## **INSTRUCTIONS**

## FOR PANEL AND WORKSHOP CHAIRS

- 1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes.
- When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research.
- 3. Audience members are rightfully upset when there is no time to ask questions.
- 4. Papers should be no longer than 7-8 double-spaced pages for a 20-minute talk, and fewer pages if there are clips. If your panelists have more than this, ask them to cut down in advance.
- We are finding that technology problems are cutting into panel time. Please have the panelists check their tech (DVDs, laptops) in advance.
- 6. Please check that all visuals function before your session begins.
- 7. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and "please wrap up" at the 20-minute mark.
- 8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
- 9. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel.

# TO ALL SCMS MEMBERS YOU'RE INVITED!



Please plan to attend the upcoming meetings and events, which are open to all SCMS Members.

#### THURSDAY MARCH 10 • 11:00AM & FRIDAY MARCH 11 • 11:00AM

Orientation for New Members: If you are new to SCMS, please plan to attend one of the two Orientation for New Members sessions on Thursday, March 10 at 11:00am and on Friday, March 11 at 11:00am in the French Quarter Bar on Level Three.

You will learn more about the Society, the conference, the journal, and other benefits of membership.

#### THURSDAY EVENING

Please be sure to attend the **Awards Ceremony** on Thursday evening, in the Grand Ballroom, Level Two (Salons II & III), where we will honor excellence in scholarship, teaching, and service; the Awards Ceremony will be followed by our all members **Opening Reception** in the Gallery Foyer, Level One.

#### FRIDAY MARCH 11 • NOON

The annual **Members' Business Meeting** will take place on Friday, March 11 at noon in Audubon, Level One. All SCMS members are encouraged to attend this meeting to learn more about our organization, our current strategic planning process, and our new website. Members will also meet the officers and Board members, the newly elected officers and Board members, and the leadership of our Caucuses and Scholarly Interest Groups.

#### SATURDAY EVENING

We have organized an all members **Closing Reception** on Saturday evening, replete with a cash bar, to be held in the Grand Ballroom, Level Two.

At this final evening event, we will honor the service of SCMS members in 2010-2011.

Catch up with old friends and meet new ones at our first ever closing reception.

## **ORIENTATION FOR NEW MEMBERS**

Learn more about the Society, the conference, the journal, and other benefits of membership.

## **CONTINUOUS SCREENING**

### Minimentals

Denise Iris, USA, 2005, 52 min

Minimentals are micro films (around 1 min. each) that explore the beauty, humor, and depth of meaning in the apparently mundane details of everyday life. Ranging in tone from lyrical to playful, they are based on the idea that our daily lives are an inexhaustible source of wonder if we only pay attention. Simple observations, musings, or chance encounters are distilled down to their essence into audiovisual haikus. Created entirely with consumer-grade tools, they represent a deliberate attempt to establish a daily film practice that does not rely on the cumbersome apparatus of traditional film production.



## Digital Media Culture

Issues and Case Studies



## People's Media

Race, Class, and Gender in Interwar Filmmaking and Reception

Megan Ankerson & University of Michigan CHAIR

Greg Siegel 💠 University of California, Santa Barbara 🍁 "Cybersecurity and the New State of Emergency; or, What Is the Internet Kill Switch?"

**Heather Young** \* Northwestern University \* "Watching #GLEE!': Twitter and the Social Uses of Television"

Robyn Citizen \* New York University \* "Japan with an Afro Perspective!': Negotiating Blackness in Japan through Digital Communities"

Megan Ankerson & University of Michigan & "Globalizing" Web Industries: National Visions and Global Collaborations in the 1990s"

Carol Stabile • University of Oregon CHAIR

Martin Johnson \* New York University \* "Kidnapping the Movie Queen: Itinerant Filmmakers, Community Boosters and Participatory Fan Culture in the 1930s"

Bjorn Sorenssen & Norwegian University of Science & Technology & "The 'Proletarian Public Sphere' in Workers' Films of the 1920s and 1930s"

John Lennon 🍁 University South Florida Polytechnic 💠 "The Democratic Boxcar: Scotsboro, William Wellman's Wild Boys of the Road and the Politicized Hobo"

Carol Stabile & University of Oregon & "Oy, Jake, By Me Dot Looks Like a Sickness': Gertrude Berg and the Broadcast Blacklist"

### Affective Politics of the Visible

**Horror/Nation** 

Alessandra Raengo & Georgia State University CHAIR

Elena del Rio \* University of Alberta \* "David Lynch's Inland Empire: Deleuzian/Feminist Ethics of Pain"

Agustin Zarzosa \* Purchase College, State University of New York \* "Dexter and the Serial Killing of Televisual Mimesis"

Keith Harris & University of California, Riverside & "The Stepin Fetchit Effect: Black Film Theory Reconsidered"

Alessandra Raengo & Georgia State University & "Look Mama, A Pipe!': 'Retinal Pop' and Referential Affects"

Janet Robinson 💠 University of Colorado, Boulder CHAIR

Eunha Oh Southern Illinois University "A Reply to Williams and Creed: Conceptualizing Korean Horror within the Context of Confucian Gender Culture"

Hans Staats & Stony Brook University & "Born Criminality in the Modern Horror Film: Dario Argento's Profondo rosso and Tom Holland's Child's Play"

**Stefano Baschiera** • Queen's University Belfast • "Frontière(s): The Road Movie and Contemporary French Horror Cinema"

Janet Robinson & University of Colorado, Boulder & "'I Want to Do Real Bad Things with You': Abject Pleasure and Border-Crossing in HBO's True Blood"



### **Media Careers**

Working Lives in Hollywood and Abroad



## **European Art Film and World Cinema**

CHAIR Patrick Vonderau & Stockholm University

Petr Szczepanik Masaryk University, Brno /University of California, Los Angeles "Long Careers: The Lives of Professionals in a Postsocialist Work World"

Alejandro Pardo \* University of Navarra \* "Producers as Project
Managers: A New Career Focus in Film Production"

Melis Behlil \* Kadir Has University \* "Global Filmmakers in Hollywood: International Labor Flows and Creative Industries"

RESPONDENT Miranda Banks & Emerson College

CHAIR Jaimey Fisher & University of California, Davis

Nora Alter \* Temple University \* "One, Two, Three Art Cinemas"

Volker Pantenburg \* Bauhaus University, Weimar \* "Capital, Crime, Cinema: Olivier Assayas' Transcontinental Narratives"

Lutz Koepnick \* Washington University, St. Louis \* "Reclaiming Absorption: On the Aesthetic of the Long Take in Recent German Film"

RESPONDENT Brad Prager & University of Missouri

SPONSOR CinemArts: Film and Art History Scholarly Interest Group



## Recycling the 'War Propaganda Apparatus'

Rethinking the (Dis-)Continuity of Wartime Film Genres in Japan

**A8** 

WORKSHOP

SCMS Online
Past. Present. Future

CHAIR Takuya Tsunoda 🚸 Yale University

Miyoko Shimura \* Waseda University \* "Japanese Spy Films: On Continuity in the Representation of the 'Others'"

Michael Baskett & University of Kansas & "Nakano's Cold Warriors—Imperial Nostalgia as Cold War Culture in 1960s Japanese Spy Films"

Hana Washitani \* Meiji-gakuin University \* "'Soldiers in the Performing Arts' in Wartime and Postwar Japanese Cinema"

Takuya Tsunoda \* Yale University \* "Akira Kurosawa's The Most Beautiful: Revisiting the Auteur's Wartime Filmmaking" CHAIR Michael Aronson university of Oregon
CO-CHAIR Judd Ruggill Arizona State University

### WORKSHOP PARTICIPANTS

Michael Aronson 🚸 University of Oregon

Elizabeth Elicessor 🍁 University of Wisconsin, Madison

Candice Haddad 🍁 University of Michigan, Ann Arbor

Andrew Miller া Sacred Heart University

**SPONSOR Information Technology Committee** 



#### These Revolutions Have Been Televised

Reconsidering 1989 in European Media Representations

**A11** 

## Hollywood On The Air

Rehistoricizing Cinema and Radio

CHAIR Alice Bardan & University of Southern California

loana Uricaru \* University of Southern California \* "The Square and the Screen: Civil Unrest and the Fight for Media Access in Romania, 1989-1990"

Aine O'Healy \* Loyola Marymount University \* "Travels in a Post-Ideological Landscape: Carmine Amoroso's Cover Boy"

Alice Bardan & University of Southern California & "The Public Screen and Private Screenings: Cinematic Reconfigurations of 1989"

RESPONDENT Katarzyna Marciniak 💠 Ohio University

CHAIR Scott Balcerzak & Northern Illinois University

Sara Levavy \* Stanford University \* "The Newsreel and the Framing of Media"

Scott Balcerzak & Northern Illinois University & "Jack Benny's
Voice and Body: Queered Radio and the Screen
Comedian"

Neil Verma \* University of Chicago \* "Watching Eavesdroppers: Film, Radio, and Meta-Commentary in Classic American Noir"

Michael Dwyer & Arcadia University & "The Same Old Songs?": The Invention of Oldies on Film and Radio"

**SPONSOR Sound Studies Scholarly Interest Group** 

**A12** 

## **Animated Citizenship**

**A13** 

## Treme's Promise

The Authenticity and Potential of David Simon's New Orleans

CHAIR Sylvie Bissonnette & University of California, Davis

Daniel Smith-Rowsey University of Nottingham "Snow White and the Seven Moguls?: The Zero-Sum Game of Establishing Citizenship at the Expense of Ethnic Citizens"

Sylvie Bissonnette & University of California, Davis & "Hybrid Citizens in Cyberpunk Animation"

Galen Wilson \* Texas A&M University \* "Upgrading Citizenship: Redefining the American Consumer in Pixar's WALL-E"

Jennifer Lynde Barker \* East Tennessee State University \*
"Transnational Mash-Ups and Intercultural Identity in Sita Sings the Blues"

CHAIR Ethan Tussey 💠 University of California, Santa Barbara

Justin Harlacher \* York College of Pennsylvania \* "Following
The Wire: Audience Expectation and David Simon's
Treme"

Helen Morgan \* University of Minnesota \* "Producing the Creative City: *Treme*, Television Culture, and the Neoliberal Neighborhood"

Katie Moylan \* National University of Ireland, Maynooth \* "Negotiating Spatiality in Treme"

Ethan Tussey & University of California, Santa Barbara & "Wendell Pierce's Treme: Displaying Authenticity in Television Paratexts"

SPONSOR Television and New Media Scholarly Interest Group



#### Prime-Time Border Travels

**A15** 

## **Theorizing Film Aesthetics**

CHAIR Deborah Jaramillo & Boston University

Dana Och & University of Pittsburgh & "'Hit Them Hard. Hit
Them Fast': Mediating Discrimination and Racism
through Sports Narrative in McGrath's Southpaw
(1999)"

Myles McNutt \* University of Wisconsin, Madison \* "Breaking Out of Little Boxes: Segregated Seriality and Comic Incongruity in Showtime's Weeds"

Jamie Wilson \* University of Arizona \* "The Spectacle of Detention and Removal: National Geographic's Border Wars"

Deborah Jaramillo \* Boston University \* "Suburban Narcos:
Border Violence, Cable TV, and the New Vision of
the Mexican Drug Dealer"

SPONSOR Latino/a Caucus

CHAIR Amanda Ann Klein 🍁 East Carolina University

Rebecca Sheehan \* Harvard University \* "Film-izing Philosophy: Stan Brakhage's Wittgenstein and the Future of Film Theory"

Alla Gadassik \* Northwestern University \* "My Dancer, My Soldier, My Kitten: The Film Camera as Moving Companion"

Jonah Corne \* University of Manitoba \* "Further Experiments with the Neutral Face: Kuleshov and the Legacy of the Deadpan"

**A16** 

## After Exile Cinematic Homecomings

**A17** 

**Media and Transport** 

CHAIR Rebecca Prime & Hood College

Rebecca Prime \* Hood College \* "From Blacklists to 'Black' Films: The Hollywood Radicals Return Home"

Matthew Holtmeier \* University of St. Andrews \* "An Exiled Filmmaker under House Arrest: Bahman Farmanara's Homecoming and Smell of Camphor, Fragrance of Jasmine"

Catherine Portuges \* University of Massachusetts Amherst \* "Korda & Lorre: Central European Exile and the Illusion of Return"

RESPONDENT Lutz Bacher . Robert Morris University

CHAIR Stephen Groening & Brown University

Jana Mangold \* University of Erfurt \* "Media as Metaphorical Effect of Transport: McLuhan and the History of Media Theory"

Benno Bock ★ Innovationszentrum für Mobilität und Gesellschaft ★ and
Marc Schelewsky ★ Innovationszentrum für Mobilität und Gesellschaft
★ "Media and Transport as Technologies of SpaceTime Mastery and Control"

Michael Dick \* University of Toronto \* "No Passing on the Shoulder: The Folksonomy on the Margins of the Information Highway"

Stephen Groening \* Brown University \* "Screens and Fear of Flying"

## "The God-Given Benefits of Laissez-Faire Capitalism"

Fconomic Education for a Neo-Liberal World

**A19** 

CHAIR

#### WORKSHOP

#### The DJ in Electronic Dance Music

Media Citizenship, Appropriation, and Cultural Hybridity

CHAIR Heide Solbrig & Bentley College

Randy Nichols \* Bentley University \* "Push-Button Economics:
Video Games as Economic Education"

Elizabeth Heffelfinger & Western Carolina University & "I am Free Enterprise': The Resurgence of Free Enterprise Campaigns and End of Capitalism"

Heide Solbrig 

Bentley College 

"Freedom on Film":

Neoliberal Economics and Media Narratives 19501980"

SPONSOR CAUCUS ON Class

WORKSHOP PARTICIPANTS

Fred Church 💠 Tangy Citrus Records

Mark Gunderson & Evolution Control Committee

Shane Martin & Middle Tennessee State University

Bernardo Attias 🍁 California State University, Northridge

Bernardo Attias 🍁 California State University, Northridge

**A20** 

## Genre and History in American Film in the 1940s

**A21** 

## **Navigating Cinematic Space**

CHAIR Saverio Giovacchini 💠 University of Maryland

Saverio Giovacchini \* University of Maryland \* "World War Two and the Cinema of Proximity"

Roy Grundmann \* Boston University \* "Hollywood History and Genre Cinema: How Crime Drama Referenced the Labor Struggle"

Haden Guest ★ Harvard University ★ "Learning from Joseph H. Lewis: Genre, History, Visual Style"

Kevin Stoehr & Boston University & "1946-1949: The Deepening of the American Western"

CHAIR Eugenie Brinkema া Massachusetts Institute of Technology

Katheryn Wright \* Florida State University \* "Negotiating the Possibilities and Limitations of Navigable Space in Contemporary American Cinema"

David Rice \* University of California, San Diego \* "Observational Cinema on the Last Frontier: Sweetgrass, the Sensation of Life on the Range, and the Specter of Loss in 'Media Citizenship'"

Anastasia Saverino \* New York University \* "Heaven, Hell or Way Station: America and the Postsocial Imaginary"

Eugenie Brinkema & Massachusetts Institute of Technology & "The Anxiety of Open Water"



## Violence and Visibility in Israel/Palestine

## A23

## **Media and Senior Citizenship**

Age and Generational Issues In Film. Television, and New Media

CHAIR Nadia Yaqub University of North Carolina, Chapel Hill CO-CHAIR Rebecca Stein University

Nasrin Himada \* Concordia University \* "On The Politics of The Wait in Kamal Aljafari's Port of Memory"

Rebecca Stein \* Duke University \* "YouTube (Pre)Occupation: New Media and the Israeli Military Occupation" CHAIR Nancy McVittie া University of Michigan

Bobby Simmons & University of Southern California & "We've Only
Just Begun: Popular Music and Aging Boomers in
Advertising"

Elena Fronk \* Maastricht University \* "The Performance of Age-Identities in Online Dating '50-Plus'"

Nancy McVittie \* University of Michigan \* "Blue Hair and the Blue Glow: Aging Stars and Elder Kitsch on Television"

RESPONDENT Timothy Shary & University of Oklahoma

## A24 SCREENING

#### Mon Cher Camarade

Pat Mire, USA, 2009, 58 min

SPONSOR French and Francophone Scholarly Interest Group

"During World War II, hundreds of French-speaking Cajun men from South Louisiana enlisted in the U.S. military. Their linguistic skills and French heritage had been denigrated for decades in South Louisiana and was ridiculed as well by American officers in the processing centers at Camp Shelby, Mississippi, and Fort Polk, Louisiana. This documentary film, through memoirs and interviews of French-speaking Cajuns who served in WWII either as members of the OSS or as citizen soldiers, tells the story of this important aspect of the American war effort in Europe. Additionally, cultural scholars provide insight into the stories of these veterans from both an historic and linguistic perspective. The end result is a film that acknowledges the unique and important contributions of the French-speaking Cajun soldiers to the war effort and gives long overdue credit to them and their linguistic skills and French heritage." (from film's official website).

Audiences for this film may be interested in session B23 "Soldiers/ Civilians."









## Startling Adventures in the Dismal Science

Television Takes on the Economy



## **Early Soviet Film Sound**

Theory, Technology, Ideology, Practice

CHAIR Mobina Hashmi 💠 Brooklyn College

Daniel Marcus & Goucher College & "History as Legitimation in Conservative Economic Discourse: What's on Glenn Beck's Bookshelf and Other Trying Ouestions"

Christopher Smith \* University of Southern California \* "We Have Armageddon!': Media Ritual, Moral Panic, and Market Meltdown"

Mobina Hashmi \* Brooklyn College \* "Whose Economic Health Do We Care about Anyway? News Coverage of Unemployment in the 1980s and the Present"

RESPONDENT Frederick Wasser 🚸 Brooklyn College

SPONSOR CAUCUS ON Class

CHAIR LIIVA KAGANOVSKV 🖈 University of Illinois, Urbana-Champaign

Joshua Malitsky \* Indiana University \* "The Movement of Energy"

Vincent Bohlinger \* Rhode Island College \* "The Transition to Sound in the Soviet Union: Technological Developments and Industry Practices"

RESPONDENT Masha Salazkina & Concordia University

## **B3**

## **Historicizing Blackness**

**B4** 

## **Visualizing Sexuality**

CHAIR N. Frank Ukadike 💠 Tulane University

William Grant \* Independent Scholar \* "King Kong Ain't Got Shit on Me: The Fascinating Career of the Brutal Black Buck"

Elizabeth Reich \* Rutgers University \* "Earning Citizenship in Hollywood: The Transnational Black Soldier and Van Peebles's Story of a Three-Day Pass"

Khadijah White \* University of Pennsylvania \* "Redeeming Black Women on the Silver Screen"

Christopher Sieving & University of Georgia & "Blood Couplets:

Ganja & Hess and Monstrous Hybridity in Seventies
Black-Themed Cinema"

SPONSORS African/African American Caucus
and Oscar Micheaux Society

CHAIR Rosalind Galt & University of Sussex

Susan Pearlman \* University of East Anglia \* "Stranded on Third: Sexual Citizenship, Virginity Loss and the Transition to Adulthood in Hollywood Film"

Veronica Fitzpatrick \* University of Pittsburgh \* "'Alright to Feel Inhuman': On Rape as Rite of Passage in Deadgirl"

Curran Nault \* University of Texas, Austin \* "When Punk Meets Porn: The Convergence of Music and Sex in Courtney Trouble's Queer Punk Pornography"

Shelton Waldrep \* University of Southern Maine \* "Bodies in Space: Pornography, Masculinity, and Design in Kubrick's Later Work"



#### On Location

When Big Media Comes To Town



Video Game Worlds

Serra Tinic & University of Alberta CHAIR

Alisa Perren & Georgia State University & "Graphic Novels and Novel Geographics: The Case of the Atlanta Comics Community"

Vicki Mayer 🍁 Tulane University 🍁 and Tanya Goldman 🍁 Tulane University \* "For the Corporation and by HBO?: The Benefits and Costs of Production Incentives in Louisiana"

**Derek Kompare** Southern Methodist University "Hollywood" Does Dallas: Geographical Branding and Television Production"

Serra Tinic & University of Alberta & "Vancouver as Hollywood North: The Global Template for the Runaway Locations Industry"



Daniel Reynolds 💠 University of California, Santa Barbara CO-CHAIR Mark J. P. Wolf & Concordia University Wisconsin

Michael Nitsche & Georgia Institute of Technology & "How Games Took over Our Space"

Mark J. P. Wolf & Concordia University Wisconsin & "Video Games and the Imaginary World Tradition"

Felan Parker \* York University \* "Millions of Voices: Star Wars, Digital Games, Fictional Worlds and Franchise Canon"

Daniel Reynolds & University of California, Santa Barbara & "A New Mode of Being': Video Game Space and Time"

SPONSOR Video Game Studies Scholarly Interest Group



## Projection, Performance, **Experimental Film**

Recent Developments

: 8

## WORKSHOP

**Towards an Urban Approach** to Cinema and Media Studies

Federico Windhausen 💠 California College of the Arts CHAIR

Jonathan Walley & Denison University & "The Materiality and Immateriality of Projection Performance"

Federico Windhausen & California College of the Arts & "Patterning Time: Guy Sherwin and Filmic Repetition"

Luis Recoder the New School for Social Research the and Sandra Gibson New York University \* "Projecting Projection (Part I)"

SPONSOR Experimental Film and Media Scholarly Interest Group

Audiences for this session may be interested in the Special Event "Projecting Projection (Part II)." See page 77 for more information.

Sabine Haenni & Cornell University CO-CHAIR Brendan Kredell & Northwestern University

#### WORKSHOP PARTICIPANTS

Pamela Woicik \* University of Notre Dame

Mark Shiel \* King's College London

Erica Stein 🍁 University of Iowa

John David Rhodes 🍁 University of Sussex

Katherine Lawrie Van de Ven 🍁 University of California, Los Angeles

**SPONSOR Urban Studies Scholarly Interest Group** 





### Reconsidering Kings Row A Case Study in Film Historiography

**B10** 

### Beyond the Subject Conceptualizing Affect and Aesthetics in Digital Cinema

CHAIR Christopher Dumas

CO-CHAIR BOD Rehak & Swarthmore College

Chris Cagle \* Temple University \* "Realist Melodrama: Genre and Visual Style in Hollywood's Literary Adaptations"

Bob Rehak \* Swarthmore College \* "Each of Us Live in Multiple Worlds': William Cameron Menzies and In/Visible Production Design Between Classical and Digital Hollywood"

Claire King \* Vanderbilt University \* "The Rest of Him: Trauma, Gender, and Kings Row"

Christopher Dumas \* University of California, San Francisco \* Revisiting Rogin's Reagan: Kings Row and the Primal Scene of Psychoanalysis"

CHAIR Joera Sternagel . University of Potsdam

Deborah Levitt ★ Eugene Lang College-The New School ★ "Digital Disorientation: Affect and the (Un)Real in Waking Life"

Jennifer M. Barker \* Georgia State University \* "Grains and Pixels: Textures of the Cinematic and Digital in The Beaches of Agnès"

James Tobias \* University of California, Riverside \* "Armor Becoming Flesh: Stereoscopy, Technological Conversion, and the Agentive Thing in Avatar"

Joerg Sternagel \* University of Potsdam \* "Affect, Pathos and the Performative: When Body and Image Meet with Alice in Wonderland"

**B15** 

## Politics, Practices and Citizenship Independent Documentary Cinema in India

**B16** 

## Film Stars, TV Celebrities, and American Culture

CHAIR Anuja Jain : New York University

Ashish Chadha \* University of Rhode Island \* "Hand-Held Ontology: Cinema Vérité and the Making of Post-Statist Documentaries in India"

Anuja Jain \* New York University \* "Cinema, Crisis and Citizen/ship: Representations of Sectarianism in Independent Indian Documentaries"

Deborah Matzner \* Wellesley College \* "Documentary Film Production in Mumbai: Interstitial Modes of Production, Constrained Citizenship"

RESPONDENT Bishnupriya Ghosh 💠 University of California, Santa Barbara

CHAIR Moya Luckett \* New York University

Madeleine Esch \* Salve Regina University \* "The Next Cable Star: Learning from Lifestyle TV's Farm League"

Cristian Melchiorre & University of Western Ontario & "Valentino's

'Confusion of Tongues': Hollywood Babel and The
Translational Scene"

Moya Luckett \* New York University \* "Stars and Early Features: Rethinking Film Fame in a System of Transition"



## **B**17

## Rethinking the Pleasures of the Text

## **B18**

**MARCH 10, 2011** 

## **Movies and Mind**

The Mutual Influence of Film and Psychology

CHAIR Murray Pomerance & Ryerson University

Philippe Gauthier \* Université de Lausanne \* "The 'Television Revolution' and the Filmology Movement or How 'A Spectacular Theatrical Space Has Given Way to a Spectacular Domestic Space"

Sudhir Mahadevan \* University of Washington, Seattle \* "Harriet Beecher Stowe in Delhi: Rang de Basanti (2006, India), Uncle Tom's Cabin and the Challenges of a Comparative History of Film"

Christina Petersen \* Washington University in St. Louis \* "'Action and Suspense That Will Lift You From Your Seat!':

The 1920s Collegiate Picture and the Origins of the American Youth Film"

Carol Siegel \* Washington State University, Vancouver \* "Inglourious Basterds. Text of Pleasure, Text of Bliss?"

