Fordism: *WALL-E*, Automation, and Pixar's Fun Factory"

Hannah Frank (University of Chicago), "The Movement of a Wrinkle: Animation and Photography"

L4: Contemporary Documentary Practices in Africa

Room: 4

Chair: Aboubakar Sanogo (Carleton University)

Rachel Gabara (University of Georgia), "From Ethnography to Essay: Reflexive Strategies in African Documentary Film"

Jude Akudinobi (University of California, Santa Barbara), "Beyond Fettered Frames: Documentary, Dissent, and *This Is My Africa*"

Aboubakar Sanogo (Carleton University), "The Return of the Young Niece: Mati Diop's *Mille Soleils* and Questions of Documentary"

Respondent: Michael Renov (University of Southern California)

L5: WORKSHOP Teaching Transnational Cinemas

Room: 5

Chair: Iain Smith (University of Roehampton)

Workshop Participants:

Tim Bergfelder (University of Southampton)
Mark Gallagher (University of Nottingham)
Laurence Raw (Baskent University)
Chelsea Wessels (Cornell University)
Matthew Holtmeier (Ithaca College)

L6: Impenetrable: Surface Readings of *Under the Skin*

Room: 6

Chair: Amy Herzog (City University of New York, Queens College)

Lucas Hilderbrand (University of California, Irvine), "Disorientations: Into the Void, through the Blackness and *Under the Skin*"

Elena Gorfinkel (University of Wisconsin, Milwaukee), "Sex, Sensation, and Nonhuman Interiority in *Under the Skin*"

Amy Herzog (City University of New York, Queens College), "Star Vehicle: Labor, Alienation, and the Surface-Level Pleasures of *Under the Skin*"

Respondent: Homay King (Bryn Mawr College)

L7: The Logic of the Franchise – Managing Media Content in the Digital Economy

Room: 7

Chair: Matthias Stork (University of California, Los Angeles)

James Fleury (University of California, Los Angeles), "Playing with Reflexivity: Warner Bros. Interactive Entertainment and the Transmedia Production of *Batman: Arkham Origins*"

Avi Santo (Old Dominion University), "Child's Play: Managing Children's Franchisable Lifestyles through Consumer Product Extensions"

Thomas Schatz (University of Texas Austin), "Movie Franchises and Theme Parks: The New Cinema of Attractions"

Respondent: Derek Johnson (University of Wisconsin, Madison)

L8: Digital Film Historiography: Archives, Techniques, Epistemology

Room: 8

Chair: Philipp Dominik Keidl (Concordia University)

Co-Chair: Christian Gosvig Olesen (University of Amsterdam)

Jasmijn Van Gorp (Utrecht University), "Visualizing Chromatic Experience in Early Dutch Film Distribution with EYE's Jean Desmet Collection"

Christian Gosvig Olesen (University of Amsterdam), "File under Diva: Classification of Emotions in Early Silent Cinema with Motion Tracking Techniques"

Philipp Dominik Keidl (Concordia University), "'Public Media Archaeology' and the Production of Historical Knowledge in the Museum"

Respondent: Trond Lundemo (Stockholm University)

L9: The Body at Risk: War Cinema in the 21st Century

Room: 9

Chair: Robert Burgoyne (University of St Andrews)

Robert Burgoyne (University of St Andrews), "Post-heroic War / the Body at Risk: Representations of 21st Century War in the Work of Harun Farocki and Tim Hetherington"

Eileen Rositzka (University of St Andrews), "Corpographic Coordinates: *Zero Dark Thirty*, *United 93*, and the Sound of Vision"

Agnieszka Piotrowska (University of Bedfordshire), "5000 Feet is Best: Drone Warfare, Targets, and Paul Virilio's *Accidents*"

Respondent: Ian Christie (Birkbeck College, University of London)

L10: "Chinese" Independent Cinemas I: Inter/Intra-Regionality and Social Consciousness

Room: 10

Chair: Yanhong Zhu (Washington and Lee University)

Cecile Lagesse (Yale University), "International Funding and the Shaping of Chinese Independent Cinema: The Production of Lou Ye's Films"

Luke Robinson (University of Sussex), "Memory, Migration, and Trauma in Hong Khaou's *Litling*"

Victor Fan (King's College London), "Subjectival Catharsis: Time and De-Subjectivization in Pema Tseden's *Old Dog*"

Respondent: Xiao Liu (McGill University)

L11: TV: Complexity, Form, Format

Room: 11

Chair: Branden Buehler (University of Southern California)

Branden Buehler (University of Southern California), "More Than a Game: Sport Television, Graphic Complexity, and Athlete Commodification"

George Carstocea (University of Southern California), "Computer-aided Formal Analysis: Using ELAN for Media Annotation"

Thomas Van Parys (University of Leuven), "Lost in *The Event*: Failed Complex TV Narratives"

Respondent: Amy Villarejo (Cornell University)

L12: Realism or Socialist Realism? Subjectivity and Style in Pre-War Soviet Cinema

Room: 12

Chair: Elizabeth Papazian (University of Maryland)

Vincent Bohlinger (Rhode Island College), "Color Design in *Grunia Kornakova*, the First Soviet Color Feature Film"

Maria Belodubrovskaya (University of Wisconsin-Madison), "Soviet Glamour: The Cinematographic Approach to Femininity in Stalinist Cinema"

Lilya Kaganovsky (University of Illinois, Urbana-Champaign), "Socialist Realist Sound"

Elizabeth Papazian (University of Maryland), "Accessing the Real in Soviet Socialist Realism"

L13: Noise Politics, Noise Poetics

Room: 13

Chair: Sarah Kessler (University of California, Irvine)

Genevieve Yue (The New School), "The Errant Pixel"

Sarah Kessler (University of California, Irvine), "Vinyl Ventriloquism: Richard and Willie's Black Noise"

Verena Mund (Goethe University Frankfurt), "Fake, Vertigo, and Zero Gravity: Three Effects of Telephone Noise"

Respondent: Kara Keeling (University of Southern California)

L14: Eccentric Funsters and a Child Wonder: The Polymorphic World of Female Comics in Early Film

Room: 14

Chair: Joanna Rapf (University of Oklahoma)

Joanna Rapf (University of Oklahoma), "Dorothy Devore: 'Luminary of the Two-Reelers'"

Kristen Anderson Wagner (Menlo College), "Alice Howell: 'The Scream of the Screen'"

Kristine Karnick (Indiana U.-Purdue U. Indianapolis), "Comic Venus: Louise Fazenda in Hollywood"

Kristen Hatch (University of California, Irvine), "Funny Girl: Mitzi Green, the Child Wonder"

L15: Magnitude and the Media Environment: From Big Data to the Museum

Room: 15

Chair: Tess Takahashi (Camera Obscura)

Thomas Pringle (Brown University), "Flicker of another Order: Electrical Grids and Artificial Lighting as Perceptual Media Infrastructure"

Tess Takahashi (Camera Obscura), "Moving through Magnitude: Animating Digital Epistemologies"

Toby Lee (New York University - Cinema Studies), "Media, Memory, and Movement: The September 11 Memorial Museum"

Yuriko Furuhashi (McGill University), "Pure Television: Microwave Relay Networks, the Cold War, and Expo '70 in Japan"

L16: Looking for LGBT Audiences: New Approaches to Queer Media Spectatorship, Community, and Discourse

Room: 16

Chair: Raffi Sarkissian (University of Southern California)

Roxanne Samer (University of Southern California), "From Demanding Feminists to Video On Demand: Queer Women's Film Distribution"

Diana Pozo (University of California, Santa Barbara), "'You Used to Think It Was Just A Myth': The Crash Pad, Queer Fantasy, and Queer Communities in the Bay Area"

Nicole Hentrich (University of Michigan, Ann Arbor), "Talking about *Looking*: Discourse and the Role of Imagined and Participatory Audiences"

Respondent: Patricia White (Swarthmore College)

L17: The Militant Image in Global Cinema: Histories and Afterlives

Room: 17

Chair: Sara Saljoughi (University of Minnesota)

Sara Saljoughi (University of Minnesota), "The Afterlife of the Militant Image: The Essay-Films of Mohammadreza Farzad"

Mark Westmoreland (Stockholm University, Sweden), "The Generativity of Failure: Reimagining Resistance in Lebanon"

Samirah Alkassim (Palestine Center & Jerusalem Fund), "Possible Legacies of Militant Cinema in the Contemporary Arab Media-scape"

Umayyah Eleanor Cable (University of Southern California), "The Intifada Will Not Be Televised (in the US): Palestinian Cinema, Resistance, and Censorship"

L19: WORKSHOP Film and Media Criticism/Scholarship: Bridging the Divide

Room: 19

Chair: Cynthia Lucia (Rider University)

Workshop Participants:

Roy Grundmann (Boston University)

James Quandt (Toronto International Film Festival)

Christopher Sharrett (Seton Hall University)

Rahul Hamid (New York University Gallatin)

L20: Game History and the Local

Room: 20

Chair: Melanie Swalwell (Flinders University)

Alison Gazzard (Institute of Education), "The Cricklewood Cartridge Industry: Debunking the North American Development Myth"

Jaroslav Svelch (Charles University), "You're Standing in the Living Room: Homebrew Games and Everyday Life in the 1980s Czechoslovakia"

Melanie Swalwell (Flinders University), "Heterodoxy in Local Games Historiography"

Helen Stuckey (Flinders University), "Collecting, Sharing, and Exhibiting the 'Local': The Popular Memory Archive"

L21: Volatile Cinema and the Lure of Stability

Room: 21

Chair: Francesco Casetti (Yale University)

Haidee Wasson (Concordia University), "Small Screen Experiments at Mid-Century"

Ariel Rogers (Northwestern University), "Constructing a Synchrofield: Benjamin Schlanger's 1930s Experiments with Screen and Theater Design"

Sarah Keller (University of Massachusetts, Boston), "Cinephilia and Cinephobia: Cinema's Discontents"

Francesco Casetti (Yale University), "How to Rethink the Apparatus (Without Dropping It)"

L22: From 20th Century to 21st Century: Fox and the Challenges of Negotiating Change

Room: 22

Chair: Yannis Tzioumakis (University of Liverpool)

Douglas Gomery (University of Maryland/Library of American Broadcasting), "Who Was William Fox?"
Peter Lev (Towson University), "Three Crises in the History of 20th Century Fox"
Frederick Wasser (Brooklyn College), "Rupert Murdoch and Bill Mechanic"
Yannis Tzioumakis (University of Liverpool), "Searching for the Light: Fox and the Shift from 'Indie' to 'Indiewood' Film in the 2000s"

L24: Coming to Terms: Media and National History

Room: 24

Chair: Marsha Gordon (North Carolina State University)

Ungsan Kim (University of Washington), "Haunted by Loss and Forgetting: Melancholia and Reparation of Hong Kong Horror Genre in *Rigor Mortis* (2013)"

Ernesto Acevedo-Munoz (University of Colorado), "'Somebody Please Think of the Children': Mothers, Children, Peril, and Politics in Spanish Contemporary Horror Film"

Junji Yoshida (Old Dominion University), "Laughing in the Shadows of Empire: Humor in Yasujiro Ozu's *Brothers and Sisters of the Toda Family*"

Marsha Gordon (North Carolina State University), "War & Disgust: Sam Fuller's *The Steel Helmet* and Stanley Kubrick's *Fear and Desire*"

Friday, March 27, 2015 02:15PM-04:00PM (Session M)

M1: Queer Readings of Family, Filiation and Belonging in French and Québécois Cinema

Room: 1

Chair: Julianne Pidduck (University of Montréal)

Julianne Pidduck (University of Montréal), "Figures of Filiation and Belonging in André Brassard's *Il était une fois dans l'est*"

Florian Grandena (University of Ottawa), "(Un)queering Queer Filiation in *Comme les autres*"

Denis Provencher (University of Maryland), "*Je suis le fils aîné du fils aîné du fils aîné*: Language, Temporalities, and Trans-filiations in Medhi Ben Attia's *Le Fil* (2010)"

Respondent: Robert Schwartzwald (University of Montréal)

M2: She Bop on Screen: Girls, Popular Music, and Visual Media

Room: 2

Chair: Diane Pecknold (University of Louisville)

Mary Kearney (University of Notre Dame), "Getting Girls to Rock: Gendering Rock 'n' Roll in US Teen Media, 1956-1966"

Norma Coates (University of Western Ontario), "Dangerous Representations: Empowered Teen Girls, the Monkees, and 'The' Monkees"

Morgan Blue (University of Texas), "Disney Channel's Pop Girlhood"

Diane Pecknold (University of Louisville), "Spectral Cityscapes and the Tween Pop Public Sphere"

M3: Volatile Materials: The Politics of Media Archaeology

Room: 3

Chair: Matthew Stoddard (University of Minnesota)

Matthew Stoddard (University of Minnesota), "The Archive and the Common: *The Film of Her* as Archaeology of Communicative Capitalism"

Catherine Russell (Concordia University), "Walter Benjamin, Archiveology, and Critical Film Practice"

Paul Benzon (Temple University), "Afrofuturist Anachrony: Rammellzee Excavates the Alphabet"

Respondent: Will Straw (McGill University)

M4: Through a Magnifying Lens: *Sherlock* Fandom in Global Context

Room: 4

Chair: Darlene Hampton (University of Notre Dame)

Emily Regan Wills (University of Ottawa), "Fannish Love and the War on Terror: *Sherlock's* Big Brother and Captain Watson"

Darlene Hampton (University of Notre Dame), "Slashy Rotten Pervs: Transnational *Sherlock* Fangirls and the Politics of Pathologization"

Lori Hitchcock Morimoto (Independent Scholar), "Rationalized Passions: *Sherlock* and Nation-branded Boy Booms in Japan"

Respondent: Matt Hills (Aberystwyth University)

M5: Historically Specific Hitchcock: Culture, Politics, and Aesthetics in the Postwar Films

Room: 5

Chair: Kelly McGuire (Emanuel College)

Kelly McGuire (Emmanuel College), "*Rear Window's* Postwar Medusa"

Alan Nadel (University of Kentucky), "Romantic Intrigue, Global Farce, and the UN: Auctioning Cold War Intimacy in *North by Northwest*"

Brigitte Peucker (Yale University), "Blood, Paint, or Red?: Color in Hitchcock"

Respondent: Ina Hark (University of South Carolina)

M6: Gesture, Performance, Mediation

Room: 6

Chair: Scott Bukatman (Stanford University)

Co-Chair: Vanessa Chang (Stanford University)

Scott Bukatman (Stanford University), "SO over the Rainbow: Judy Garland and the End of the Victim Narrative"

Kristin D Juarez (Georgia State University), "Phantom Limb: Technology, Gesture, and Disappearance in Wim Wenders' *Pina*"

Joseph McElhaney (Hunter College), "A Cinema of the Seated Figure: The Gestural Body in Ozu and Minnelli"

Vanessa Chang (Stanford University), "From Playback to Play: Gestural Invention and Digital Music"

M7: We Real Cool: Blackness and the Politics of Style

Room: 7

Chair: Kevin Jerome Everson (University of Virginia)

Racquel Gates (College of Staten Island, CUNY), "Getting the Chills: Searching for Black Cool in Post-Racial Media"

Kevin Jerome Everson (University of Virginia), "Seamless Re-Representation"

Allyson Nadia Field (University of California, Los Angeles), "The Cool Room: The Construction and Constriction of Space in *The Connection*"

Michael B. Gillespie (Ohio University), "'Ne me quitte pas': 9/11, Civic Pop, and Sonic Historiography"

Respondent: Paula J. Massood (City University of New York, Brooklyn College)

M8: WORKSHOP The Problem of the Radio Canon

Room: 8

Chair: Neil Verma (Northwestern University)

Workshop Participants:

Debra Rae Cohen (University of South Carolina)

Bill Kirkpatrick (Denison University)

Kate Lacey (University of Sussex)

Jason Loviglio (University of Maryland)

Elena Razlogova (Concordia University)

M9: Les Années Noires: Rethinking French Film History, 1939-1951

Room: 9

Chair: Eric Smoodin (University of California, Davis)

Eric Smoodin (University of California, Davis), "'Better Than a Dream...The Reality of the Future': Brigitte Horney and Nazi Stardom in Wartime France"

Geneviève Sellier (University of Bordeaux Montaigne), "Popular Film-Vehicles of the 'Chanteurs de Charme' and their Female Audience in the 40s: An Alternative to Patriarchal Images of Masculinity?"