CHAIR Scott Curtis & Northwestern University

Marsha Orgeron \* North Carolina State University \* "Appropriating Motion Pictures: Edwin G. Boring, the Psychology of Testimony, and Thomas Edison's Van Bibber's Experiment (1911)"

Eric Smoodin \* University of California, Davis \* "A Picture Seemed to Have Affected the Girl Strongly': Melodrama, Spectatorship, and Insanity, 1900-1930"

Scott Curtis \* Northwestern University \* "Acting Out:
Performance and Identification in the Postwar
Mental Health Film"

RESPONDENT Mark Lynn Anderson & University of Pittsburgh

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

## WORKSHOP

## **B19**

## Best Practices for Media Literacy Pedagogy and Effective Instructional Design

**B20** 

## Female Authorship in an International Context

CHAIR James Castonguay 🔩 Sacred Heart University

#### WORKSHOP PARTICIPANTS

SPONSOR Media Literacy and Outreach Scholarly Interest Group

CHAIR Michele Schreiber 💠 Emory University

Melissa Molloy & University of Florida & "Women as Desiring Subjects: Pascale Ferran and Gina Kim Reorient Sexuality"

Oscar Jubis \* University of Miami \* "Cine de Autor: The Films of Lucrecia Martel"

Yuka Kanno & University of California, Irvine & "The Problem of Difference: Same-Sex Intimacy in Japanese Girls' Films"

Michele Schreiber & Emory University & "In Search of the Female 'Indie' Auteur: Rebecca Miller and Personal Velocity"

SPONSORS Women's Film History Project and Women's Caucus





## National Cinemas in a Transnational Context



## Bodies, Technologies, and the Performance of Media Witnessing

CHAIR Ernesto Acevedo-Muñoz া University of Colorado, Boulder

Jeeyoung Shin \* Indiana University \* "Profitable
Bordercrossing: Transnationalism and Hybridity in
New Korean Cinema"

Evan Lieberman & Cleveland State University & "Sex, Sharks and Tequila: The Anxiety of a Mexican Tourist Economy in René Cardona Jr.'s *Tintorera*"

Fan Yang & George Mason University & "Counterfeiting
Hollywood: Crazy Stone and the Politics of National
Cinema in Post-WTO China"

Ernesto Acevedo-Muñoz & University of Colorado, Boulder & "Me mirabas': Soderbergh's Latin America"

CHAIR Carrie Rentschler & McGill University

Rachel Hall & Louisiana State University & "The Becoming Woman of the Passenger: Introducing Full-Body Scanners to U.S. Airports"

Carrie Rentschler & McGill University & "Film Proxies and the Phantom 38 Witnesses to the 1964 Kitty Genovese Murder"

Margaret Schwartz & Fordham University & "Ambassadors from the Material World: Michael Jackson's Corpse in Visual Culture"

Jennifer Petersen \* University of Virginia \* "The Legal Legibility of Violence: Media and the Passage of the James Byrd Jr. Hate Crimes Act"



## Soldiers/Civilians

The Militarization of US Citizenship in Post-9/11 War Media

CHAIR Stephanie Hoover 💠 University of Southern California

Matthew Payne \* University of Texas, Austin \* "First-Person
Patriotism: Sacrificial Citizenship in Call of Duty
4: Modern Warfare (2007) and Modern Warfare 2
(2009)"

Nathan Blake & University of California, Irvine & "'America's Army': The Militarization of Play and the Play of War"

James Paasche Indiana University "The Selling of the (National) Guard: Promoting the 'Citizen Soldier'"

Stephanie Hoover \* University of Southern California \* "Transmedia' Citizenship: Understanding the War on Terror Across Multiple Media"

## **B24** SCREENING

## Orgasm Inc.: The Strange Science of Female Pleasure

Liz Canner, 2009, USA, 78 min

Filmmaker Liz Canner takes a job editing erotic videos for a drug trial for a pharmaceutical company. Her employer is developing what they hope will be the first Viagra drug for women that wins FDA approval to treat a new disease: Female Sexual Dysfunction (FSD). Liz gains permission to film the company for her own documentary. Initially, she plans to create a movie about science and pleasure but she soon begins to suspect that her employer, along with a cadre of other medical companies, might be trying to take advantage of women (and potentially endanger their health) in pursuit of billion dollar profits. *Orgasm Inc.* is a powerful look inside the medical industry and the marketing campaigns that are literally and figuratively reshaping our everyday lives around health, illness, desire and orgasm.







## Margins, Centers, and Minority Media Criticism

Queers, Outlaws, and Other Citizens



## **New Directions in Film Policy**

CHAIR Dana Heller 💠 Old Dominion University

Ron Becker \* Miami University \* "LGBTQ Televisual Citizenship after TV"

Dana Heller \* Old Dominion University \* "Trash Citizenship: John Waters' Hairspray and Popular Memory"

Meheli Sen \* The University of Oklahoma \* "Secularism, Affect, and the Impossible Desire for Citizenship in Aamir"

F. Hollis Griffin \* Colby College \* "Good' Citizenship in 'Bad' Objects, 'Old' Convergences & 'New' Media"

SPONSOR QUEER CAUCUS

CHAIR James Deutsch

Intan Paramaditha \* New York University \* "Film Policy and the New Citizen Subjects in Indonesia"

Eva Redvall & University of Copenhagen & "Encouraging Artistic Risk-Taking Through Film Policy: The Case of New Danish Screen"

Yi Lu \* University of Texas, Austin \* "Constructing the Popular: The State, Movie Policy, and the Case Study of China Film Group"



## Trans/International Film Exhibition



## **Digital Effects on Cinema**

CHAIR John Moses 💠 Fresno City College

Deron Overpeck & Auburn University & "An Oasis or a Mirage?
The Importance of Abu Dhabi Real Estate to Time
Warner"

Ross Melnick & University of California, Los Angeles & "A Lion and a Fox in Africa: MGM and Fox-Owned Cinemas in Kenya, Zimbabwe, and South Africa, 1932-1973"

John Moses \* Fresno City College \* "Avatar and Global Hollywood: Colonizing the World's Imagination"

CHAIR Deborah Tudor & Southern Illinois University Carbondale

Steven Rawle \* York St. John University \* "Reconfiguring Independence: Dispersed Space and Digital Authorship"

Kristen Loutensock University of California, Berkeley "Feeling Technology: Digital Effects, Melodrama, and Autism"

Lisa Broad \* New York University \* "Flatland: Information Aesthetics in Recent Digital and Hybrid Cinema"

Gerald Sim \* Florida Atlantic University \* "Michael Mann, and Hollywood's Conflicted Negotiations of the Move Towards Digital Cinematography"





## The Functions of Finales

Serial Television and the Problem of Ending



## WORKSHOP Affect as Rhetorical Strategy

4:00 PM - 5:45 PM

CHAIR Sean O'Sullivan & Ohio State University

Jason Mittell \* Middlebury College \* "Preparing for the End:
Meta-Storytelling in the Final Seasons of The Wire
and Lost"

Greg Smith Georgia State University Gaught between Cliffhanger and Closure: Potential Cancellation and the TV Season Finale"

Christine Becker & University of Notre Dame & "Ashes to Ashes, Finale to Finale"

Sean O'Sullivan & Ohio State University & "The Sonnet-Season Comes to a Stop" CHAIR Michael Hammond 🍁 University of Southampton

#### WORKSHOP PARTICIPANTS

Lucy Fischer 💠 University of Pittsburgh

Murray Pomerance represent University

Linda Williams 🕩 University of California, Berkeley

**Linda Ruth Williams** • University of Southampton

## **C7**

## **Documentary and Citzenship**



## WORKSHOP The Films of Joseph Gaï Ramaka

CHAIR Teddy Champion 💠 University of Alabama

Ross Lenihan \* University of California, Los Angeles \* "New Paradigms in Guerrilla Documentary: Style and Intentionality in Robert Greenwald's Rethink Afghanistan"

Stephanie Tripp \* University of Tampa \* "From TVTV to YouTube: A Genealogy of Participatory Practices in Video"

Luke Stadel \* Northwestern University \* "Made in India: Television, Documentary, and the Everyday"

Catherine Zuromskis University of New Mexico "From the Grassy Knoll to the Sixth Floor Window:

Vernacular Visual Documentation of the Kennedy Assassination and the Rise of Citizen Journalism"

CHAIR Kenneth Harrow & Michigan State University

#### WORKSHOP PARTICIPANTS

Kenneth Harrow 🍁 Michigan State University

Eileen Julien 🍁 Indiana University

Joseph Ramaka 🍁 New Orleans Afrikan Film & Arts Festival

Ayo Coly \* Dartmouth College

Akin Adesokan 🖈 Indiana University

#### SPONSOR French and Francophone Scholarly Interest Group

Audiences for this workshop may be interested in the screening, Karmen Gei on K24 See page 104 for more information.



## Nationalisms, Transnationalism, and Cinemas of East Asia

**C10** 

## Sensitive Men Masculinity in Film

CHAIR Michael Wood & Tulane University

Kukhee Choo \* Tulane University \* "Trans Asian Bodies Crossing in Koreeda Kazuhiro's Air Doll (2009)"

Patrick Terry \* Meiji University, University of Oregon \* "Imagined Citizen: Issues of Zainichi in the films Go, Pachigi! and Pachigi!, Love & Peace"

Michael Wood \* Tulane University \* "The Framing of Nationalism in Recent Non-Japanese Documentaries of Japan"

RESPONDENT Junji Yoshida . New York University

CHAIR Daniel Cutrara & Arizona State University

Karen Williams \* New York University/Fordham University \*
"The Melodrama of 'Real' Masculinity: New
Naturalism in Mystic River and Gone Baby Gone"

Jeffrey Masko \* San Francisco State University \* "Beyond the Bromance: Examining Heteronormative Ruptures in Contemporary Masculinities"

Elspeth Kydd University of the West of England "Racial Buddy
Bromance in Vaginal Space: Race and Gender in
the New Star Trek"

Daniel Cutrara \* Arizona State University \* "Queering the Divine: Homosociality in Martin Scorsese's *The Last* Temptation of Christ and Kevin Smith's Dogma"

## **C15**

## **Visualizing New Orleans**

**C16** 

## The Cold War on Screen and in the Living Room

Postwar Imaginations of Citizenship and Local Identity

CHAIR Despina Kakoudaki 💠 American University

Bradley Jones \* University of Michigan \* "Finding an Anti-Racism of the Center: From the 'Racist Media' to the 'Race-Baiting Media' in Katrina Reporting"

J.D. Connor \* Yale University \* "Déjà Vu All over Again: Post-Katrina Filmmaking in Virtual Time and Space"

Andrew McAlister \* University of Tampa \* "We Need To Talk: Katrina Retrospectives and the Tension of Stasis"

Despina Kakoudaki \* American University \* "The Politics of Disaster: 2012 and the Disaster Film Genre After Katrina"

CHAIR Rikke Schubart & University of Southern Denmark

Josh Guilford \* Brown University \* "The Homeless Movies of the New American Cinema, 1959-64"

Courtney Ritter \* University of Michigan \* "Modern Medium, Provincial State: Contested Citizenship in Early Italian Quiz Shows"

Juan Monroy \* New York University \* "The Cold War Comes to Miami: Citizenship, Governmentality, and the Case of the WCKT-TV Documentary Series, The Red Star"



## **Rethinking Film Authorship**

Credit Craft Collaboration

**MARCH 10, 2011** 

### Sound Studies

Jack Boozer & Georgia State University CHAIR

James Crawford & University of Southern California & "Three Little Words ('A Film by...') that Menaced Hollywood: The WGA, the DGA, and the Battle Over the Possessory Credit"

**Deborah Mellamphy** \* University College-Cork \* "Collaboration in the Films of Tim Burton and Johnny Depp"

**Christopher Lucas** \* University of Texas, Austin \* "Show Craft as Cultural Policy: Makers, Creators, and Industry"

Katherine Kinney 🍁 University of California, Riverside 🍁 "Brando and Failure: The Close-up in Burn! and Last Tango in Paris"

Jennifer Fleeger 🍁 The Catholic University of America CHAIR

Andrew deWaard & University of British Columbia & "Mise-en-Synergy"

Jennifer Fleeger \* The Catholic University of America \* "Selling Jazz Short: Warner Bros. Makes Film Sound American"

Kevin John Bozelka & DePaul University & "The Development of the Music Cue Sheet in American Cinema"

Kelly Kessler \* DePaul University \* "When Evita Meets Little Mary Sunshine: Rewriting the Hero Through Visual and Narrative Adaptation in the Millennial Movie Musical"

SPONSOR Sound Studies Scholarly Interest Group

## French Cinema/Global Media



## Television, Community, Memory

Kelley Conway 💠 University of Wisconsin, Madison CHAIR CO-CHAIR Charlie Michael & University of Miami

Matthew Solomon & College of Staten Island-CUNY & "Méliès and International Print/Performance Culture"

Kelley Conway \* University of Wisconsin, Madison \* "Varda in the Context of Globalization"

James Tweedie \* University of Washington \* "Fabulous Destinies and Red Balloons: Hou Hsiao-Hsien, Tsai Ming-Liang, and the Routes of French Cinema"

Charlie Michael \* University of Miami \* "Disjuncture and Difference in Contemporary Popular French Cinema"

SPONSOR French and Francophone Scholarly Interest Group

John McCullough & York University CHAIR

Ina Hark & University of South Carolina & "Loved It/Didn't Love It': Polarized Fan Reactions to the End of Lost within the Fuselage Internet Community"

**Erin Hanna** \* University of Michigan \* "Be Selling You': The Prisoner as Cult and Commodity"

John McCullough & York University & "Social Trauma in Rescue Me, Saving Grace and Treme: Commercial Television's Contributions to Ideas About Memorials"

Jennifer VanderBurgh \* Saint Mary's University \* "Sights Unseen: The Conspicuous Absence of Television in the CBC's Institutional Memorials"

SPONSOR Television and New Media Scholarly Interest Group



## Tracing Stillness in Photography and Film



### The Work of the Image Cinema, Labor, Aesthetics

CHAIR Louise Hornby & Tulane University

Louise Hornby \* Tulane University \* "Stillness and Scale"

Jonah Horwitz & University of Wisconsin & "Documentary Photography and the Limits of Historical Representation in Days of Heaven"

Brooke Belisle \* University of California, Berkeley \* "One Perspective Times Another"

Jihoon Kim \* New York University \* "Intermedial Configurations of Stillness and Movement: Photographic, Cinematic, and Videographic Specificities in Transition in Contemporary Video Art"

SPONSOR CinemArts: Film and Art History Scholarly Interest Group

CHAIR Elena Gorfinkel & University of Wisconsin, Milwaukee

John David Rhodes \* University of Sussex \* "Fassbinder's Queer Labor: Sirk, Style, and Recognition"

Karl Schoonover & Michigan State University & "Wastrels of Time: Slow Cinema and its Laboring Subjects"

Kay Dickinson & Goldsmiths College, University of London & "Red and Green Stars in Broad Daylight: The Political Aesthetics of Syrian-Soviet Film Labor Alliances"

Elena Gorfinkel & University of Wisconsin, Milwaukee & "The Body's Failed Labor: Performance Work in Sexploitation Cinema"

RESPONDENT Matthew Tinkcom . Georgetown University

## **C23**

## Recycled Media, Aesthetics, and the Occult

CHAIR Joshua Yumibe & University of St. Andrews

Doron Galili \* University of Chicago \* "Synaesthetic Media: The Optophone between Classical and Avant-Garde Aesthetics"

Joshua Yumibe University of St. Andrews "Color's Occult Harmonies in Experimental Cinema"

Robin Curtis \* Freie Universität, Berlin \* "Compression / Repression"

SPONSOR Experimental Film and Media Scholarly Interest Group



## C24 SCREENINGS

## The House of Sweet Magic, The Films of Helen Hill

Helen Hill, USA, 1995-2004, 56 min

SPONSOR Media Archives Committee

Filmmaker Helen Hill was murdered tragically in her adopted home of New Orleans in the aftermath of Hurricane Katrina. *The House of Sweet Magic* is a compilation of Helen Hill's surviving short films that have been restored and archived at the Harvard Film Archive. The screening celebrates Helen's short but stunning career in animation using techniques such as three-dimensional stop motion, cel animation, puppetry, drawing and scratching on film, hand processing and hand tinting.

Hill, originally from South Carolina, studied at Harvard and California Institute of the Arts before moving to Canada with her husband Paul. While in Nova Scotia, Hill taught film animation at the Nova Scotia College of Art and Design and at the Atlantic Filmmakers Cooperative. Hill also worked as a storyboard artist with the National Film Board of Canada. In New Orleans, Hill taught animation through the New Orleans Video Access Centre (NOVAC) and the New Orleans Film Collective, which she co-founded with other members of the local film community. Hill's commitment to animation and teaching influenced many aspiring filmmakers and her films continue to screen in animation festivals worldwide.

The House of Sweet Magic consists of nine of Helen's films: Tunnel of Love (1996) Madame Winger Makes a Film (2001) Scratch and Crow (1995) Your New Pig is Down the Road (1999) The World's Smallest Fair (1995) Vessel (1992) Film for Rosie (2001) Mouseholes (1999) Bohemian Town (2004).

### Circles of Confusion

Phoebe Tooke, USA, 2008, 10 min

"Circles of Confusion is a meditative experimental documentary about loss in the wake of Hurricane Katrina. The filmmaker parallels her experience upon returning to New Orleans with the experience of filmmaker Stevenson Palfi, who committed suicide in the months after the hurricane." (from the filmmaker's website)

Audiences for these films may be interested in session D9 "Women Making Movies."





## **AWARDS CEREMONY**

#### 2011 SCMS Award Winners

Patrice Petro া University of Wisconsin, Milwaukee 🖈 SCMS President

#### STUDENT WRITING AWARD

#### 1ST PLACE

Hye Jean Chung & University of California, Santa Barbara & "Media Heterotopia and Transnational Filmmaking: Mapping Real and Virtual Worlds"

#### 2ND PLACE

Randolph Jordan \* LaSalle College \* "In a Glass Box: Modernist Architecture, Acoustic Design, and Spatial Representation in Jacques Tati's *Play Time*"

#### 3RD PLACE

Theodore Nannicelli \* University of Kent \* "Virtual Series and Screenwriting Theory"

#### DISSERTATION AWARD

F. Hollis Griffin \* Nothwestern University \* "Manufactured Feelings: Media Convergence and Gay Consumer Citizenship"

#### HONORABLE MENTIONS

Alice Lovejoy \* Yale University \* "The Army and the Avant-Garde: Art Cinema in the Czechoslovak Military, 1951-1971"

Jasmine Nadua Trice \* Indiana University \* "Transnational Cinema, Transcultural Capital: Cinema Distribution and Exhibition in Metro-Manila, Philippines, 2006-2009"

#### THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Barbara Klinger \* Indiana University \* "Contraband Cinema: Piracy, *Titanic*, and Central Asia," *Cinema Journal* 49, no. 2 (Winter 2010).

#### BEST ESSAY IN AN EDITED COLLECTION

Ben Singer 🍁 University of Wisconsin, Madison 🍁

"The Ambimodernity of Early Cinema: Problems and Paradoxes in the Film-And-Modernity Discourse," in Film 1900: Technology, Perception, Culture, ed. Klaus Kreimeier and Annemone Ligensa (John Libbey & Company, 2009).

#### BEST EDITED COLLECTION

Natasa Durovicova and Kathleen Newman \* University of Iowa \* World Cinemas, Transnational Perspectives (Taylor and Francis, Inc., 2009).

#### BEST FIRST BOOK AWARD

Patrick Keating \* Trinity University \* Hollywood Lighting: From the Silent Era to Film Noir (Columbia University Press, 2009)

#### HONORABLE MENTION

Neepa Majumdar \* University of Pittsburgh \* Wanted Cultured Ladies Only!: Female Stardom and Cinema in India, 1930s-1950s (University of Illinois Press, 2009).

#### THE KATHERINE SINGER KOVÁCS BOOK AWARD

Zusana M. Pick Carleton University Constructing the Image of the Mexican Revolution: Cinema and the Archive (University of Texas Press, 2010).

#### HONORABI F MENTION

**Thomas Lamarre** \* McGill University \* The Anime Machine: A Media Theory of Animation (University of Minnesota Press, 2009).

#### THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Jackie Stacey & University of Manchester & The Cinematic Life of the Gene (Duke University Press, 2010).

#### SERVICE AWARD

#### PEDAGOGY AWARD

Charles Wolfe . University of California, Santa Barbara

#### DISTINGUISHED CAREER ACHIEVEMENT AWARD

THURSDAY MARCH 10, 2011

7:45 PM - 8:45 PM (







## Silver Screen Memories

Hollywood Cinema in Contemporary Art



## Hollywood Goes to Court

Reconceptualizing Legal Infrastructures, Media Circulations, and Use

Susan Felleman 🍁 Southern Illinois University Carbondale CHAIR CO-CHAIR Christine Sprengler . University of Western Ontario

**Elizabeth Affuso** • University of Southern California • "Memory, Fandom, and the Image in the Films of Pierre Huyghe"

Christine Sprengler . University of Western Ontario . "The Vestiges of Vertigo: Re-Staging and Remembering Hitchcock"

Susan Felleman 🍁 Southern Illinois University Carbondale 💠 "Remembering, Repeating, and Working Through: Three Screen Memories by Wago Kreider"

Meghan Sutherland & Oklahoma State University & "The Molten Image (on Phil Solomon's American Falls)"

SPONSOR Cinemarts: Film and Art History Scholarly Interest Group

Eric Hovt & University of Southern California CHAIR

Emily Carman & University of California, Los Angeles & "Film Persona as Creative Capital: Image Commodity Rights and the Contracts of 1930s Hollywood Stars"

Philip Drake \* University of Stirling \* "Libel Tourism: Hollywood Stars, Reputational Capital, and the English Law Courts"

**Eric Hoyt** • University of Southern California • "The Closing Papers: How the Sale of the Warner Bros. Film Library to Television Created an Archive"

Peter Decherney \* University of Pennsylvania \* "Fair Use and Information Communities"

RESPONDENT Ellen Seiter . University of Southern California



## **Visualizing New Orleans**



## Secrecy, Surveillance, and Media History

Bernie Cook & Georgetown University CHAIR

Victoria Sturtevant \* University of Oklahoma \* "'I Don't Believe!': Tourism, Race, and the New South in The Skeleton Key"

Jacob Brogan & Cornell University & "The Uses and Abuses of New Orleans for Life: Werner Herzog's Bad Lieutenant"

Andy Horton & University of Oklahoma & "Make A Joyful Noise: The Spirit and Multi-National Reality of New Orleans on Film Through the Years"

Bernie Cook & Georgetown University & "True Flood: Prosthetic Memory, Documentary Truth, and Creative Actuality in David Simon's Treme and Spike Lee's When the Levees Broke"

**Lisa Lynch de** Concordia University CHAIR

David Suisman & University of Delaware & "Listening Like a State: Wiretapping, Electronic Eavesdropping, and the History of American Surveillance"

Elena Razlogova & Concordia University & "This System of Secret Informers': Snitching as a Key Aspect of Modern Surveillance Societies"

Lisa Lynch & Concordia University & "As I Photograph the Night Sky, the Other Night Sky Photographs Back': Surveillance, Transparency, and the Frenzy of Disclosure"



## Transnational Landscapes and Collaborations in East Asia and Beyond



### Global Almodóvar

Hve Jean Chung & University of California, Santa Barbara CHAIR

Michael Curtin & University of California, Santa Barbara & "What Happened to Hong Kong? A Cautionary Tale of Creative Diaspora"

Stephanie DeBoer \* Indiana University, Bloomington \* "Toward an Indeterminate Cultural Regionalism: Co-Production Markets and the (Spatial) Production of 'Asian' Film"

Aynne Kokas & University of California, Los Angeles & "Shot in Shanghai: Film Co-Production, International Infrastructure, and the Rise of the Shanghai 'Brand'"

Hve Jean Chung & University of California, Santa Barbara & "Marks of Materiality in the Transnational Spaces and Bodies of Kung Fu Panda"

SPONSOR Asian/Pacific American Caucus

Celestino Delevto & University of Zaragoza CHAIR

Celestino Deleyto & University of Zaragoza & "The Flower of His Secret: Articulations of Desire in Carne Trémula"

João Luiz Vieira 🍁 Universidade Federal Fluminense 🍁 "Almodóvar in Brazil / Brazil in Almodóvar"

Marvin D'Lugo & Clark University & "Almodóvar in Latin America: Affinitive Transnationalism"

SPONSOR Latino/a Caucus

## "Danger Runs in the Family" Trauma and Family on Television

## **Locating Queer Subjectivity**

**Drew Beard** • University of Oregon CHAIR CO-CHAIR Phoebe Bronstein 🚸 University of Oregon

Drew Beard & University of Oregon & "A Dirty Trailer is a Playground for the Demonic': Diagnosing and Treating the Paranormal with the Ghost Hunter"

Phoebe Bronstein & University of Oregon & "Daddy Dexter is a Dangerous Man: Captivity Narratives and Promoting Patriarchy on Showtime's Dexter"

Justin Rawlins & Indiana University, Bloomington & "A Periodic Tableau of Trauma: Family, Horror, and Citizenship in Breaking Bad"

Charlotte Howell & University of Texas, Austin & "God, the Devil, and John Winchester: Failed Patriarchal Families on Supernatural"

David Gerstner 🍁 CUNY Graduate Center and College of Staten Island CHAIR

Kyle Stevens \* University of Pittsburgh \* "A Single Man: Tom Ford's Glamorous Closet"

**Justin Horton** & Georgia State University & "The Limits of Vision: Sound and Subjectivity in Gus Van Sant's Paranoid

Nir Kedem \* Tel Aviv University \* "'Phantom Menace': Simulacral Logic and the Future of New Queer Cinema"

Robert Silberman & University of Minnesota & "Gus Van Sant, the New West, and the New Regionalist Cinema"

SPONSOR QUEER CAUCUS



## **D9**

## **Women Making Movies**

## **D10**

### Post-War Serbian Film

CHAIR Susan Courtney & University of South Carolina

Kristen Fallica & University of Pittsburgh & "Women's Filmmaking and Community Citizenship: The Chelsea Picture Station in the 1970s"

Robin Morton \* University of California, Los Angeles \* "Women's Work(?): Gender and Sexual Politics within Contemporary Camera Crews in the Hollywood Film and Television Industry"

Shelley Cobb \* University of Southampton \* "Women of the Cinema: Female Directors, Authorship and Adaptation in The Weight of Water (2002), Morver Callar (2002), and In the Cut (2003)"

Jiwon Ahn \* Keene State College \* "The Ambiguous Potential of the Omnibus Film: Ten Ten (2007) as a Transnational Feminist Project"

SPONSORS Women's Film History Project and Women's Caucus

CHAIR Zoran Samardzija Columbia College Chicago
CO-CHAIR Steven Shaviro Vavne State University

Etami Borjan & University of Zagreb, Croatia & "Witnessing Post-War Traumas on Screen"

Samantha Deighan \* University of Pennsylvania \* "The Whole World is Full of Corpses': Genocide, The Black Wave, and Extreme Serbian Cinema"

Steven Shaviro \* Wayne State University \* "After Hope: The Life and Death of a Porno Gang"

## **D11**

## Playing the Apocalypse

Re-imagining Science Fiction through Video Games

**D12** 

Cinema and the State

CHAIR Kara Andersen & Brooklyn College

Kirsten Strayer \* University of Pittsburgh \* "The Old Order of Things Has Passed Away': The Specter of Dystopia in Science-Fiction Video Games"

Kara Andersen \* Brooklyn College \* "Saving the World, One Game at a Time: Environmental Disaster in Video Games"

Tanine Allison & University of Pittsburgh & "Past/Present/Future War: Nazi Zombies and Undead Temporality in War Video Games"

Melissa Lenos & Brookdale Community College & "An
Interdimensional Mouse-Hunt: The Science Fiction
Fantasy of Kingdom Hearts"

SPONSOR Video Game Studies Scholarly Interest Group

CHAIR Luca Caminati & Concordia University

Aboubakar Sanogo \* Carleton University \* "The Colonial State and Institutions of Non-Fiction Filmmaking"

Luca Caminati \* Concordia University \* "Alberto Cavalcanti and the Story-Documentary in Fascist Italy"

Alice Lovejoy \* University of Minnesota \* "Mimicry, 'Modeling,' and Experimentation in Czechoslovak Army Training Films"

Philip Rosen \* Brown University \* "Violence, State Theory, and Cinema Theory: Some Theses"



## **D13**

#### Cinema and Software Studies

## **D14**

## **Cycles of Sensation**

Popular Media, Thrills, and Outrage

CHAIR Gregory Youmans 🚸 University of California, Santa Cruz

Andrew Johnston \* University of Chicago \* "Coding Patterns:
The Algorithmic Mechanisms of John Whitney and
Larry Cuba"

Andy Uhrich \* Indiana University \* "Pressed into the Service of Cinema: Preserving the Software of Hollis Frampton and the Digital Arts Lab"

Gregory Youmans University of California, Santa Cruz "Amiga Loves Barbara': Software Meets Cinema in Barbara Hammer's No No Nooky TV (1987)"

Ted Kafala & College of Mount Saint Vincent & "Coding Real-Time Cinematic Experiences: Video and Sound Installations using MAX/Jitter"

RESPONDENT Laura Marks 💠 Simon Fraser University

SPONSOR Experimental Film and Media Scholarly Interest Group

CHAIR Frank Krutnik & University of Sussex

Michael Hammond & University of Southampton & "Transatlantic Low Brow Sensation: European Freak Performers and the Aesthetics of the Thriller in 1920s Hollywood"

Will Straw & McGill University & "Follies, Brevities and Ballyhoo: Intermedial Sensations in Early 1930s American Cinema and Print Culture"

Peter Stanfield \* University of Kent \* "Speed & Sensation: Cyclical Production and the 1950s Hot-Rod Movie"

Frank Krutnik \* University of Sussex \* "Theatre of Thrills: The Culture of Suspense"

## **D15**

### Online Subcultures

**D16** 

## **Death by Frame**The Performance of Kinetic to Dead Bodies

and the Economies of Meaning

CHAIR Michele White & Tulane University

Alison Wielgus \* University of lowa \* "The Evolution of Subcultures: Take Away Shows and the Digital Archive"

Sheila Murphy \* University of Michigan \* "The Geek & The Cute: Internet Visualities and Subcultural Style"

Sarah Harris & University of California, Santa Barbara & "Digital Passing: Mobility and Exceptions in Turkish Internet Culture"

Michele White \* Tulane University \* "Fears about Visibility and Expressions of Pleasure: Internet Wedding Forums and Women's Discussions of Boudoir Photography Sessions"

Aga Skrodzka-Bates & Clemson University & "Kinetic Bodies and Paralyzed Subjects: Movement and Materiality in Recent Films about Sex Slavery"

Tamao Nakahara \* University of California, Berkeley \* "Jerry Lewis in the Rear-View Mirror: Masculinity and the Work of Comedy"

Amy Ongiri \* University of Florida \* "Death Proof: Trauma and Memory in Black Power Era Images"

Sandra Waters \* Texas Christian University \* "Zombies, Reincarnation, and Absent Bodies in Michele Soavi's Cemetery Man"

RESPONDENT Matthew Solomon া College of Staten Island-CUNY



## **D18**

## **Popular Music and Media Convergence**



## The Flow of Life Blood. Vitalism. Motion Pictures

CHAIR Norma Coates & University of Western Ontario

Benjamin Aslinger \* Bentley University \* "The Price is Right:
Licensing Tracks and Artists for the Rock Bank,
Guitar Hero, and DJ Hero Franchises"

Elissa Nelson & University of Texas, Austin & "Indie Music and Mainstream TV at a Crossroads: The Soundtrack to The O.C."

Joseph Tompkins 
University of Minnesota 
"Do Anything for Dethklok: How Extreme Metal Culture Found Its Niche with Post-Network TV"

Andrew Bottomley University of Wisconsin, Madison "De-Convergence: The Revival of the Audio Cassette Format in the Digital Era"

**SPONSOR Sound Studies Scholarly Interest Group** 

CHAIR James Leo Cahill University of Toronto
CO-CHAIR Oliver Gavcken Temple University

Oliver Gaycken \* Temple University \* "A Mighty Vision of Endless Life': Moving Images of Magnified Blood"

Inga Pollmann \* University of Chicago \* "Cinematic Vitalism:
Biological Notions of Life and Early Film Theory"

RESPONDENT Adam Lowenstein . University of Pittsburgh

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

## **D20**

#### WORKSHOP

## Academic Film and Media Studies Publishing Today



### The "Afterlife" of Media

CHAIR Matthew Bernstein \* Emory University
CO-CHAIR MARY Francis \* University of California Press

#### WORKSHOP PARTICIPANTS

William Germano Cooper Union

Jennifer Crewe Columbia University Press

David Sterritt Columbia University

CHAIR Shawn Shimpach 🚸 University of Massachusetts Amherst

Shawn Shimpach & University of Massachusetts Amherst & "Life & Afterlife: The Peculiar Biography of Media Today"

Alexandra Keller \* Smith College \* "Afterlives of the Undead: The Digital Vampire"

Kenneth Rogers \* University of California, Riverside \* "A Cinema of Efficiency: The Specter of Labor in the Gilbreth Motion Studies (1909-1924)"



## WORKSHOP

## Workshop on Rethinking World Cinema Pedagogy

CHAIR Anne Ciecko & University of Massachusetts Amherst

#### WORKSHOP PARTICIPANTS

Aniko Imre & University of Southern California

Adam Knee \* Nanyang Technological University

Nandana Bose 🍁 University of North Carolina Wilmington

Gerald Sim · Florida Atlantic University

## **D24** SCREENINGS

## Hurricane Katrina: Gaming Catastrophe for TV Ratings

Holland Wilde, USA, 2005, 26 min

Filmmaker Holland Wilde will be present for questions and answers

On 29 August 2005, all major U.S. TV networks were poised to cover what was potentially to be the most devastating natural disaster to ever hit the United States. No network could afford (literally) to miss this unique opportunity. As the mounting storm's increasing size was trumpeted throughout the lead-up hours, embedded TV reporters and crew were dispatched to every corner of harm's way to provide up-close-and-personal video of this "killer" category-five storm. This was TV's moment to shine with firsthand pictures of nature's "awesome cruelty". Instead, newscasters aired a malfeasance of equal proportion. In this ethnographic compilation we see representational excerpts from the first five hours of news coverage of Katrina's landfall. As devastation swept across the Gulf coast, news networks concentrated their efforts on broadcasting titillating, sensational video, while necessary information about immediate survival tactics, options for localized assistance, routines for medical emergencies, and pre-planning for a methodical recovery in the eventual aftermath were ignored.

## Spilling Communication: British Petroleum News Praxis

Holland Wilde, Canada, 2010, 17 min

Two days before the 40th Anniversary of Earth Day, British Petroleum's Deepwater Horizon oil drilling rig exploded 40 miles off the coast of Louisiana. Yet it took several weeks for the disaster to "catch on" with the American public. Why? Television coverage, still the "fattest informational pipe" into most U.S. homes, had few sensational images to offer viewers. Few new pictures equal little new news. After one month, BP finally acquiesced to governmental pressure and provided the first mile-deep images of their gushing oil head – setting off a barrage of 24/7, sensationally ill-informed, media praxis.

In this compilation of ethnographic surrealism we see representational news excerpts from but a brief two-week period: 20 May – 6 June 2010. As a form of civic "mediaturgy," appropriation and remix of common news coverage offers unique opportunities to formulate, test and extend media theory.



## **D24** SCREENINGS (CONT'D)

## Infiltrating Hollywood: The Rise and Fall of The Spook Who Sat by the Door

Christine Acham and Clifford Ward, USA, 2010, 57 min

SPONSOR African/African American Caucus

Filmmaker Christine Acham will be present for questions and answers

Released in 1973 during the height of the Black Power Movement and the Blaxploitation film era, the film *The Spook Who Sat by the Door* disappeared from theaters. Movie exhibitors and producers revealed that federal (FBI) and local policing agencies demanded that distributor United Artists pull the film from screens, or they literally removed the film from theaters. Copies of the film were destroyed. Upon realizing the fate of the film, director Ivan Dixon and screenwriter Sam Greenlee, hid a copy of the negative in a film vault, registering it under a false name. It was this copy that was used to prepare the film for DVD release in 2004.

Through interviews with author Sam Greenlee, Berlie Dixon, widow of director Ivan Dixon, Academy Award winning editor Michael Kahn, several actors from the film, Melvin Van Peebles, scholars Ed Guerrero, Todd Boyd and Eric Pierson; archival footage and production documents, *Infiltrating Hollywood* tells the story of *The Spook Who Sat by the Door* from its inception as a novel to its release and repression.

Audiences for these films may be interested in session C15 "Visualizing New Orleans" and B3 "Historicizing Blackness.".





### 'Safe Sex'

Or Can Discourse Save Pornography from the Perverse?



## **Declarations of Independence**

(Re)discovering Dirty Dancing

CHAIR JOShua Moss া University of Southern California

Peter Alilunas \* University of Michigan \* "Selling X without the Sex: 'AVN Confidential' and 'Quality' Adult Video"

David Lerner \* University of Southern California \* "White Coaters' at the Intersection of Sexploitation and Pornography"

Kevin Heffernan \* Southern Methodist University \* "Pozzies and Neggies: Genre, Industry, and Cultural Hierarchy in Café Flesh"

Joshua Moss & University of Southern California & "Sex and Flow: Interiority, Deviancy and Expulsion in Sean Castello's Water Power (1977)"

RESPONDENT Linda Williams 💠 University of California, Berkeley

CHAIR Yannis Tzioumakis 💠 University of Liverpool

Frederick Wasser & Brooklyn College & "The Rise and Fall of Vestron Video: A Lesson for Independence"

Pamela Church Gibson 
University of the Arts, London 
"Back to the Future: Costume and the Retrospective in *Dirty Dancing*"

Tamar Jeffers McDonald & University of Kent & "Bringing Up Baby: Dirty Dancing's Family Romance"

Yannis Tzioumakis \* University of Liverpool \* "High Concept Independence or the First Example of 'Indiewood'? The Curious Case of Dirty Dancing"



## Humor and Ethnicity in TV Sitcoms and Film



## Reinforcing War, Representing Torture, Reflecting Subjects

CHAIR Charles Wolfe 💠 University of California, Santa Barbara

Carlos Jimenez \* University of California, Santa Barbara \* "Online Viewing and It's Always Sunny in Philadelphia: A Guide to Ethnic Humor"

Swapnil Rai \* Southern Methodist University \* "The Emergence of 'Indians' on American Sitcoms: Musings on Assimilation and Identity"

Charles Wolfe \* University of California, Santa Barbara \* "Comic Migrations: California Slapstick and Mexican American Los Angeles in the 1910s" CHAIR Cynthia Fuchs & George Mason University

James Castonguay \* Sacred Heart University \* "Fictions of War: Fighting Terrorism in CBS's The Unit"

Tony Grajeda & University of Central Florida & "The Reenactment of Torture: Documentary Cinema after Abu Ghraib"



## **Contemporary Racial Performances**



CHAIR

**MARCH 11, 2011** 

## WORKSHOP **New Media Futures** The Digital (the Academy)

Svlvia Chong 🍁 University of Virginia CHAIR

Sylvia Chong & University of Virginia & "Being, Acting, Passing, Mocking: The Many Faces of Performativity in Tropic Thunder (2008)"

Sean Metzger & Duke University & "Asian/American Mediatization and That Emcee Iin"

Eng-Beng Lim & Brown University & "Dancing with Margaret Cho"

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WORKSHOP PARTICIPANTS

Kathleen Fitzpatrick 💠 Pomona College

Alexandra Juhasz \* Pitzer College

Wendy Chun & Brown University

Nicholas Mirzoeff \* New York University

Tara McPherson 🍁 University of Southern California

Nicholas Mirzoeff \* New York University

## Image Ethics, Politics, and Pedagogy



## **Contemporary French Cinema**

Ora Gelley \* North Carolina State University CHAIR

Joshua Abboud & Clemson University & "The Ob/scene Image: Ethics and Creative Restriction in The Five Obstructions"

Esther Hamburger \* University of Sao Paulo \* "Arne Sucksdorf's Fábula: A Swedish Filmmaker at the Fringes of the Western World"

Isabelle de Rezende & University of Michigan, Ann Arbor & "Seeing and Knowing in Two Recent Films: The Secret in their Eyes (El Secreto de Sus Ojos) and The Girl with the Dragon Tatoo (Män Som Hatar Kvinnor)"

Laura Marks & Simon Fraser University & "Islamic Atomism in the Films of Abderrahmane Sissako and Miranda July"

**Tim Palmer** • University of North Carolina Wilmington CHAIR

Jonathan Buchsbaum & Queen's College & "Rebuilding Cinephilia: 'Ecole et cinéma' in France"

Tim Palmer \* University of North Carolina Wilmington \* "Ghosts of the Past and Present: Applied Cinephilia, la Fémis, and Jean Paul Civeyrac's Through the Forest"

Maureen Turim & University of Florida & "Sexual Scenes: Directions of French Women Directors"

Brent Keever & Centre parisien d'études critiques, CIEE & "Move Along, Nothing to See: French National Identity Stripped Bare by Its Cinema, Even"

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#### Avatar

Performance, Subjectivity, and Digital Skins

## **E10**

## **Shooting City Spaces**

Location Filmmaking During the "Urban Crisis"

CHAIR Olivier Tchouaffe & Southwestern University

Adam Davis \* Southern Illinois University \* "Undesirable Bodies: Virtual Labor and Consumerist Teleology"

Mark Bartlett \* Open University, London \* "Embedded
Anthropocentrism, Gendering Spacetime, and the
Rupture of Animation"

Kevin Esch \* Hofstra University \* "The Myth of Total Theater:

Avatar and 'Performance Capture"

CHAIR Joshua Gleich \* University of Texas, Austin
CO-CHAIR Jennifer Peterson \* University of Colorado, Boulder

Erica Stein & University of lowa & "Subverting Monumental Space: Shirley Clarke's Appropriated New York Landmarks"

Joshua Gleich \* University of Texas, Austin \* "From Noir Night to Urban Blight: Shooting San Francisco in Experiment in Terror (1962) and Dirty Harry (1971)"

Joshua Kitching & Rice University & "The Pornography of Place: The Cultural and Cinematic Spaces of 1970s San Franciscan Hardcore"

Josh Glick \* Yale University \* "Filming Urban Roots:

Wattstax, Black Identity, and the Cultural
Geography of Los Angeles"

SPONSOR Urban Studies Scholarly Interest Group



## **Contested Territories**

Israeli Documentaries on the Left

**E12** 

## Television Production Studies in the Post-Network Era

CHAIR Janet Walker \* University of California, Santa Barbara
CO-CHAIR Diane Waldman \* University of Denver

Michael Renov & University of Southern California & "Contested Space/Contested History: A Film Unfinished as Epistemological Critique"

Raya Morag \* Hebrew University \* "Israeli Documentary
Cinema and the New Religious Wave: Negotiating
Jewish Fundamentalism during the Second Intifada"

Janet Walker \* University of California, Santa Barbara \* "Walking through Walls: Site-Specific Documentaries and Other Technologies of Navigation in Israel/Palestine"

Diane Waldman \* University of Denver \* "Gender, the Military, Memory, and the Photograph: Tamar Yarom's To See If I'm Smiling and Errol Morris's Standard Operating Procedure" CHAIR Kevin Sandler & Arizona State University

Felicia Henderson & University of California, Los Angeles & and
Daniel Bernardi & Arizona State University & "You Can
Choose Your Family: Socio-Cultural Rituals and
Hiring Series TV Writers/Writing Staffs"

Denise Mann \* University of California, Los Angeles \* "The Labor Behind the Lost ARG: WGA's Tentative Foothold in the Digital Age"

Kevin Sandler \* Arizona State University \* "The Venereal Effect: Visual Style and the Cultural Politics of The Shield"

RESPONDENT John Caldwell . University of California, Los Angeles

### After the Box Office

Representations and Realities of Post-Theatrical Culture

**E14** 

MARCH 11, 2011

**Silent Film Aesthetics and Audiences** 

CHAIR Caetlin Benson-Allott & Georgetown University

Daniel Herbert \* University of Michigan \* "Expectations and Ex-Spectatorship: The Representation of Video Rental Stores in Narrative Cinema"

Charles Acland & Concordia University & "Technological Tentpoles"

RESPONDENT Thomas Schatz & University of Texas, Austin

CHAIR Richard Abel & University of Michigan

Paul Moore \* Ryerson University \* "Telegraphing Cinema: The Vitascope's Advance Newspaper Publicity In April 1896"

Katherine Fusco \* Vanderbilt University \* "Time Made Visible: Taylorism, the Gilbreths, and the Early Cinema's Efficiency Aesthetics"

Nicholas Baer & University of California, Berkeley & "Messianic Musclemen: Early German Cinema as Zionist Allegory"

Richard Abel \* University of Michigan \* "Going to the Movies in Detroit: Weekly Film News, 1916-1919"



## Intertitles, Talking, and Singing

The American Vernacular and Transitions in Cinematic Sound

**E16** 

**Cinematic Temporalities** 

CHAIR Cynthia Lucia & Rider University

Paul Young \* Vanderbilt University \* "The Talking Fool: Broadcasting Intimacy in Jolson's Vitaphone Films"

Desiree Garcia \*\* Brown University \*\* "There's No Place Like Home: Modernity, Social Belonging, and the Hollywood Folk Musical"

RESPONDENT Krin Gabbard & Stony Brook University

CHAIR Anupama Kapse 💠 Queens College-CUNY

Livia Monnet \* University of Montreal \* "When Timelessness and Time Meet': Trauma, Temporality, Community, and the Fantastic in Eija Liisa Ahtila's Film Installation Where is Where!"

Anand Pandian \* Johns Hopkins University \* "Temporality, Creativity, and Affective Expression in South Indian Cinema"

Domietta Torlasco \* Northwestern University \* "In-Between the Frames: Pierre Huyghe's New Cinematic Time"

Nandini Bhattacharya \* Texas A&M University \* "Structure, Event, and Liminal Practices in Recent Hindi Films"





## Governing the Undead

The Limits of Citizenship

## Transnational Politics and **Commercialized Arts**

The Construction of Chineseness and Chinese Citizenry in Visual Media

Chera Kee 🍁 University of Southern California CHAIR

Anna Siomopoulos \* Bentley University \* "Citizen Angels and Alien Ghosts: Supernatural African-American Subjects in The Green Pastures and The Emperor Iones"

Chera Kee & University of Southern California & "They Are Not Men...They Are Dead Bodies!: Zombies and the Limits of U.S. Democracy"

Dennis Rothermel & California State University, Chico & "Minoritarian Romantic Fables in HBO's True Blood"

Bennet Schaber \* State University of New York, Oswego \* "Un-Dead and Un-Living in Amos Gitai, Karin Albou and Carlos Reygadas"

Jing Jing Chang 💠 University of Illinois, Urbana-Champaign CHAIR

Daisy Du & University of Wisconsin, Madison & "Moving Pictures and Border Politics: Chinese Animation Film and Its Japanese Connection in Early New China"

Yan Yan Mak & Hong Kong Baptist University & "Border Crossing" and Love Searching: The Double Identity and Diasporic Chineseness in 1950s MP&GI Romances"

Jing Jing Chang 🍁 University of Illinois, Urbana-Champaign 🍁 "Televising the Post-1967 Hong Kong Chinese in Below the Lion Rock"

Yanhong Zhu \* Washington and Lee University \* "Repackaged Nationalism: Commercialized Politics and Politicized Entertainment in Neo-Leitmotif Chinese Cinema"

SPONSOR Asian/Pacific Caucus



## WORKSHOP

## On Theorizing Film Festivals

Past, Present, Future

## **Rethinking Television** and Domestic Citizenship

Ger Zielinski & Trent University CO-CHAIR Diane Burgess . Simon Fraser University

#### WORKSHOP PARTICIPANTS

Ger Zielinski & Trent University

J. David Slocum & Berlin School of Creative Leadership

**Lindiwe Dovey** SOAS, University of London

**Dennis Broe b** Long Island University

**Alex Fischer \*** University of St. Andrews

Alice Leppert & University of Minnesota CHAIR

Suzanne Leonard \* Simmons College \* "Wifedom and Women's Work in American Television"

Alice Leppert & University of Minnesota & "Don't Call Me a Maid': Family Sitcoms and the Masculine Domestic Citizen-Laborer"

Elizabeth Nathanson & Muhlenberg College & "Knitting Oneself into the National Fabric: Postfeminist Craft Culture and Creative Citizenship"

Emily Chivers Yochim & Allegheny College & and Vesta Silva & Allegheny College \* "Citizen Skeptics and Crusading Mothers: Televising Autism Moms"

SPONSOR WOMEN'S CALICUS





#### All-Consuming Realities

Current Perspectives on Consumption, Identity, and Reality TV

CHAIR Jennifer Jones া Indiana University, Bloomington

Lindsay Giggey \* University of California, Los Angeles \* "'Meet My Millionaires!': Selling Traditional Romance on *The* Millionaire Matchmaker"

Travis Vogan \* Indiana University \* "Gendering Aesthetic Distinction in Reality TV: HBO's Hard Knocks"

Jennifer Jones Indiana University, Bloomington "Consumption for Reduction: Expanding Products, Audiences, and the 'Obesity Crisis' through Kirstie Alley's Big Life"

RESPONDENT JON Kraszewski & Seton Hall University



## **Expanded Cinema and Installation Art**

CHAIR Scott Nygren & University of Florida

Zabet Patterson \* Stony Brook University \* "USCO: Programmed Pandemonium and 'Expanded Consciousness"

Annie Dell'Aria & CUNY Graduate Center & "Expanding the Frame: Film Theory and the Cinematic in Public Art"

Gregory Zinman \* New York University \* "Always Only Once: Towards a Conception of Ephemeral Cinema"

Scott Nygren \* University of Florida \* "Blind Spots in the Mirror of Reason: William Kentridge and The Magic Flute"

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### **Cinematic Mobilities**

CHAIR Olof Hedling . Lund University

Christopher Natzén \* National Library of Sweden \* "All That Jazz'—Foreign Musicians in Sweden during the Conversion to Sound Film"

Anne Bachmann Stockholm University "Danish Geniality on Tour: The Transposition of the Comic Characters Fy & Bi into Sweden and Norway in the Mid-1920s"

Julie Nakama \* University of Pittsburgh \* "Deewaar in London:
A Case Study of the Hand-Painted Film Poster and
its Transition from 1970s Popular Hindi Cinema
Advertisement to Contemporary London Museum
Artifact"

Michael Walsh \* University of Hartford \* "The Unknown Chris Marker: Si J'avais Quatre Dromadaires"





## My Own Private Hollywood: The Films of Cyrus Pinkham

Cyrus Pinkham, USA, 1937-1939, 120 min

SPONSOR Nontheatrical Scholarly Interest Group

Films introduced by Northeast Historic Film curator Gemma Perretta.

Cyrus Pinkham was an aspiring actor who never rose above the level of Hollywood extra, but his continued engagement with the film industry is in evidence throughout his amateur films, donated posthumously to Northeast Historic Film by his partner, William Waters. Between 1937 and 1939, Pinkham produced 18 short, silent, 16mm films of great artistic value; from home movies to short dramas and amateur documentaries. Pinkham's ability to effectively communicate real and fictional stories is accentuated by a poignant sense of distance as an outsider of all his worlds from Maine to California. Skillful use of match-on-action, dynamic camera movement, shot/reverse shot, and close ups throughout his films indicate a strong understanding of visual language unique in amateur film. Hollywood editing techniques usually valued for their invisibility become arresting and dynamic in these amateur films. Educated and influenced by the film industry, Pinkham repeatedly and self- consciously plays with the notions of the quotidian and the extraordinary. The screening will include a selection of his best.

Audiences for this film may be interested in session J20 "Alternative Film Histories: Hollywood and the Amateur Revisited" where this filmmaker and his films will be explicitly discussed.



FRIDAY MARCH 11, 201

11:00 AM - 12:00 NOON (



## ORIENTATION FOR NEW MEMBERS

Learn more about the Society, the conference, the journal, and other benefits of membership.