Sabine Haenni (Cornell University), "Producing Films, Producing Cities: From Propaganda to Film Noir"

Tim Palmer (University of North Carolina, Wilmington), "'The Spiritual Chain of Civilization': Building the Cannes Film Festival and the Postwar French Cinema Ecosystem"

M10: "Chinese" Independent Cinemas II: Putting the Real into Realism

Room: 10

Chair: Frederik Green (San Francisco State University)

Frederik Green (San Francisco State University), "Chinese Documentary Film and the Promise of Realism: Zhao Liang, Wu Jianren, and their Respective Accounts of Strange Events"

Wei Yang (University of San Francisco), "Chasing Reality: Actuality, Spectacle, and Authenticity in Jia Zhangke's Cinema"

Yanhong Zhu (Washington and Lee University), "Memory, History, Self-Discovery: Representation of the Great Famine in the Documentaries of the Folk Memory Project"

Paola Iovene (University of Chicago), "On Characters in Chinese Independent Documentary Film"

M11: Beyond Western Union: Politics and Classical Hollywood Cinema

Room: 11

Chair: Chuck Maland (University of Tennessee)

Steven Ross (University of Southern California), "Nazis, Fascists, and the Assault on Hollywood during the 1930s-1940s"

Kathryn Brownell (Purdue University), "Partisan Divides, Hollywood Style: Celebrity Political Activism and the 1944 Election"

Thomas Doherty (Brandeis University), "The Committee for the First Amendment vs the House Committee on Un-American Activities"

Chuck Maland (University of Tennessee), "Film Gris and Cultural Critique in Cold War America: *The Lawless* and *Try and Get Me*"

M12: Rhythm, Feedback, Reproduction: Video in the 1970s

Room: 12

Chair: Ruth Goldman (State University of New York, Buffalo)

Laura Guy (Manchester Metropolitan University), "Interim Strategies for Modern Times: The Mimetic Function in Max Almy's Video Manifestos"

Ros Murray (Queen Mary University of London), "Between the Lines: Queers on Video in 1970s France"

Robin Simpson (University of British Columbia), "Objects in Front of Behavior: Video between the Studio and the Clinic"

Edward Webb-Ingall (Royal Holloway, University of London), "Community Consciousness Raising: Participatory Video and the Women's Movement in Milton Keynes"

M13: Pragmatics of Humour : Television Comedy in the Age of Connected Viewing

Room: 13

Chair: Marie-France Chambat-Houillon (New Sorbonne University)

Marta Boni (University of Montreal), "Comic Complexity: Humor and Empathy in the Digital Age"

Marie-France Chambat-Houillon (New Sorbonne University), "Humor, Sincerity, and Media: When Internet Teaches TV a Lesson"

Matt Sienkiewicz (Boston College), "Neighed to Order: Bojack Horseman and Algorithmic Comedy on Netflix"

Lucie Merijeau (New Sorbonne University), "Amy Poehler: From Political Humor to Civic Engagement on Television"

Respondent: Peter Kunze (University of Texas at Austin)

M14: Anthropologies of the Moving Image

Room: 14

Chair: Noa Steimatsky (University of Chicago)

Marie Rebecchi (New Sorbonne University), "Paris 1929: The Anthropological Gaze of Eisenstein, Bataille, and Buñuel"

Antonio Somaini (New Sorbonne University), "Cinema, Mummies, and Death Masks: Bazin's and Eisenstein's Image Anthropology (1945-48)"

Noa Steimatsky (University of Chicago), "Barthes's Masks: A Cinematic Anthropology of the Face, circa 1953"

Respondent: Yuri Tsivian (University of Chicago)

M15: Para-Gaming: Gaming Beside Itself

Room: 15

Chair: Irene Chien (Muhlenberg College)

Irene Chien (Muhlenberg College), "Dancing Towards Global Interconnection in Mobile Phone Gameplay"

Christopher Goetz (University of California, Berkeley), "The Fantasy that Never Takes Place: Nostalgia and Videogames"

Josef Nguyen (University of California, Davis), "Liveness and Performing the Videogame Player in *We Plays*"

Respondent: Sheila Murphy (University of Michigan)

M16: WORKSHOP The 'World Cinema' Turn in Film Studies

Room: 16

Chair: David Richler (Carleton University)

Co-Chair: Malini Guha (Carleton University)

Workshop Participants:

Dudley Andrew (Yale University)

Luca Caminati (Concordia University)

Jean Ma (Stanford University)

Skadi Loist (University of Rostock)

M17: Revisiting the City Symphony Phenomenon – Overlooked and Forgotten City Symphonies

Room: 17

Chair: Eva Hielscher (Ghent University)

Anthony Kinik (Concordia University), "Gordon Sparling's City Symphonies: Metropolitan Modernism in 1930s Canadian Cinema"

Merrill Schleier (University of the Pacific), "A Parisian In New York: Robert Florey and the Transatlantic City Symphony Film"

Eva Hielscher (Ghent University), "Heinrich Hauser's *Weltstadt in Flegeljahren*: A Minor City Symphony about Chicago"

Floris Paalman (University of Amsterdam), "City and Film as a Process: Schuitema's *De Maasbruggen*"

M24: Cities in the Sky: Public Housing in Global Media

Room: 24

Chair: Lorrie Palmer (DePauw University)

Stephen Babish (Northwestern University), "A Place in London's Future: *A Clockwork Orange*, Thamesmead, and the Dystopian Space of 20th Century Public Housing"

Lorrie Palmer (DePauw University), "*Attack the Block*: Monsters and Race in South London's Outer Spaces"

Stephanie DeBoer (Indiana University), "Screen Media Architectures and Digital Development at the Edges of the PRC City"

Gerald Sim (Florida Atlantic University), "Space, Mobility, and Public Housing in Singapore's Late Capitalist Urbanscapes"

Friday, March 27, 2015 04:15PM-05:30PM

AWARDS CEREMONY

Room: Le Grand Salon, Convention Floor

Friday, March 27, 2015 05:30PM-07:30PM

SCMS RECEPTION

Room: Marquette, Jolliet, Duluth, MacKenzie and Convention Floor Lobby

Friday, March 27, 2015 08:00PM-10:00PM

Concordia University Reception

Drinks and finger food on the 3rd floor Labo Culinaire

Free drinks for the first 100 guests (with festivities continuing after 10:00PM at The Labo Bar)

Location: Société des Arts et Technologies, 1201 Boul. St-Laurent, 3rd floor

Friday, March 27, 2015 09:00PM-09:30PM

Satosphere: 360 Degrees Spherical Screen with 157 Speakers

Location: Société des Arts et Technologies, 1201 Boul. St-Laurent, 3rd floor

Description of Event:

Channeling the techno-utopianism of Expo '67, the Satosphere Dome is a state-sponsored, permanent environment dedicated to large-scale moving image and sound experimentation. With a screen that is 18 metres in diameter (that's 60 feet!), you can sit back – or literally lie down – on the couches and ponder a distinct mode of spectatorship, immersion and art. An experience of audio-visual envelopment not to be missed!

Directions: Metro: St Laurent; or 15-minute walk from the hotel, walk east on Renee Levesque and turn left (north) onto St Laurent Blvd.

Sponsor: Concordia University

Saturday, March 28, 2015 09:00AM-10:45AM (Session N)

N1: Historical Queer-ies: Investigating Industrial Contexts of Queer Film and Media

Room: 1

Chair: Chelsea McCracken (University of Wisconsin, Madison)

Co-Chair: Matthew Connolly (University of Wisconsin, Madison)

Matthew Connolly (University of Wisconsin, Madison), "When Is Someone Going to Make a Good Gay Film?: A Very Natural Thing and the Complexities of the LGBT Market in Mid-1970s American Cinema"

Chelsea McCracken (University of Wisconsin, Madison), "Riding the 'Gay New Wave' into New Queer Cinema"

Bryan Wuest (University of California, Los Angeles), "A Shelf of One's Own: LGBT Film Distributors and Media Categorization"

Bridget Kies (University of Wisconsin, Milwaukee), "Sexploitation on YouTube: Here Media and Gay Television's Life in the Post-Network Era"

N2: The Transforming Figure: New Histories of Metamorphosis in Animation

Room: 2

Chair: Nicholas Miller (Loyola University Maryland)

Jungmin Lee (Harvard University), "Bauhaus Performance of Metamorphosis: Movement, Plasticity, Legibility"

Robin Curtis (Heinrich Heine University, Dusseldorf), "Animating Thought: The Inchoate and the Impression of Metamorphosis in the Perception of Time-based Images"

Nicholas Miller (Loyola University Maryland), "Metamorphic Motion and the Ecstatic Figure"

Respondent: Heather Warren-Crow (Texas Tech University)

N3: Deterritorializing Sinophone Cinemas

Room: 3

Chair: Valerie Soe (San Francisco State University)

Jason Coe (University of Hong Kong), "Deterritorializing Chineseness, Reterritorializing Sinophone"

Stacilee Ford (The University of Hong Kong), "Co-producing the Chimerican Dream: Blockbuster Histories in the Age of Ambition"

Kevin Lim (University of Hawaii at Manoa), "Far From Home: Space, Place, and Politics of Self in Chinese-Canadian Documentary"

Mila Zuo (University of California, Los Angeles), "(Almost) Famous: The Asian Performing Body as De/reterritorializing Agent"

N4: Media Studies beyond the Screen

Room: 4

Chair: Maurizio Viano (Wellesley College)

Margaret Morse (University of California, Santa Cruz), "Ethical Interventions in Olfactory Art and Their Cultural Implications"

Ainsley Sutherland (Massachusetts Institute of Technology), "Nanotech and Human-Centered Design: Towards an Ethics of Design in Micro-scale Media Technologies"

Miriam Posner (University of California, Los Angeles), "Dendriform Capitalism: The Media of Supply Chains"

Nicholas Knouf (Wellesley College), "How the Mediation of Robotic Creatures Enables Parrhesia."

N5: Sexy and Dangerous: Male Stars, Charisma, and Risk

Room: 5

Chair: Lauren Steimer (University of South Carolina)

Russell Meeuf (University of Idaho), "The Sexiest Dwarf in the World: Peter Dinklage and Contemporary Celebrity Culture"

Mark Gallagher (University of Nottingham), "How to Act Sexy (Exhibit A: Tony Leung Chiu-Wai)"

Donna Peberdy (Southampton Solent University), "Michael Fassbender's Transgressions"

Lauren Steimer (University of South Carolina), "Risky Business: Financial and Physical Risk in the Action Stardom of Jackie Chan"

N6: Revolutionary Cinema at the End of the Road: Reconsidering 1970s Leftist Aesthetics

Room: 6

Chair: Joshua Sperling (Yale University)

Daniel Fairfax (Yale University), "From Film Criticism to Filmmaking: Two Case Studies from *Cahiers du cinéma* in the 1970s"

Jose Miguel Palacios (New York University), "Revolutionary Rhetoric and Aesthetics of Resistance in Chilean Exile Cinema"

Jonathan Mullins (Dartmouth College), "The Reminders of Revolution: Super 8 and the Everyday in 1970s Italy"

Joshua Sperling (Yale University), "From Montage to Memory: John Berger and the Fate of Political Modernism"

N7: Producing New Latinidades

Room: 7

Chair: Mary Beltrán (University of Texas, Austin)

Juan Pinon (New York University), "Hispanic Television and the Quest to reach the Tech Savvy, Bicultural and Bilingual, Latina/o 'Millennial' Audience"

Yeidy Rivero (University of Michigan), "The Original Miami Sound Machine: The Emergence of Miami as a Production Center for the US and Latin America"

Mary Beltrán (University of Texas, Austin), "'Soy Fabulosa, Hermosa': New Latina Complexity and Production Modes in *East Los High* and *Mosquita y Mar*"

Christopher Westgate (Johnson and Wales University), "Passion Points for Latin@ Pop Music: Heat, Hits, and the Emotion of Economics"

N8: The Voice in Translation

Room: 8

Chair: Jennifer Fleeger (Ursinus College)

Sarah Wright (Royal Holloway, University of London), "Locating the Voice in Silent Cinema: Pablo Berger's *Blancanieves*"

Jennifer Fleeger (Ursinus College), "Tito Schipa, Italian Film Sound, and Opera's Legacy on Screen"

Tom Whittaker (University of Liverpool), "'Being' Woody Allen: Dubbing, Vocal Performance, and Stardom in Spanish Film"

Christine Ehrick (University of Louisville), "Voice, Gender, and the Soundscapes of Buenos Aires in the Comedy of Niní Marshall, 1937-1947"

N9: Small Cinemas in Recession Europe: Constraints and Opportunities

Room: 9

Chair: Rob Stone (University of Birmingham)

Mariana Vinagre Liz (University of Leeds), "Portuguese Cinema and the European Crisis: From Decadence to Internationalization"

Rob Stone (University of Birmingham), "Basque Cinema: Online, Elsewhere, and Otherwise Engaged"

Belen Vidal (King's College London), "Cinephilia in Times of Crisis: The Paradoxes of Spain's 'Other' Cinema"

Respondent: Mark Betz (King's College London)

N10: Shadow Histories of Cinema: Rethinking Hollywood and the Law

Room: 10

Chair: Emily Carman (Chapman University)

Emily Carman (Chapman University), "Contracts Like No Other?: Excavating the Carole Lombard-Myron Selznick Arbitration Suit of 1941"

Eric Hoyt (University of Wisconsin, Madison), "Motion Picture News vs. Exhibitor's Trade Review vs. Variety: The Trade Press Libel War of 1917"

Paul McDonald (University of Nottingham), "Media Historiography and the Challenges of Researching Film Piracy: Reflections on the Case of Budget Films, 1975"

Philip Drake (Edge Hill University), "Who Owns Ideas? Examining 'Idea Theft' in Hollywood"

N11: Research in Cinema and Media Studies in the 21st Century

Room: 11

Chair: Julia Kostova (Oxford University Press)

Krin Gabbard (Stony Brook University), "My Unexpected Journey: Charting New Research Paths in Our Disciplines"

Barry Keith Grant (Brock University), "Research in Film and Media Studies in the 21st Century"

Julia Kostova (Oxford University Press), "The Changing Publishing Landscape: Challenges, Opportunities, and Implications for Scholarship"

Nancy Friedland (Columbia University), "Researching Film and Media: The Good, the Bad, and the Data"

N12: Framing Social Justice: The Creative, Experiential and Ethical Demands of the 'Revolutionary' Documentary

Room: 12

Chair: Michele Aaron (University of Birmingham)

Alisa Lebow (University of Sussex), "Unframing Revolution: Filmic Expressions of Civil Revolution in Contemporary Egyptian Documentary"

Dima Saber (Birmingham Centre for Media and Cultural Research), "Making Sense of Syria's Scattered Narratives: Towards an Experiential Approach to Time and History"

Michele Aaron (University of Birmingham), "Towards an Ethical Gaze: The Social Justice Documentary and the Obscenities of History Unfolding"

Respondent: Shohini Chaudhuri (University of Essex)

N13: Autobiography and Writing the Self in Cinema

Room: 13

Chair: Sarah Barkin (Syracuse University)

Shira Segal (University of Colorado, Boulder), "The Embodied Camera: Visual Strategies of the Self in Avant-garde Cinema"

Sarah Barkin (Syracuse University), "The 'Archive Effect' and Cinematic (Re)Constructions of the Self"

Leah Anderst (Queensborough Community College, CUNY), "Representing and Rewriting Imposed Identities: Marlon Riggs' *Tongues Untied*"

Respondent: Angelica Fenner (University of Toronto)

N14: Normativity, Nostalgia, and Neoliberalism: The American Road Movie of the 1980s

Room: 14

Chair: Anthony Bleach (Kutztown University)

Kevin Ferguson (City University of New York, Queens College), "Eclectic Eighties: The Baby Boom Road Movie's Flight from Homogeneity"

Melissa Lenos (Donnelly College), "Genre-Bending on the Road: John Carpenter's *Starman* and Robert Zemeckis' *Romancing the Stone*"

Michael Dwyer (Arcadia University), "American Soul in the Rear View Mirror: *The Blues Brothers*"

John Lennon (University of South Florida), "The City Road Film as Neoliberal Justification: New York City in *The Warriors* and *Escape from New York*"

N15: Re-Thinking Sources for National Cinema Studies

Room: 15

Chair: Deane Williams (Monash University)

Maria Antonia Velez Serna (University of Glasgow), "An Intermedial Geography of Early Cinema in Glasgow"

Luca Peretti (Yale University), "'Unmade Films' between Cinema and History"

Deane Williams (Monash University), "After the Co-ops: Filmmakers Co-operatives in Australia (1966-86)"

Mariana Johnson (University of North Carolina, Wilmington), "J.M. Valdes-Rodriguez and the Academic Study of Cinema in Pre-Revolutionary Havana, 1942-1959"

N16: What Farocki Teaches

Room: 16

Chair: Volker Pantenburg (Bauhaus University Weimar)

Volker Pantenburg (Bauhaus University Weimar), "Working Images: Farocki and the Documentary Tradition"

Trond Lundemo (Stockholm University), "Farockian Pedagogy and the Question of Montage"

Ute Holl (Humboldt University of Berlin), "A Cinematic Thesaurus: Farocki's Media Archaeology"

Respondent: Kevin Lee (School of the Art Institute of Chicago)

N17: Arctic Indigenous Cinemas

Room: 17

Chair: Scott MacKenzie (Queen's University)

Co-Chair: Anna Stenport (University of Illinois)

Scott MacKenzie (Queen's University), "Russian Arctic Indigenous Cultures and the Cinematic Imaginary"

Anna Stenport (University of Illinois), "Contemporary Sami Cinema: Production, Distribution, Aesthetics, and Interventions"

Marco Dalla Gassa (Ca Foscari University Venice), "Inuit Filmmaking and the Role of the State"

Respondent: Gunnar Iversen (Norwegian University of Science and Technology)

N18: Transnational Television Drama: The British/American Connection

Room: 18

Chair: Roberta Pearson (University of Nottingham)

Matt Hills (Aberystwyth University), "*Doctor Who's* Travels in Space and Time with BBC Worldwide: Fantasizing/Protecting a 'British' Brand in the US?"

Roberta Pearson (University of Nottingham), "*Sherlock and Elementary*: Studying Transnationally Distributed Television Drama"

Michele Hilmes (University of Wisconsin, Madison), "Making *Masterpiece* Matter: The Transnational Cultural Work of America's Longest-Running, Prime-time Drama Series"

Respondent: Christine Becker (University of Notre Dame)

N19: WORKSHOP Storming Wikipedia: FemTechNet's Distributed Pedagogy to Improve the Digital Cultural Archive

Room: 19

Chair: Anne Balsamo (The New School)

Workshop Participants:

Elizabeth Losh (University of California, San Diego)

Alexandra Juhasz (Pitzer College)

Veronica Paredes (University of Southern California)

Anne Balsamo (The New School)

This workshop will be streamed

N20: "Crawling Horrors" in Contemporary Network Policy

Room: 20

Chair: Stephanie Schulte (University of Arkansas)

Kevin Driscoll (Microsoft Research), "Beyond the End-to-End Principle: Lessons from Store-and-Forward Inter-networking"

Fenwick McKelvey (Concordia University), "Synchronizing Humans and Machines: Early Computer Networks, ARPANET, and Non-synchronous Communication"

Magdalena Olszanowski (Concordia University), "Crawling for Horrors: Tracing Women's Public Intimacy Online through Guest Books and Webrings 1995-1999"

Respondent: Thomas Streeter (University of Vermont)

N21: WORKSHOP Outside the Film and Media Studies Program: Teaching Latin American and Latino/a Film and Media

Room: 21

Chair: Leslie Marsh (Georgia State University)

Workshop Participants:

Laura Podalsky (Ohio State University)

Salome Skvirsky (University of Illinois, Chicago)

Ignacio Sanchez Prado (Washington University in St. Louis)

Nicolas Poppe (Ball State University)

N22: Creatives vs. Suits: Battles for Control over Media Production

Room: 22

Chair: Lisa Dombrowski (Wesleyan University)

Daniel Steinhart (University of Oregon), "Cables from Hollywood: Controlling the Logistics and Aesthetics of Postwar Runaway Productions"

Lisa Dombrowski (Wesleyan University), "Responsible for a Commercial Movie: Robert Altman, Polygram, and the Battle Over *The Gingerbread Man*"

Annemarie Navar-Gill (University of Michigan, Ann Arbor), "Authorship vs. Copyright: Audience Mandates as a Mediating Tool in Studio-Showrunner Disputes"

Sarah Atkinson (University of Brighton), "Not So Secret Cinema: When Independent Immersive Cinematic Events Go Mainstream"

N23: Spaces of Play: Geographies and Cartographies of Games and Gaming

Room: 23

Chair: Darren Wershler (Concordia University)

Skot Deeming (Concordia University), "Maps for These Territories: Early Explorations in Player Cartographies."

Bobby Schweizer (Georgia Institute of Technology), "The Urban Imaginaries of Videogames"

Rainforest Scully-Blaker (Independent Scholar), "A Practiced Practice: Speedrunning through Space with de Certeau and Virilio"

Kalervo Sinervo (Concordia University), "Gaming Gotham: Transmedia Geography and the *Batman Arkham Game Series*"

N24: Are Pictures Worth 1,000 Words? (in the Global Economy)

Room: 24

Chair: Jasmine Cobb (Northwestern University)

Rebecca Burditt (University of Rochester), "Doing Good: *What Would You Do?* and Mediated Citizenship"

Rijuta Mehta (Brown University), "Embedded in Police Raids: Photography during the Partition of India"

Nasrin Himada (Concordia University), "The Excess of Representation: On the Images of Palestine and Cultural Resistance"

Jasmine Cobb (Northwestern University), "Picture Freedom: A Media History of Black Autonomy"

Saturday, March 28, 2015 11:00AM-12:45PM (Session O)

O1: Working from the Archive: New Scholarship on Experimental Film and Media Artists

Room: 1

Chair: Michele Pierson (King's College London)

Gregory Zinman (Georgia Institute of Technology), "Doing Digital Archeology: Nam June Paik's *Etude*"

Lisa Zaher (School of the Art Institute of Chicago), "Archival Occasions: Making Photographic Sense of Artists' Archives"

Michele Pierson (King's College London), "Authority and Archives: Barbara Hammer in the 1980s"

Melissa Ragona (Carnegie Mellon University), "Archives, Copyright, and Libel: The Warhol Effect"

O2: Ex-Pat TV: Understanding Television in an Age of Global Mobility

Room: 2

Chair: Hannah Hamad (King's College London)

Hannah Hamad (King's College London), "Colonial Cringe and Cultural Dialogues in UK/New Zealand Reality TV Encounters"

Kirsten Pike (Northwestern University in Qatar), "Disney Dubbed and Remixed: Arab Girls Respond to Disney Media in the Middle East"

Karen Petruska (University of California, Santa Barbara), "'If You Haven't Seen It, It's New to You': Streaming Media, Originality, and the Branding of Non-US Content"

Respondent: Jorie Lagerwey (University College Dublin)

O3: Rethinking Pornographies: Obscenity and the Moving Image in South Asia

Room: 3

Chair: Lotte Hoek (University of Edinburgh)

Co-Chair: Darshana Sreedhar (Jawaharlal Nehru University)

Darshana Sreedhar (Jawaharlal Nehru University), "Poring Malayali Femininity: Soft Porn and Identity in Kerala"

Anirban Baishya (University of Southern California), "Pornography of the Poor Image: MMS Scandals, Virality, and the Pornographic Imagination in India"

Lotte Hoek (University of Edinburgh), "Muslim Porn Stars: Pornography and Piety in Contemporary Bangladesh"

Farida Batool (National College of Arts), "Obscenity Discourse in Pakistan: A Case Study of Mujra Dance Videos and Male Desire"

O4: Excavating Exhibition: Mining the Sites and Methods of Media History

Room: 4

Chair: Andrea Kelley (Indiana University)

Martin Johnson (The Catholic University of America), "'We Have Never Been Theatrical': Useful Film Exhibition before Cinema"

Irene Rozsa (Concordia University), "Transnational Networks and Film Exhibition: Screening 'Cine de Arte' in Cuba (1949-1959)"

Stephen Groening (George Mason University), "What Makes Cinema Possible?: Learning From the Boeing 747"

Sarah Sinwell (Northeastern University), "Not Your Typical IMAX Experience: Cinemagoing and Spectacle at Jordan's Furniture"

O5: Women's Narratives in Wartime Media

Room: 5

Chair: Rebecca Harrison (University College London)

Michael Hammond (University of Southampton), "Forbidden Zones: War Nurses in Hollywood 1931-32"

Rebecca Harrison (University College London), "'The Coming of the Projectionettes' and British Cinema Exhibition in the Second World War"

James Paasche (Indiana University Bloomington), "'We Tried to Bring a Touch of Home to the Combat Zone': Women, Amateur Film, and the Vietnam War"

Lindsay Palmer (University of Wisconsin-Madison), "Woman on the Ground: The Female War Correspondents' Narrative of Precarious Labor"

O6: The Public Good Goes to Market: North American Public Service Media and the Marketplace in the Digital Convergence Era

Room: 6

Chair: Christopher Cwynar (University of Wisconsin, Madison)

Jason Loviglio (University of Maryland), "NPR Listens: Psychographics, Audience Measurement, and the Privatization of Public Service Radio"

Kyle Conway (University of North Dakota), "Policy beyond the Nation-State, Or, Why the French Didn't Watch Canada's *Little Mosque on the Prairie*"

Christopher Cwynar (University of Wisconsin, Madison), "Social Service Media? Assessing the CBC and NPR's Engagement with Social Media Platforms"

Respondent: Marc Raboy (McGill University)

O7: Screen Play: Interactivity in the Silent Era

Room: 7

Chair: Paul Dobryden (University of California, Berkeley)

Michael Cowan (McGill University), "Puzzles, Games, and 'Cinephilic Education' in Early European Film Magazines"

Owen Lyons (Carleton University), "Film Spectatorship, Financial Speculation, and the Women's Rights Movement in Early German Cinema"

Paul Dobryden (University of California, Berkeley), "'Stronger Means Are Necessary': The Film Spectator in Walter Gropius's Total Theater"

Respondent: Charles O'Brien (Carleton University)

O8: The Traces of Jacques Derrida's Cinema

Room: 8

Chair: Timothy Holland (University of Southern California)

Akira Lippit (University of Southern California), "Jacques Derrida's Echopoeisis and Narcissism"

Timothy Holland (University of Southern California), "Spectral Belief"

Troy Rhoades (Université de Montréal), "Pixels as Parergon, Resolution as Subjectile: Derrida and Digital Images"

Viola Lasmana (University of Southern California), "Where the Outside Always Begins"

O9: Queer Scandinavian Representations in Europe and Beyond

Room: 9

Chair: Ingrid Ryberg (Stockholm University)

Ingrid Ryberg (Stockholm University), "Between Positive Representation and Camp Performance: Notes on Lesbian and Gay Film Culture in Scandinavia in the 1970s and 1980s"

Anders Marklund (Lund University), "Comedy and Homosexuality in Contemporary Scandinavian and European Blockbusters"

Melissa Molloy (University of South Florida), "Queer Sexualities and Postcolonial Critique in Scandinavian Crime Films"

Respondent: Eric Schaefer (Emerson College)

O10: Politics of the Image III: Documentary

Room: 10

Chair: Terri Ginsberg (The American University in Cairo)

Jonathan Kahana (University of California, Santa Cruz), "Speech-Acts of Killing"

Tara Najd Ahmadi (University of Rochester), "Aesthetics of Incomplete: *Tazeh Nafas-ha* as a Revolutionary Documentation"

Michael Meneghetti (Brock University), "The Perpetrator's Scenario: Self-Exculpation and History in *The Act of Killing*"

Ben Ogrodnik (University of Pittsburgh), "From Fantasmatic Pleasure to Dissensual Politics: The Use of Anti-Commemorative Reenactment in Joshua Oppenheimer's *The Act of Killing* (2012)"

O11: The Sonic Impact of Scale: Local and National Radio in "the 1960s"

Room: 11

Chair: Darrell Newton (Salisbury University)

Josh Glick (Yale University), "Soundscapes of South Los Angeles: Radio and the Voices of Resistance"

Darrell Newton (Salisbury University), "Being of Color in Britain: Identity, 1960s Radio, and West Indian Immigration"

Eleanor Patterson (University of Wisconsin Madison), "We Are Not Reviving a Ghost: Reconfiguring Radio Drama in Post-network Era United States"

Alexander Russo (Catholic University of America), "Musical Storytelling to a Fragmented Nation: American Top 40 and Cultural Conflict"

O12: Nollywood Now: An African Industry in Transition

Room: 12

Chair: Alessandro Jedlowski (University of Liege)

Akinwumi Adesokan (Indiana University), "Nollywood and Its Publics"

Alessandro Jedlowski (University of Liege), "Changing Biographies of Nigerian Video Films' Circulation in Francophone Africa: From 'Piracy' to Corporate Business"

Noah Tsika (Queens College, City University of New York), "From the Chibok Girls to the Ebola Outbreak: Nollywood's Responsiveness to Current Events"

Respondent: Jon Haynes (Long Island University)

O13: Meditations on Time: Nostalgia, Displacement, and the Moving Image

Room: 13

Chair: Charles Wolfe (University of California, Santa Barbara)

Grace Torcasio (University of Melbourne), "'This Device Isn't a Spaceship; It's a Time Machine': Nostalgic Temporality in *Mad Men*"

Robert Silberman (University of Minnesota), "*Fallen Angels*, (Neo-)Noir, and the Historical Imagination"

Lisa Jacobson (University of California, Berkeley), "Touching Time: Documentary Reenactment in *Auschwitz* and *The Act of Killing*"

Charles Wolfe (University of California, Santa Barbara), "Time in Place: John Divola and the Cine-geography of Serial Photography"

O14: Cartographic Spectacles: Map, Film, Methodology

Room: 14

Chair: Jeffrey Klenotic (University of New Hampshire)

Paul Moore (Ryerson University), "A 'Distant Reading' of the Chaser Theory: Mapping the Circulation of Early Cinema Programming"

Patrick Ellis (University of California, Berkeley), "Everywhere, California: Paramount's 'Location Map Plays Odd Trick on World'"

Julia Hallam (University of Liverpool), "Location Filming and Movie Mapping: Exploring Spatial Praxis"

Sebastien Caquard (Concordia University Montreal), "Identifying and Mapping Cinematographic Spatial Units"

O15: The Sensorium at the Interface

Room: 15

Chair: William Huber (Abertay University)

David Thomas (SUNY Binghamton), "Crossing the Sensory Bridge: How Eddo Stern's Sensorial Games Bridge the Gap between the Real and Virtual Art"

Ksenia Fedorova (University of California, Davis), "Proprioception and Feedback Relations in Mobile Augmented Reality Interfaces"

Robert Cavanagh (Emerson College), "New Media Aesthetics and Fantasy Sports"

William Huber (Abertay University), "Twitch Aesthetics: Accelerated Attention and Cognitive Athleticism in Digital Games"

O16: WORKSHOP Teaching 9/11

Room: 16

Chair: Patrice Petro (University of Wisconsin, Milwaukee)

Workshop Participants:

Anna Froula (East Carolina University)

Tony Grajeda (University of Central Florida)

Andrew Martin (University of Wisconsin Milwaukee)

Stacy Takacs (Oklahoma State University)

O17: Film and Cultural Identity

Room: 17

Chair: Vinicius Navarro (Emerson College)

Roberta Tabanelli (University of Missouri), "Beyond Migration: Italian Transnational Cinema"

Suzanne Buchan (Middlesex University), "(Re)Claiming Aboriginal Identity: Inuit Animation from Cape Dorset to Quickdraw"

Monica Garcia Blizzard (Ohio State University), "Screening "Race" in Mexico: The Strategic Use of Whiteness in the Films of Emilio "el indio" Fernández"

Vinicius Navarro (Emerson College), "Accented Voices and Polyphonic Landscapes: Regional Filmmaking in Brazil"

O18: Where There's Smoke, There's Fire: On the Im/materiality of the Un/containable

Room: 18

Chair: Brian Jacobson (University of St Andrews)

Jocelyn Szczepaniak-Gillece (University of Wisconsin-Milwaukee), "Smoke and Mirrors: The Cigarette and the Cinephile in the American Movie Theater"

Brian Jacobson (University of St Andrews), "Studio Fires, Containment Infrastructures, and the Ecology of Profilmic Environments"

Katherine Groo (University of Aberdeen), "Let It Burn: Film Historiography in Ashes and Flames"

Respondent: Mary Ann Doane (University of California, Berkeley)

O19: WORKSHOP Media Industry Studies in the Classroom

Room: 19

Chair: Gregory Steirer (Dickinson College)

Workshop Participants:

Gregory Steirer (Dickinson College)

Kristen Warner (University of Alabama)

Erin Cople Smith (Austin College)

Kevin Sanson (University of California, Santa Barbara)

This workshop will be streamed

O20: Digital Toy Boxes: Tools, Platforms, and Peripherals Designed for Play

Room: 20

Chair: Ethan Tussey (Georgia State University)

Ethan Tussey (Georgia State University), "A Website to 'Embiggen the Smallest' Fan: The Promise of Audience Control on the Simpsons World"

Meredith Bak (Rutgers University-Camden), "Building Blocks of the Imagination: Children, Creativity, and the Limits of Disney Infinity"

Jonathan Cohn (University of Alberta), "Paramount's MovieSelect: Interactive Cinephilia and the Origins of 'Big Data'"

Daniel Reynolds (Emory University), "Pulling Mario's Nose: Nintendo, Branding, and Embodiment, 1977-present"

O21: Rethinking the Essayistic: New Modes, Horizons, and Transformations

Room: 21

Chair: Stephen Charbonneau (Florida Atlantic University)

Michael Renov (University of Southern California), "David Perlov's *Diary 1973-1983*: Essaying the Diary Film"

Virginia Kuhn (University of Southern California), "The Filmic Essay?"