FRIDAY MARCH 11, 2011

12:00 NOON - 1:00 PM (







F1

#### **Oueer Sites**

# Off Screen Noise Sound and Avant-Garde Cinema

CHAIR Roger Hallas 💠 Syracuse University

Julia Bryan-Wilson & University of California, Irvine & "Close Circuit: EZTV, 1980s West Hollywood, and Queer Video"

Steven Cohan \* Syracuse University \* "Queer Hollywood on Film in the 1960s: 'I Think All the Gay Boys Are Gonna Take the Business Over"

Matthew Fee \* Ithaca College \* "Celtic Tigers, Pink Panthers and Irish Cinema's Queer Urban Sites"

Roger Hallas \* Syracuse University \* "Queering Robben Island: Anachronism and Public Memory in Proteus"

SPONSOR Queer Caucus

CHAIR Michelle Puetz & University of Chicago

Andrew Ritchey & University of Iowa & "Two Turntables and an Avant-Garde Film: The Phonograph as Musical Accompaniment"

Michelle Puetz \* University of Chicago \* "Feedback, Graphic Scores and Improvisation in Richard Lerman's Films and Sound Experiments"

Juan Suarez & Universidad de Murcia & "Noise, Body, Landscape: Jack Smith, Hélio Oiticica, and Terry Fox"

Melissa Ragona \* Carnegie Mellon University \* "Sonic Warhol: From Tape-Recorder to Film"

SPONSOR Experimental Film and Media Scholarly Interest Group

F3

# **Losing to Win**Perspectives on Failure as Comedy

**F4** 

#### **Speed and Embodiment**

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

Sharon Ross & Columbia College, Chicago & "Hollywood Losers:

The Appeal of Failing Entertainment 'Characters'
on TV"

Philip Scepanski \* Northwestern University \* "Reduced to Northing: Technological Failure, Conspiracy Theory, and Television Comedy"

David Gurney \* Texas A&M University, Corpus Christi \* "Mediating
Dysfunction through Comedy from Candid Camera
to Fail Blog"

Ethan Thompson \* Texas A&M University, Corpus Christi \* "From Flame Wars to Web Redemption: Tosh.0, Comment Comedy, and Participatory Humiliation"

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CHAIR Allan Cameron & University of Auckland

Carol Vernallis \* Arizona State University \* "Accelerated
Aesthetics: A Lexicon for New Forms of Time and
Space in Media"

Charles Kronengold ★ Stanford University ★ "Multi-Temporality and the Speed(s) of Thought"

Allan Cameron \* University of Auckland \* "Virtual Velocities: Slow Motion, Speed, and the Digital Body"

Richard Misek \* University of Bristol \* "The Mortal Sensibility of Time-Lapse: Speed, Stillness, and Decay"





#### New Waves in Latin American Film

# **Retrospective Anticipation** and Other Temporalities

Tamara Falicov 🔩 University of Kansas CHAIR

Ana Lopez \* Tulane University \* "A New Wave in Brazil? Women and the Retomada"

Maria Aleman & Universidad Andina Simon Bolivar & "Equador's New Film Movement"

Dolores M. Tierney & University of Sussex & "After Iñárritu, Cuarón and del Toro: Mexico's Newer New Wave"

Tamara Falicov & University of Kansas & "Shaking up the Old Order: Argentine and Bolivian Cinematic New Waves"

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in the Cinematic

CHAIR

Rene Bruckner & Oklahoma State University & "Cannonball-Time: Muybridge's Improper Pictures"

Bliss Cua Lim & University of California, Irvine & "Retrospective Reception and the Temporalities of Archival Loss"

Timothy Holland & University of Southern California & "Cinema: Between Deleuze and Derrida"

Kara Keeling \* University of Southern California \* "Corporate Aliens, White Weddings, and Black Futures: District 9, White Wedding, and South African Cinema's Speculative Fictions"



#### History via Screen

Articulations of Historical Representation in Japanese Cinema, 1920-1945

#### WORKSHOP

### Let Me Tell You A Story

Theory, Practice, Pedagogy and the Legacy of Teshome Gabriel

Naoki Yamamoto & Yale University CHAIR

Diane Lewis & University of Chicago & "Moving History': Mass Media, Public Sentiment, and Early Representations of the Great Kanto Earthquake on Film"

Michael Raine & University of Chicago & "The Rhetoric of Reproduction: The War at Sea from Hawaii to Malaya and the Wartime Japanese 'People's Film'"

Naoki Yamamoto \* Yale University \* "Looking Ahead through a Mediated Past: Rekishi Eiga and the Reform of Period Films in Late 1930s Japan"

RESPONDENT Mark Nornes . University of Michigan

Bambi Haggins 🍁 Arizona State University CHAIR CO-CHAIR Beretta Smith-Shomade & Tulane University

#### WORKSHOP PARTICIPANTS

Gilberto Blasini 🍁 University of Wisconsin, Milwaukee

Felicia Henderson 🍁 University of California, Los Angeles

Bambi Haggins 🍁 Arizona State University

Zeinabu Davis 💠 University of California, San Diego

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#### **New Turkish Cinema**

Cinematic Nation and Citizenship

# **F10**

### Theorizing Prime-Time Power

Affect, Capital, and the Mediation of Citizenship

CHAIR Murat Akser & Kadir Has University

Deniz Bayrakdar \* Kadir Has University \* "Shared Borders of Poverty and Hope: Cinematic Urbanism in Istanbul"

Murat Akser \* Kadir Has University \* "Green Pine Resurrected: Parody and Citizenship in Turkish Cinema"

Nilay Ulusoy \* Bahcesehir University \* "A Neo-Noir in the Age of Neo-Islam: Takva—A Man's Fear of God"

CHAIR Louisa Stein & Middlebury College

Leigh Goldstein \* Northwestern University \* "Special for Women: Affective Citizenship and Postwar American Television"

Evan Brody & University of Southern California & "Queering Coming
Out: Categorizing and Questioning the Modern
Televisual Mediation of Queer Identification"

June Deery & Rensselaer Polytechnic Institute & "They Have No Class!': Class Relations and the American Dream as seen on Reality TV"

Louisa Stein \* Middlebury College \* "She's Got the Look: The Struggles of Powerful Women in 'Quality' TV"



# Rewriting the Language of Cinema

3D's Return in the Digital Age

F12

The Cry of Jazz Voicing Black Citizenship Onscreen

Bryan Sebok Lewis and Clark College "Hollywood Goes 3D: Technological Diffusion in Convergent Conglomerate Industries"

Allison Whitney \* Texas Tech University \* "The History and Legacy of IMAX 3D"

Melanie Brunell & University of Florida & "A Language Made of Image: Searching for Greater Depth through the Lens of 3D"

Bret Vukoder \* University of Tennessee \* "The Range of 3D Narrative"

CHAIR Nicholas Sammond & University of Toronto

Anna McCarthy \* New York University \* "The Cry of Jazz and the Uses of Film"

Charles McGovern & College of William and Mary & ""To the Ends of the Earth': The Television World of Nat Cole"

Nicholas Sammond \* University of Toronto \* "Citizen Crow: The Contradictory America of Stormy Weather"

RESPONDENT Arthur Knight 🍁 College of William and Mary

SPONSOR OSCAR Micheaux Society



# F13

#### **Movies and Money**

# **F14**

#### The Body Offscreen

CHAIR Philippe Meers . University of Antwerp

Janet Wasko & University of Oregon & and Jacob Dittmer & University of Oregon & "Betting on Box Office Boffo"

Paul McDonald & University of Portsmouth & "'Talent Eats While Studios Bleed': Stars, Gross Participation and the Economics of Talent in Contemporary Hollywood"

Eileen Meehan \* Southern Illinois University \* "Beaming Up the Money: National Amusements, Star Trek, and Sumner Redstone"

CHAIR Genevieve Yue 🖈 University of Southern California

Genevieve Yue \* University of Southern California \* "Flesh on Film:
The China Girl on the Margins of Cinema"

Scott Richmond \* Wayne State University \* "The Exorbitant Lightness of Bodies, Or How to Look at Superheroes: The Illusion of Bodily Movement in Sam Raimi's Spider-man Films"

RESPONDENT TOM Gunning & University of Chicago

# F15

#### **Film Festival Politics**

The Political, Legal, and Structural Discourses of Film Festivals

F16

Philosophy and the Moving Image

Intersections and Misdirections

CHAIR Skadi Loist & University of Hamburg

Toby Lee \* Harvard University \* "The Letter of the Law: National Film Policy and the Thessaloniki Film Festival"

David Archibald \* University of Glasgow \* "Film Festivals and Politics: Anatomy of a Boycott"

Skadi Loist \* University of Hamburg \* "Legal and Organizational Structures of Queer Film Festivals"

Lindiwe Dovey \* SOAS, University of London \* "Twenty-First
Century Film Festivals and their Audiences in
Africa"

CHAIR Hunter Vaughan া Washington University, St. Louis

Tom Conley \* Harvard University \* "Comolli Again"

Theresa Geller \* Grinnell College \* "Guattari Hero: Subjective Arrangements in the Contemporary Genre Film"

Hunter Vaughan \* Washington University, St. Louis \* "Where Film Meets Philosophy: Experiments in Cinematic Thinking"





#### **Retail and Resist**

Theorizing Media and Consumer Citizenship

# F18

#### **Spatial Configurations**

CHAIR Sarah Banet-Weiser & University of Southern California

Sarah Banet-Weiser \* University of Southern California \* and
Laurie Ouellette \* University of Minnesota \* "Theorizing
Consumer Citizenship in Media and Brand Culture"

Julie Wilson \* Allegheny College \* "Stardom, Sentimental Education & Cosmopolitan Citizenship"

Roopali Mukherjee & City University of New York, Queens College & "Bling of the Road: Citizen Subjectivities and the Racial Semiotics of the Cadillac"

Hector Amaya University of Virginia "Ugly Diversity or How We Learned to Ditch Racial Justice for Consumption: *Ugly Betty* in the Age of Neoliberal Citizenship" CHAIR Sonia Simonvi & New York University

Aleksandra Kaminska \* York University \* "Site-Specificity in the Post-Socialist City: Ephemeral Urban Interventions in the Work of Polish Media Artists, Aleka Polis and Rafal Jakubowicz"

Sabine Haenni \* Cornell University \* "Urban Attachments: Spectatorial and Social Contracts in René Allio's Films"

Sonja Simonyi \* New York University \* "The Land Under their Feet: The Cinematic Representation of Hungarian Frontier Lands in the Westerns of György Szomjas"

F19

#### Whose War is it Anyway? Contemporary Images of Combat

**F20** 

#### Women in Industry New Citizenship in Mainstream Media

CHAIR Lester Friedman 🍁 Hobart and William Smith Colleges

Dorit Naaman \* Queen's University \* "War and Masculinity in Recent Israeli Cinema"

Doug Cunningham & United States Air Force Academy & "Focus Afghanistan: The Aesthetics of Deep Documentary Immersion in Restrepo, Camp Victory, Afghanistan, and Armadillo"

Leah Shafer \* Hobart and William Smith Colleges \* "'Tik Tock on the Clock, but the Party Don't Stop, No': Parodic Military Dance Videos on YouTube"

J. David Slocum \* Berlin School of Creative Leadership \* "Evolutions in the War Film"

CHAIR Colleen Laird & University of Oregon

Amy Shore \* State University of New York, Oswego \* "Suspicious Nostalgia & The Female Gaze in the Works of Lynne Stopkewich"

Lori Hitchcock Morimoto \* Indiana University \* "Wings of Desire: Hiroko Shinohara and the Making of 'Fashionable' Hong Kong Cinema in Japan"

Laura Dixon \* University of Texas, Austin \* "Beyond the Film: The Narrative Continuation of Social Justice Documentaries to Social Networking Sites"

SPONSORS Women's Film History Project and Women's Caucus





#### Star Bodies and the Erotics of Suffering



# "Who Counts" in New Orleans

Identity and Citizenship in Embedded and Embodied Media

CHAIR COIleen Glenn University of Kentucky
CO-CHAIR Rebecca Bell-Metereau Texas State University

Colleen Glenn \* University of Kentucky \* "Beauty to Beast: the Rebirth of Mickey Rourke"

Rebecca Bell-Metereau \* Texas State University \* "Erotics of the Suffering Hero: From Rocky to The Expendables"

Sam B. Girgus \* Vanderbilt University \* "Clint Eastwood's America: A Stranger's Saga"

Peter Bailey \* St. Lawrence University \* "This is Her Body: The Object of Desire in *The Misfits*"

CHAIR Deborah Barker 💠 University of Mississippi

Leigh Duck \* University of Mississippi \* "Citizen, Spectator, Subject Population: Camera as Prospective Mediator in Post-Katrina Documentary"

Theresa Starkey ★ Emory University ★ "Vindication of the Rights of Vampires"

Ryan DeRosa \* Independent Scholar \* "The Cameras Can't Really Tell You': Culture and Citizenship in Spike Lee's When the Levees Broke"

RESPONDENT TATA McPherson & University of Southern California

**F23** 

### Media Consumers

Mainstream/Alternative/State

CHAIR Rebecca Gordon & Reed College

Lee Grieveson \* University College London \* "The Cinema and the (Common) wealth of Nations"

Elena Bonomo \* University of Southern California \* "Living Punk: The D.C. Punk Scene, Fugazi, and Jem Cohen's Instrument (1999)"

Forrest Greenwood \* University of Southern California \* "A Teal-Haired Prometheus: Hatsune Miku and the Democratization of Otaku Fan Culture"

Rebecca Gordon \* Reed College \* "A Failure to Communicate: Media Citizenship, Merchandizing, and WALL-E"



# F24 SCREENINGS

#### Supermen of Malegaon

Faiza Ahmad Khan, India, 2008, 50 min

Over one hundred miles outside of Mumbai in the textile factory town of Malegaon, director Nasir has thrilled the local public with his homemade spoof films. In their most ambitious project to date, Nasir and his hard working group of actors, writers, and crew set out to shoot "Superman of Malegaon," a story about a hero sent down the river to save the town.

Documentary filmmaker Faiza Ahmad Khan chronicles Nasir's hilarious attempts to overcome a myriad of unseen challenges from dropping his camera in the water to his lead actor getting married. Through it all, Nasir and his team use their creativity to forge ahead.

#### Copacabana

Martín Rejtman, Argentina, 2007, 56 min

Every year in mid October, the Bolivian community in Buenos Aires celebrates its most important Patronal festivity: the festivity of Nuestra Señora de Copacabana. Groups from all over the country, some even arriving from Bolivia, get together in the Buenos Aires neighborhood of Charrua for a big parade, in a celebration that transcends religion. Combining modesty and fascination, Rejtman tells a story that, without being entirely a happy one, contains an infinity of marvelous moments—ones deserving being filmed.

Audiences for Copacabana may be interested in session N8 "Renewing the Real: Modes of the Documentary in New Argentine Cinema"





# WORKSHOP Generations of Media Studies



#### Damage Control Film Industry PR

CHAIR Diane Negra & University College Dublin

#### WORKSHOP PARTICIPANTS

E. Ann Kaplan 🍁 Stony Brook University

Patrice Petro university of Wisconsin, Milwaukee

**Derek Kompare** Southern Methodist University

F. Hollis Griffin 💠 Colby College



CHAIR Giuliana Muscio & University of Padua

Denise McKenna 🍁 University of California, San Diego 🍁

"The Discourse of Uplift and Cartoon Commentary in Early American Film Journals"

Jennifer Bean \* University of Washington, Seattle \* "The Happiness-Machine': Picture Personalities and the Emergence of the Star System in America"

Joshua Coonrod & Indiana University & "Muffling the Scream:
Understanding the Origin and the Survival of the
Horror Genre During the Rise of the Production
Code"

Mary Desjardins \* Dartmouth College \* "We're Having Fan Magazine Trouble': The Association of Motion Picture Producers, Studio Publicity Departments, and Fan Magazines in Studio-Era Hollywood"



# WORKSHOP To Emancipate the Image

The L.A. Rebellion of Black Filmmakers

**G4** 

CHAIR

# Subjectivity, Reality, and Identity in Contemporary Portuguese Cinema

CHAIR Allyson Field University of California, Los Angeles
CO-CHAIR Jacqueline Stewart Northwestern University

#### WORKSHOP PARTICIPANTS

Jan-Christopher Horak University of California, Los Angeles

Paula J. Massood Brooklyn College, City University of New York

Kara Keeling University of Southern California

Jacqueline Stewart Northwestern University

Veena Hariharan 🍁 University of Southern California

Irilididii 🤲 University of Southern California

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Paulo Granja 💠 University of Coimbra

Ivan Villarmea \* Universidad de Zaragoza \* "Evil Mirages: The Invention of the Real in João César Monteiro's Films"

Daniel Ribas \* University of Aveiro \* "Mapping Portuguese identity in the films of João Canijo"

Paulo Granja \* University of Coimbra \* "Our Beloved Month of August: Miguel Gomes' in Betwixt and Between Cinematographic Portrait of Portugal"

Paulo Cunha \* Universidade de Coimbra \* "Identity and Memory in Contemporary Portuguese Cinema: Miguel Gomes and João Nicolau"





#### WORKSHOP

#### Mentoring

Making the Most of Faculty-Student Relationships



#### **Contested Spaces of Educational Media**

CHAIR Kevin Sanson & University of Texas, Austin

#### WORKSHOP PARTICIPANTS

Hector Amaya 🍁 University of Virginia

Daniel Bernardi & Arizona State University

Theresa Geller 💠 Grinnell College

Mary Kearney - University of Texas, Austin

Beretta Smith-Shomade 🍁 Tulane University

SPONSOR Graduate Student Organization

CHAIR Amanda Keeler 🔩 Indiana University

Michele Hilmes \* University of Wisconsin, Madison \* "Radio Rockefeller: The Rockefeller Foundation's Transnational Vision of Radio in the 1930s"

Josh Shepperd \* University of Wisconsin, Madison \* "Pressing On: Program Transcription and the 'Networking' of Educational Radio, 1935-1942"

Amanda Keeler \* Indiana University \* "Media in Flux: Educational Discourse from Radio to Television"

RESPONDENT Paddy Scannell . University of Michigan

SPONSOR Television and New Media Scholarly Interest Group



### **Cartoon Projections**

Animation and Comics

**G8** 

#### Iran's New Media Landscape and Beyond

CHAIR Scott Bukatman & Stanford University

Ryan Pierson \* University of Pittsburgh \* "Cartoons Are Not Movies': Cavell on Animation and the Ethics of Perception"

Daniel Bashara \* Northwestern University \* "Postwar Precisionism: American Modernism and the Mid-Century Cartoon"

Paul Flaig & Cornell University & "From das Ding to Thing: Animation's Comic Uncanny"

Scott Bukatman & Stanford University & "Little Nemo in Slumberland: Intimate Immensity and the Return of the Boy in Bed"

CHAIR Niki Akhavan 💠 Catholic University of America

Niki Akhavan \* Catholic University of America \* "Feeding into It: Social Media and Iran's 2009 Election Campaigns"

Setrag Manoukian & McGill University & "Time and Media in Contemporary Iran"

Gayatri Devi & Lock Haven University, Pennsylvania & "Written on My Face: Staging the Feminine Gaze in Abbas Kiarostami's Shirin"

James Udden \* Gettysburg College \* "The Other Film International: Iran's Journalistic Window in World Film Culture"

SPONSOR Middle Fast Caucus



#### Film Histories/Film Aesthetics



#### Plaving the Part

Gender, Sexuality, and Children's Media

CHAIR Bruce Williams & William Paterson University

Courtney White \* University of Southern California \* "Hollywood's Animal Lovers: Richard C. Craven and the American Humane's Hollywood Division, 1940-1945"

Christian Quendler \* University of Innsbruck, Austria \* "Constructing Memory and Good Citizenship in Diary Films of Classical Cinema"

Anna Fee \* University of Washington \* "Gaumont, or, the Capitalist Origins of Surrealism"

Bruce Williams \* William Paterson University \* "Broken February: The Neo-Colonialist Dynamics of Albania's Film School Siege" CHAIR Mark Hain & Indiana University

Julie Elman \* New York University \* "Romancing Disease of the Week: Dis/ability, Heteronormativity, and The Boy in the Plastic Bubble"

Morgan Blue \* University of Texas \* "Dynamic Daughters & Dippy Dads: Gender in Disney's TV Families"

Mark Hain \* Indiana University \* "Don't Worry Mom, Dad Can Handle Anything!' Constructions of Infallible Patriarchy in The Wilderness Family Series"

Carolyn Cunningham & Gonzaga University & "Soccer, Shopping, and Super Mario: Understanding Video Games for Girls"

**G15** 

#### Queerness and War

Sexuality, Representation, History and Citizenship in Cinema

**G16** 

#### **Affective Media, Embodied Spectators**

CHAIR David Lugowski 💠 Manhattanville College

David Lugowski & Manhattanville College & "Remember My Forgotten Man: Queer Depression-Era Culture, International War Veterans and James Whale's WWI Films of the 1930s"

Ken Feil \* Emerson College \* "Boot Camp: Tastelessness, Militancy, and Sexual-Racial Citizenship in Myra Breckinridge and Watermelon Man"

Jaime Nasser \*\* Bryn Mawr College \*\* "Mediating War, History and Memory through Same-Sex Desire in Eytan Fox's Yossi and Jagger, Walk on Water and The Bubble"

RESPONDENT R. Bruce Brasell & Independent Scholar

SPONSOR QUEER CAUCUS

CHAIR Dana Luciano Georgetown University

CO-CHAIR KAREN TONGSON University of Southern California

Robert McRuer & George Washington University & "Live (Crip) Sex Acts: Neoliberalism, Affect, Intensity"

Dana Luciano \* Georgetown University \* "Uneventful Grief"

Mel Chen 🍁 University of California, Berkeley 🍁 "Masked Media"

Jasbir Puar \* Rutgers University \* "Lifelogging: Digital Archives of Affect, Memory, and Intimacy"



# **G17**

#### Crisis, Currency and Cinema in 1960s South Asia

# **G18**

# Web-Based TV and the Challenges of Independent Production

CHAIR Priya Jaikumar 💠 University of Southern California

Ranjani Mazumdar \* Jawaharlal Nehru University \* "Tourism, Globalism and Color in 1960s Bombay Cinema"

Priya Jaikumar \* University of Southern California \* "'Don't Be That Greedy!' Wealth, Indian Films, and the 1960s"

Nitin Govil University of California, San Diego "Settling Accounts: Hollywood and Blocked Money in India"

Iftikhar Dadi & Cornell University & "Cinema and Nationalism during the Ayub Khan Era"

SPONSOR Asian/Pacific American Caucus

CHAIR Christine Acham & University of California, Davis

Katherine Newbold \* Northwestern University \* "Curating
Television Citizenship: The Broadcast/Online Case
of Chicago's Cable Access Network (CAN-TV)
Public Access System"

Aymar Christian \* University of Pennsylvania \* "Beyond YouTube and Hulu: Independent Networks in a New Media Market"

Chris Robe \* Florida Atlantic University \* "Ground Noise and Static: The Anarchist Media of Franklin Lopez"

**Christine Acham** \* University of California, Davis \* "Blacks in the Future: Braving the Frontier of Web TV"



# Interrogating the Transnational in "Hispanic" Cinema



#### **Sound Design**

CHAIR Stephanie Dennison & University of Leeds

Stephanie Dennison \* University of Leeds \* "Interrogating the Transnational in Contemporary Brazilian Film"

Sarah Barrow \* University of Lincoln \* "Rewriting the National in Contemporary Peruvian Cinema"

Núria Triana-Toribio \* University of Manchester \* "What is Cine en Construcción Actually Constructing?"

Deborah Shaw & University of Portsmouth & "Generating
Transnational Auteurism: the Case of Guillermo
del Toro"

SPONSOR Latino/a Caucus

CHAIR Jeff Smith & University of Wisconsin, Madison

Michael Slowik & University of lowa & "Collection or Construction? Sound Effects and Sonic Depth in the Early Sound Western"

Katherine Quanz \* Wilfrid Laurier University \* "Canadian Soundscapes: The Transition to Dolby Sound in the Cinema of David Cronenberg"

Amanda McQueen \* University of Wisconsin, Madison \* "Bring the Noise: Intensified Continuity in the Sound Design of the Works of Edgar Wright"

Jeff Smith \* University of Wisconsin, Madison \* "Some Tales Told By Hiccupping Monkeys: Intensified Continuity and The Soundtracks of Contemporary Hollywood Films"

SPONSOR Sound Studies Scholarly Interest Group





### Media Citizens of the World Speak

Corporate Citizens, Alien(ated) Workers, Policy Wonks, and Diasporic Machinima



#### Starring the 1930s

Michelle Rodino-Colocino \* Pennsylvania State University CHAIR CO-CHAIR Leslie Shade & Concordia University

Steve Macek \* North Central College \* "Not 'Comcastic' for Labor: The Comcast-NBC Merger's Impact on Workers and their Unions"

Michelle Rodino-Colocino & Pennsylvania State University & "Geek Jeremiads: Outsourcing, H-1B Labor and White Men Falling"

Leslie Shade & Concordia University & "Conceptualizing Digital Citizenship in Canada"

Radhika Gaiiala & Bowling Green State University & "Virally Networked Transmissions: Re-Mixing Indian Diasporic Cultures at Online/Offline Intersections"

SPONSOR CAUCUS ON Class



Adrienne McLean \* University of Texas, Dallas \* "Ginger Rogers Gets a New Face: A Study in Make-up, Hair, and Gestureless Acting"

**Thomas Doherty** \* Brandeis University \* "The Swastika Man: Adolph Hitler in the Newsreels, 1933-1939"

**Chuck Maland** \* University of Tennessee \* "The Tramp' Confronts Crises: Chaplin's Star Image, 1929-1941"

Kathy Fuller-Seeley \* Georgia State University \* "Intermedia Stardom: Jack Benny and Rochester Integrate Radio and Film"



#### Multimediality

Film, Photography, Theater

Dimitrios Latsis & University of Iowa CHAIR

Matthew Noble-Olson & Brown University & "The Cinematic Index of the End of Art"

Braxton Soderman & Brown University & "Nothing Remained Unchanged but the Clouds:' Modernity and Temporality in the Photographic and Cinematic Sky"

Alyson Hrynyk & University of Chicago & "Multimedial Collaboration and Critical Empathy in Shirley Clarke's The Connection (1960)"

Homay King \* Bryn Mawr College \* "Anabasis"



# **G24** SCREENING

#### Contemporary (In)appropriations

Various, USA, 2010, 79 min

SPONSOR Experimental Film & Video Scholarly Interest Group

Curated by Jaimie Baron

Whether you call it collage, compilation, found footage, detournement, or recycled cinema, the incorporation of previously shot materials into new artworks is a practice that has generated novel juxtapositions of elements that produce new meanings and ideas that may not have been intended by the original makers – that are, in other words "inappropriate." This act of appropriation may produce revelation that leads viewers to reconsider the relationship between past and present, here and there, intention and subversion. The past decade has seen the emergence of a wealth of new sources for audiovisual materials that can be appropriated and repurposed in such a way as to give them new meanings and resonances. The Festival of (In)appropriation is a yearly showcase of contemporary short audiovisual works that appropriate film or video footage and repurpose it in "inappropriate" and inventive ways.