Stephen Charbonneau (Florida Atlantic University), "Playing the Essay: Virtual Autobiography, Gaming, and the Essayistic"

Respondent: Timothy Corrigan (University of Pennsylvania)

O22: The Apartment Complex: Apartment Plots in Global Context

Room: 22

Chair: Pamela Wojcik (University of Notre Dame)

Steven Cohan (Syracuse University), "From Walter Neff to CC Baxter: Billy Wilder's Apartment Plot"

Michael DeAngelis (DePaul University), "Fassbinder's Apartment Plot"

Lee Wallace (University of Sydney), "The Queer Apartment Plot"

Paula J. Massood (City University of New York, Brooklyn College), "Apartment Plots in the Making: *The Wire*, Urban Development, and the Frustrations of the American Dream"

O23: Rethinking Almodóvar's Cinema: The Legacies of Desire Unlimited

Room: 23

Chair: Julian Daniel Gutierrez-Albilla (University Southern California)

Alberto Mira (Oxford Brookes University), "Bridging the Gap: Almodóvar at Home and Abroad"

Noelia Saenz (California State University, Long Beach), "*I'm So Excited!*: Almodóvar's Comic Reiterations and Interventions"

Joanna Evans (University College London), "Reproduction and the Real: The Films of Almodóvar and the Politics of the Gaze"

Respondent: Paul Smith (CUNY Graduate Center)

O24: Questions of Re-Presenting History

Room: 24

Chair: Jesse Ulmer (VCUQatar)

Angelos Koutsourakis (University of New South Wales), "Realism and/as Modernism: Rethinking the Lukács and Brecht Debate in Film Studies"

Debra Pentecost (Vancouver Island University), "Trauma Discourse and 'Creative Treatments of Actuality': Rithy Panh and Joshua Oppenheimer"

Sara Levavy (University of Utah), "Purpose in the Preposterous: Humor, Politics, Ideology (and their Abeyance) in Interwar American Newsreels"

Jesse Ulmer (VCUQatar), "Hell, They Ain't Even Ol' Timey!": *O Brother, Where Art Thou?* and the Politics of Old-Timiness"

Saturday, March 28, 2015 01:00PM-02:45PM (Session P)

P1: Incest, Love-boys & Trans-Daddy: Queer Kinship in Asian Cinema

Room: 1

Chair: Eng-Beng Lim (Dartmouth College)

Hoang Tan Nguyen (Bryn Mawr College), "She's My Sister AND My Father!": The Refashioning of Kinship in Queer Thai Cinema"

Eng-Beng Lim (Dartmouth College), "On Tattooed Love Boys: Singapore's Pink Pulp Cinema"

Kukhee Choo (Sophia University), "Distant Lovers: Postcolonial Queerness of Incest in South Korean Cinema"

Kai-man Chang (Tulane University), "Sex, Food, and Politics: Diasporic Queer Kinship in Malaysian/Taiwanese Cinema"

P2: Early Cinema and Modernity in Latin America: Fifteen Years Later

Room: 2

Chair: Laura Isabel Serna (University of Southern California)

Juan Ospina (University of California Berkeley), "Progress in Tradition: Registering Modernity in *Bajo el cielo antioqueño* (1925) and *Alma Provinciana* (1926)"

Rielle Navitski (University of Georgia), "Gendering the Silent Film Spectator in Mexico: Italian Divas, Moral Panics, and Female Fans"

Giorgio Bertellini (University of Michigan), "On the Western Front: Raising Questions of Geopolitics and Periodizations through Latin American Film Modernity"

Respondent: Ana Lopez (Tulane University)

P3: Fragments of a Prophecy: The Films of Arthur Lipsett, Reexamined

Room: 3

Chair: Brett Kashmere (INCITE Journal of Experimental Media)

Co-Chair: Leo Goldsmith (New York University)

Michael Zryd (York University), "Between Provocation and Communication: Arthur Lipsett's *The Experimental Film* as Interstitial Text"

Jesse McLean (University of Iowa), "Recycling Emotion"

Leo Goldsmith (New York University), "The Logic of Accumulation: Arthur Lipsett between Collage and Décollage"

Brett Kashmere (*INCITE Journal of Experimental Media*), "Heavy Magic is Coming: Arthur Lipsett's Late Turn to Performance"

P4: Cinema in/of the Anthropocene

Room: 4

Chair: Selmin Kara (OCAD University)

McKenzie Wark (The New School for Social Research), "Anthropocene Cinema"

Janet Walker (University of California, Santa Barbara), "Deepwater Horizons: Media Ecologies of the *Southern Wild*"

Aidan Tynan (Cardiff University), "The Stratigraphic Image and the Cinema of Desertification"

Selmin Kara (OCAD University), "Post-cinematic Wastelands and the Anthropocene Imaginary"

P5: The Metrics, revolutions: Audiences, Analytics, and Art

Room: 5

Chair: Shawn Shimpach (University of Massachusetts–Amherst)

Shawn Shimpach (University of Massachusetts–Amherst), "Inventing the Motion Picture Audience"

Bryce Renninger (Rutgers University), "Measuring 'Impact': Reinforcing Neoliberal Media Policies?"

Shawna Kidman (University of Southern California), "Boy Crazy: Deregulation, Demographics, and the Masculinization of American TV"

Scott Kushner (McGill University), "Internalized Metrics"

P6: Animated Time Machines: Technoscience, the Artificial Woman, and the Onto-Ecology of the Modern Moving Image

Room: 6

Chair: Livia Monnet (University of Montreal)

Deborah Levitt (The New School), "Animatic Bodies in Artificial Time: The Feminine Icon"

Heather Warren-Crow (Texas Tech University), "Animation as Eschatology"

Livia Monnet (University of Montreal), "World Lines as Memory Lines?: Time-Travel and Déjà Vu in the Anime Film, *Steins;Gate: Burdened Domain of Déjà Vu*"

Allison de Fren (Occidental College), "The Pneumatic Apparatus in Fritz Lang's *Metropolis*"

P7: Fringe Time: Gender and Crossover Programming in the US Radio-TV Transition

Room: 7

Chair: Jennifer Wang (Independent Scholar)

Elana Levine (University of Wisconsin, Milwaukee), "Picturing Soap Opera: Daytime Serials and the Transition from Radio to Television"

Jennifer Wang (Independent Scholar), "Resuscitating *The Wife Saver*: Gender, Genre, and Commercialism in Postwar Broadcasting"

Jennifer Lynn Jones (Indiana University, Bloomington), "Signal Size: Gender, Ethnicity, and Diet Episodes in the Radio-TV Transition"

Kate Newbold (Northwestern University), "'Now The Boogie Is Done in Soprano': Wrestling, Female Audiences, and Discourses of Liveness in the Radio-to-TV Transition in America, 1940-1953"

P8: Decolonial Approaches to Feminist Film Theory

Room: 8

Chair: Jamie Rogers (University of California Irvine)

Krista Lynes (Concordia University), "Notes on the Index: Intimate Objects in Transnational Feminist Media"

Jamie Rogers (University of California Irvine), "Reading Rape as National Allegory: Constructions of Masculinity in Cuban and Mexican Film"

Gohar Siddiqui (University of Wisconsin, Platteville), "Hybridizing Master's Tools to Dismantle the Master's House?: Docudrama and the Politics of Representation"

Soumitree Gupta (Carroll College), "Documentary Aesthetics and Decolonial Feminist Critique in Nisha Pahuja's *The World Before Her*"

P9: Wirelessness: Television Unleashed in China and Japan

Room: 9

Chair: Thomas Lamarre (McGill University)

Weihong Bao (University of California, Berkeley), "Media Archaeology for the War: The Afterlife of 'Wireless Cinema' in China"

Thomas Lamarre (McGill University), "Across Wiring: Television and New Media in 1980s Japan"

Xiao Liu (McGill University), "On the Air: Television in 1980s China"

Paul Roquet (Stanford University), "TRON and the Forgotten History of Ubiquitous Computing in Japan"

P10: Historicizing Music and Transmedia

Room: 10

Chair: Landon Palmer (Indiana University)

Kyle Barnett (Bellarmine University), "Popular Music Celebrity, Jazz-Age Media Convergence, and Depression-Era Transmedia"

Kevin John Bozelka (Austin College), "Everything on the Pig But the Squeal: Artist/Publishers and Recordings in the Post-WWII American Entertainment Industry"

Landon Palmer (Indiana University), "All Together Now: The Beatles, United Artists, and Transmedia Conglomeration"

Alyxandra Vesey (University of Wisconsin, Madison), "Mixing in Feminism: Playlists, Networks, and Counterpublics"

P11: Film Festivals and the 'Creative Turn' in Documentary

Room: 11

Chair: Chris Cagle (Temple University)

Aida Vallejo (University of the Basque Country - UPV/EHU), "A Niche for Creativity: Defining Documentary in the Festival Circuit"

Ezra Winton (NSCAD), "Documentary, Film Festivals and Distribution of the Sensible"

Maria-Paz Peirano (University of Kent), "Expanding Boundaries: Film Festivals and the Emergence of 'Creative' Documentary Filmmaking in Chile"

Chris Cagle (Temple University), "Character as Aesthetic Problem in the Festival Documentary"

P12: WORKSHOP Trans Women's Media Activism: Digital Interventions and HIV/AIDS

Room: 12

Chair: Marty Fink (Georgia Institute of Technology)

Workshop Participants:

Morgan Page (McGill University)

Morgan Sea (Tranzister Radio)

Bryn Kelly (Independent Scholar)
Alexandra Juhasz (Pitzer College)

P13: Spatializing Time: Experiments across Genre in Narrativizing the Self/Other

Room: 13

Chair: Swarnavel Eswaran Pillai (Michigan State University)

Lalitha Gopalan (University of Texas, Austin), "Homebound: *Shumona Goel's Family Tree*"

Vinu Warriar (Edu Velocity Ltd.), "The 'Multiplex Documentary': Exploring Changes in Form, Content, Exhibition, Reception, Economics, and the Geography of Multiplex-driven Opportunity for the Documentary Film/Form in India"

Swarnavel Eswaran Pillai (Michigan State University), "Mani Kaul: 'Process' as Intervention"

Respondent: Corey Creekmur (University of Iowa)

P14: Global Melodrama: Theories, Histories, Methods

Room: 14

Chair: Meredith Slifkin (Concordia University, Montreal)

Carla Marcantonio (George Mason University), "Biopolitics and Melodrama: The Body beyond National Identity"

Meredith Slifkin (Concordia University), "A Method of Contradiction: Egyptian Melodrama of the Nasser Era"

Rachel Schaff (University of Minnesota), "Home Is Where the Heart Is: From the Family to the Nation in Czech Film Melodramas, 1930-1950"

Respondent: Anupama Kapse (City University of New York, Queens College)

P15: Sports Media and the Construction of Sporting Cultures

Room: 15

Chair: Joshua Malitsky (Indiana University)

Markus Stauff (University of Amsterdam), "Drawing Lines: Media Sports and the Governing of Space"

Travis Vogan (University of Iowa), "ABC's Wide World of Sports and the Cultural-Industrial Politics of 1960s Sports Television"

Joshua Malitsky (Indiana University), "Knowing Sports: The Logic of the Contemporary Sports Documentary"

Victoria Johnson (University of California, Irvine), "'Together, We Make Football': The NFL's Maternal Discourse"

P16: Alfred Hitchcock and Special Effects

Room: 16

Chair: Hilde D'haeyere (University College Ghent)

Murray Pomerance (Ryerson University), "Hitchcock and the Grammar of Effects"

Hilde D'haeyere (University College Ghent), "Composites: Photographic Effects and the Spaces between Shots in Hitchcock's British Films"

Steven Jacobs (Ghent University), "The Tourist Who Knew Too Much: Hitchcock's Monuments and Special Effects"

Christine Sprengler (University of Western Ontario), "Hitchcockian Rear Projection: From Saboteur to Contemporary Art"

P17: New Romanian Cinema: Between Realism, Minimalism, and Transnationalism

Room: 17

Chair: Christina Stojanova (University of Regina)

Ioana Uricaru (Middlebury College), "No Melo – Music and Minimalism in Recent Romanian Cinema"

Agnes Petho (Sapientia Hungarian University of Transylvania), "'Exhibited Space' and Intermediality in the Films of Corneliu Porumboiu"

Doru Pop (Babes Bolyai University), "New Romanian Cinema as Transnational Cinema"

Respondent: Dominique Nasta (Free University of Brussels)

P18: Researching the History of Non-theatrical Film Distribution

Room: 18

Chair: Gregory Waller (Indiana University)

Richard Abel (University of Michigan), "Researching Early Non-theatrical Film Distribution in the Midwest"

Katy Peplin (University of Michigan), "A 'Co-operational and Non-competitive Face': Early Non-theatrical Trades and the Struggle for Identity"

Gregory Waller (Indiana University), "Surveying the Non-theatrical Field, 1925-1950"

Andy Uhrich (Indiana University), "Private Film Collecting as Non-theatrical Film Circulation in the 1910s through the 1940s"

P19: WORKSHOP ABD, A.N.D.?: Graduate Student Professional Development

Room: 19

Chair: Lindsay Giggey (University of California Los Angeles)

Workshop Participants:

Laura Horak (Carleton University)

Ross Melnick (University of California, Santa Barbara)

Chon Noriega (University of California Los Angeles)

Alisa Perren (University of Texas at Austin)

This workshop will be streamed

P20: Problematic Platforms: 'Crawling Horrors' in Contemporary Media

Room: 20

Chair: Thomas Streeter (University of Vermont)

Taina Bucher (University of Copenhagen), "Cleavage Control: Exploring Algorithmic Culture and Resistance in the Case of YouTube 'Reply Girls'"

Sarah Roberts (Faculty of Information and Media Studies, Western University), "Screening In, Screening Out: The Worklife of Commercial Content Moderators and the Cycle of Internet Content Production"

Stephanie Schulte (University of Arkansas), "Privacy Pirates: The Legacies of European and American Digital Privacy Codes"

Respondent: Fenwick McKelvey (Concordia University)

P21: Broadcasting History, Misremembrance, and the Archival Record

Room: 21

Chair: Lauren Bratslavsky (University of Oregon)

Michael Socolow (University of Maine), "Correcting a *Mad Men* Myth: The Invention of the Broadcast Advertising Season"

Lauren Bratslavsky (University of Oregon), "Recovered Visual Records and Expanded Histories: How *Ethel and Albert* Broadens Sitcom History"

Cynthia Meyers (College of Mount Saint Vincent), "The Decline of Sponsorship and the Rise of Commercialism on 1960s TV"

Respondent: Kathy Fuller-Seeley (University of Texas at Austin)

P22: Re-Viewing Celebrity Politics

Room: 22

Chair: Diane Negra (University College Dublin)

Georges Claude Guilbert (Francois Rabelais University), "Grandmother-in-Chief: Hillary Clinton and the Living History of Political Celebrity and Aging"

Shelley Cobb (University of Southampton), "'She Happens to Have a Famous Father': The Inherited Celebrity Capital of the Politician's Daughter"

Julie Wilson (Allegheny College), "Transmedia Celebrity, Identity Politics, and the Diva Citizenship of Laverne Cox"

Sue Collins (Michigan Technological University), "Authorizing the Celebrity Intellectual"

P23: Inclined by Design: Engagements with Material Interfaces

Room: 23

Chair: Caetlin Benson-Allott (Georgetown University)

Henry Lowood (Stanford University), "Tabletop War Games and the 'Invention' of Game Design"

Carlin Wing (New York University), "Instruments of Play: Hands, Rackets, and Video Game Controllers"

Brent Strang (Stony Brook University), "Toying with Tools and Retooling Toys: RCD and Game Controller Coevolution"

Raiford Guins (Stony Brook University), "Readiness-to-body?: Coin-op Arcade Cabinet Embodiment Relations"

P24: Media Futures and Contemporary Media Art

Room: 24

Chair: Ashley Scarlett (University of Toronto)

Jason Brogan (Wesleyan University), "Voice and Media"

Anais Nony (University of Minnesota, Twin Cities), "Open-Ended Environment: The Performing of Memory in Video Installation Art"

Dustin Zemel (Louisiana State University), "Trusting the Process of Reality: Locating Realism in HBO's *Deadwood*"

Respondent: Mark Hansen (Duke University)

Saturday, March 28, 2015 03:00PM-04:45PM (Session Q)

Q1: African American Cinema's *Longue Durée*: Recursion, Deep Time, and Futurity

Room: 1

Chair: Sarah Gleeson-White (University of Sydney)

Sarah Gleeson-White (University of Sydney), "Self-Fashioning as Recursion: Oscar Micheaux's *Longue Durée*"
Peter Lurie (University of Richmond), "Who is the *Killer of Sheep*?: Historical Time, Cinematic Modernism, and Oneiric Slaughter in Charles Burnett's L.A."

Anna Everett (University of California Santa Barbara), "The 'New' New Black Film: Black Media Praxis in the Millennium"

Respondent: Charlene Register (University of North Carolina, Chapel Hill)

Q2: Transnational Feminism, Women's Cinema, and Film History: Contexts and Issues

Room: 2

Chair: Rosanna Maule (Concordia University)

Neepa Majumdar (University of Pittsburgh), "Gendered Borderlands: Screens as Contact Zones in Contemporary Women's Cinema in India"

Veronica Pravadelli (Roma Tre University), "Transnational Identities and Global Matters in Contemporary Moroccan Women's Cinema"

Giuliana Muscio (University of Padua), "The World is a Stage. A *Carrosse d'or* for Mimí Aguglia"

Hilary Radner (University of Otago), "Transnational Feminism and the Female Biopic: *Séraphine* (2008) and *Violette* (2013)"

Q3: Chinatowns and Orientalisms: Asian American Identities and Exchanges

Room: 3

Chair: Philippa Gates (Wilfrid Laurier University)

Co-Chair: Mike McCleary (Wilfrid Laurier University)

Kim Fahlstedt (Stockholm University), "Crossing the Invisible Barriers – Post-Quake Film Exhibition in San Francisco's Chinatown"

Philippa Gates (Wilfrid Laurier University), "Chinatown Peril and the White Socialite in Early Classical American Film"

Mike McCleary (Wilfrid Laurier University), "Chinatown, Hollywood's Exotic: Transforming Otherness into Consumable Product"

Philippe Mather (University of Regina), "Shanghaied in Singapore: Orientalist Representations of a Southeast Asian City-State."