#### MEETING

3:15 - 5:00 pm ROOM Salon 1B, Level Two Women's Caucus

#### \* MEETING

3:15 - 5:00 pm

ROOM Boardroom, Level Two

Proposed Film and Media Festivals

Scholarly Interest Group

#### \* MEETING

3:15 - 5:00 pm Room Salon 1A, Level Two Redia Archives Committee

### \* MEETING

3:15 - 5:00 pm
ROOM Salon II, Level Two
Nontheatrical Film and Media
Scholarly Interest Group



## MEETING

## MEETING

## \* MEETING

### \* MEETING

### \* MEETING

# SPECIAL EVENT

# NO/LA LOCAL ARCHIVES AND LOCAL CULTURE

30 minute screening will follow

This special panel event features New Orleans and Louisiana "archive workers." They will discuss the significance of local film and media archive collections for film and television histories and the importance of local culture for early television and contemporary filmmaking. Mark Cave, curator of manuscripts and oral historian at the Historic New Orleans Collection (HNOC), will draw on the Fred W. Todd Tennessee Williams Collection, which includes correspondence between Williams and Warner Brothers as well as Vivian Leigh's photographic albums from A Streetcar Named Desire, to discuss films adapted from Williams' plays. John T. Magill, curator and historian at HNOC, will assess the various representations of New Orleans in films ranging from the early 1950s with Panic in the Streets and A Streetcar Named Desire to more recent films such as Easy Rider and The Big Easy. His work on filmed New Orleans addresses architectural preservation initiatives and draws on photographic records including the Vieux Carré Survey and the Charles L. Frank Collection, early postcards, and editorial newspaper cartoons. Florence M. Jumonville, Chair of the Louisiana and Special Collections Department at the Earl K. Long Library, University of New Orleans, will analyze the early years of WDSU-TV (Channel 6), which began broadcasting in 1948, and the station's role as "citizen" of New Orleans contributing to the city's life and culture. During this period, WDSU-TV engaged with local rhythms, interests, sentiments, and ideologies and developed a relationship with its viewers characterized by accessibility and proximity based on regional knowledge. Charles E. Richard, who is the Joseph P. Montiel/BORSF Endowed Professor in the Department of English and Director of the Moving Image Arts Program at University of Louisiana at Lafayette, will describe the work of The Cinematic Arts Workshop based at the university. This workshop is largely dedicated to documenting the local Cajun and Creole culture of the Acadiana region and it brings together students and scholars from disciplines as diverse as folklore and architecture, music and women's studies, literature and public relations. Workshop films have been featured at many film festivals and have been broadcast on Louisiana's PBS affiliate and the Documentary Channel.

Following the panel there will be 30 minute screening of two workshop films, namely, *I Always Do My Collars First* (Allison Bohl and Conni Castille, 2007) and *Beausoleil: Louisiana's Solar Home* (C.E. Richard, 2009). An exhibition, "Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams," will be held at the Williams Research Center of the HNOC during the conference.

The Williams Research Center of the Historic New Orleans Collection (HNOC)
410 Chartres Street
New Orleans, LA 70130
504-523-4662
http://www.hnoc.org/collections/research-center.html

(easy walking distance from the hotel)

**SPONSOR SCMS 2011 Host Committee** 

Please see the map on page 27.



## **SPECIAL EVENT**

# PROJECTING PERFORMANCE (PART II) by Luis Recoder and Sandra Gibson

Screening and discussion that expands Recoder's and Gibson's presentation "Projecting Projection Part I" on panel B7, "Projection, Performance, Experimental Film: Recent Developments." Building complex processes out of seemingly elemental components, the filmmakers ask viewers to experience not only the nuances of projected light, but also what they call "the soft and fragile emulsion of time." Gibson and Recoder have exhibited at the Whitney Musuem of American Art, The Kitchen, Redcat, Sundance Film Festival, Institute of Contemporary Art (London), Tate Modern (London), and International Film Festival Rotterdam.

Zeitgeist Multi-Disciplinary Arts Center 1618 Oretha Castle Haley Blvd. New Orleans, LA 70113-1311 (504) 827-5858 (recording) (504) 352-1150 (real person) http://zeitgeisttheater.wordpress.com/about/

SPONSOR Experimental Film and Media Scholarly Interest Group



### **MEET & GREET**

# to introduce the American Film Institute's Catalog Academic Network program

with Robert S. Birchard, AFI Catalog Editor

The AFI Catalog (http://www.afi.com/members/catalog/) is the most authoritative filmographic database of American feature films on the web, including extensive entries on nearly 60,000 American feature-length and 17,000 short films produced from 1893-2010. Each completed AFI Catalog film entry offers an unmatched level of detailed information on cast, crew, plot summaries, subjects, genres, and historical notes.

AFI is teaming with academics at leading universities to offer an opportunity for students to become part of the AFI Catalog Academic Network and learn AFI's research methodology and to apply it to the creation of new records for American feature films distributed between 1975 and 1993. Under the supervision of the AFI Catalog editorial staff, students will view a selected film, review an AFI-provided research packet, conduct additional research, and write the Summary, Note, and Subject Headings fields. Completed entries will be published on the AFI Catalog of Feature films on-line and students will receive bylines for their written entries, and credit will also be given to the academic advisors and participating institutions.

Refreshments will be served.

SATURDAY

#### Interpreting Black Film

#### **Powerful Women**

Devorah Heitner 💠 Lake Forest College CHAIR

Ellen Scott University of Pennsylvania "Bitter Ironies, Tender Hopes: Black Women's Film Critiques of the Classical Hollywood Era"

Jacqueline Maingard University of Bristol "Cinema Citizens: Cinema, Genre and Black Audiences in South Africa in the 1930s to 1960s"

Devorah Heitner \* Lake Forest College \* "Visualizing Transnational Black Citizenship: Returning the Gaze"

> SPONSORS African/African American Caucus and Oscar Micheaux Society

Sarah Projansky 💠 University of Illinois, Urbana-Champaign CHAIR

**Kathleen Murray** \* University of Pittsburgh \* "Outside the Law: The Generic Complications of the Investigating Woman in Sam Raimi's The Gift"

**Elena Caoduro** \* University of Southampton \* "Women with Weapons: Framing Female Terrorists in European Cinema"

Gloria Shin & University of Southern California & "The Most Beautiful Woman Saves the World: The Meaning of Elizabeth Taylor's AIDS Activism"

Sarah Projansky & University of Illinois, Urbana-Champaign & "Debating the Girl Hero: Contentious Media Attention. Optimistic 9927519 Feminist Analysis, and 21st Century Film"

SPONSOR Women's Caucus



#### Screening Neighbours Eastern European Cinema and

Postcolonial Representations

#### Post-American Film Genres

Maruta Vitols & Emerson College CHAIR CO-CHAIR Eva Näripea . Estonian Academy of Arts

**Bjorn Inqvoldstad** \* Bridgewater State College \* "Screening Rzeczpospolitia: (Post)Colonialism and Cinema in Poland and Lithuania"

Mari Laaniste & Estonian Literary Museum & "Us vs. The 'Others': Representations of Estonians and their Neighbors in Priit Pärn's Films"

Eva Näripea & Estonian Academy of Arts & "Finns and Russians in Estonian Late- and Post-Socialist Cinema"

Maruta Vitols & Emerson College & "Of Nazis, Barons, and Bolsheviks: Envisioning the Other in Latvian Cinema"

Stephen Rust & University of Oregon CHAIR

Stephen Rust & University of Oregon & "Ecorealism"

Russell Meeuf \* University of Idaho \* "Spaces of Action: The Chronotope and the Contemporary, International Action Genre"

Luis M. García-Mainar & Universidad de Zaradoza & "Realistic Crime Drama in Hollywood and Beyond: The Contemporary Spy Film in The Good Shepherd and Das Leben der Anderen"

Patricia Oman & University of Oregon & "A New Green Order in War of the Worlds' Post-America"



# **H**5

#### **Screening Sexual Perversities**



# WORKSHOP Approaches To Teaching Putting Theory Into Practice

CHAIR Donna Peberdy Southampton Solent University
CO-CHAIR DAFFEN KEFT Southampton Solent University

Martin Fradley \* University of Manchester \* "Does This Look Sexual to You?: BDSM in Indiewood"

**Beth Johnson** \* Keele University \* "The Age of Perversion: Boredom, Erotic Combat and Obsession"

Darren Kerr \* Southampton Solent University \* "Letting the Right One In and the Wrong One Go: Erasing the Pedophile in Let the Right One In (2009)"

Donna Peberdy \* Southampton Solent University \* "When Will I

Be Normal?" The Gendered Performance of Sexual
Perversion"

R Anne Kern 🍁 Purchase College, State University of New York

#### WORKSHOP PARTICIPANTS

**Ted Hovet →** Western Kentucky University

Alice Lovejoy 💠 University of Minnesota

Irina Patkanian 💠 Brooklyn College

Agustin Zarzosa 🍁 Purchase College, State University of New York

**Anne Kern** • Purchase College, State University of New York



#### To Serve and Protect

Crime TV, Citizenship, and National Identity

**H8** 

Representing the Recession

Class, Pedagogy, and the Global Financial Crisis

CHAIR Ronald Wilson া Independent Scholar

Chuck Berg \* University of Kansas \* "Crime Jazz: Peter Gunn,
TV Noir with a Cool Beat"

Ronald Wilson \* Independent Scholar \* "J. Edgar Hoover vs. Eliot Ness: ABC Television, *The Untouchables*, and Historical Representation" CHAIR SUSAN Ryan 💠 College of New Jersey

Peter Scheckner \* Ramapo College of New Jersey \* "War as Career: Representations of Social Class in Post 9-11 American Cinema"

Susan Ryan \* College of New Jersey \* "The Laboring of 'Reality"

Christina Smith \* Ramapo College \* "Persuasive Pedagogy: Using 30 Days: Minimum Wage to Examine Principles of Persuasion and Issues of Class"

Lynne Jackson \* St. Francis College \* "Alternative Production Practice in the Age of Micro-Movies and New Technologies"

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#### The Politics of Representation

# H10

#### **Aesthetics of the Global**

CHAIR Richard Ness & Western Illinois University

J. Scott Oberacker \* University of Massachusetts Amherst \* "Classed Warriors: Soldiers, Fahrenheit 9/11 and the Politics of Class Resentment"

Dallas Baker & Griffith University & "An(O)ther Southern Rebellion: Gender Insubordination and Performativity in Filmic Representations of the American South"

Jeffrey Miller \* Augustana College \* "All the Publisher's Men: Journalism, Gender, and Technology in a State of Play"

Sumita Chakravarty \* The New School \* "Citizen or Alien?: The Making (and Unmaking) of Barack Obama"

CHAIR Bhaskar Sarkar 🔩 University of California, Santa Barbara

Bishnupriya Ghosh & University of California, Santa Barbara & "Life as Style: Global HIV/AIDS Speculative Media"

Conerly Casey \* Rochester Institute of Technology \* "Vigilant
Attunements: Danger and the 'Magic-Art' of Global
Media"

Brian Larkin \* Barnard College \* "The State of Representation: Nigerian Films, 419, and the Aesthetics of Corruption"

Bhaskar Sarkar \* University of California, Santa Barbara \* "Grounding the Global: Malegaon Video Aesthetics"



#### Screen Dynamics

Utopian Technologies of Cinema at Mid-Century

H12

### The Figure of the Palestinian between Memory and Forgetfulness in Transnational Cultural Production

CHAIR Erica Robles : New York University

Haidee Wasson & Concordia University & "The World of Tomorrow and Cinema's Small Screen"

Erica Robles \* New York University \* "Windshield Worship: The Visual Culture of the Drive-in Church"

Janine Marchessault \* York University \* "Utopian/Oblivion: 3D Cinema and World Expositions"

RESPONDENT Barbara Klinger া Indiana University

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CHAIR Najat Rahman 💠 University of Montreal

Terri Ginsberg \* International Council for Middle East Studies \* "Multiculturalism at Whose Expense?: The Palestinian Lure in Alles auf Zucker!"

Sandra Meiri \* Open University of Israel/ Tel Aviv University \* "Trauma and Ethics in Contemporary Israeli Cinema: 'Creative Memory'"

Najat Rahman & University of Montreal & "No Laughing Matter: Humor & Loss in Recent Palestinian Cinema"

Hala Nassar \* Yale University \* "In Search of Ghawar al-Tusha"

SPONSOR Middle Fast Caucus



H13

#### WORKSHOP

# Fair Use as Civil Right Expansion of Expression for

Expansion of Expression for Scholars, Teachers, Learners

H14

### **Consuming Art and Cinema**

Nontheatrical Strategies from Production to Exhibition

CHAIR Peter Decherney া University of Pennsylvania

#### WORKSHOP PARTICIPANTS

Kate Bieze 🚸 American University

Francesca Coppa 💠 Muhlenberg College

Michelle Glaros 🍁 Centenary College of Louisiana

CHAIR Jasmine Trice 🚸 National University of Singapore

Sarah Sinwell \* Northeastern University \* "Broadcast Yourself: YouTube, Self-Distribution and the Small Screen"

Natasha Ritsma \* Indiana University \* "'Art Treasures' on 16: American Film Societies and the Postwar Arts Explosion"

Jasmine Trice A National University of Singapore A "Cinemagoing,
Nostalgia, and the New Asia: Ming Wong's Life of
Imitation"

RESPONDENT Joan Hawkins . Indiana University, Bloomington

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H 15

#### Glitch

Breaking Down the Digital

H18

#### Citizens of Plural Worlds

Family and Nation in the Age of Globalisation

CHAIR Scott Krzych & Oklahoma State University

Kristopher Cannon \*\* Georgia State University \*\* "How the Digital Imag(in)es Itself: An Inter-Face to Unfold Subjects within Stashed Cache"

**Charles Linscott** \* Ohio University \* "Writing Ontology: *La Jetée*, *Immemory* and the Digital Age"

Hugh Manon & Clark University & "Glitch Aesthetics,
Anamorphosis and the Limits of Simulation"

CHAIR Daniela Berghahn 💠 Royal Holloway, University of London

Manishita Dass \* Royal Holloway, University of London \* "At Home in the World: Imagining the National Family in Bombay Cinema of the 1950s and the 1990s"

Sarita Malik & Brunel University & "Characterising Family Culture: Inside the Asian Family Space with Channel 4's The Grewals"

Barbara Mennel \* University of Florida \* "Female Labor and Familial Loss: Migrating Women in Contemporary Film"

Daniela Berghahn \* Royal Holloway, University of London \* "Secrets,
Lies and Family Feuds in the Diaspora Space"

SPONSOR Asian/Pacific American Caucus





#### Transformed Screens

Contemporary TVs in and out of the Home

# **H20**

# Importing America into Fast Asian Cinemas

CHAIR Andrea Comiskey 🐏 University of Wisconsin, Madison

Joshua Neves \* University of California, Santa Barbara \* "Transit TV:
Out-of-Home Television in the U.S."

Todd Jurgess & University of Florida & "Dynamic Rectangles: Aspect Ratio Change and IMAX on TV"

Andrea Comiskey \* University of Wisconsin, Madison \* "Industrial and Cultural Negotiations in the Emergence of Widescreen TV"

CHAIR Lisa Funnell \* Wilfrid Laurier University
CO-CHAIR Philippa Gates \* Wilfrid Laurier University

Hiroshi Kitamura & College of William and Mary & "Paradox of Americanism: Kobayashi Akira and the "Japanese Western"

Philippa Gates \* Wilfrid Laurier University \* "Hong Kong Noir: American Film Noir and Asian Innovation in the 1950s and 60s"

Lisa Funnell \* Wilfrid Laurier University \* "Post-1997 Hong Kong's It/Ip Man: Donnie Yen and the Re-Framing of Transpacific Connections"

Zhiwei Xiao \* California State University, San Marcos \* "Translating American Films to Chinese Audience: Agency and Appropriation of Foreign Culture in China during the Republican Period (1911-1949)"

# **H21**

### Suspect

- 22

#### Making Meaning in Avant-Garde Cinema

CHAIR Stacy Jameson & University of California, Davis

Jane Kuenz \* University of Southern Maine \* "The Spy Next Door: Surveillance, Social Media, and Children's Popular Culture"

Susan Willis \* Duke University \* "Miranda in the Media"

Stacy Jameson & University of California, Davis & "Flickers of Guilt: The Facial Politics of Television Crime Drama"

Margaret McFadden \* Colby College \* "The Closer: The Feminist Case against CIA Interrogation Techniques"

CHAIR Adam Lowenstein & University of Pittsburgh

Kenneth White \* Stanford University \* "Deren's Dialectics"

Elizabeth Venell \* Emory University \* "Normal Love, or Visibility in Flames: Avant-Garde Sexualities and the Limits of Representation"

Adam Lowenstein \* University of Pittsburgh \* "From Surrealism to Posthumanism: The Animal in Buñuel's Los Olvidados"

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## H24 SCREENING

#### Nothing but a Man

Michael Roemer, USA, 1964, 95 min

SPONSOR African/African American Caucus

A landmark independent film, *Nothing but a Man* is the first dramatic story featuring a largely black cast created for an integrated audience (the work of black filmmakers such as Oscar Micheaux was intended for audiences who patronized black-only theaters). White filmmakers Michael Roemer and Robert M. Young traveled through the South in 1962 in search of ideas for a fiction feature set during the growing turbulence of the civil rights era. Their story, based in Alabama but shot in southern New Jersey, is only tangentially related to the movement toward equality. Duff, an itinerant black railroad laborer (Ivan Dixon), romances and marries Josie, a small-town preacher's daughter (Abbey Lincoln). Duff insists on being treated with respect, but his stance is personal rather than political. After he settles down in the town with Josie, he comes up against white bosses who want to make sure he knows his place and black men such as Josie's father who don't want to rock the boat for fear of losing what little advantage they have. Duff's relationship with his own father (Julius Harris), a broken-down drunk living in Birmingham, teaches him valuable lessons about dignity and self-worth. The film was lauded at both the New York and Venice festivals but received limited release in theaters specializing in foreign and independent film. However, word of mouth in the black community, (where *Nothing but a Man* was for years a staple on the 16 mm rental market, ensured in the days before VCRs), and continued attention by film historians position *Nothing but a Man* as a pioneering and enduring work.

Audiences for this film may be interested in session I20 "African American Stars and Auteurs"









# Nonfiction Citizenship and the Margins of Documentary Form



#### **Cultivating Film Culture**

Programming Art, Foreign, and Independent Film

CHAIR Devin Orgeron & North Carolina State University

Devin Orgeron \* North Carolina State University \* "Truth in Advertising: Errol Morris and Poetics of Documentary Commerce"

Charles Musser \* Yale University \* "Audio-Visual Media in The Presidential Campaigns of 1892 and 1896: Shifting the Historical Paradigm from Film Studies to Media Studies"

RESPONDENT Dan Streible 🍁 Orphan Film Symposium/New York University

CHAIR Kathleen Feeley . University of Redlands

Daniel Metz \* University of Texas, Austin \* "Prestige and Prurience: The Decline of the American Art House and the Emergence of Sexploitation, 1957-1972"

Amy Monaghan \* Clemson University \* "Always on Sunday: Miss Julie, Film Censorship, and the Birth of Janus Films"

Bryan Hikari Hartzheim 

University of California, Los Angeles 

"The National Imagination Factory: Intersections in 'Japan Cool,' Film Policy, and Independent Filmmaking"

Cynthia Felando \* University of California, Santa Barbara \* "Passionate Detachment: Film Festival Programming, Criticism, and Cinephilia"

### 3

#### **Queer Citzenship and Minority Cultures**



# Mining the Archive Discoveries, Compositions, Disjunctions

CHAIR Hoang Tan Nguyen 🚸 Bryn Mawr College

Colleen Jankovic & University of Pittsburgh & "They Do Not Exist': Cinema, Brand Israel Pinkwashing, and Oueer/Palestinian Resistance"

Jose Capino & University of Illinois, Urbana-Champaign & "Man Po:
Notes on Multiculturalism in Philippine Cinema"

Sarah-Mai Dang \* Freie Universität Berlin \* "You are Germany': Nation and Identity and Fatih Akin's Film Gegen die Wand (Head On, Germany 2004)"

Hoang Tan Nguyen & Bryn Mawr College & "Banned in BKK: The Gay Sex Videos of Thunska Pansittiworakul"

SPONSOR QUEER CAUCUS

CHAIR Catherine Russell & Concordia University

Georg Koszulinski \* University of Florida \* "Found Images Collaged as History in Craig Baldwin's *Tribulation* 99 (1991)"

Susana Duarte \* Universidade Nova de Lisboa \* "Between Seeing and Saying: Cinematographic Readings of the Archive"

Matthew Stoddard \* University of Minnesota \* "The Virtual Metropolis: Film Restoration and the Time-Image"

Catherine Russell & Concordia University & "Memory as Medium: Essay, Archive and the Found Footage Film"



#### WORKSHOP



### Blogging, Tweeting, and Posting

Online Media Community Building and Scholarly Promotion

CHAIR Miranda Banks 💠 Emerson College

CO-CHAIR Ryan Bowles 🚸 University of California, Santa Barbara

#### WORKSHOP PARTICIPANTS

Alisa Perren & Georgia State University

Anne Helen Petersen 🍁 University of Texas

Julie Russo & Stanford University

Patty Ahn 🔹 University of Southern California

Inna Arzumanova 🍁 University of Southern California

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# 6

# WORKSHOP Teaching Across Media

CHAIR Ted Hovet & Western Kentucky University

#### WORKSHOP PARTICIPANTS

Jason Mittell 💠 Middlebury College

Barry Keith Grant & Brock University

Chuck Tryon 🍁 Fayetteville State University

Tim Anderson 💠 Old Dominion University

Christine Becker 🍁 University of Notre Dame

# 7

#### The Secret Life of Gestures



### **Building Environments**

Sound Design and Auditory Ambiences in Film

CHAIR Eivind Røssaak 💠 The National Library, Norway

Eivind Røssaak \* The National Library, Norway \* "The Suspended Gesture: Gilles Deleuze's Sacher-Masoch and Hito Steyerl's Lovely Andrea"

Christian Refsum \* University of Oslo \* "The Gesture as Agent: Lars von Trier's Antichrist and Jacques Rancière's The Future of the Image"

Trond Lundemo \* University of Stockholm \* "The (Un-)
Attainable Gesture: Two Modes of Motion Pattern
Recognition"

Patrik Sjöberg \* Karlstad University \* "Slower Motion"

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Lisa Coulthard \* University of British Columbia \* "New and Old Worlds: The Acoustic Ecology of the Period Film"

Benjamin Wright & Carleton University & "Designing the Sound of New Orleans: Ren Klyce's Use of Ambiences in The Curious Case of Benjamin Button"

Randolph Jordan & Concordia University & "Hearing the Guggenheim in the Cinema: Modernist Acoustic Design and the Conventions of Film Sound"

Vanessa Ament & Georgia State University & "The Wallpaper Speaks: Aural Representations of Confinement in Barton Fink"

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### Neoliberal Visual Culture and the Representational Practices of Evidence and Testimony

10

# The Cultural Phenomenon of Michael Jackson

CHAIR Caren Kaplan 💠 University of California, Davis

Minoo Moallem & University of California, Berkeley & "Vision and Value: Scopic Economy and the Politics of Mediation"

Caren Kaplan \* University of California, Davis \* "The Visual
Culture of Stealth: Deception and Detection under
Neoliberal Militarism"

Jennifer Terry & University of California, Irvine & "Photo-hoaxing is the New Transparency: Image Manipulation and the Politics of 'Truth' Now"

Inderpal Grewal \* Yale University \* "Humanitarians Online: The Visual Culture of Cybercharity" CHAIR Sylvia Martin 💠 Babson College

Mark Anthony Neal \* Duke University \* "Sampling Michael: Rhythm, Masculinity and Intellectual Property in the 'Body' of Michael Jackson"

Todd Gray & California State University, Long Beach & "Caliban In The Mirror"

Dj Lynnee Denise \* WildSeed Music & Exalt Youth \* "The King of Pop Drag: Michael Jackson's Performance of Heterosexuality and Hyper Masculinity"

Sylvia Martin \* Babson College \* "Mediating Messages: A Choreography of Contradiction"



#### Visceral Bodies and Media Representations of War

12

#### **Animation and Special Effects**

CHAIR Robert Burgoyne া University of St. Andrews

Hatim El Hibri \* New York University \* "Hizbullah's Al Manar TV and the Discontents of Satellite Media: Paradoxes of Visuality in War and Protest"

Mark Kligerman \* University of Michigan \* "Network Television and the Gothicization of the Iraq War"

Chelsea Bullock & University of Oregon & and Sarah Prindle & University of Illinois & "Bearing Witness: Affect and Embodiment in Amateur War Videos"

Robert Burgoyne & University of St. Andrews & "Abstraction and Embodiment in the War Film" CHAIR Stephen Prince & Virginia Tech University

Casey Riffel \* University of Southern California \* "Automatic Animation"

Suzanne Buchan & University for the Creative Arts & "A 'Cinema of Apprehension'. Contesting the 'Anima' of Animation"

Stephen Prince \* Virginia Tech University \* "Special Effects, Digital Images, and Indexicality"



Arty & Indie in America

Digital Spectacle and 3D Novelty, Aesthetics, and Norms

Lisa Dombrowski & Weslevan University CHAIR

Jon Lewis \* Oregon State University \* "Talk is Cheap, Action is Expensive: Positioning, Platforming and Presenting American Independent Cinema"

Lisa Dombrowski & Wesleyan University & "Coming to a Theater Near You: The Digital Art House"