Q4: Seconds in Montreal: Michael Snow's Dislocations

Room: 4

Chair: Ken Eisenstein (Bucknell University)

Ken Eisenstein (Bucknell University), "On Second Sight: Siting Michael Snow"

Andrew Ritchey (University of Iowa), "*Trompe l'oreille*: Dislocations of Sound and Sense in a Partly Québécoise Family of Recorded Sound Works by Michael Snow"

Jean Gagnon (La Cinematheque quebecoise), "Anarchive 2: *Digital Snow*"

Andre Habib (University of Montreal), "*Déplacé*: On the Wondrous Paradox of Seeing Michael Snow's Films on YouTube"

Q5: Incorporating Queerness

Room: 5

Chair: Julia Himberg (Arizona State University)

Ron Becker (Miami University), "Selling and Studying Gay TV after TV"

Julia Himberg (Arizona State University), "Cam & Mitch Get Hitched: The Politics of Marriage Advocacy in ABC's *Modern Family*"

Melanie Kohnen (New York University), "Branding Diversity: Corporate Visions of Queerness in Cable Television"

Taylor Cole Miller (University of Wisconsin Madison), "Syndicated Queerness"

Q6: *Watchmen* and Media Studies

Room: 6

Chair: Blair Davis (DePaul University)

Blair Davis (DePaul University), "*Watchmen* and Canonization"

Aaron Taylor (University of Lethbridge), "Zack Snyder's *Watchmen* and the Continuing Adventures of the 'Inherently Unfilmable' Text"

Mark J.P. Wolf (Concordia University, Wisconsin), "World-building in *Watchmen*"

Dana Polan (New York University), "*Watchmen* from the Point of View of Film Studies"

Q7: Catholics and Cinema: Productions, Policies, and Power

Room: 7

Chair: Thomas Doherty (Brandeis University)

Co-Chair: Daniela Treveri Gennari (Oxford Brookes University)

Kevin Rockett (Trinity College Dublin.), "Protectionism and Catholic Film Policy in Twentieth Century Ireland"

Maria Elena de las Carreras (California State University, Northridge), "A Case of *Entente Cordiale* between State and Church: Catholics and Film Control in Argentina, 1954-1984"

Paul Lesch (University of Luxembourg), "Jean Bernard's Fight for 'Good' Cinema in Luxembourg from the 1930s to the 1970s"

Melisande Leventopoulos (Paris 8 University), "The Collective Construction of a Critical Perspective inside Catholicism: Moralizing Cinema in 20th Century France"

Q8: Archival Outsiders and the Centralization of Eccentric Media

Room: 8

Chair: Devin Orgeron (North Carolina State University)

Lauren Tilton (Yale University), "Marginalized in Person and on Film: Young Filmmakers Foundation and the Politics of Preservation"

Kenneth Pinion (North Carolina State University), "Fur and Loathing: Finding a Place for Anthropomorphic Media in the Archive"

Melissa Dollman (Harvard University, Schlesinger Library), "Cue the Women: Betty Friedan and Cable Access Television in the 1970s-1980s"

Devin Orgeron (North Carolina State University), "Mr. Whipple Gets the Squeeze: Charmin and the Disappearance of Wiping's First Spokesman"

Q9: Beyond Features: Minor Cinema in the GDR

Room: 9

Chair: John Davidson (Ohio State University)

John Lessard (University of the Pacific), "A Troubled Partnership: Representing Amateur Filmmaking and Professional Expertise on East Germany Television"

Thomas Maulucci (American International College), "Encounters of Friendship—Erich Honecker's Official Visits and the Camera-DDR Film Group"

Anna Stainton (University of Toronto), "Outsider/Insider: The Student Films of Chetna Vora"

Reinhild Steingrover (University of Rochester), "Under the Radar: DEFA's Kinobox Short Film Series, 1981-89"

Q10: East Asia on the Move: Cinematic Transnationalism and East Asia

Room: 10

Chair: Namhee Han (Leiden University)

Ying Xiao (University of Florida), "Lust, Caution!?: Shanghai in the Transnational Imaginary of Classical Hollywood Cinema"

Man Fung Yip (University of Oklahoma), "Dragons, Ninjas, and Kickboxers: The Minor Transnational Action Films of IFD"

Namhee Han (Leiden University), "A Modern Boy Walks in Digital Kyöngsöng: Colonial Pasts and Transnationality in Digital South Korea"

Respondent: Sangjoon Lee (Nanyang Technological University, Singapore)

Q11: Playing Games with Character: Fictional Identities in the Digital Age

Room: 11

Chair: Jessica Aldred (University of Montreal)

Harrison Gish (University of California, Los Angeles), "The Character and the Avatar: Narrative Depth, Surrogate Customization, and Spatial Exploration"

Matthew Payne (University of Alabama), "On Becoming Lord British: Author as Character in the Ultima Franchise"

Daniel Reardon (Missouri University of Science and Technology), "From Multiplicity to Convergence: Character Transference in the *Batman: Arkham* Series"

Jessica Aldred (University of Montreal), "Do You Want to Buy A Snowman?: Transmedia Characters and Hybrid Play in *Disney Infinity*"

Q12: Site-Specific: Case Studies in Exhibition

Room: 12

Chair: Alison Griffiths (City University of New York, Baruch College)

Louis Pelletier (University of Montreal / Concordia University), "Contrapuntal Cosmopolitanism: Montreal's Roxy Theatre and the 1920s 'Little Cinema' Movement"

Joshua Vasquez (Indiana University), "Histories of an Afterlife: Cultural Memory and Traces of Cinema Exhibition History in Four Former Illinois Movie Houses"

Lucie Cesalkova (Masaryk University, Brno), "Film as Diplomat. The Politics of Postwar Screenings at Czechoslovak Foreign Embassies"

Alison Griffiths (City University of New York, Baruch College), "Film's Place within the Recreational Culture of the Early Twentieth-Century Women's Prison"

Q13: On Subtitles

Room: 13

Chair: Jeffrey Middents (American University)

Jeffrey Middents (American University), "Reading Between the Subtitles"

Lisa Patti (Hobart and William Smith Colleges), "Language as Image: Subtitles and the Mise-en-scène of Foreign Film Marketing"

Niki Akhavan (Catholic University of America), "Taking Liberties: Inaccuracy and Ideology in the Subtitles of Iranian Films"

Dona Kercher (Assumption College), "Manipulating Subtitles: Hitchcock's Humor in Spanish"

Q14: Picturing the Invisible: Film, TV, Politics

Room: 14

Chair: James Castonguay (Sacred Heart University)

Katherine Chandler (University of California, Berkeley), "'A Flying Torpedo with an Electric Eye': Targeting the Enemy with Television"

Chris Barnes (Syracuse University), "Representing Absent and (In)visible Bodies in Persons of Interest and *The Oath*"

Alexander Swanson (Indiana University, Bloomington), "The Lost Passengers of *World War Z*: Absent Bodies, Zombified Planes, and Post-9/11 Anxiety as Tired Hollywood Spectacle"

James Castonguay (Sacred Heart University), "Interrogating *Homeland*: Complexity, Complicity, and the U.S. Security State"

Q15: Global Television in Demand: Audiences, Access, and Availability across Borders

Room: 15

Chair: Barbel Gobel-Stolz (Indiana University, Bloomington)

Barbel Gobel-Stolz (Indiana University, Bloomington), "Shifting Tastes and On-Demand Access: The Business of US TV Program Sales in Germany"

Evan Elkins (University of Wisconsin, Madison), "Hulu, Geoblocking, and Hybridity in Streaming Television"

Christine Becker (University of Notre Dame), "The Decline of US Imports on UK Terrestrial TV"

Mark Stewart (University of Auckland), "The False Promise of Near-Synchronicity: Watching Import Television in New Zealand"

Q16: Terrible Beauty: The Affective Aesthetics of the Horror Genre

Room: 16

Chair: Adam Hart (Harvard University)

Robert Spadoni (Case Western Reserve University), "Atmosphere, Narrative, and the Beginnings of Horror Films"

Murray Leeder (University of Calgary), "Ectoplasmic Colour"

Brian Hauser (Clarkson University), "John Carpenter's *Apocalypse Trilogy*: The Aesthetics of Dread"

Adam Hart (Harvard University), "Killer POV: The Subjective Camera and Sympathetic Identification in Modern Horror Cinema"

Q17: The Ethics and Itineraries of Visual Data

Room: 17

Chair: Joshua Synenko (York University)

Co-Chair: Genne Speers (York University)

Sara Matthews (Wilfrid Laurier University), "Visual Itineraries of the Sovereign: The Drone Gaze"

Genne Speers (York University), "Data Witness, Data Memory: SPOT Satellites, Drone Strikes, and Visualizing Abstracted Violence."

Joshua Synenko (York University), "Orbiting Heizer: Vertical Space and the Logics of Abandonment in 'Complex City'"

Respondent: Lisa Parks (University of California, Santa Barbara)

Q18: WORKSHOP Something Good?: *The Sound of Music* at 50

Room: 18

Chair: Desiree Garcia (Arizona State University)

Workshop Participants:

Steven Cohan (Syracuse University)

Caryl Flinn (University of Michigan)

Sean Griffin (Southern Methodist University)

Adrienne L. McLean (University of Texas at Dallas)

Desiree Garcia (Arizona State University)

Q19: WORKSHOP Film Festivals as a Pedagogical Tool: Student Centered Film Festivals and Film & Media Study Away/Abroad Courses

Room: 19

Chair: Dawn Hall (Western Kentucky University)

Co-Chair: Eric Pierson (University of San Diego)

Workshop Participants:

Yifen Beus (Brigham Young University, Hawaii)

Rebecca Meyers (Bucknell University)

Ruth Goldman (Buffalo State College)

Samhita Sunya (American University of Beirut)

This workshop will be streamed

Q20: Digital Seriality

Room: 20

Chair: Andreas Jahn-Sudmann (Free University Berlin)

Co-Chair: Scott Higgins (Wesleyan University)

Shane Denson (Duke University), "The Xbox One as Serial Hardware: A Technocultural Approach to the Seriality of Computational Platforms"

Dominik Maeder (University of Siegen), "Serial Interfaces: Publishing and Programming Television on Digital Platforms"

Daniela Wentz (University of Weimar), "The Infinite Gesture: The Serial Culture of the Gif"

Scott Higgins (Wesleyan University), "Ludic Operations: Play and the Serial Action Sequence"

Q21: Reality Television and the Reconfiguration of the Social in the 21st Century

Room: 21

Chair: Jon Kraszewski (Seton Hall University)

Jon Kraszewski (Seton Hall University), "Mapping Late Capitalism: Reality TV and Cultural Geography"

Erin Meyers (Oakland University), "The 'Reality' of Contemporary Celebrity: Tabloids and the Production of the 'Ordinary' Celebrity"

Amanda Ann Klein (East Carolina University), "MTV's Scripted Identity Cycle and the Birth of the *Catfish*"

Brooke Edge (University of Colorado, Boulder), "This Is Real Life, It Isn't What We Planned': Infertility on Reality TV"

Q22: New Approaches to Music and Film: Theory and History

Room: 22

Chair: Lea Jacobs (University of Wisconsin, Madison)

James Buhler (University of Texas Austin), "Toward a Theory of the Part-Talkie"

Lea Jacobs (University of Wisconsin, Madison), "Rethinking the Sync: Adorno, Eisler, and Eisenstein"

Jeff Smith (University of Wisconsin, Madison), "Paying the Piper at Paramount: Budgets, Shooting Schedules, and the Score for *Midnight* (1939)"

Andrew Johnston (North Carolina State University), "Chromatic Rhythms and Display Memories"

Q23: Stream Engines: Streaming Services and Media Distribution

Room: 23

Chair: Devon Powers (Drexel University)

Jeremy Morris (University of Wisconsin, Madison), "Now Streaming: Control, Content, and Curation in Digital Music Services"

Blake Hallinan (Indiana University), "'My Context is My Query': Algorithmic Flow as Emergent Entertainment Paradigm"

Eric Harvey (Weber State University), "Listening Like a Platform: The Reorganization and Intensification of Streaming Music Commerce"

Chris Baumann (Stockholm University, Sweden), "It's Not TV, It's Netflix: On Streaming Netflix, Technological Obsolescence, and the Cultural Status of a Medium"

Q24: Bodies without Borders

Room: 24

Chair: Kevin Wynter (University of California Berkeley)

Chris Lippard (University of Utah), "The Body in Decay: Sebastián Hofmann's *Halley*"

Dahlia Schweitzer (University of California, Los Angeles), "When Viral Pandemics Met Economic Globalization in Steven Soderbergh's *Contagion*: A Hollywood Not-in-Love Story"

Benjamin Aspray (Northwestern University), "Unclean Spectacles: Transgressive Bodies and Hygienic Discourse in Gross-out Comedy"

Kevin Wynter (University of California Berkeley), "Other Than Extremity: An Introduction to the Continental Horror Film"

Saturday, March 28, 2015 05:00PM-06:45PM (Session R)

R1: Irony in Film and Media

Room: 1

Chair: James MacDowell (University of Warwick)

James MacDowell (University of Warwick), "Film Interpretation and the Rhetoric of Irony"

Manuel Garin (Pompeu Fabra University), "Common Ground or No Man's Land? Un/Stable Ironies in the Cinema of Aki Kaurismäki and Lars Von Trier"

Dieter Declercq (University of Kent), "*The Colbert Report's* Critique of Truthiness: The Possibility of Ironic Truth-Telling in Satirical Parody"

Peter Kunze (University of Texas at Austin), "Only Connect: Louis C.K., Digital Authorship, and the Post-Ironic Sincerity"

R2: WORKSHOP Mapping New Methodological Approaches to Girls' Film and Media Studies

Room: 2

Chair: Jessalynn Keller (Middlesex University)

Workshop Participants:

Morgan Blue (University of Texas)

Mary Kearney (University of Notre Dame)

Kirsten Pike (Northwestern University in Qatar)

Sarah Projansky (University of Utah)

R3: Rethinking Screened Okinawa: War, Propaganda, and Youth Culture

Room: 3

Chair: Miyoko Shimura (Waseda University)

Miyoko Shimura (Waseda University), "The Trilateral Relationship of the United States, Japan, and Okinawa in *Hell to Eternity* (1960)"

Risa Nakayama (Okinawa National College of Technology), "Ulterior Motives Behind *Raising Ryukyu* and Okinawa in the Early 1950s"

Hana Washitani (Waseda University), "Gentou (Magic Lanterns, Filmstrips, Slides) as a Propaganda Medium for Anti-US-Based Protests in Post-War Japan: Studying *Appeal From an Okinawa Base* (*Kichi Okinawa no Uttae*)"

Kosuke Fujiki (King's College London), "From Inferiority Complex to Cultural Pride: *Pineapple Tours* (1992) and Okinawan Youth Culture's Affirmation of Self-identity"

R4: From the Mall to the Museum: History/Media/Space

Room: 4

Chair: Ira Wagman (Carleton University)

Alex Kupfer (New York University), "Controlling the 'Home Team': Useful Media and Major League Baseball Stadiums before 1940"

Kit Hughes (University of Wisconsin, Madison), "Wired for Business: Closed-Circuit Television and the Shifting Spaces of Industrial Work"

Michael Z. Newman (University of Wisconsin, Milwaukee), "From the Mutoscope to the Mall Arcade: Pictures, Games, and the Spaces of Media"

Mabel Rosenheck (Northwestern University), "You Are Now in Bedford Falls: Jimmy Stewart, the Local Museum, and the Infantile Citizen in Small Town America"

R5: The Aesthetics of Postfeminist Perfection and Failure in Popular Media

Room: 5

Chair: Amanda Rossie (The College of New Jersey)

Jorie Lagerwey (University College Dublin), "Honest to GOOP: Celebmom Brands and Feuding Perfections"

Elizabeth Affuso (Pitzer College), "The Labor of Transformation: Spaces of Feminine Imperfection in YouTube Makeup Tutorials"

Emily Yochim (Allegheny College), "The Brutiful Life: Individualized Solidarities and the Circulation of Failure on Mommy Blogs"

Amanda Rossie (The College of New Jersey), "Reality Check!: Disrupting the Aesthetics of Postfeminist Perfection on Social Media"

R6: Women and the Archive: Re-imagining Early Film History

Room: 6

Chair: Diana Anselmo-Sequeira (University of California, Irvine)

Shelley Stamp (University of California, Santa Cruz), "Forgetting Lois Weber"

Michele Leigh (Southern Illinois University, Carbondale), "More than Just a Pretty Face: The Girls behind the Scenes"

Maggie Hennefeld (University of Toronto), "Archiving Lost Films about Women's Political Daydreaming"

Diana Anselmo-Sequeira (University of California, Irvine), "Scrapbooks as Film Archives: Girls, Cinema, and Fandom in the 1910s"

R7: Humor Across Media in the 1920s and 1930s

Room: 7

Chair: Rob King (Columbia University)

Kathy Fuller-Seeley (University of Texas at Austin), "Becoming Benny: Jack Benny's Production of a Radio Comedy Persona, 1932-1936"

Rob King (Columbia University), "'The Zany Creatures that People This Earth': Robert Benchley's Dementia Praecox Humor and New Deal-Era Populism"

Lauren Sklaroff (University of South Carolina), "The Hilarious Sophie Tucker: Humor, Womanhood, and the Dynamics of Delivery"

Nicholas Sammond (University of Toronto), "Extending the Color Line: The Intermedial Lives of Two Black Crows"

R8: Digging Beneath the National: The Importance of Local Reception in UK Film Censorship

Room: 8

Chair: Jamie Sexton (Northumbria University)

Jamie Sexton (Northumbria University), "Beyond the 1960s: *The Devils*, Controversy, and a Return to Local Censorship in the 1970s?"