Andrew Douglas 💠 Bryn Mawr Film Institute/Cabrini College \* "Multiplexes to the Left, Platform Indifference to the Right: Stuck in the Middle, a Non-Profit Theater Makes Do"

Michele Meek \* Independent Media Publications \* "Art and Hoax: The Street Art Movement and Viral Marketing of Exit through the Gift Shop"

Sara Ross & Sacred Heart University CO-CHAIR Scott Higgins & Weslevan University

Julie Turnock & University of Illinois, Urbana-Champaign & "Digital Effects, 1970s Photorealism, and Cinema's Ontology"

Scott Higgins & Wesleyan University & "Protrusion, Immersion, and a Sustainable 3-D Aesthetic"

**Sara Ross** \* Sacred Heart University \* "Invitation to the Voyage: The Flying Sequence in Contemporary 3-D Cinema"

John Belton \* Rutgers University \* "Digital 3-D Cinema: Digital Cinema's Missing Novelty Phase"

**DEFA in Cinema Studies** 

16

Participatory Media

Miranda Tedholm & Indiana University CHAIR

Sebastian Heiduschke \* Oregon State University \* "Black Gold from Babelsberg' — Marketing East Germany's DEFA Cinema and Its 'New' Films Die Schönste (2002), Fräulein Schmetterling (2005), Hände hoch, oder ich schieße (2010) and Die Taube auf dem Dach (2010)"

Evan Torner & University of Massachusetts Amherst & "The Race-Time Continuum: Race Projection in DEFA Genre Cinema"

Miranda Tedholm & Indiana University & "The Obsolescent Everyday: Using Dieter Schumann's flüstern und SCHREIEN (whisper and SHOUT) to Rethink the German Democratic Republic"

Todd Cesaratto & Indiana University & "On the Aesthetic Merit of DEFA Wende Flicks-or Lack Thereof"

Zoë Druick & Simon Fraser University CHAIR

**Zoë Druick** \* Simon Fraser University \* "Performative Participation: Observational Style Docufictionality's Challenges to Public Discourse"

Jean Walton \* University of Rhode Island \* "Dirty Ditches Delegation: NFB Citizen Animation in 1970s Vancouver"

Fiona Jeffries & City University of New York & "Citizen Subversions: Feminist Tactical Media in Guatemala"



#### Memories of the Past, **Reconstructing the Present**

#### **Readings of Film Texts** Narrations and Representations

Matthew Boyd Goldie া Rider University CHAIR

Raz Yosef \* Tel Aviv University/Sapir College \* "War Fantasies: Memory, Trauma and Ethics in Ari Folman's Waltz with Bashir"

Neda Atanasoski 🍁 University of California, Santa Cruz 🍁 "Framing Islam and Ethnicity in Bosnia: The Politics of Visual Culture and the Subject of Wartime Trauma"

Ute Lischke \* Wilfrid Laurier University \* "The Act of Remembering and Reconstructing Memory in Sibylle Schönemann's Documentaries Locked-Up Time and Those Days in Terezin"

Brenda Austin-Smith University of Manitoba "Who Knows the Occupied City? Spatial Practices in Elia Suleiman's Divine Intervention"

Samhita Sunva 🚸 Rice University CHAIR

Chris Lippard \* University of Utah \* "The Animal as a Figure of (Dis-)Empowerment in Border Films: The Color of Olives, Border Incident, and La Ciénega"

Derek Nystrom \* McGill University \* "Fantasies of Unalienated Labour in Up in the Air"

James Prakash Younger \* Trinity College \* "Nothing but Reality': Re-reading André Bazin on Jean Renoir's The River"

**Neepa Majumdar** \* University of Pittsburgh \* "In Defense of Disco Dancer"



# From the Treme to Memphis to Bon Temps to Harlan County

(Re) Imagining the South in "Slow Television"

#### African American Stars and Auteurs

Kristen Warner 💠 University of Alabama CHAIR

Jason Adams & Arkansas State University, Jonesboro & "Renewing the "New South" (Again): Deleuze and the Racial-Spatial Order in TNT's Memphis Beat"

Lisa Schmidt & University of Texas, Austin & "The Post-Racial Southern Villain: Slow Television as National Moral Fantasy"

**Kevin Sanson** \* University of Texas, Austin \* "Slow Television's Most Global City? The Pleasures of Place in HBO's Treme"

Kristen Warner \* University of Alabama \* "Everywhere' and 'Nowhere' Louisiana: The Politics of Creating an Imaginary Geography in HBO's True Blood"

Jennifer Fuller 🍁 University of Texas, Austin CHAIR

Andrea Kelley \* Indiana University \* "Mobilizing the Mulatto: Dorothy Dandridge's Cross-Racial Constructions in 1940s Soundies"

lan Strachan & College of The Bahamas & "The Measure of Men: Legacies of Poitier's A Piece of the Action

Samantha Sheppard & University of California, Los Angeles & "She Ain't Heavy, She's Madea: 'The Tyler Perry Discourse' and Madea's Family Reunion"

Jennifer Fuller & University of Texas, Austin & "Leslie Uggams and the Changing Demands on Black Stars in the 1960s"

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# 21

#### Intermedia and Media Mix in Japan

# 22

#### TV's Off-Screen Intersections

CHAIR Yuriko Furuhata & McGill University
CO-CHAIR Marc Steinberg & Concordia University

Yuriko Furuhata \* McGill University \* "Remediation, Intermedia, and the Eizô Discourse of the 1960s"

Miryam Sas & University of California, Berkeley & "Thinking Technology and Intermedia Art in 1960s Japan"

Alexander Zahlten & Meiji Gakuin University, Tokyo & "Death Mixing Media: Funerals of Fictional Characters in Japan and the New Principles of Media Organization"

Marc Steinberg \* Concordia University \* "Media Mix and Media Transformations" CHAIR Jeremy Butler া University of Alabama

Laura Simmons & University of Texas, Austin & "SOS from Saturn': Mechanical Television as Presented by Science Fiction Pulps and Technical Magazines in the 1920s and 30s"

Stephen Babish \* Northwestern University \* "Maps of Power, Spaces of Control: Evaluating Postmodern Architecture as Mass Media in *The Prisoner*"

Maeve Connolly \* Institute of Art, Design and Technology \* "Media Citizenship, Television and the Contemporary Art Museum"

Jeremy Butler \* University of Alabama \* "TV Style and Number Crunching: Should We Fear/Disdain Statistical Analysis?"

# 23

#### Invisible Men, Everywhere to Be Seen

CHAIR Brenda Weber 🚸 Indiana University

Amanda Lotz \* University of Michigan \* "Stories of their Own:
The Gender Politics of Cable's Male-Centered
Dramas"

Brenda Weber \* Indiana University \* "The Posterboy of Postfeminist Masculinity, or, Why Must Adam Sandler Always Learn the Same Lesson?"

David Greven \* Connecticut College \* "I Love You, Brom Bones': Beta Male Comedies, Homophobia, and the History of American Masculinity"



### 24 SCREENING

#### El General

Natalia Almada, USA, 2009, 83 min

Past and present collide in this documentary when filmmaker Natalia Almada, (winner of the Sundance Film Festival's U.S. Directing Award for documentary), brings to life audio recordings she inherited from her grandmother. These recordings feature Alicia Calles' reminiscences about her own father—Natalia's great-grandfather—General Plutarco Elías Calles, a revolutionary general who became president of Mexico in 1924. In his time, Calles was called "El Bolshevique" and "El Jefe Máximo" or "the foremost chief." Today, he remains one of Mexico's most controversial figures, illustrating both the idealism and injustices of the country's history.

Through Alicia's voice, this visually stunning, stylistically innovative film moves between the conflicting memories of a daughter grappling with her remembrances of her father and his violent public legacy. It draws exceptional strength from meticulously edited audio, haunting photographs, archival newsreels, and old Hollywood films, combined with an original soundtrack, sweeping footage of modern-day Mexico City, and interviews with today's working poor. *El General* is a poetic and cinematic exploration of historical judgment, and a complex, arresting portrait of a family and country living under the shadows of the past.

Audiences for this film may be interested in session J3 "Contemporary Mexican Media and Globalization."







#### **Queering Media Industry Studies**



MARCH 12, 2011

#### Marketing to the Moviegoing Audience

CHAIR Julia Himberg & University of Southern California

Candace Moore \* University of Michigan \* "Fetish on (and of) Film: Producing and Directing from the Bottom"

Amy Villarejo & Cornell University & "I Am: Independent Voices in Indian Cinema"

Ouinn Miller \* Northwestern University in Oatar \* "A Show Named Grindl: Macabre TV Comedy Meets the 'Working Woman'"

Julia Himberg & University of Southern California & "Where the 'Lavender Menace' Lives: California's Proposition 8 and the Limits of Television Representation"

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Benjamin Sampson \* University of California, Los Angeles \* "Creating Causes for Christ: Film Marketing and the Church"

Kimberly Owczarski \* Texas Christian University \* "Come Early: Screenvision and the Growth of Cinema Advertising"

Peter Mascuch \* St. Joseph's College, New York

Jennifer Horne \* The Catholic University of America \* "The Boy Public"



# Contemporary Mexican Media and Globalization



# Transnational Perspectives

CHAIR Joanne Hershfield া University of North Carolina, Chapel Hill

Chad Beck \* Randolph College \* "Globalization and Mexican Television: A Historical and Regional Perspective"

Joanne Hershfield \* University of North Carolina, Chapel Hill \* "Post-Mexican Cinema: The Parametric Films of Carlos Reygadas"

Adryan Glasgow & Purdue University & "Cyborg Citizens: Sleep Dealer and the Dystopian Border"

SPONSOR Latino/a Caucus

CHAIR Christina Klein & Boston College

Christina Klein \* Boston College \* "The Role of the U.S.
Military in the Development of Contemporary
Korean Cinema"

Han Sang Kim & Seoul National University & "Making Modern Korean Bodies: Repetitive Self-Gazing in Japanese and USIS Propaganda Films"

RESPONDENT Hye Seung Chung & Oakland University

SPONSOR Asian/Pacific American Caucus



#### War and the Web



#### Listening and the Sounds of Belonging Signification, Practice, and Politics

Lisa Parks . University of California, Santa Barbara CHAIR

Manuel Aviles-Santiago & University of Texas, Austin & "Engraving" the Digital Wall: Web Memorializing Puerto Rican Soldiers in the 21st Century"

Diana Pozo & University of California, Santa Barbara & "War Games at Home, Home Games at War: Spatial Theory and Military First-Person Shooters"

Liz Powell & University of East Anglia & "A Nation Challenged in Cyberspace: Online Media and the Vicarious Affect of 9/11"

Lisa Parks . University of California, Santa Barbara . "Rethinking 'Coverage': US Aerial Assault Videos on YouTube and LiveLeak"



CHAIR Binghamton

CO-CHAIR Priscilla Ovalle & University of Oregon

Jennifer Stoever-Ackerman 🍁 State University of New York, Binghamton 🍁 "The Noise of SB 1070: or Do I Sound Illegal to You?"

Dolores Ines Casillas 🍁 University of California, Santa Barbara 🍁 "';Puuurrrooo MÉXICO!': Listening to Transnationalism on U.S. Spanish-Language Radio"

Aaron Trammell \* Rutgers University \* "What We Do Is Secret (For a Reason)': Identity and Resistance in Underground Music»

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# **Medium Citizenship**

Avant-Garde Film and the Art World

**. 18** 

#### Historiographies of Black Visual Culture

Ken Eisenstein া University of Chicago/Mount Holyoke College CHAIR

Erika Balsom & University of California, Berkeley & "Brakhage's 'Sour Grapes,' or Avant-Garde Cinema in the Art World"

**Sarah Keller** \* Colby College \* "'The Beginning Is the End': Maya Deren's Witch's Cradle and the Failure of Art Cinema Aesthetics"

Ken Eisenstein 🍁 University of Chicago/Mount Holyoke College 💠 "i.e. painters + sculptors': Hollis Frampton and the 1960s New York Gallery Scene"

RESPONDENT Jonathan Walley & Denison University

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Michael B. Gillespie 💠 Ohio University CHAIR

Paula J. Massood 🍁 Brooklyn College, City University of New York 🍁 "Photography and Film, Documentary and Poetry: The Many Voices of The Ouiet One"

Stephanie Larrieux & Clark University & "Civil Rights Science Fiction Film: Racial Coding and Progressive Politics"

Allyson Field & University of California, Los Angeles & "What it is... What it was!: Historicizing 'Blackness' in Blaxploitation & African American Film Culture of the 1970s"

**Maurice Stevens** • Ohio State University • "Catastrophe's Glow: Euaffectics and the 21st Century African American Documentary Impulse"

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#### **Documenting Migration and Conflict**



#### **Complete Control?**

'Tween/Teen Girl Consumers, Media, and Cultural Power

CHAIR Augusta Palmer & Independent Filmmaker & Scholar

Eva Romero \* University of Arizona \* "The Transnationality of National Identity in Contemporary Paraguayan Film and Documentary Production"

Juana Suarez \* University of Kentucky \* "Economies of Memory: The Place of Documentary in the Armed Conflict in Colombia (2000-2010)"

Manuel A. Perez Tejada \* Universidad de las Américas Puebla \* "Los que se Quedan and Los Herederos: Two Contemporary Mexican Documentaries Dealing with the Social, the Global, and the Local"

Michelle Shepherd \* Vanderbill University \* "It's a Free World?: Fragmented Citizenship and Limited Mobility in Sin Nombre and 14 Kilómetros" CHAIR Derek Johnson 💠 University of North Texas

Norma Coates \* University of Western Ontario \* "The Persistence of Infamy: 'Tween and Teen Girl Taste and Narratives of the Decline of Popular Culture"

Taylor Nygaard \* University of Southern California \* "They've Got Secrets, But Can They Keep Them?": Surveillance, Containment and Disciplinary Femininity in Contemporary Youth Convergence Texts"

Derek Johnson \* University of North Texas \* "Feminizing the Franchise: Making Room for Girls through Multiplied Production"

Suzanne Scott & University of Southern California & "Sometimes

I Doubt Your Commitment to Sparkle Motion':

Twilight Anti-Fangirls and the Spectre of Mary Sue"



#### WORKSHOP

# Acafandom and the Future of Fan Studies

**J12** 

# WORKSHOP Approaches to Teaching Animation

CHAIR Louisa Stein & Middlebury College

#### WORKSHOP PARTICIPANTS

Will Brooker & Kingston University

Melissa Click 🍁 University of Missouri

Jonathan Gray 🍁 University of Wisconsin, Madison

Kristina Busse 💠 Independent Scholar

CHAIR Richard Neupert া University of Georgia

#### WORKSHOP PARTICIPANTS

Eric Smoodin & University of California, Davis

**Lea Jacobs t** University of Wisconsin, Madison

**Donald Crafton** • University of Notre Dame

Richard Neupert university of Georgia



# A Specific Art of the Machine

New Approaches to Film and Technology

### Siegfried Kracauer

(Film) Culture in the Anteroom

Brian Jacobson 🍁 University of Southern California CHAIR

Kristen Whissel & University of California, Berkeley & "Vitalizing Technologies: The Life and Death of Digital Creatures"

Jennifer Peterson & University of Colorado, Boulder & "Efficiency and Abundance: Industrial Films and Early Educational Cinema"

**Brian Jacobson** \* University of Southern California \* "The Black Maria: Studio, Machine, Human-Built World"

**Tom Gunning** \* University of Chicago \* "Moving Parts: Cinematic Devices before and after Cinema"

Johannes vonMoltke 🍁 University of Michigan CHAIR co-chair Gerd Gemünden 💠 Dartmouth College

Noah Isenberg & Eugene Lang College/ The New School & "This Pen For Hire: Siegfried Kracauer as American Cultural Critic"

Dana Polan \* New York University \* "The Labor of Visual Culture: Siegfried Kracauer's The Salaried Masses"

Johannes vonMoltke & University of Michigan & "Siegfried Kracauer and the Emergence of Film Studies"

RESPONDENT Hermann Kappelhoff 🍁 Freie Universität Berlin



#### **Techno-Cinematic Mutations**

Theorizing the Communications between New Media Technologies and the Cinematic Imaginary

#### Architectural Spaces On and Off the Screen

Mark Martinez · University of Minnesota CHAIR

Emanuelle Wessels \* Augsburg College \* "The Post-Cinematic Image of Networked Propaganda: The Obama Joker as Populist Monster Signifier"

Atilla Hallsby & University of Georgia & "Cine-Scapes of Mind and Body: The Imaginative Use of Cinematic Display in Neuroscience"

Mark Martinez & University of Minnesota & "The Heads-Up Display and the Smart Screen: Cinema Dreams Its Technological Interlopers"

RESPONDENT RON Greene . University of Minnesota

Jennifer Johung 🍁 University of Wisconsin, Milwaukee CHAIR

Drew Avers & Georgia State University & "The Prismatic Subjectivities and Material Imagination of Kieslowski's Decalogue"

Richard Farmer & University College London & "The Dying of the Light: Cinemagoing and the Blackout in Britain During the Second World War"

Jocelyn Szczepaniak-Gillece Morthwestern University "Film's Endless Space: The Streamlined Movie Theatre, Spectatorship, and Modernist Architecture"

Amy Herzog & Queens College, City University of New York & "Visualizing" the Virtual Citizen: Architectural Rendering Software, 'Aspirational' Aesthetics, and the Colonization of Public Space"



**J17** 

#### Misremembered Film

**J18** 

#### **Natural Histories**

CHAIR John Bruns & College of Charleston
CO-CHAIR Ned Schantz & McGill University

David Johnson \* Salisbury University \* "Waking Life and the Forgotten Face of Cinema"

Charles Meyer \* University of Florida \* "Slips in Film Reading Revisited"

John Bruns & College of Charleston & "The Error of Supplement:
Writing on Film"

Ned Schantz \* McGill University \* "Unseen La Jetée: The Afterlife of an Error"

CHAIR Jennifer Fay \* Vanderbilt University

Jennifer Fay \* Vanderbilt University \* "On Ice and Siegfried Kracauer's Natural History"

Justus Nieland \* Michigan State University \* "Happy Natural History: The Modernist Film Pedagogy of Charles and Ray Eames"

Akira Lippit & University of Southern California & "The Obscene Cat"



### When Good Pets Go Bad

Eco-Horror's Third Wave

**J20** 

### **Alternative Film Histories**

Hollywood and the Amateur Revisited

CHAIR Mikita Brottman & Maryland Institute College of Art

Wheeler Winston Dixon \* University of Nebraska \* "It's No Picnic:
When Animals Attack"

Mikita Brottman \* Maryland Institute College of Art \* "Circle of Death: Hyena Horrors in The Lion King"

Christopher Sharrett \* Seton Hall University \* "Watching Things Burn: The New Politics of Disaster"

Gwendolyn Audrey Foster & University of Nebraska-Lincoln & "When Animals Should Attack"

CHAIR Caitlin McGrath & University of Chicago
CO-CHAIR Charles Tepperman & University of Calgary

Caitlin McGrath \* University of Chicago \* "Be Beautiful?": The Amateur Films of Cyrus Pinkham"

Ryan Shand \* University of Glasgow \* "Role Reversals within Amateur Cinema: Casting Children as Adult Characters in the 'Film Play'"

Charles Tepperman \* University of Calgary \* "From Parlor to Auditorium: Tracing the Public Exhibition of Amateur Films in the 1930s"

RESPONDENT Haidee Wasson & Concordia University

SPONSOR Nontheatrical Film and Media Scholarly Interest Group



#### The Screen Pedagogy of Godard



#### Media Policy, Creators, and Users

CHAIR David Fresko \* Stanford University

CO-CHAIR Daniel Morgan \* University of Pittsburgh

Alexander Greenhough \* Stanford University \* "The Window and the Mirror: Interlocutions in Godard's Films of the Sixties"

David Fresko & Stanford University & "Put Yourself in the Picture: Notes on Numéro Deux's Split-Screen Tableau"

Rick Warner \* University of Pittsburgh \* "Self-Portraiture as Dialogue in the Cinematic Essay"

Christopher Pavsek \* Simon Fraser University \* "Godard's Film Socialisme: To Speak and Screen before an Empty Auditorium"

SPONSOR French and Francophone Scholarly Interest Group

CHAIR Paula Gilligan 💠 IADT Dun Laoghaire

Tim Anderson \* Old Dominion University \* "The End User: A New Audience for A New Media"

Kyle Conway \* University of North Dakota \* "Religion in Multicultural Policy: Canadian Broadcasting and Islam on TV"

Josh Heuman \* Texas A&M University \* "Contract, Copyright, and the Contradictions of Industrial Authorship: Phillips v. WGN and the Organization of Radio and Television Writing"

Michael Z. Newman \* University of Wisconsin, Milwaukee \* "Free TV?:
Television File-Sharing, Media Convergence, and
Cultural Status"

# **J23**

#### The Global and the Intimate

CHAIR Feng-Mei Heberer University of Southern California
CO-CHAIR Jeannie Simms School of the Museum of Fine Arts, Boston

Jeannie Simms School of the Museum of Fine Arts, Boston Readymaids: Intimate Collaborations"

Feng-Mei Heberer & University of Southern California & "The Migration of Intimacy"

Jecheol Park \* University of Southern California \* "Non-Working Bodies: Global Biopolitics and Jia Zhang-ke's Useless"

Katarzyna Marciniak \* Ohio University \* "Pedagogy of Rage: Teaching Frozen River"

## J24 SCREENING

## Return to Bolivia

Mariano Raffo, Argentina, 2008, 90 min

Return to Bolivia is an auteur documentary film that tells the story of a Bolivian family in Buenos Aires that plan to travel to Bolivia after eight years of being away. They are looking for a new employee to help them at work. The documentary is filmed in a vérité style, and it gives a personal account of the subject of immigration, allowing the characters to lead the story. The narrative is based on universal values using a clear style that brings the story very close to fiction. (Taken from film's website.)

Audiences for this film may be interested in session K6 "Workshop: Issues of Auteurism in Contemporary Latin American Cinema."







## Where Feminism Has Gone Media Interpretations of Women's Power

## Negotiating National, Regional, and **Global Citizenships in Chinese Cinema**

Martha Nochimson 🚸 Cineaste CHAIR

**Anthony Hayt** \* University of Oregon \* "The Girls Are Out: Erasing the Final Girl in the Remakes of Classic Slasher Horror"

Linda Mizejewski & Ohio State University & "Feminism, Postfeminism, and Liz Lemonism: Women and Power on 30 Rock"

Martha Nochimson & Cineaste & "Spaced Out: The Problematic 'Postfeminism' of Battlestar Galactica"

Kathleen Rowe Karlyn & University of Oregon & "Aging, Eros, and a Wicked Powerful Feminism"

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Victor Fan 🚸 Yale University CHAIR

Victor Fan \* Yale University \* "Double Occupancy and Nationalism: Contesting Notions of Citizenship in Chinese-Hollywood Co-Productions of Martial Arts Films"

Jennifer Feeley & University of Iowa & "National Specters and Regional Spectators: Flexible Citizenship in Contemporary Chinese Horror Cinema"

Wei Yang \* Sewanee The University of the South \* "The Persistence of Nation: New Cinematic Citizenship in Feng Xiaogang's Aftershock"

Cecile Lagesse \* Yale University \* "Hou Hsiao-hsien's Café lumière: Double Occupancy and Taiwanese Identity"

RESPONDENT Natasa Durovicova & University of Iowa



## From A-Festivals to Arthouse Films Modes of Film Production and Distribution



**Media Citizenship** Crisis, Industry, Celebrity

**Dorota Ostrowska** & Birkbeck College, University of London CHAIR

Malte Hagener & Philipps Universität Marburg & "The Road to Venice: An Archaeology of Film Festivals"

Christian Jungen & University of Zurich & "Festival Fever: Survival of the Fittest in the Economy of Attention"

**Dorota Ostrowska** & Birkbeck College, University of London & "Polish Cinema at International Film Festivals"

Michael Talbott \* New York University \* "European Film Festivals and Contemporary 'World Cinema"

Claudia Springer 🍁 Framingham State University CHAIR

Sue Collins & MIchigan Technological University & "Performing" Citizenship: Crisis and the Celebrity Media Event"

Alison Trope \* University of Southern California \* "Saving Hollywood's Soul: Corporate Citizenship and the New Hollywood"

Nicole Seymour & University of Louisville & "Save a Logger, Save the Owls, Kill a Logging Exec': Class Consciousness in Environmentalist Cinema"

Claudia Springer & Framingham State University & "Failing Green Citizenship: Hollywood Rubbish"





# Place and Representation in HRO's Treme



## WORKSHOP

## Issues of Auteurism in Contemporary Latin American Cinema

CHAIR Julia Leyda & Sophia University

Julia Leyda Sophia University "What a Character!

Creighton and Excess in HBO's Treme"

Courtney George & Columbus State University & "We're All Goin' Crazy Buck Jumpin' and Havin' Fun': The Carnivalesque in the Music of HBO's *Treme*"

Lynnell Thomas \* University of Massachusetts, Boston \* "Televisual Tourism: HBO's Treme and the Racial Remapping of Post-Katrina New Orleans"

CHAIR Misha MacLaird 💠 Independent Scholar

#### WORKSHOP PARTICIPANTS

**Dolores M. Tierney** • University of Sussex

**Jeffrey Middents**  • American University

Cecilia Sayad & University of Kent

Jorge La Ferla া University of Buenos Aires/University of Cinema

Misha MacLaird 🍁 Independent Scholar

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# Troubling Visibility Assimilation and Ambiguity in TV History



CHAIR

## Sound and Music

CHAIR Victoria Johnson 💠 University of California, Irvine

Deron Williams Southern Illinois University Carbondale "A Standup Guy: The Joke as Psychoanalytic Device in FX Network's Louie"

Kirsten Pike \* University College Dublin \* "Fake Tans and Freaky Five-Year-Olds: Narratives of Gender, Race, and Assimilation in TLC's Toddlers & Tiaras"

Jon Kraszewski & Seton Hall University & "Mixed-Race Identities, Neoliberalism, and the Fight Against Racism on American Reality TV in the 2000s"

Mark Williams \* Dartmouth College \* "Passing for History: Visuality, Humor, and Early Television Historiography"

Deane Williams া Monash University, Melbourne

Thomas Cohen \* University of Tampa \* "Jazz, Film, and Videotape: Shirley Clarke's Ornette: Made in America"

Morgan Woolsey \* University of California, Los Angeles \* "Time Change: Oppositional Scoring and Sound Design in the Films of the L.A. School"

Amy Corbin \* Muhlenberg College \* "Interrogating Racial and Geographic Boundaries Through Direct Address in The Corner and Just Another Girl on the I.R.T."