Sian Barber (Queen's University Belfast), "Exploiting Controversy: *Last Tango in Paris* and Local Film Censorship"

Kate Egan (Aberystwyth University), "'The Film That Was Banned in Harrogate': Local Newspapers, *Monty Python's Life of Brian* and the Expression of an Alternative Local Community"

Shaun Kimber (Bournemouth University), "'It's the Most Disgusting, Vile Thing I've Ever Sat Down and Watched': The Local Censorship of *A Serbian Film* in Bournemouth, Dorset, UK"

R9: Theorizing Special Effects in Film History

Room: 9

Chair: Marc Furstenau (Carleton University)

Marc Furstenau (Carleton University), "The Expressive Supplement: Special Effects and Cinematic Representation"

Katharina Loew (University of Oregon), "Ready-Made Illusions: The Evolution of Special Effects in the 1920s"

Caetlin Benson-Allott (Georgetown University), "One Nation, Under Blood: Sanguinary Politics in US Cinema"

Respondent: Martin Lefebvre (Concordia University)

R10: The Challenges of Curating Latin American Film in the 21st Century

Room: 10

Chair: Susan Lord (Queen's University)

Diana Sanchez (Toronto International Film Festival), "The Hybrid in Latin American Cinema: An Examination of a New Facet of the 'Festival Film'"

Diana Vargas (Havana Film Festival New York), "Latino Film Festivals in the USA: An Illusory Sense of Belonging or the Connecting Bridge of Communities Based on Multicultural Identities"

Zaira Zarza (Queen's University), "Steps and Stumbles from the Archive to the Screen: Curating Cuban Diasporic Youth Cinema as Autoethnography"

Respondent: Tamara Falicov (University of Kansas)

R11: The Acoustic 1930s: Global Film Sound Technique and Aesthetic from Silent to Sound

Room: 11

Chair: Ling Zhang (University of Chicago)

Kathryn Kalinak (Rhode Island College), "New Means of Enormous Power: Soviet Film Music in the 1930s"

Charles O'Brien (Carleton University), "Film Sound and Dubbing Technique"

Jeremy Barham (University of Surrey), "When is a Musical Film not a Film Musical? Diegetic and Generic Complexity in Germany's First Sound Films"

Ling Zhang (University of Chicago), "The Comic Soundscape and Audiovisual Heterogeneity: Yuan Muzhi's *Scenes of City Life* (1935) and *Street Angel* (1937)"

Respondent: James Lastra (University of Chicago)

R12: Sounding the Interactive Documentary: Nonfiction, New Media, and the Problem of Immersion

Room: 12

Chair: Michael Baker (Sheridan College)

Co-Chair: Randolph Jordan (Simon Fraser University)

Michael Baker (Sheridan College), "*Bear 71*, Popular Music, and the Problem of Immersion"

Randolph Jordan (Simon Fraser University), "The Soundscapes of Mobile Periodization in Stan Douglas' iOS app, *Circa 1948*"

Milena Droumeva (Simon Fraser University), "Curating Everyday Life: Smartphones and Interactive Documentary as Daily Practice"

Respondent: Andrew Utterson (Ithaca College)

R13: Activating Love and Intimacies across the Media

Room: 13

Chair: Lana Lin (New York University)

Co-Chair: Marie Shurkus (Vermont College of Fine Arts)

Lana Lin (New York University), "Holy Double Bind, Batgrlrs! A Public Discourse of Love in Eve Sedgwick's Breast Cancer Writing"

Marie Shurkus (Vermont College of Fine Arts), "Sharon Hayes: What's Love Got to Do with It?"

Jeannine Tang (Bard College), "Falling in Love: 'It Gets Worse'"

Respondent: Judith Rodenbeck (University of California Riverside)

R14: Living Archives: Cinema at Expo 67

Room: 14

Chair: Janine Marchessault (York University)

Malte Hagener (University of Marburg), "Montréal – and Beyond: The Afterlife of the Multiscreen Experiments at Expo 67"

David Clark (Nova Scotia College of Art and Design), "Archival Entanglements: Artists in the Archives"

Monika Gagnon (Concordia University), "Reanimating Archives: Graeme Ferguson's Multi-screen Polar Life of Expo 67"

Janine Marchessault (York University), "Living Archives: Theorizing Expo 67's Ephemeral History"

R15: Locating the Intersections of Fashion and Film

Room: 15

Chair: Susan Ingram (York University)

Elena Siemens (University of Alberta), "*Karenina* in Black: The Role of Fashion in Film"
Susan Ingram (York University), "The Thing about Bling"
Katrina Sark (McGill University), "Film and Fashion in Montréal"

Respondent: Markus Reisenleitner (York University)

R16: The Politics of Reanimation

Room: 16

Chair: Kriss Ravetto-Biagioli (University of California, Davis)

Kriss Ravetto-Biagioli (University of California, Davis), "Didi-Huberman, Godard, and Adams: Reanimating the Ghosts of a Political Past"

Tarek Elhaik (San Francisco State University), "The Soul of Tricontinentalism: Of Spiritual Automata and Philosophical Militantism"

Martine Beugnet (Paris Diderot University), "Evil Eye: *Unrequited Love* (Chris Petit, 2005), and *Double Take* (Johan Grismonprez, 2009) and the Spectres of the Cold War"

Tyler Parks (University of Edinburgh), "Colossal Youth and the Future of a Past"

Respondent: Elena del Rio (University of Alberta)

R17: Productive/Unproductive Bodies

Room: 17

Chair: Melanie Gilligan (Independent Filmmaker)

Ara Osterweil (McGill University), "Three is the Warmest Color: The Sexual Politics of Andy Warhol's Erotic Triptych"

Louis-Georges Schwartz (Ohio University), "Eating Poetry or Mouths: Pier Paolo Pasolini's Surplus Bodies"

Soyoung Yoon (The New School), "Black Eye Circles: A Proposal for a Post-production Poetics of Sleep"

Melanie Gilligan (Independent Filmmaker), "The Spirit and the Body Politic"

R18: Is There a Bazinian Avant-Garde?

Room: 18

Chair: J. Carlos Kase (University of North Carolina, Wilmington)

James Cahill (University of Toronto), "Lucid Humility: Cinema's Copernican Vocation and the Possibility of a Bazinian Avant-Garde"

J. Carlos Kase (University of North Carolina, Wilmington), "The World as Author: Bazin, Warhol, and a Submissive Avant-Garde"

Daniel Morgan (University of Chicago), "André Bazin and the Realist Avant-Garde"

Respondent: Tom Gunning (University of Chicago)

R19: WORKSHOP Doing It: The Practice of Adult Film History

Room: 19

Chair: Eric Schaefer (Emerson College)

Workshop Participants:

Peter Alilunas (University of Oregon)
Elena Gorfinkel (University of Wisconsin, Milwaukee)
Mariah Larsson (Stockholm University)
Thomas Waugh (Concordia University)

R20: Interface Theory in Media Studies: Touch, Mobility, Discursive Construction, and Cultural Interface

Room: 20

Chair: Philippe Gauthier (Harvard University)

Philippe Gauthier (Harvard University), "Mapping 'Cultural Interfaces' in Popular Fiction Franchises"

Victoria Simon (McGill University), "Anybody Can be a Musician: Transparency and the Discursive Construction of Touch in Interfaces for Music Composition"

Erkki Huhtamo (University of California, Los Angeles), "The Discursive Interface - Excavating the Google Glass Debate"

Leon Gurevitch (Victoria University of Wellington), "Beneath the Interface: Software, Source Code, Skills Value, and the Global Visual Effects Industry"

Respondent: Seung-hoon Jeong (New York University Abu Dhabi)

R21: Is There a Post-Black, Black Television?

Room: 21

Chair: Ralina Joseph (University of Washington, Seattle)

Ralina Joseph (University of Washington, Seattle), "'Working in the Ghetto': Segregated TV Writers' Rooms and the 'Post-Black' Question"

R. Jamaal Downey (University of Massachusetts, Amherst), "Black Authenticity: Does the Sitcom Black-ish Establish Racial Boundaries or Blur the Lines of Blackness from a Critical Mixed Race Studies Lens?"

Brittany Farr (University of Southern California), "Contagious Blackness: Michelle Obama's Performances of (Post) Black Motherhood and Her Campaign against Childhood Obesity"

Manoucheka Celeste (University of Nevada, Las Vegas), "'Urban' as the Companion to the 'New-Black': Crime and Reality TV"

Respondent: Jane Rhodes (Macalester College)

R22: WORKSHOP Moving Image Advertising: Future Directions for Research

Room: 22

Chair: Yvonne Zimmermann (Philipps-University, Marburg)

Workshop Participants:

William Boddy (Baruch College, CUNY)
Michael Socolow (University of Maine)
Haidee Wasson (Concordia University)
Patrick Vonderau (Stockholm University)

R23: Terms of Use: Changing Discourses of Value in Digital Media Industries

Room: 23

Chair: Cory Barker (Indiana University)

Chuck Tryon (Fayetteville State University), "It's Not HBO: Netflix's Original Programming Strategies and the On-Demand Television Transition"

Elizabeth Evans (University of Nottingham), "Public Service Streaming: BBC Three and the Politics of Online Engagement"

Derek Kompare (Southern Methodist University), "The Stuff Dreams Are Made Of: The First-Sale Doctrine, DRM, and the Value of Digital Media Objects"

Cory Barker (Indiana University), "Great Shows, Thanks to You: Amazon Studios's Pilot Season and Discourses of Participation"

R24: The Visible and the Invisible

Room: 24

Chair: Kevin Fisher (University of Otago)

Julio Bezerra (Federal University of Rio de Janeiro), "Film According to Merleau-Ponty: Perception and Ontology"

Kristopher Cannon (Northeastern University), "The Visible Residue of Digital Relations: Rendering Ec-static Forms of Non-humans into Visibility."

Tyson Stewart (Laurentian University), "Spectral Media in Ken McMullen's *Ghost Dance* (1983) and *Zina* (1985)"

Kevin Fisher (University of Otago), "Film's Astral Body: An N-dimensional Analysis"

Saturday, March 28, 2015 08:00PM-09:30PM

Experiments in 3D: Norman McLaren

Location: Henry F. Hall Building, 1455 De Maisonneuve Blvd. West, Room 100, Concordia University

Description of Event:

Join us for a screening of four recently restored stereoscopic and stereophonic shorts by renowned Scottish-Canadian animator and experimental filmmaker Norman McLaren. The evening will also feature a new documentary about McLaren's musical compositions entitled *Norman McLaren: Animated Musician*, with its director Donald McWilliams in attendance.

A brief question period will follow the screening with the NFB filmmakers, researchers and McLaren collaborators who formed the restoration team.

Films to be screened in 3D:

Around is Around, directed by Norman McLaren, 1951 (3D animation)

Now is the Time, directed by Norman McLaren, 1951 (3D animation)

O Canada, directed by Evelyn Lambart, 1952 (3D animation)

Twirligig, directed by Gretta Ekman, 1952 (3D animation)

Norman McLaren: Animated Musician, directed by Donald McWilliams, 2014 (documentary live action)

Sponsor: Concordia University / McGill Institute for the Study of Canada

Directions: Metro: Guy-Concordia; or 15 minute walk from the hotel, walk west on René-Lévesque and then turn right on MacKay St. until you come to De Maisonneuve Blvd. The Hall Building will be on the north and west side of De Maisonneuve and MacKay.

Sunday, March 29, 2015 09:00AM-10:45AM (Session S)

S1: Speaking in (Queer) Tongues: LGBT Film Festivals and the Politics of Language

Room: 1

Chair: Ger Zielinski (Trent University)

Co-Chair: Antoine Damiens (Concordia University)

Antoine Damiens (Concordia University), "(Queer) Festival Programming as Translation: Negotiating Queer Cinema in Image+Nation's Catalogues"

Ger Zielinski (Trent University), "On Representation, Language, and Sexuality: The Curious Case of Montreal's Queer Film Festivals"

Stuart Richards (The University of Melbourne), "'What's in a Name?' The Language of Labelling Queer Film Festivals"

Respondent: Skadi Loist (University of Rostock)

S2: Rethinking and Expanding the Archive

Room: 2

Chair: Zachary Furste (Harvard University)

Kyle Parry (Harvard University), "3.11 and the Digital Archival Assemblage"

Hieyoon Kim (University of California, Los Angeles), "Between Archiving and Counter-archiving: A Conundrum in Writing History of Cinema in Korea"

Zachary Furste (Harvard University), "Structural Film's Archival Others"

S3: The Document Gesture

Room: 3

Chair: Winifred Wood (Wellesley College)

Laurel Ahnert (Georgia State University), "Psyche is Extended: *Planet of Snail*, Jean-Luc Nancy and the Subjective Aesthetics of Documentary"

Jacob Bohrod (University of Southern California), "The Absent Gesture: Interactive Documentary and Subjectivity"

Winifred Wood (Wellesley College), "Re-Gesturing: Documentary Film and the Question of Liveness"

Marit Corneil (Norwegian University of Science and Technology), "Playing Games with Documentary"

S4: Instrumental Media: Biological and Technological Transformations

Room: 4

Chair: Mikki Kressbach (University of Chicago)

Andrew Vielkind (Yale University), "The Unhygienic Gaze: Alexander Gardner's Stereographs of the American Civil War"

Tyler Schroeder (University of Chicago), "Insect, Scientist, Author, Spectator: A New Rhetoric of the 'Kulturfilm'"

Ashley R. Smith (Northwestern University), "Still Life, Animated Death: Elucidating Paradoxes in the Art Films of Sam Taylor-Wood"

Mikki Kressbach (University of Chicago), "Filming the Surgical Theater: Staging the Audience and Expert in Steven Soderbergh's *The Knick*"

S5: 21st Century Aesthetics

Room: 5

Chair: Beretta Smith-Shomade (Tulane University)

Lisa Akervall (Bauhaus-University Weimar), "Digitally Curated Selves: Neoliberal Subjectivity and Self-Presentation in *Girls*"

Amy Monaghan (Clemson University), "The Authentic Selfie: The Poor Image in Sofia Coppola's *The Bling Ring*"

Michael Siegel (Clark University), "*Spring Breakers*, Candy Aesthetics, and Acceleration"

Beretta Smith-Shomade (Tulane University), "Upending the Holy Hoe-Bitch! Re-Thinking Hypocrisy, Black Women and Religion in Pop Culture"

S6: Women Filmmakers at the Margin

Room: 6

Chair: Jennifer Moorman (University of California, Los Angeles)

Karisa Butler-Wall (University of Minnesota, Twin Cities), "Pornographic Pedagogies: Lesbians, Latex, and Safer Sex Videos"

Andrew Davis (Oklahoma State University), "From *The Watermelon Woman* to *High Art*: Analyzing the Mainstreaming of LGBT Independent Cinema"

Jennifer Moorman (University of California, Los Angeles), "'#Anal4Art': Women Filmmakers, Alt-Porn, and the 'Thin Line' between Art and Pornography"

S7: Institutions and Media Transformation

Room: 7

Chair: David Lugowski (Manhattanville College)

Kathleen Murray (University of Pittsburgh), "Genre Failure: *Taking Lives* and the Case of the Woman Detective"

Isabel Pinedo (Hunter College), "1960s Camp TV as an Alternative Genealogy for Cult Television, or why Gilligan and Captain Kirk Have More in Common Than You Think"

Amanda Landa (University of Texas Austin), "Delinquents, Yankis, and Banchos: Genre and Contemporary Industry Practices in Japan"

David Lugowski (Manhattanville College), "Same Story, Director and Studio, and Yet...: Changes in Authorship, Studio Politics and American Culture from a 1933 'Woman's Picture' to a 1938 Proto-Noir Remake"

S8: Historical Contexts for Theorizing Perception and Media Forms

Room: 8

Chair: Anne Ciecko (University of Massachusetts, Amherst)

Ryan Linkof (Los Angeles County Museum of Art), "'The Cinema of the Future': Morton Heilig, the Art of Perception, and the Birth of Virtual Reality"

William Lockett (New York University), "Animating Computation: Dancing Lines and In-formative Repetitions, 1975-1985"

William Boddy (Baruch College, CUNY), "Advertising Theory, Psychology, and Early Cinema"

Anne Ciecko (University of Massachusetts, Amherst), "Mary Hallock-Greenewalt as Film/Media Pioneer: Experimental Audiovisuality, Intercultural Aesthetics, and Women's History"

S9: Revisiting Film Theory II

Room: 9

Chair: Spencer Mackoff (University of Toronto)

Juho Ahava (University of Iowa), "Lev Kuleshov's Early Cinephilia and Anti-cinephilia"

Tess McClernon (Concordia University), "Discarded, Outworn, and Passé: Theorizing Obsolescence and Its Aesthetic in Outer and Inner Space (1966)"

Martin Lefebvre (Concordia University), "A New Look at Christian Metz: Semiology and Aesthetics"

Spencer Mackoff (University of Toronto), "The Hysteric's Wound: Productive Failure in David Lynch's *Mulholland Drive*"

S10: The Spectacle in Indian Cinema: Emerging Visual Economics

Room: 10

Chair: Sandeep Banerjee (McGill University)

Koel Banerjee (University of Minnesota), "The Politics of Spectacular Aesthetics in *Chander Pahar*"

Tanushree Ghosh (University of Nebraska), "The Spectacle of the Sexed Body in *The Dirty Picture* (2011)"

Sandeep Banerjee (McGill University), "Another Spectacle: *Goopy Gyne Bagha Byne* and the Politics of Critique"

Respondent: Gavin Walker (McGill University)

S11: Photography and the Occult

Room: 11

Chair: Jeremy Stolow (Concordia University)

Louis Kaplan (University of Toronto), "Toward a Historiography of (Spirit) Photographic Doubt: Episodes in Ghostbusting and Photoshopping"

Anthony Enns (Dalhousie University), "Photography of the Fluidic Invisible: Optics and Objectivity in Vitalist Science"

Lucy Traverse (University of Wisconsin-Madison), "'The Soul Shine Glowingly Through the Same': The Soul-Irradiation of Nineteenth-Century Photographic Portraiture & Projection"

Jeremy Stolow (Concordia University), "What is in Your Biogram? On the Radiant Bodies of New Age Technoscience"

S12: Anything but Benign: Ideologies and Politics of New Technologies

Room: 12

Chair: Kirsty Sinclair Dootson (Yale University)

Blake Atwood (University of Texas, Austin), "Video Technology and the Iranian Film Industry: Censorship, Copyright, and the Struggle to Control Spectatorship"
Matthew Smith (Georgia State University), "Mediumship(s): Technology and Gender in Recent Haunted House Media"
Kuhu Tanvir (University of Pittsburgh), "Through the Digital Peephole: LSD and the Grammar of Transparency"
Kirsty Sinclair Dootson (Yale University), "The Hollywood Powder Puff War: Technicolor Cosmetics in the 1930's"

S13: Haunted Media

Room: 13

Chair: Brenda Austin-Smith (University of Manitoba)

Marc Olivier (Brigham Young University), "The Calls are Coming from Inside the House!: Landline Horror and the Rise of the Teenage Slasher Film"

Shane Breitenstein (University of California, Irvine), "Domestic (In)Security: Poltergeist, or a Case of Media Hijacking."

Tyler Theus (Brown University), "Documenting the Beyond: Spirits, Evidence, and History in *Ghost Adventures*"

Brenda Austin-Smith (University of Manitoba), "Adaptation, Haunting, and the Lantern of Fright in Truffaut's *The Green Room*"

S14: Memories of Moviegoing: British, Italian, and South African Film Audiences, 1930-70.

Room: 14

Chair: Melvyn Stokes (University College, London)

Matthew Jones (De Montfort University), "Capturing the Intangible: The Physical Forms of Leicester's Cinemagoing Memories"

Jacqueline Maingard (University of Bristol), "Hollywood's Film Audiences in South Africa: Cinema Memories in District Six, Cape Town"

Pierluigi Ercole (De Montfort University), "Lost Italian Audiences: Memories of Cinemagoing in Italy in the 1950s"

Emma Pett (University College London), "Paradigms of the Public Sphere: Memories of Cinemagoing in 1960s Britain"

S15: Who's Fanning Whom?: The Power Dynamics of Fandom

Room: 15

Chair: Katie Walsh (University of Southern California)

Amanda Fleming (Indiana University), "*Hannibal*-A Horror Show For Women!: Tracking Fannibals' Activities Across the Internet"

KT Torrey (Virginia Tech), "I Used to Think Maybe You Loved Me (Now, Baby, I'm Sure): Charlie Bradbury and the Reconstruction of the 'Supernatural' Fangirl"

Laura Brunner (University of Maryland, College Park), "Gladiators in Suits and Online: Scandal, Its Fans, and the Co-opting of Diversity"

Katie Walsh (University of Southern California), "We Love Laughing At These Girls' Misfortune and Tears: The Bachelor Snark Fandom, Resistant and Represented"

S16: Speaking of Sound: Historical Studies in Sound Practices and Technologies

Room: 16

Chair: Matthew Perkins (University of California Los Angeles)

Meredith Ward (Northwestern University), "The Sound Industry Lays the Golden Egg: Noise, Electro-acoustical Research, and the Adjustment to Film Sound"

Casey Long (University of Wisconsin, Madison), "First Thing I Learned... Is When to Say Ain't: Dialect in 1930s Hollywood"

Jennifer Psujek (Washington University in St. Louis), "Free To Do Anything': *Fight Club* (1999), Indiewood, and the Composite Score at the Turn of the 21st Century"

Matthew Perkins (University of California Los Angeles), "Sound Work: The Acquisition of Sound Labor and Division Thereof at Vitaphone and Warner Bros., 1925-1931"

S17: Capitalism under Siege?: Film and Neo-Economic Liberalism

Room: 17

Chair: Nam Lee (Chapman University)

Kalling Heck (University of Wisconsin Milwaukee), "*Beyond the Hills* and Austerity Politics"

Daniel Mrozowski (Trinity College), "Utopia under Siege: Enclave Logic in *Elysium* and *Oblivion*"

Anu Thapa (University of Iowa), "Cosmopolitan Babus, National Women: Gendered Subjectivities in Neo-liberal Indian Popular Cinema"

Nam Lee (Chapman University), "End of Capitalism?: Post-apocalyptic Class Struggle in Bong Joon-ho's Global Sci-fi *Snowpiercer*"

S18: Minecraft: More than a Game

Room: 18

Chair: Lori Landay (Berklee College of Music)

Darren Wershler (Concordia University), "Block by Block: Minecraft and the Manufacture of Expertise"

Lori Landay (Berklee College of Music), "Spawn This: Minecraft as a Virtual World"

Patrick Deslauriers (University of Quebec Montreal), "Minecraft: Oscillation between Freedom and Constraint of the Player's Actions"

Respondent: Mark J.P. Wolf (Concordia University, Wisconsin)

S19: Rethinking Authorship in the Digital Age

Room: 19

Chair: Donna Kornhaber (University of Texas Austin)

William Fech (Concordia University), "Jon Jost: An Online Auteur"

Bradley Schauer (University of Arizona), "Interrogating 'Vulgar Auteurs': Radical Formalism and Gendered Discourse in Online Film Criticism"

James Gilmore (Indiana University), "Coding 'David Fincher': The Author Function in Algorithmic Culture"

Donna Kornhaber (University of Texas Austin), "Picturing the Posthuman: Spike Jonze, *Her*, and the End of Cinema"

S20: What's in a Brand?: The Changing Shape of Television Brands in the Post-Network Era

Room: 20

Chair: Darcey Morris (Towson University)

Darcey Morris (Towson University), "Widercasting: TBS and TNT's Reinvention in the Post-Network Era"

Lindsay Giggey (University of California, Los Angeles), "Watch What Happens': Andy Cohen and the Evolution of the Bravo Brand"

Lindsay Hogan (University of Wisconsin, Madison), "Nickelodeon Nation to Netflix Kids: Children's Cable Brands in the Age of Streaming Video"

Erin Copple Smith (Austin College), "Expanding the Brand, Maintaining the Audience: Nick Jr.'s NickMom Programming Block as Brand"

S21: WORKSHOP Canada's National Film Board and the World: Proposals for a Research Agenda

Room: 21

Chair: Zoe Druick (Simon Fraser University)

Co-Chair: Christopher Moore (Indiana University Bloomington)

Workshop Participants:

Suzanne Langlois (Glendon College, York University)

Carol Payne (Carleton University)

Jennifer Gauthier (Randolph College)

David Cantor (National Institutes of Health)

Joanne Stober (Library and Archives Canada)

S22: How Computing Became Personal: Genealogies of Computer Culture

Room: 22

Chair: Laine Nooney (New York University)

Co-Chair: Joy Rankin (Yale University)

Erica Robles-Anderson (New York University), "Upright Visions of Mythic Machines: The Personal Computer and the Portrait Display"

Joy Rankin (Yale University), "PLATO's Republic: A 1960s & 1970s Computing Community"

Laine Nooney (New York University), "Dreaming Along with the Xanadu Homes: Home Productivity as Computational Imagination"

Respondent: Stephanie Dick (Harvard University)

S23: The Business and Work of American Animation

Room: 23

Chair: Scott Curtis (Northwestern University)

Scott Curtis (Northwestern University), "Houdini to Ford: The Transformation of American Silent Animation"

Susan Ohmer (University of Notre Dame), "Disney's 1940 IPO: Snow White on Wall Street"

Alla Gadassik (Northwestern University), "Cyclic Permutations: Serial Movement in Postwar Animation"

Kevin Sandler (Arizona State University), "(S)crappy Doo, Why are You! The Business behind the Animosity toward Scooby-Doo's Nephew"

Sunday, March 29, 2015 11:00AM-12:45PM (Session T)

T1: African American Film History and Literary Adaptations

Room: 1

Chair: Ryan Friedman (Ohio State University)

Kalisha Cornett (University of Chicago), "Spaces of Impasse: James Baldwin, *The Landlord*, and the Crisis of Adaptation"

Ken Feil (Emerson College), "'Uncle Tom Jones': Ossie Davis' *Gone Are the Days* and Racialized Aesthetics in 1960s Film Culture"

Ryan Friedman (Ohio State University), "Correcting Stowe, Excising Racism: Universal's *Uncle Tom's Cabin* and Motion-Picture Utopianism"

Raphael Lambert (Kansai University), "*Tamango* and *Roots* Onscreen: The Politics of Race Consciousness"

T2: Background and Foreground: Extras, Cameos and Filmic Worlds

Room: 2

Chair: Joceline Andersen (McGill University)

Joceline Andersen (McGill University), "Relief and Ground: The Cameo Role and Hollywood's Studio System"

Marion Froger (Université de Montréal), "The Figure of the 'Interpellated Extra' in Bertrand Blier's Films of the 1970s"

Will Straw (McGill University), "Small Part Players and Social Textures"

Respondent: Catherine Russell (Concordia University)

T3: Contemporary Quebec Cinema

Room: 3

Chair: Liz Czach (University of Alberta)

Andre Loiselle (Carleton University), "The Québécois Nightmare: The Low-brow, Schlocky, English-Language Horror Films of Maurice Devereaux"

Jim Leach (Brock University), "A Greater Darkness? History and Memory in the Films of Bernard Émond"

Katherine Roberts (Wilfrid Laurier University), "(New) Regionalism in Contemporary Quebec Film"

Liz Czach (University of Alberta), "The Quebec Heritage Film"

T4: How Does It Feel: Bodies, Screens, and Affects

Room: 4

Chair: Christina Petersen (Eckerd College)

James Fiumara (University of Colorado, Denver), "Rethinking the Cinema of Attractions: Story, Display, and the Curious Spectator"

Kelly Choyke (Ohio University), "21st Century Television: Binge Watching and the Audience"

Ian Todd (Lesley University), "Pornography and Affect"

Christina Petersen (Eckerd College), "The Address of the Ass: D-BOX Motion Effects and Focalized Immersive Viewing"

T5: Queer Liminalities in Performance, Television, and Film

Room: 5

Chair: Joseph Wlodarz (University of Western Ontario)

Ryan Wright (Miami University), "Boxing His Passage to Womanhood: Nong Toom's Reappropriation of the Muay Thai Boxing Ring for Queer Performance in *Beautiful Boxer*"

Michael Johnson (Washington State University), "Racial Homophily and Homogeneity as Post-racial Commodification on Broke Straight Boys.TV"

Colin Root (Southern New Hampshire University), "Queering the Actor: *Interior. Leather Bar.* (2013) and Sexual Fluidity"

Joseph Wlodarz (University of Western Ontario), "Macho, Macho Men: The Village People and the Crossover of the Gay Clone"

T6: Excavating Traditions

Room: 6

Chair: Moira Weigel (Yale University)

Jenny Gunn (Georgia State University), "Cinematic Potentialities in 'Literalist Art': A Re-Examination of Michael's Fried's "Art and Objecthood""

James Tweedie (University of Washington), "Museums for Time Machines: Media Archaeology and Heritage Culture"

Leon Hilton (New York University), "*Caméra, outil pédagogique*: Deligny, Autism, and Cinema"

Moira Weigel (Yale University), "Vernacular modernism or Baihua Cinema?: Lu Xun on Film"

T7: Intermedial, Generic, and Promotional Crossovers in Early Hollywood

Room: 7

Chair:

Dimitrios Latsis (University of Iowa), "'We Want You with Us in California': Railroads, Scenery and the Foundation of (the) Hollywood (Experience)"

Keir Keightley (University of Western Ontario), "*Tin Pan Alley* Goes Silent: Two Films about the Music Industry in 1919"

Julie Lavelle (Indiana University), "Just a Girl?: Negotiating Gender in Universal's *Lucille Love, Girl of Mystery*"

T8: Italian Cinemas / Italian Histories

Room: 8

Chair: Alan O'Leary (University of Leeds)

Paolo Noto (Università di Bologna), "Producing and Marketing the Italian Combat Film"

Alan O'Leary (University of Leeds), "Towards a 'Trans' Cinema: Queering Historical Time in *The Battle of Algiers*"

Austin Fisher (University of Bedfordshire), "Histories of Violence in Fernando Di Leo's 'Milieu Trilogy'"

Aine O'Healy (Loyola Marymount University), "Vicarious Trauma: Balkan Conflicts in Italian Film"

T9: Ethics after Cinema: Assessing Cinema's Ethical Philosophies

Room: 9

Chair: Katherine Rennebohm (Harvard University)

Rebecca Sheehan (California State University, Fullerton), "An Ethics of Structuralist Filmmaking: Jacobs, Gehr, and the Contingent Present"

Adam Rosadiuk (Concordia University), "The Anti-human and the Inhumane: Reading Lars Von Trier's *Melancholia* (2011) through the Image Theory and Eco-Ethics of Hans Jonas"

Katie Kohn (Harvard University), "Beyond an Ethics of the Image: Hobbes, Bergson, and Badiou"

Katherine Rennebohm (Harvard University), "And There I am Truly Grippd and Moved by Thoughts: Wittgenstein's Cinematic Ethics"

T10: Femininity in Contemporary TV Dramas: Race, Space, and Nationhood

Room: 10

Chair: Staci Stutsman (Syracuse University)

Staci Stutsman (Syracuse University), "*The 'Good' Wife*: TV Melodrama and Unruly Femininity"

Emanuelle Wessels (Missouri State University), "Sisterhood, Race, Space, and Camp in *American Horror Story: Coven*"

Joshua Mitchell (University of Southern California), "The *Scandal* in 'We the People': Touch, Representation, and the US Constitution"

Kathryn Talbot (The University of Queensland), "Body of a Woman, Heart of a King: The Question of Female Leadership in *The Virgin Queen*"

T11: Sound, Technology, and Auditory Knowledge

Room: 11

Chair: Alejandra Bronfman (University of British Columbia)

Workshop Participants:

Axel Volmar (McGill University)

Carolyn Birdsall (University of Amsterdam)

Anthony Enns (Dalhousie University)

Alejandra Bronfman (University of British Columbia)

T12: The Historical and Neo-Avant-gardes

Room: 12

Chair: Jeffrey Menne (Oklahoma State University)

Matthew Noble-Olson (Brown University), "The Cinematic Avant-garde Comes Around"

Nicholas Baer (University of California, Berkeley), "Pure Presence: Time and History in Hans Richter's Weimar Oeuvre"

Michael Svedman (University of Pittsburgh), "Staging and Screening: Yvonne Rainer's Anti-Theater"

Jeffrey Menne (Oklahoma State University), "Hollis Frampton and the Avant-garde University"

T13: Space, Place, and Media

Room: 13

Chair: Aniruddha Maitra (Hampshire College)

Jeremiah Donovan (Northern Virginia Community College), "Space as Interface: Using a Media Studies Approach to Interrogate Social Spaces"

Roger Almendarez (Northwestern University), "Radio Arte – The Formation of a Mediated, Local Latina/o Identity in Chicago's Pilsen Neighborhood"

Kevin McDonald (California State University, Northridge), "Superhero City: Comic Con, San Diego's Downtown Revitalization, and the Experience Economy"

Aniruddha Maitra (Hampshire College), "Tsai Ming-liang and the 'Slow Architecture' of Postcolonial Abandonment"

T14: Faciality/Virtuality/EFX

Room: 14

Chair: Allan Cameron (University of Auckland)

Nicholaus Gutierrez (University of California, Berkeley), "The World in Our Image: Media and Materialism on the Virtual Plane"

John Hunting (Dawson College), "The Dardenne's *Rosetta* and Levinas: Towards a Cinematics of the Face"

Jordan Gowanlock (Concordia University), "Computer Simulation in Visual Effects and Debates over Realism"

Allan Cameron (University of Auckland), "Remixing the Cinematic Face: Frame, Figure, Fragment"

T15: Cinematic Negotiations of National Change

Room: 15

Chair: Martin Repinecz (University of San Diego)

Raya Morag (Hebrew University), "Cambodia's New Documentary Wave: Defining Perpetrator Cinema"

Hsin-ning Chang (Ohio University), "Economic Plans in Kuala Lumpur and the Emergence of New Malaysian Cinema"

Kester Dyer (Concordia University), "Kim Nguyen, Accented Cinema, and the Supernatural in Québec Film"

Martin Repinecz (University of San Diego), "Race and Nation at the End of Franco's Spain"

T16: Opting-In/Opting-Out: Embodiment, Visibility and Opacity in Media Publics

Room: 16

Chair: David Humphrey (Middlebury College)

Co-Chair: Patrick Keilty (University of Toronto)

Patrick Keilty (University of Toronto), "Desire by Design"

David Humphrey (Middlebury College), "The Art of the Close-Out: 'Mozaiku' Blurring and Japanese Television"

Zach Blas (University at Buffalo), "Informatic Opacity and the Contra-Internet: Variations on Queer Escape"

Respondent: Richard Grusin (University of Wisconsin, Milwaukee)

T17: Moving Image World Making

Room: 17

Chair: Kian Bergstrom (Roosevelt University/Columbia College)

Steven Pustay (Malone University), "The Digital Dasein: Anxiety, Possibility, and Being-Towards-Death in Contemporary Moving Images"

Nora Stone (University of Wisconsin-Madison), "A Wider World: How 1940s Semi-Documentaries Trigger the Reality Effect"

Kian Bergstrom (Roosevelt University/Columbia College), "Joseph Cornell's Fictional Worlds: Or Is the Rose in *Rose Hobart* the Hobart in *East of Borneo*?"