Sean Griffin \* Southern Methodist University \* "I've Grown
Accustomed to Her Voice: Fetishizing the Female
Voice in My Fair Lady"



# Arab Film and Media in a Local/Global Frame



# **Studies in Distinction**Authorship, Style, and Meaning

CHAIR Peter Limbrick . University of California, Santa Cruz

Livia Alexander \* ArteEast \* "The Universal Film: Shifting Markets, Emerging Platforms and New Arab Short Cinema"

Karim Tartoussieh \* New York University \* "Digital Disobedience and Mediated Citizenship in Egypt"

Suzanne Gauch \* Temple University \* "Among the Trajectories of Algerian Cinema"

Peter Limbrick & University of California, Santa Cruz & "Moumen Smihi and Cultural Traffic in the Maghreb"

SPONSOR Middle East Caucus

CHAIR Jonathan Lupo & Colorado State University

Jason Jacobs \* University of Queensland \* "David Milch and the Reality of the Unseen in John from Cincinnati"

Mack Hagood \* Indiana University \* "Unpacking Punches: Synchresis and Schizophonia in the Combat Foley of Fight Club"

Laura Canning & Dublin City University & "The Roots of Inception:
The Evolution of the Contemporary Smart
Blockbuster"

Jonathan Lupo Colorado State University ""Just Three Cameras and We Shoot': Televisual Style & Mode of Production in Friday Night Lights"



# WORKSHOP Teaching Television Today



Media and Education Pedagogy/Exhibition/Policy

CHAIR Jeremy Butler 💠 University of Alabama

WORKSHOP PARTICIPANTS

Kelly Kessler 💠 DePaul University

Stephen McKenna 🍁 Catholic University of America

Sharon Ross 💠 Columbia College, Chicago

Alexander Russo : Catholic University of America

SPONSOR Television and New Media Scholarly Interest Group

CHAIR Gregory Waller \* Indiana University

Chad Newsom & University of Florida & "On Teaching Film in the 21st Century"

Katie Good Morthwestern University Metric Rays of a
Brighter Dawn': Audiovisual Media and the
Internationalization of American Classrooms, 19201950"

Jennifer Rosales \* University of Southern California \* "US Media and Digital Literacy Policy, Economics and Global Competition: The Common Core State Standards Initiative"

Gregory Waller \* Indiana University \* "Motion Pictures in Schools—Beyond the Classroom"

SPONSOR Nontheatrical Film and Media Scholarly Interest Group



**K13** 

# The Author Wanted-Dead or Alive



## **Queer Cinema Revisited**

CHAIR Timothy Corrigan 🚸 University of Pennsylvania

Timothy Corrigan & University of Pennsylvania & "Auteurs, Truffaut, and the Burden of Books"

Patricia White \* Swarthmore College \* "Cultural Capital and Exiled Iranian Women Artists"

Colin MacCabe \* University of Pittsburgh \* "The Ineluctability of the Author: The Case of Screen in the Seventies"

Lucy Fischer \* University of Pittsburgh \* "Body Double: The Author Incarnate in the Cinema"

CHAIR JOSEPH WIOdarz 💠 University of Western Ontario

Marc Siegel \* Freie Universität, Berlin \* "Revisiting Mario Montez"

Joseph Wlodarz & University of Western Ontario & "The Boys in the Bijou: Gay Pornography and the Making of Clone Culture"

Chris Holmlund & University of Western Ontario & "John Waters'
Women: Supporting Players Acting 'Out"

Lucas Hilderbrand \* University of California, Irvine \* "Burned: Revisiting Paris is Burning's Reception"

SPONSOR QUEER CAUCUS

**K15** 

## Interactivity

**K16** 

Audiovisual Aesthetics Montage versus Long Take Redux

CHAIR Andrea Campbell & St. Thomas University

Aubrey Anable \* Hamilton College \* "New Media/New Cities: The Interactive Urban Address and DIY Urban Planning"

Vinicius Navarro & Georgia Institute of Technology & "Evanescent Presence: Nonfictional Subjects, Indexicality, and New Media"

Jeff Rush \* Temple University \* "Hybrid Integration: Trace and the Chiasm in Replay Video Games"

CHAIR Amy Rust 🍁 University of South Florida

Marshall Deutelbaum \* Purdue University (Retired) \* "A Closer Look at Editing in Early CinemaScope Films"

Kyle Stine \* University of lowa \* "Re-Sorting to Violence: Technologies of Montage and the Take-Off of Acronyms"

Daniel Morgan & University of Pittsburgh & "Why André Bazin Was Wrong, or, The Consistency of Orson Welles' Style"

Amy Rust \* University of South Florida \* "A Parallax View: Television, Cinema, & Multiple-Speed Montage"





## Reconciling Institutional Media Cultures and Political Subjectivity



## Filmer les corps masculins dans le cinéma français et francophone

CHAIR Peter Bloom & University of California, Santa Barbara

Peter Bloom & University of California, Santa Barbara & "Instituting Narrative Authority: Voicing British Colonial Film and Radio"

Laura Heins \* University of Virginia \* "The Propaganda Minister's New Media: Television and Radio Policy in Germany, 1933-1944"

Masha Salazkina \* Concordia University \* "Film Cultures and State Institutions: Soviet and Fascist Models"

CHAIR Robert Lang & University of Hartford

Sylvie Blum-Reid \* University of Florida \* "Le corps/Cœur de Romain Duris"

Jean-Pierre Bertin-Maghit \* Université Sorbonne Nouvelle Paris 3 \* "Filmer le corps du soldat au repos durant la guerre d'Algérie"

Robert Lang \* University of Hartford \* "Une 'société construite sur le viol' : le corps comme allégorie dans L'Homme de cendres (Nouri Bouzid, 1986)"

SPONSOR French and Francophone Scholarly Interest Group

Conducted in French

## **K19**

### The Animation Auteur



## **Playing Games With the Movies**

CHAIR TOM Kemper & Crossroads School

Mark Langer \* Carleton University \* "Walt Disney's Authorship beyond the Grave"

Hannah Frank & University of Chicago & "The Same Things Coal Miners Strike For": Art and Labor in the U.S. Animation Industry in the 1930s and 1940s"

Ellen Seiter \* University of Southern California \* "Love's Labour's Lost': Satoshi Kon's Depictions of Media Work"

Tom Kemper \* Crossroads School \* "Too Many Cooks in the Kitchen: The Auteur(s) of Ratatouille"

CHAIR Harrison Gish & University of California, Los Angeles

Bernard Perron \* University of Montreal \* "The Ocean's Trilogy Game, or How to Heist the Film Viewer"

Jessica Aldred \* Carleton University \* "Light-Saber, Camera, Action: The Impact of Embodied Interfaces on Movie-Licensed Video Game Characters"

Harrison Gish \* University of California, Los Angeles \* "Playing the DVD: Digitally Gaming Film Narrative"

SPONSOR Video Game Studies Scholarly Interest Group





# Trauma and the Nation Across Media Across the Globe



## Citizenship in Revolt

Mediated Anger, Laughter, and Conspiracy Theories

CHAIR Sophia Harvey & Vassar College

Boaz Hagin \* Tel Aviv University \* "Mind Games, Terrorism, and 'Our Traumas' in Frozen Days (Israel, 2006)"

Mila Zuo \* University of California, Los Angeles \* "Restless Bodies 'Exciting Terror' in Lou Ye's Summer Palace"

Eric Freedman & Florida Atlantic University & "Trauma and Citizenship: An Intervention"

CHAIR Heather Hendershot 🧆 Queens College, City University of New York

Heather Hendershot & Queens College, City University of New York "Yahoo Bigotry, Appallingly Bad Manners, and Poor Strategy: How H.L. Hunt Did Not Create the New Right"

Robert Howard \* University of Wisconsin, Madison \* "Network Apocalypse: How Vernacular Authority Can Undermine Citizenship"

Jonathan Gray & University of Wisconsin, Madison & "Citizen Anti-Fan: The Politics of Dislike"

Trevor Blank \* Pennsylvania State University, Harrisburg \*
"Posthumously Yours: Conceptualizing the Folk
Response to Media Disasters in the Digital Age"

RESPONDENT Jeffrey Jones & Old Dominion University

## **K23**

## **Mapping the Cinematic City**

CHAIR Heidi Cooley & University of South Carolina

Adam Capitanio \* Michigan State University \* "Harry Bergman: Amateur Auteur of the Transforming Cityscape"

David Gray \* University of California, Santa Barbara \* "The Exiles, Angels Flight and Downtown Los Angeles' Commemorative Spaces: A Walking Tour"

Katy Ralko \* University of California, Los Angeles \* "Cinematic Bunkers: A Changing Conception of Modern Military Urbanism in Gunner Palace"

Germaine Halegoua \* University of Wisconsin, Madison \* "The Urban Politics of Media Policy: Harnessing The Motor City as Media City"



# **K24** screening

### Karmen Gei

Joseph Gaï Ramaka, Senegal, 2001, 86 min

SPONSOR African/African American Caucus and Francophone Scholarly Interest Group

The story of tempestuous Carmen, first told in a short story by Prosper Mérimée and made famous in an opera by Georges Bizet, gets a new and striking modern-dress adaptation in this provocative drama with music. Karmen Gei (Jeinaba Diop Gai) is an inmate in a women's prison in Senegal; lusty, impulsive, and looking out for herself at all times, Karmen's uninhibited dancing and sensual demeanor excites the Sapphic passions of Angélique (Stéphanie Biddle), the prison's warden, who allows herself to be seduced by the wanton Karmen. Once Angélique falls asleep, Karmen sees the coast is clear and escapes to town where she is caught by military policeman Col. Lamine Diop (Magaye Adama Niang) after insulting factotums of the nation's military leadership. However, Diop proves no match for Karmen's seductive charms and after having her way with him, she once again escapes. Diop finds himself behind bars. Karmen arranges for Diop's escape, but it isn't long before he realizes she is using him as a plaything and has little respect for him as a man. However, by this time, he's too deeply addicted to Karmen's passions to turn away. While inspired in part by Bizet's opera, Karmen Gei boasts an all-new score by David Murray, Julien Jouga, and Doudou Ndiaye Rose that draws on elements of pop, jazz, and Afro-pop for its original themes.

Audiences for this film may be interested in workshop C8 "The Films of Joseph Gaï Ramaka."





L

## **Popular Aesthetics**

Camouflage, Disguise, and Re-Combination in Cinematic Genres

**L2** 

## Courtroom Drama

Media Industries and the Law

CHAIR Hilary Radner & University of Otago

Janet Staiger \* University of Texas, Austin \* "The Romantic Horror Film: Zombieland (2009) as Disguised Genre"

Michael DeAngelis \* DePaul University \* "There and 'Not There': Todd Haynes and the Queering of Genre"

Walter Metz \* Southern Illinois University Carbondale \* "Driving Miss Lohan: Popular Aesthetics, Preston Sturges, and Georgia Rule (2007)"

Hilary Radner \* University of Otago \* "Romantic Drama: The Genre That Dares Not Speak Its Name" CHAIR Maya Montanez Smukler & University of California, Los Angeles
CO-CHAIR Jennifer Porst & University of California, Los Angeles

Elizabeth Elicessor 

University of Wisconsin, Madison 

"Case Closed:
Closed-Captioning, US Law and Assumptions about Audience"

Jennifer Porst \* University of California, Los Angeles \* "Roy Rogers and Gene Autry Do Not Endorse this Project: Actors and Advertising in Feature Films on Television Before 1955"

RESPONDENT CONSTANCE Penley . University of California, Santa Barbara

## **L3**

## International Film Markets

**L4** 

## Framing Death and Remembrance

CHAIR Anne Ciecko . University of Massachusetts Amherst

Colleen Kennedy-Karpat & Bilkent University, Ankara, Turkey & "Putting France's Best Face Forward: French Nationalism and International Film Markets in the 1930s"

Christopher Howard University of London "Film Trade under the Japanese Quota and Remissions System (1952-1964)"

Chris Robinson \* University of Kansas \* "Italian Films Export, the Film Distributor Financed by the MPAA: The Subsidy of Italian Films in America after 1950"

Anne Ciecko & University of Massachusetts Amherst & "Kingdom of Cinema: 'Non-Nationals' and Film Culture(s) in Bahrain"

CHAIR Aniko Bodroghkozy & University of Virginia

Shayne Pepper \* North Carolina State University \* "HBO Memorial Documentaries: 'Remember. Reflect. Respond'"

Ryan Bowles & University of California, Santa Barbara & "Framing Death, Reframing Life: Documentary Film and the Production of Precarious Spectators"

Aniko Bodroghkozy \* University of Virginia \* "Traumatized Television, Traumatized Citizens: The Medium and its Viewers during the Kennedy Assassination"





## **Gendering the Recession**



## American Cinema and Liminality

Revisiting the Concept of Independence in the Post-Classical Fra

Yvonne Tasker 💠 University of East Anglia CHAIR

Hannah Hamad & Massey University & "Ashes to Ashes as Postfeminist 'Recession Television'"

Yvonne Tasker \* University of East Anglia \* "Gender, Work and Postfeminist Masculinity in Recession-Era Cinema"

Diane Negra & University College Dublin & "Gendering the Recession in Ireland"

Alan Nadel \* University of Kentucky \* "An Institution 'Too Big to Fail': Marriage and the Gendered Economies of The Hangover"

SPONSOR Women's Film History Project



Roy Grundmann & Boston University CHAIR

Eric Schaefer \* Emerson College \* "A Woman's Work Is Never Done: Female Labor in 1960s Sexploitation Films"

Frances Gateward & Ursinus College & "We Too, Are America: African American Women Directors, Citizenship, and Counter-Cinema"

Thomas Schatz & University of Texas, Austin & "Off-Hollywood"— American Independent Film in the 1980s"

RESPONDENT Alex Lykidis & Montclair State University



## **Animating Blackness**

Race, Citizenship, and Satire in Aaron McGruder's The Boondocks

## WORKSHOP **Navigating the Job Market**

TreaAndrea Russworm . University of Massachusetts Amherst CO-CHAIR Michael Forbes & DePauw University

Paul Mahaffey & University of Montevallo & "The Boondocks and the Neo-Slave Narrative: The Story of Catcher Freeman"

Racquel Gates \* The New School \* "Caught at the Crossroads: The Ambivalent Politics of The Boondocks"

Mark James & University of West Florida & "Huey's Awesome Hairdo: Consuming the Black Intellectual"

Sarah Florini & Indiana University & "Is this #Boondocks or '#Coondocks'?: Interpreting 'The Story of Jimmy Rebel' in 140 Characters on Twitter"

> SPONSORS African/African American Caucus and Oscar Micheaux Society

CHAIR

Brian Price & University of Toronto

#### WORKSHOP PARTICIPANTS

Jennifer M. Barker 🍁 Georgia State University

Mark Betz 🍁 King's College, University of London

Nitin Govil 🍁 University of California, San Diego

Joanna E. Rapf 💠 University of Oklahoma

Amy Villarejo 💠 Cornell University

**SPONSOR Professional Development Committee** 





# Digital Television, Analog Memories

Television's Analog Memory Boom

L10

## Activism, Affects and Agency

Media Citizenship as Intimate Public Participation

Max Dawson & Northwestern University CHAIR CO-CHAIR Amy Holdsworth . University of Glasgow

Amy Holdsworth & University of Glasgow & "Nostalgic Frames: Televising and Teaching Television History and Memory"

Max Dawson \* Northwestern University \* "Requiem for the CRT: Television, Obsolescence, and the Material of Memory"

James Bennett & London Metropolitan University & "Institutional (Analog) Memories: How Policy and Production Histories Inflect Digital Production Cultures"

Karen Lury \* University of Glasgow \* "'Close' Viewing: Stories of Technology in the Move from Analog to Digital Media"

SPONSOR Television and New Media Scholarly Interest Group

Ingrid Ryberg 💠 Stockholm University CHAIR

Anu Koivunen \* Stockholm university \* "Pride Politics through Public Service? Refashioning Swedish Finns through Minority Programming"

Katariina Kyrola & University of Turku & "Heavy Feeling: Precious (2009) and Affective Politics of Size/Race/Gender"

Ingrid Ryberg \* Stockholm University \* "A Safe Space for Sexual Empowerment: The Public Sphere of Queer, Feminist and Lesbian Pornography"

RESPONDENT Patricia White & Swarthmore College

## Institutional Practices and Ideals

Television Economics and Policy

**L16** 

## **Re-engaging Colonial Legacies**

Jennifer Gillan - Bentley University CHAIR

Sarah Matheson & Brock University & "Navigating Boundaries: Genre, Nation and the CBC's The Border"

Andreas Jahn-Sudmann 🍁 Göttingen University 🍁 and Frank Kelleter \* Göttingen University \* "The Dynamics of Serial Outbidding (Überbietung): Contemporary American Television Series and the Concept of 'Quality TV'"

Anne Gilbert \* Rutgers University \* "Stick Around for More: How Reruns and Syndication Contribute to the Changing Concept of Television"

Jennifer Gillan & Bentley University & "Protect this Mouse/ House: Channel Branding, Corporate Sponsorship, and Purchaser-Citizens on NBC and Disney TV"

Cheira Belguellaoui 💠 DePauw University CHAIR

Paul Fileri \* New York University \* "Documentary Displacements and Imperial Migration: Afrique sur Seine Out of the Archive of French Colonial Documentary"

**Dennis Hanlon** \* Beloit College \* "The Hour of the Furnaces in India: Tricontinental Montage as Appropriation, Solidarity and Introjection, in Mrinal Sen's Padatik"

Nicholas Balaisis & York University & "Discourses of Cinema and Modernity: Cine Cubano in the 1960s"

Yifen Beus & Brigham Young University, Hawaii & "Griots and Talanoa Speak: Storytelling as Theoretical Frames in African and Pacific Cinemas"



# **L17**

## On the Margins of Documentary

Divergent Practices in the Digital Era

# **L18**

# WORKSHOP Urban Informatics, Geographic Data, and the Media of Mapping

CHAIR Selmin Kara 💠 Wayne State University

CO-CHAIR Richard Grusin . University of Wisconsin, Milwaukee

Richard Grusin & University of Wisconsin, Milwaukee & "Wikileaks, Documentality, and Media Citizenship"

Kristopher Fallon University of California, Berkeley "Filtering the Leak: Transparency and Ideology in Wikileaks' Collateral Murder"

Selmin Kara & Wayne State University & "The Sonic Summons:

Meditations on Nature and Anempathetic Sound in
Digital Documentaries"

CHAIR Shannon Mattern & The New School

#### WORKSHOP PARTICIPANTS

Germaine Halegoua 🍁 University of Wisconsin, Madison

**Brendan Kredell** • Northwestern University

Daniel Makagon 🚸 DePaul University

Jesse Shapins & Harvard University

Nicole Starosielski 🍁 University of California, Santa Barbara

SPONSOR Urban Studies Scholarly Interest Group

**L19** 

## Breillat, Denis, Ozon

Re-Thinking Transgression in Contemporary French Cinema

L20

## Song and Film:

Soundscapes, Landscapes, and Manscapes

CHAIR Lee Carruthers 💠 University of Calgary

Asbjørn Grønstad \* University of Bergen \* "Gory Desires: Consuming the Body in Claire Denis's Trouble Every Day"

Jehanne-Marie Gavarini University of Massachusetts, Lowell ""Aux Marches du palais': Transgressing Gender Roles in Carberine Breillat's Bluebeard"

Lee Carruthers \* University of Calgary \* "Back and Forth:
The Transgressive Temporality of François Ozon"

RESPONDENT Maureen Turim & University of Florida

SPONSOR French and Francophone Scholarly Interest Group

CHAIR Kathryn Kalinak 💠 Rhode Island College

Corey Creekmur \* University of lowa \* "The Cowboy Chorus: Narrative and Cultural Functions of the Western Theme Song"

Caryl Flinn \* University of Arizona \* "Musicals: Affect and Afterlife"

Krin Gabbard Stony Brook University "Isn't It Bromantic? Rock Music and Male Bonding"

Kathryn Kalinak & Rhode Island College & "Song and Authenticity in the Western"



12

## **Cultural Logics of Replay**

122

## Aesthetic Legacies in Experimental Film and Media

CHAIR Christopher Hanson & Syracuse University

Laurel Westrup \* University of California, Los Angeles \* "Re-Mastering MTV: Intermedial Mastery and the Literal Video Phenomenon"

Steve Anderson \* University of Southern California \* "Repetition, Cultural Memory, and the Construction of History"

Robert Cavanagh \* Northwestern University \* "Instant Replay and the Impossibility of Decision"

Christopher Hanson & Syracuse University & "Similarity and Difference: Replay in the Digital"

CHAIR Michael Zryd & York University

Michael Zryd \* York University \* "Frampton and Mallarmé: Navigating Boundaries of Image and Text"

Michele Pierson & King's College London & "Avant-Garde Casting: Jerry Sims and Ann Savage"

Eli Horwatt \* York University \* "Readymade Strategies in Film and Video"

Brian Wall & Binghamton University & "Art and Anti-Art in Experimental Film"

SPONSOR Experimental Film and Media Scholarly Interest Group

## **L23**

## Spatial Landscapes in Film and TV

CHAIR Catherine Zimmer \* Pace University

Alexander Thimons \* Northwestern University \* "Televising
Authenticity: Terroir, Tourism, and Oenophile TV"

Seung-hwan Shin & University of Pittsburgh & "The Western in Transposition: The Asian Western and Nostalgia without Memories"

Henrik Gustafsson & University of Bergen & "'Uncanny Landscape': On Claire Denis"

Catherine Zimmer \* Pace University \* "Surveillance Narratives and the 'Geopolitical Aesthetic"



## L24 SCREENING

### Howl

Rob Epstein, Jeffrey Epstein, USA, 2010, 90 min

It's San Francisco in 1957, and an American masterpiece is put on trial. *Howl*, the film, recounts this dark moment using three interwoven threads: the tumultuous life events that led a young Allen Ginsberg to find his true voice as an artist, society's reaction (the obscenity trial), and mind-expanding animation that echoes the startling originality of the poem itself. All three coalesce in a genre-bending hybrid that brilliantly captures a pivotal moment, the birth of a counterculture.



SATURDAY MARCH 12, 2011

6:00 - 8:00 PM



## **CLOSING RECEPTION**





## Reminder: DAYLIGHT SAVING TIME

DAYLIGHT SAVING TIME BEGINS ON SUNDAY AT 2:00 A.M.

Please be sure to set your watches & clocks to "spring forward" from 1:59 a.m. to 3:00 a.m.

We do not want you to miss your panels, workshops & meetings on Sunday!