T18: #SixSeasonsAndAMovie: *Community* and/as Television's Past, Present and Future

Room: 18

Chair: Simone Becque (Southern Illinois University Carbondale)

Martina Baldwin (University of Illinois), "Streaming is the New Primetime: How *Community* Survived Cancellation"

Stephanie Brown (University of Illinois, Urbana-Champaign), "Critical Film Studies: *Community* As Pop Culture Pedagogy"

John Wolf (The New Jersey Institute of Technology), "Looking for the Q in *Community*"

Simone Becque (Southern Illinois University Carbondale), "What You Call 8:00, We Call Home: Exploring Space, Sense of Place and Home in *Community*"

T19: WORKSHOP New Approaches to Teaching Genres

Room: 19

Chair: Diane Carson (St. Louis Community College)

Workshop Participants:

Diane Carson (St. Louis Community College)

Ernesto Acevedo-Munoz (University of Colorado)

Bradley Schauer (University of Arizona)

Theresa L. Geller (Grinnell College)

William Costanzo (State University of New York, Westchester Community College)

T20: What Was the Database?

Room: 20

Chair: Kate Eichhorn (The New School)

Cait McKinney (York University, Toronto), "A 'Great Age of Indexing,' Built of 'Little' Paper Slips: The Amateur 20th-century Indexer and Their Tools"

Kate Eichhorn (The New School), "When Xerography was the Future of Data Storage and Retrieval"

Dylan Mulvin (McGill University), "Videofile, the 'Instant Replay TV Computer File' of the 1960s"

Respondent: Shannon Mattern (The New School)

T21: WORKSHOP Because Fashion Matters: Studying the Intersections of Fashion, Film and Media.

Room: 21

Chair: Brenda Weber (Indiana University)

Workshop Participants:

Anne Bachmann (Independent Scholar)

Tamar Jeffers McDonald (University of Kent)

Elizabeth Lunden (Stockholm University, Sweden)

Jenny Romero (Academy of Motion Picture Arts and Sciences)

Matt Severson (Margaret Herrick Library, Academy of Motion Picture Arts and Sciences)

T22: Remapping Creativity: Global Production Networks in Film, Television, and Games

Room: 22

Chair: John Vanderhoef (University of California, Santa Barbara)

John Vanderhoef (University of California, Santa Barbara), "From Iron Curtains to Iron Sights: Eastern Europe's Games Industry"

Stefano Baschiera (Queen's University, Belfast), "International Networks and Local Production: Northern Ireland Screen Industry in the New Millennium"

Serra Tinic (University of Alberta), "Branding the Nation: New Imperatives in Transnational Television Production and Distribution Partnerships"

Kevin Sanson (University of California, Santa Barbara), "Local Hires, Global Work: Location Mangers in International Film and Television Production"

T23: Interrogating Late Capitalism

Room: 23

Chair: Katrin Pesch (University of California, San Diego)

Aaron Boalick (Columbia University), "The Burning Law of Desire: Cinema's Cruel Optimism"

Patrick Smith (Concordia University), "Structured Precarity in Liu Jiayin's *Oxhide II*"

Marisela Chavez (Northwestern University), "Corporate Savior, Underground Hero: Theorizing Black Athletic Stardom in *Space Jam*"

Katrin Pesch (University of California, San Diego), "Ecologies of Debt in Claire Denis' *The Intruder (L'Intrus, 2004)*"

Sunday, March 29, 2015 01:00PM-02:45PM (Session U)

U1: Blurred Lines: Negotiating Race/Ethnicity and Representation

Room: 1

Chair: Babli Sinha (Kalamazoo College)

Christopher McKenna (North Carolina State University), "Pembroke Moviegoing: A Study in Triracial Social-Identity Negotiation"

Erin Cole (University of Minnesota), "Crowdfunding and Constituency-Building: Kickstarting the Misadventures of *Awkward Black Girl*"

Corrigan Edmondson (University of California, Santa Barbara), "The Wrong Kind of Indian: *Escaping Alaska* and the Indigenous Audience"

Babli Sinha (Kalamazoo College), "(Auto)biography, Performance, and the Films of Sabu and Merle Oberon"

U2: A Matter of Place: Examining the Local in Screen Media Culture

Room: 2

Chair: Ian Robinson (McGill University)

Nathan Koob (University of Michigan), "You Don't Have to Call Us Home, But Please Stay Here: The Local Film Commission's Management of Urban Development"

Jamie Henthorn (Old Dominion University), "Place Matters: Material Gift Giving and Call of Duty Clans"

Daniel Humphrey (Texas A&M University), "Ingmar Bergman outside the Box: *Summer with Monika*'s Archaic Alternate Version"

Ian Robinson (McGill University), "The Permanent Festival and the Transformation of Film Culture in Canadian Cities"

U3: WORKSHOP What Can Disability Studies Do for Media Studies?

Room: 3

Chair: Bill Kirkpatrick (Denison University)

Workshop Participants:

Elizabeth Ellcessor (Indiana University)

Gerard Goggin (University of Sydney)

Mara Mills (New York University)

Tasha Oren (University of Wisconsin, Milwaukee)

Jonathan Sterne (McGill University)

U4: Politics and Poetics of Platforms, Interfaces, and Transmedia Storytelling

Room: 4

Chair: Marc Steinberg (Concordia University)

A.C. Deger (Stony Brook University), "Jumping Puzzles: Bringing 'Platforming' To Platform Studies"

Muhammad Babar Suleman (Parsons the New School for Design), "Like Life Itself: Elemental Affordances in the Creation of Transmedia Storyworlds, the Four Broken Hearts Case Study"

Marc Steinberg (Concordia University), "Platform Dominance, Contents Strategies: Japanese Media Industries and the Future of Transmedia"

Michael Lahey (Southern Polytechnic State University), "Invisible Actors: Application Programming Interfaces in Television's Social Media Efforts"

U5: A Matter of Time

Room: 5

Chair: Ellen Grabiner (Simmons College)

Oscar Moralde (University of California, Los Angeles), "Long Time Passing: Examining 'Slow' Production Duration in *Boyhood*, *The Kids Grow Up*, and *Everyday*"

Angela Maiello (University of Palermo), "Post-production and Online Participation: From Archival Memory to Functional Memory."

Ellen Grabiner (Simmons College), "*The Triplets of Belleville*: Fluxing the Cinematic Moment"

Mal Ahern (Yale University), "Plastic Time: Paul Sharits's *Frozen Film Frames* and the Aesthetics of Projection"

U6: Irrepressible Role Models: Bold Femininities and Masculinities in Film and TV

Room: 6

Chair: Sara Ross (Sacred Heart University)

Joanne Morreale (Northeastern University), "*The Dick van Dyke Show* and the Crisis of Masculinity"

John Alberti (Northern Kentucky University), "The Director as Facilitator: Collaboration, Cooperation, and the Gender Politics of the Set"

John Stadler (Duke University), "Your Choice to Perform as a Boy was a Real Drag: Unpacking Male Drag in *RuPaul's Drag Race*"

Sara Ross (Sacred Heart University), "Bossy Women of 1932"

U7: Re-Thinking Film Histories through Print, Museum, and Corporate Cultures

Room: 7

Chair: Mark Lynn Anderson (University of Pittsburgh)

Kalani Michell (University of Minnesota), "The Expansion of Art and Cinema in Magazines"

Denise McKenna (University of Southern California), "Team Players: The Enthusiastic Actor and Studio Labor"

Mark Lynn Anderson (University of Pittsburgh), "The Labor of Film History in the 1930s: Approaching the Material Culture of Earl Theisen's Museum Displays."

U8: Marketing the Brand and the Bodies: Case Studies of Problematic Reception

Room: 8

Chair: Thomas West (Syracuse University)

Frances Smith (University of Warwick), "Don't You Forget About Me: Molly Ringwald, Nostalgia and Teen Girl Stardom"

Brian MacAuley (Northeastern University), "The Strange Case of Mr. Bonaduce and Mr. Sizemore: Inventing the 'Celebreality' Addict"

Alfred Martin (University of Texas, Austin), "Illegible Blackness: *The Wiz*, Historical Reception, and Discourses of Cinematic Failure"

Thomas West (Syracuse University), "Selling Trashy History: *Spartacus*, Violent Male Spectacle, and Starz's Quest for a Brand Identity"

U9: Conceptualizing the Archive in Data Banks, Universities, Cinematheques, and Museums

Room: 9

Chair: Christine Mitchell (New York University)

Faye Gleisser (Northwestern University), "'This Isn't Charlie Rose': The Making of *On Art and Artists* and the Politics of Information Distribution"

Evangelia Mademli (University of Amsterdam), "Film Museums without Films: The Objects of Cinematheques in the Digital Age"

Christine Mitchell (New York University), "Laboratory Lessons: DIY Media on the University Campus and Gray Media in the University Archive"

U10: Style and Seriality

Room: 10

Chair: Yves Picard (Cegep Andre-Laurendeau)

Eliot Chayt (University of Texas Austin), "'I Keep Things Even, Separate': Moderation and Excess in *True Detective*"

Charles Sheaffer (Cornish College of the Arts), "Kino Seriality"

Olympia Kiriakou (King's College London), "Watching You Watch TV: The Spectacle of Mediated Spectatorship on Gogglebox"

Yves Picard (Cegep Andre-Laurendeau), "Television Third Golden Age and Second-Degree Style: The Quebec TV Series or the Quebec French Connection Makes Waves also on TV"

U11: Nonfiction and Transnational Flows

Room: 11

Chair: Eileen McEwan (Muhlenberg College)

Katerina Loukopoulou (Panteion University), "The March of History: Marshall Plan Films about Greece"

Christopher Moore (Indiana University Bloomington), "Argentine Documentary: Between Local Film and the New Latin American Cinema"

Joseph Clark (Franklin & Marshall College), "From Canada and Back Again: Montreal's Associated Screen News and the Transnational Flow of Non-Fiction Film before WWII"

Eileen McEwan (Muhlenberg College), "Documentaries of a Forgotten Migration: French Canadians in the United States"

U12: Music: Structures and Affect

Room: 12

Chair: Britta Hanson (University of Southern California)

Katherine Reed (University of Florida), "Between Grace and Nature: 'The Tree of Life's' Musical Dialogic Process and Formal Structure"

Phoebe Macrossan (University of New South Wales), "Constructing *Glee's* Sung-Through Musical Narrative through Spontaneity and Verisimilitude"

Chris Culp (State University of New York, Buffalo), "'This Isn't Real, But I Just Wanna Feel': Musicals, Television, and the Queer Ineffable Passage of Time"

Britta Hanson (University of Southern California), "Music as Rhetoric in Contemporary Documentaries"

U13: Narrative, Narration, and Representation in/of Transitional Film

Room: 13

Chair: Liz Clarke (University of California, Santa Cruz)

Anastasia Saverino (New York University), "Honest Endeavor and the Evils of Gold: Film and the Narration of a New American Ideal"

Ellen Chang (New York University - Cinema Studies), "Spectral Nationality: 'The Taipei Experience' in Place of 'The Taiwanese Experience'"

Liz Clarke (University of California, Santa Cruz), "Into the Desert and Onto the Screen: Gene Gauntier's 'Desert' Films of 1912"

Leger Grindon (Middlebury College), "Narrative Complexity and Dramatic Conflicts in *Yi-Yi* (2000)"

U14: Political Engagements: Resistance and Activism in Film and Media

Room: 14

Chair: Matt Applegate (Molloy College)

Errol Salamon (McGill University), "(Dis)Liking Copyright Precarity: Social Media Activism of Freelance Media Workers"

Mary Schmitt (University of Chicago), "A Cinematics of the Absurd: Aesthetics as a Radical Political Act in the film *The Spook Who Sat by the Door*"

Munib Rezaie (Georgia State University), "The Politics of Political Non-Involvement: Mutualistic Power Relations and Filmmaking in a Non-Democratic State"

Matt Applegate (Molloy College), "The Politics of Anonymity: Aldo Tambellini, Third Cinema, and Black Mask"

U15: War and National Trauma Screened

Room: 15

Chair: Paul McEwan (Muhlenberg College)

Daniel Sánchez-Salas (Universidad Rey Juan Carlos), "Explaining the War: Oral Performance in the Exhibition of Newsreels on the First World War in Spain (1914-1918)"

Melvyn Stokes (University College, London), "'Black Horror on the Rhine': D. W. Griffith's *The Birth of a Nation* and the French-occupied Rhineland after World War I"

Kaia Scott (Concordia University), "To Observe the Unobservable: Visualizing Trauma with Deconditioning Films, Narcosynthesis, and Hypnotic Interviews in Therapeutic Treatment of World War II Soldiers"

Paul McEwan (Muhlenberg College), "Rebirth of a Nation: D.W. Griffith, DJ Spooky, and the Possibilities of Remix Culture"

U16: Technologies without Humans

Room: 16

Chair: Graig Uhlin (Oklahoma State University)

Mark Martinez (University of Minnesota), "Ergonomics in Media Studies: Material, Affective, Human-Machine Communication"

Vitor Dos Reis (University of Lisbon), "The Experience of the Seer: The Dissolution of the Visible in the Stereoscopic Photographic Fusions of Francisco Afonso Chaves (1857-1926)"

Graig Uhlin (Oklahoma State University), "Plant-thinking with Film: Reed, Branch, Flower"

U17: Historicizing the Apparatus

Room: 17

Chair: Mike Cívile (New York Film Academy)

Linda Bertelli (IMT Institute for Advanced Studies, Italy), "The Cinematographical Illusion: Mechanism, Movement and Memory in Henri Bergson's Cinematograph"

Jennifer Pranolo (University of California, Berkeley), "The Empty Rooms of Eugène Atget John Divola"

Henry Rownd (Stanford University), "An Archaeology of the Traveling Body"

Mike Cívile (New York Film Academy), "*The Sun Also Rises* (1957): Hemingway, the New Middle Class, and the Widescreen Looking Glass"

U18: Discontinuous Colonial Modernities of Media: Film and Radio in British Malaya and Portuguese Southern Africa

Room: 18

Chair: Peter Bloom (University of California, Santa Barbara)

Co-Chair: Nadine Chan (University of Southern California)

Ines Cordeiro Dias (University of California, Los Angeles), "Discourses of Urban Modernity in Portuguese Colonial Cinema"

Nadine Chan (University of Southern California), "Cinematic Afterlives: Films of the Malayan Emergency at the Transition from Empire to Independence"

Peter Bloom (University of California, Santa Barbara), "Learning the Speech of Counterinsurgency as National Allegory: BBC Radio and Instructional Propaganda Film during the Malayan Emergency"

Respondent: Peter Limbrick (University of California, Santa Cruz)

U19: Television and Identity

Room: 19

Chair: David Sidore (Middle Georgia State College)

Joe Tompkins (Allegheny College), "'A Postgame Interview for the Ages': Richard Sherman and (Post-) Racialized NFL Celebrity"

Molly McCourt (University of Wisconsin Milwaukee), "'In Rust We Trust': Examining the World Order of *American Pickers*"

Taylor Nygaard (University of Denver), "Out on Her Own: *The Good Wife* and Redefining Gender Conventions on Broadcast Television"

David Sidore (Middle Georgia State College), "'Spectacularly Ignorant': Television's Conflicted Representation of Genius"

U20: New Media and Social Change

Room: 20

Chair: Lisa Lynch (Concordia University)

Kim McNair (University of California, Berkeley), "God Bless the Dead: Black Womxn, Witness, and Martyrdom in Social (Media) Movements and Uprisings"

Kate Miltner (University of Southern California), "'The Selfie of the Year of the Selfie': Reflections on a (Social) Media Panic"

Henry Adam Svec (University of New Brunswick), "Unlikely Allies: Converging Critical Political Economy and 'Imaginary' Media Research"

Lisa Lynch (Concordia University), "A Leaky Narrative: Wikileaks, *The Pentagon Papers*, and Heroic Narratives of US Journalism"

U21: WORKSHOP Mapping an Alternative Film History: Towards an Amateur Movie Database

Room: 21

Chair: Charles Tepperman (University of Calgary)

Workshop Participants:

Dan Streible (NYU Orphan Film Symposium)

Karan Sheldon (Northeast Historic Film)

Dwight Swanson (Center for Home Movies)

Nancy Watrous (Chicago Film Archives)

U22: New Methods/Changing Industries

Room: 22

Chair: Sylvia Martin (University of Hong Kong)

Michael Lachney (Rensselaer Polytechnic Institute), "Lights, Camera, but Where are the Actors?: A Critique of Actor-Network Theory in Production Studies"

Lee Parpart (York University), "Adapting on the Edge: Notes toward a Feminist-industrial Reading of Ana Valine's Adaptation of Billie Livingston's *The Trouble With Marlene*"

Katherine Johnson (Indiana University - Bloomington), "Edith Head: An Off-Screen Star"

Sylvia Martin (University of Hong Kong), "Playing Dead: Edgework and Ethnography in Film Industries"

U23: Spectral Visions: International Horror in its Cultural Contexts

Room: 23

Chair: Li Zeng (Illinois State University)

Mark Fryers (The University of East Anglia), "'Frolic in Brine, Goblins Be Thine'? The Demonic Sea in the Ring Films: Cultural Specificity and Exchange in the Horror Genre."

Eliot Bessette (University of California, Berkeley), "'Free Ghost Viewer to Everyone': *13 Ghosts* and the Fun of Horror Gimmicks"

Charles Hoge (Metropolitan State University of Denver), "Pieces of Jack: The Fragmented Presence of Spring-Heeled Jack in Horror Cinema"

Li Zeng (Illinois State University), "Romance with the Ghostly Femme Fatale: *Painted Skin* (2008) and the Contemporary Chinese Ghost Film"

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