# Do You Know What It Means to Represent New Orleans?

David Simon's *Treme* and Mediated Citizenship

**M2** 

## **Geek Media and its Tropes**

CHAIR Jeffrey Jones & Old Dominion University

Kristina Busse \* Independent Scholar \* and John Dudley \*
University of South Dakota \* "Second Lining as Suffering
and Solidarity: Absence and Authenticity in David
Simon's Post-Katrina New Orleans"

Christopher Cwynar & University of Wisconsin, Madison & "'I Have Roamed the Whole World Over, but New Orleans is Still My Home': Cultural Citizenship, Authenticity, and the Limits of Representation on HBO's Treme"

Nicholas Marx & University of Wisconsin, Madison & "Branding the Band: Mediating Viewer Engagement through Music in HBO's Treme"

RESPONDENT Vicki Mayer 🕾 Tulane University

SPONSOR Television and New Media Scholarly Interest Group

CHAIR Carter Soles & SUNY Brockport

Kom Kunyosying \* University of Oregon \* "R. Crumb, Geek Rage, and the Originating Tropes of Geek Melodrama in Film and Television"

Joseph Arton & University of East Anglia & "Richard Dreyfuss: The Geeky Jew as Superstar"

Brenna Wardell \* University of Oregon \* "The Geek as Rake: Roving Masculinity in Contemporary Film"

Carter Soles \* SUNY Brockport \* "Team Apatow and the Tropes of Geek Media"

**M3** 

## **Gaming the Globe** Video Games and Empire

**M4** 

## TV and Film Critics, Journalistic Practices, and Society

CHAIR Irene Chien University of California, Berkeley
CO-CHAIR Greta Niu University of Rochester

Iskandar Zulkarnain \* University of Rochester \* "On the Gallian Front': The Valkyria Chronicles Video Game and the 'Cute' Memory of War"

Irene Chien \* University of California, Berkeley \* "Mastering Moves in Early Martial Arts Video Games"

Greta Niu \* University of Rochester \* "Techno-Orientalism and Empire: 'China' and Video Games from the 5th to the 21st Centuries"

Tanner Higgin \* University of California, Riverside \* "Racial Mapping in Videogames"

CHAIR Lee, Nam & Chapman University

Jason Kelly Roberts \* Northwestern University \* "Mongrel Medium or Compound Cinema? Upper-Middlebrow Perspectives on the Value of Sound"

David Sagehorn \* Northwestern University \* "The Critical Potential of the Television Recap"

Mark Benedetti Indiana University "When Is a Canon a Canon? The Case of No Wave Film"

Karen Petruska Georgia State University The Television Critic as Media Citizen: Revisiting Fin/Syn and PTAR"



## Music Videos and Political "Future Texts"

Sampling Towards a New Civic Body



## The Films of Joseph Cornell

CHAIR Rachel Raimist . University of Alabama

Virginia Kuhn & University of Southern California & "Resistant Discourse: Jay Z's Swagger and the Rhetoric of Gesture"

Shelleen Greene \* University of Wisconsin, Milwaukee \* "The New 'Material Girls': Madonna, Millennial Pop Divas, and the Politics of Race and Gender"

Vicki Callahan \* University of Wisconsin, Milwaukee \* "A 'Window Seat' to History: Erykah Badu's Dealey Plaza Remix"

Janina Cartier \* Northwestern University \* "Pimp-hop: Rethinking Blaxploitation's Connection to Hip-hop Videos" CHAIR Robin Blaetz & Mount Holvoke College

William Verrone \* University of North Alabama \* "Joseph Cornell's Rose Hobart and the Art of Appropriation"

Kian Bergstrom \* Roosevelt University \* "The Contexts of Rose
Hobart: Cornell's Love Story"

Robin Blaetz \* Mount Holyoke College \* "The Transformation of the Ordinary in the Films of Joseph Cornell"

SPONSOR Experimental Film and Media Scholarly Interest Group



CHAIR

## Maximizing Assets to Maintain the Brand Conglomerate Logics at Disney

Lindsay Garrison University of Wisconsin, Madison "Negotiating Conglomeration and Celebrity Commodities: The Cultural Politics of Disney's Star-Driven Franchises"

**Erin Copple Smith** • Denison University

Courtney Brannon Donoghue & University of Texas & "Glocalizing the High School Musical Format: Disney and Local Language Production Strategy in Latin America"

Darcey West & Georgia State University & "Getting By with a Little Help from Friends: How Disney's Joint Ownership Shapes the Lifetime Brand"

Erin Copple Smith \* Denison University \* "Disney Could Flow Through All the Brands': ABC Talk Shows as Cross-Promotional Vehicles"

## The Long Take in Theory and Practice

CHAIR James Morrison & Claremont McKenna College

Thomas Connelly \* Claremont Graduate University \* "The Velocity of the Long Take"

Gregory Flaxman & University of North Carolina, Chapel Hill & "The Baroque Take"

Maria Pramaggiore \* North Carolina State University \* "Measuring the 1970s: Barry Lyndon and the Long Take"

James Morrison \* Claremont McKenna College \* "Tracking the Solitary Figure"





# Who Counts? Proper Citizens/Popular Media

# **M10**

## **Documentary's Haunted Spaces**

CHAIR Nicole Starosielski & University of California, Santa Barbara

Maria Boyd & Georgia State University & "American Idol's

Containment and Unleashing of a 'Glam Rock, Sex
God'"

Ashley Elaine York \* The University of Alberta \* "Television's
Transgendered Bisexual Citizen: the 'States' of
Tara as a 21st-Century Challenge to the Feminine
Housewife and the Postfeminist Myth"

Melissa Zimdars \* University of lowa \* "Contradictory
Discourses: The Maintenance of Postfeminist
Masculinity from HBO's Entourage to CBS's Two
and a Half Men"

Bryce Renninger \*\* Rutgers University \*\* "Maggie Gallagher and The Good Wife/Wives: The Subjugated Citizen in Pro-Marriage Media" CHAIR Kristen Fuhs 🍁 University of Southern California

Stefano Ciammaroni \* New York University \* "Italians Are Addicted to Rhetoric: Filmic Creationism and Truculent Antifascism in Giorni di Gloria"

Katie Model \* New York University \* "Denial Testimony: The Nuremberg Trials and the Documentary Interview"

Jennifer Malkowski & University of California, Berkeley & "A Negative Pleasure': The Sublimity of Suicide in *The Bridge*"

Kristen Fuhs \* University of Southern California \* "The Simple Art of Reenactment: A Poetics of Documentary Crime"

# WORKSHOP Home Movie Research Methodologies

**M12** 

## Troubling Childhood in Cinema

CHAIR Snowden Becker 🔩 University of Texas, Austin

#### WORKSHOP PARTICIPANTS

Snowden Becker & University of Texas, Austin

Cecilia Mörner 🍁 Dalarna University/Örebro University

Maija Howe 💠 University of New South Wales

Marsha Orgeron 🍁 North Carolina State University

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

CHAIR Andrew Scahill & George Mason University

Lisa Cunningham 

University of West Georgia 

"Violent Nymphs:
Vampire and Vigilante Children in Contemporary
Cinema"

Pamela Wojcik \* University of Notre Dame \* "Fantasies of Neglect: The Urban Child"

Jessica Roberts & Oueen's University & "In the Rough:
Violence, Innocence, and the Representation of
Child Soldiers in Blood Diamond"

RESPONDENT Barbara Brickman . University of West Georgia

SPONSOR Urban Studies Scholarly Interest Group



## Crimes, Wars, and Punishments

Technologies of Othering in Contemporary Media

**M16** 

## **Irregular Citizens**

Bodies that Escape the Social Grid

CHAIR Nicholas Muntean & University of Texas, Austin

Arden Stern & University of California, Irvine & "The Ransom Note Effect: Design, Crime, and Conflict in American Visual Culture"

Gina Giotta \* University of Iowa \* "Hang 'Em High (Tech): To Catch a Predator and the Modern Spectacle of the Damned"

Gloria Kim \* University of Rochester \* "Animal Traces:
Developing Public Health Media and Cultivating
Global Health Inequity in Zoonotic Disease
Management"

CHAIR Adrian Martin & Monash University

Lauren Bliss & Monash University & "The Pregnant Woman: Cinematic Visions of an Irregular Citizen"

Adrian Martin & Monash University & "Citizen Without a Past: Lost Identities and Downward Destinies"

Camilla Reestorff \* Aarhus University \* "The Identity-Less Body and the Death of the State Citizen"

RESPONDENT Girish Shambu & Canisius College



## 'Citizen Cult'

Cult Cinema at the Intersection between Private and Public **M19** 

**Oueer Film Criticism** 

CHAIR Ernest Mathijs & University of British Columbia

Aaron Taylor & University of Lethbridge & "It's a Wonderful Life in the Public Domain, or the Paradox of the Feelgood Cult"

Alexia Kannas \* Monash University \* "Keeping It Real: The Political Importance of the Cult Film Audience"

David Church \* Indiana University \* "A Drive-In Theater of the Mind: Exploitation Cinema, Home Video, and Cultural Memory"

Jamie Sexton \* Northumbria University \* "Cult Here, Cult
There, Cult Everywhere: The Public Presence of
Metacult"

CHAIR Kevin Hagopian 💠 Pennsylvania State University

Christopher Gittings \* University of Western Ontario \* "Parsing the Transnational in Greyson's Queer Cinema: Proteus, Fig Trees, Covered and Hey Elton"

Paul McEwan \* Muhlenberg College \* "Who Are You Calling Queer?: Male Emotional Relationships and the Charge of Homoeroticism"

Daniel Humphrey \* Texas A&M University \* "From Distant Shores: Framing the Queer Foreign Film for a Conservative Culture"

Kevin Hagopian \* Pennsylvania State University \* "Re/Collecting Robin Wood: The Tory as Queer Left Film Critic"

SPONSOR Queer Caucus



**M20** 

#### WORKSHOP

## Teaching "Media Industries"

Pedagogical Strategies for a Complex and Ever-Changing Object

CHAIR Michael Curtin : University of California, Santa Barbara

#### WORKSHOP PARTICIPANTS

Denise Mann 🍁 University of California, Los Angeles

Jennifer Holt 🍁 University of California, Santa Barbara

Ross Melnick . University of California, Los Angeles

**Deron Overpeck** • Auburn University

Eddy Mueller \* Emory University



## **Magnitudes of French Cinema**

From the Local Real to the Global Imaginary

HAIR Mark Gallagher 🚸 University of Nottingham

Lucy Mazdon \* University of Southampton \* "Raymond Depardon's Rural Trilogy: Profils paysans"

Mark Gallagher & University of Nottingham & "Alain Delon, International Man of Mystery"

Dale Hudson \* New York University, Abu Dhabi \* "Vampires, Immigrants, and the Illusions of National Borders and National Cinemas"

Grace An \* Oberlin College \* "Cinemas and Museums without Walls: Global Heritage for Assayas, Hou, and Tsai"

SPONSOR French and Francophone Scholarly Interest Group



## Moving Images, Mobile Bodies

The National and Transnational Cinemas of Viet Nam and the Diaspora

CHAIR Lan Duong & University of California, Riverside

Michelle Ton \* University of California, Los Angeles \* "Contemporary Film Exhibition in Vietnam and the Industry's Historical Contexts"

Lee Ngo \* University of California, Irvine \* "The 'Vinaphone' Complex in Contemporary Transnational Vietnamese Film"

Lan Duong & University of California, Riverside & "A Forgotten Cinema: Commemorating Sài Gòn in Pre-1975 Southern Vietnamese Films"

RESPONDENT Louisa Schein \* Rutgers University

SPONSOR Asian/Pacific American Caucus



## World-Wide-Walks / between earth & water / Rivers

Peter d'Agostino and others, USA, 2010, 60 min

Filmmaker Peter d'Agostino will be present for questions and answers

This video program will include a preview screening of a new experimental multi-media installation, World-Wide-Walks / between earth & water / Rivers drawing parallels with the Mississippi river system and other regions in the world: the Delaware and Sacramento in the U.S. and the Nile River Delta in Egypt. Scenes from Robert Flaherty's Louisiana Story (1948) are incorporated and updated in a series of short videos and web movies revisiting Flaherty's Louisiana Story (2006). These works examine both the legacy of Flaherty's 1948 film and the experience of student filmmakers in southern Louisiana. Depictions of the oil industry and the local environment are explored.

#### Scene 32

Shambhavi Kaul, India/USA, 2009, 5 min

Scene 32 maps the terrain that lies between a given place and the objects that represent it. The salt fields of Central Kutch, in India, are examined through High Definition video and hand processed Hi contrast 16mm film to become another thing altogether: neither a specific location in India nor its representation, but a rebuilt world of precipices and gullies, untouchable textures and unfathomable scale. Nature becomes an inhospitable territory of longing while the work of art presents itself as a medium for connection.

## Place for Landing

Shambhavi Kaul, USA, 2010, 6 min

A landscape all of mirrors where great shadows pass over the patchwork below. The camera shifts its focus. A child appears, disappears, a duck moves in. The surveying mirror either implodes or explodes into space. Its mottled hallway glass both indicates and becomes a *Place For Landing*. After a series of clever misdirections by the mirror, a fragment of song in this unsettling bedtime story redeems all. "That lovely moon/This round earth Aliens are made of diamonds/Earthlings are made of pearls."

#### Word Works

Betsy Weiss, USA, 2004, 3 min

Filmmaker Betsy Weiss will be present for questions and answers

Word Works is a collaboration between New Orleans poet Mona Lisa Saloy and filmmaker Betsy Weiss. This short piece is a visual interpretation of Saloy's poem of the same name, created for the New Orleans Video Access Center series, "Poets in the Dream State." Combining observational footage with dramatized sequences and the poet's words, Word Works evokes the essence of life in New Orleans.

Audiences for these films may be interested in session L22 "Aesthetic Legacies in Experimental Film and Media."





### How Does It Feel To Be a Trend?

Interrogating the Politics of Racial Representation in Contemporary Hollywood Cinema



# The Place of Comics in Cinema and Media Studies

CHAIR Mary Beltran & University of Wisconsin, Madison

Mary Beltran \* University of Wisconsin, Madison \* "Hip Hop Hearts Ballet: Cultural Hybridity and 'Post-Racial' Cultural Capital in the Step Up Dance Films"

Camilla Fojas \* DePaul University \* "New Frontiers of Asian and Latino America in Popular Culture: Mixed Race Intimacies and the Global Police State in Miami Vice and Rush Hour 2"

Catherine John \* University of Oklahoma \* "Mythical Narrative and the Politics of Racial Representation in M. Night Shyamalan's Lady in the Water and The Last Airbender"

SPONSOR Latino/a Caucus

CHAIR Drew Morton \* University of California, Los Angeles
CO-CHAIR Michael Clarke \* University of California, Los Angeles

Anthony Smith \* University of Nottingham \* "Showing, Not Telling: Marvel Comics, Decompressed Narratives, and the Collected-Edition Market"

Matt Yockey & University of Toledo & "Becoming Batman: Cross-Media Crisis and Renewal"

Michael Clarke \* University of California, Los Angeles \* "The Secret
Origins of the Bronze Age Graphic Novel"

Drew Morton \* University of California, Los Angeles \* "Stylistic Remediation Becomes Transmedia Style: The Scott Pilgrim Experience"



## New Perspectives on Fast Asian Genre Films



## **Voices from the Margins**

Queer Cultural Producers in Film and Television

CHAIR David Scott Diffrient & Colorado State University

Hye Seung Chung \* Oakland University \* "The Nervous Laughter of Vanishing Fathers: Modernization Comedies of 1960s Korean Cinema"

Candice Wilson \* University of Pittsburgh \* "Emotive
Performance: Re-Visioning Melodrama in Japanese
New Waye Cinema"

Shuli Chen \* University of Washington, Seattle \* "Reinventing Taiwaneseness: Politicizing the Tourist Gaze in Contemporary "Travel Films"

Yiman Wang \* University of California, Santa Cruz \* "Who's Afraid of Martial Arts Cinema?: The Art-House Rebirth of a Commercial Genre"

SPONSOR Asian/Pacific American Caucus

CHAIR David Coon & University of Washington, Tacoma

Rodney Buxton \* University of Denver \* "The Social Struggle for Citizenship in Alan Ball's True Blood"

Edward Chamberlain Indiana University, Bloomington "Creating Queer Mirrors: Filmmaking and the Performance of Double Lives in Pedro Almodovar's Broken Embraces"

Louise Wallenberg \* Stockholm University \* "MAGO's Magic: Fashioning Sexual (In-)Difference in 1960s Swedish Cinema"

David Coon \* University of Washington, Tacoma \* "Mythgarden: A

Case Study in Independent LGBT Filmmaking"

SPONSOR QUEER CAUCUS





## The Art of the Sell

21st Century Specialty Cinema and the U.S. Market



### WORKSHOP

## Remix, Media Stylos and 21st Century Pedagogy

Maria San Filippo 💠 Welleslev College CHAIR CO-CHAIR David Andrews & Independent Scholar

David Andrews & Independent Scholar & "From 'Foreign Films' to 'World Cinema"

Maria San Filippo & Wellesley College & "A Cinema of Recession: Micro-budgeting, Micro-drama, and the 'Mumblecore' Movement"

**Eliot Chayt** • University of Texas, Austin • "From Grizzly Man to My Son, My Son What Have Ye Done: Understanding Werner Herzog's 'New Directions"

and the Engines of Distinction: Claire Denis and Critical Canon Formations in the U.S."

Nina Cartier \* Northwestern University CHAIR

#### WORKSHOP PARTICIPANTS

**Eric Faden \*** Bucknell University

Shelleen Greene 🍁 University of Wisconsin, Milwaukee

Rachel Raimist . University of Alabama

Vicki Callahan 🍁 University of Wisconsin, Milwaukee

Virginia Kuhn 🍁 University of Southern California



## Theorizing Medium Specificity and Its Disruption

TV Aesthetics and Temporality

N 8

## Renewing the Real

Modes of the Documentary in New Argentine Cinema

Rebecca Burditt & University of Rochester CHAIR

Zachary Campbell \* Northwestern University \* "Video Blindness: Mid-Century Medium Specificity, TV, Video, and The Twilight Zone"

**Noel Kirkpatrick** & Georgia State University & "What About the Goat?': How I Met Your Mother as Middlebrow Art TV"

Kyra Glass Von Der Osten 💠 University of Wisconsin, Madison 💠 "Domesticating the Domesticom: Television's Intertextual Interrogation of Its Own Past"

Janani Subramanian & University of Southern California & "Like Sands through the Half-hour Glass: Nurse Jackie and Temporal Disruption"

Antonio Gómez 🚸 Tulane University CHAIR

Antonio Gómez \* Tulane University \* "Freelance Ethnographers: The Quest for a New Political Subject in Argentine Documentary Filmmaking"

**Isis Sadek** \* University of South Carolina \* "Filmmaking Returns to Santa Fe: Itineraries of the Documentary Mode in Argentine Cinema from the Past Decade"

Veronica Garibotto & University of Kansas & "Temporal Constellations: a 'Historical Reading' of Contemporary Argentine Documentary"

**Jens Andermann** & Birkbeck, University of London & "Plotting the Subject: New Argentine Documentary between Performance and Experience"

SPONSOR Latino/a Caucus





## Filming the Internet

# **N10**

## Female Representation Across the Years

CHAIR Anthony Coman া "University of Florida

Anthony Coman \* "University of Florida \* "A Woman,
That Would Be Really Interesting: Sexual and
Technological Anxieties in Weind Science"

lan Kennedy \* "Wayne State University \* "High-Definition Audio and the 1990s Internet Film"

Pamela Thoma \* "Washington State University \* "What Julia Knew: Cooking, Blogging, and Other Forms of Postfeminist Domestic Labor in Julie & Julia"

RESPONDENT Paul Young \* "Vanderbilt University

CHAIR Jennifer Frost . University of Auckland

Laura Horak & University of California, Berkeley & "Timber Queens and Cow Boy Girls: Cross-Dressed Women on the Frontier in U.S. Silent Film"

Ann-Kristin Wallengren \* Lund University \* "Representations of the Female Swedish-American: From the Drag Maid to the Bikini Girl"

Cary Elza \* Northwestern University \* "Alice in Dreamland: Psychology, Femininity, and Dreams in Early Film Adaptations of Alice in Wonderland"

Philip Hallman & University of Michigan & "Lusting for Power from the Sidelines: 'Women in Uniforms' Sexploitation Films, 1969-79"

SPONSOR Women's Caucus



#### WORKSHOP

## The Bachelor's Ball

Videogames and the Need for Feminist Game Studies

**N12** 

### The Virtual Life of Oueer Sex Publics

CHAIR Mia Consalvo Massachusetts Institute of Technology
CO-CHAIR Nina Huntemann Suffolk University

#### WORKSHOP PARTICIPANTS

Shira Chess & Miami University

Nina Huntemann 🚸 Suffolk University

Hye Jin Lee . University of Iowa

Carol Stabile 💠 University of Oregon

Staci Tucker া University of Oregon

SPONSORS Video Game Studies Scholarly Interest Group, Women's Film History
Project, and Women's Caucus

CHAIR Lucas Hilderbrand . University of California, Irvine

Patrick Keilty \* University of California, Los Angeles \*
"Technosexuality: Spectatorship in Electronic
Culture"

Shaka McGlotten \* Purchase College, State University of New York \* "Feeling Black and Blue: Online Gay Sex Publics and Black Affects"

Alexander Chase \* University of Southern California \* "Becoming Data: Desire in the Network"

Corella DiFede 
University of California, Irvine 
"Queer Coordinates: Digital Mapping and the Organization of Sexual Publics"

SPONSOR DIJECT CALICUS

N13

## **Placing Sound**

N14

## Screen Dynamics II

Intermedial Sites, Frames, and Pictorial Space

CHAIR Kyle Barnett & Bellarmine University

Jacob Smith \* Northwestern University \* "Problems of Unscreened Media"

Patrick Feaster \* FirstSounds.org \* "He Was the Edison Phonograph: Len Spencer, an Old New Media Pioneer"

Kyle Barnett & Bellarmine University & "Souvenir Sounds: The Historical Role of Sound Recordings in Film Fandom"

Shawn VanCour \* University of South Carolina \* "Ambient Radio: Aural Spectacle, Secondary Listening, and Acoustic Flanerie in Early Twentieth Century American Broadcasting"

**SPONSOR Sound Studies Scholarly Interest Group** 

CHAIR Jennifer Wild & University of Chicago

Jennifer Wild & University of Chicago & "The Modernist Surface: Screen, Canvas, Space"

Tess Takahashi \* York University \* "Experimental Screens: Television and the Re-Ordering of Time and Space"

J. Carlos Kase & University of North Carolina Wilmington & "Bodily Gesture and Ontological Thresholds: Carolee Schneemann's Performance and the Net of the Apparatus"

Catherine Clepper \* Northwestern University \* "Framing the Viewer, Screening the View: Anthology Film Archives' 'Invisible Cinema' (1970-1974) and the Machinery of Attention"

SPONSOR CINEMARTS: Film and Art History Scholarly Interest Group

**N15** 

## **New Media Citizenship**

**N16** 

## Issues in Television and Film Studies

From Religion to the Archives

CHAIR Elizabeth Peterson & University of Oregon

Nadia Bozak & University of Toronto & "Where Nomads Dare to Roam: Inuit Videography and the Turn to Ecological Sustainability, from Nunavut to the Internet and Beyond"

Jelena Karanovic \* New York University \* "Free Software Citizenship: Digital Media Infrastructures and Civic Engagement"

Anne Kustritz & University of Michigan, Ann Arbor & "Modeling New Media Citizenship: Teaching With Vids as Community Activism"

Nicole Richter \* Wright State University \* "Democratic Media Activism in Burma VJ: How Digital Video Keeps the Hope of a Burmese Revolution Alive"

CHAIR Jorie Lagerwey & University of Notre Dame

Amanda Rossie \* Ohio State University \* "Wrecked and Redeemed: Religio-Political Pedagogy and MTV's 16 and Pregnant"

Katherine Groo \* University of Aberdeen \* "Bad (Film) Histories: Ethnography and the Early Archive"

Brett Service & University of Southern California & "Archiving
Obsolescence: Copyright Law and New Media in
the Archive"

Jorie Lagerwey \* University of Notre Dame \* "From Touched by an Angel to Lost and Battlestar Galactica: How 9/11 Recreated Religion on U.S. Television"



# N17

## The Aesthetics and Politics of Suffering

# **N18**

## Cinephilia and New Media Fandom

CHAIR SOYOUNG YOON • Purchase College, State University of New York

Phil Kaffen \* New York University \* "The Responsibility of Cinema: Kant and Nakai Masakazu on Mediation, Aesthetics, and Citizenship"

Noah Shenker & McMaster University & "The Cambodian Genocide Tribunal, Archived Audiovisual Testimonies, and the Public Record"

Soyoung Yoon \* Purchase College, State University of New York \* "The Measure of Shame: Jean-Luc Godard and the Politics of Close-ups in Human Rights Discourse"

RESPONDENT Ping Fu \* Towson University

CHAIR Anthony Bleach . Kutztown University

Alain Chouinard Concordia University "Textual Appropriation, Identity Formation, and Questions of Ownership within the Anime Abridging Community and Its Fan Practices"

Kathryn Frank & University of Michigan & "(Im)Possible Speech, Identity, and Interaction in Online Yaoi Fan Communities"

Patricia Nelson & University of Southern California & "Online Film Buffs and the Policing of Taste: Performances of Cinephilia on the Internet Movie Database Message Boards for Alfonso Cuarón's Children of Men"

Anthony Bleach \* Kutztown University \* "Screwing the Soundtrack: DVD Fan Commentaries as Cinephilic Practice and Citizen's Paratext"



## The Aesthetics of the New Hollywood Thriller

Alan J. Pakula's Paranoia Trilogy and Beyond

**N20** 

# Media Citizenship and the Digital in Late/Post Socialism

Temenuga Trifonova \* York University \* "Agency in the Conspiracy Thriller"

Merrill Schleier \* University of the Pacific \* "Alan Pakula's The Parallax View (1974): Architectural Modernism and Public Violence"

Steven Doles \* Syracuse University \* "All the President's Men (1976) and the Aesthetics of the Reality Thriller"

Nathan Holmes & University of Chicago & "The Parking Garage and the Shadowed Self: Urban Mobility and Isolation in Pakula's Paranoia Trilogy" CHAIR Laura-Zoe Humphreys া University of Chicago

Salome Skvirsky \* University of Pittsburgh \* "Suite Habana and the Legacy of Hunger Aesthetics"

Laura-Zoe Humphreys & University of Chicago & "Paranoia and the Digital in Recent Cuban Cinema"

Shi-Yan Chao \* New York University \* "Processing Queer Agency through Chinese Documentary Film"

Ling Zhang \* University of Chicago \* "Meishi Street and Ordinary Citizens' Participation in Filmmaking in Contemporary China"





### Media and Identities

# N 23

### Found Media Tactics

CHAIR Julianne Pidduck & Université de Montréal

Lorien Hunter \* University of Southern California \* "Conversations in Hip Hop: The Question of Black Identity in Post 9/11 America"

Sho Ogawa \* University of Kansas \* "'Gay Boom' in Japan: The Media's Construction of Gay Men in the 1990s"

Beth Pentney \* Simon Fraser University \* "Media Citizenship in Makeover Culture: Cosmetic Surgery Bloggers and Postfeminist Discourses"

Julianne Pidduck \* Université de Montréal \* "The L-Word and Queer Kinship: TV Genre and Social Networking"

CHAIR Tung-Hui Hu University of Michigan
CO-CHAIR Erica Levin University of California, Berkeley

Erica Levin University of California, Berkeley "Bruce Conner's Report: On Television at the End of the Newsreel Era"

Kris Paulsen \* Ohio State University \* "The Rays: Guerrilla Television's Hijacked Signals"

Tung-Hui Hu University of Michigan "Look through the Keyhole: The Invisible Landscapes of Trevor Paglen"

Kris Cohen \* University of Chicago \* "Statement in the Form of a Question"

# **N24** SCREENINGS

## Faubourg Treme: The Untold Story of Black New Orleans

Dawn Logsdon, USA, 2008, 68 min

SPONSOR Television and New Media Scholarly Interest Group

Lolis Eric Elie, a New Orleans newspaperman, takes us on a tour of the city—his city—in what becomes a reflection on the relevance of history folded into a love letter to the storied New Orleans neighborhood, Faubourg Treme. Arguably the oldest black neighborhood in America and the birthplace of jazz, Faubourg Treme was home to the largest community of free black people in the Deep South during slavery and a hotbed of political ferment. Here, black and white, free and enslaved, rich and poor cohabitated, collaborated, and clashed to create America's first Civil Rights movement and a unique American culture.

While the *Treme* district was damaged when the levees broke, this is not another Katrina documentary. Long before the flood, two native New Orleanians—one black, one white—writer Lolis Eric Elie and filmmaker Dawn Logsdon, began documenting the rich living culture of this historic district. Miraculously, their tapes survived the disaster unscathed. Elie and Logsdon make clear the city's present, up through Katrina, remains steeped in its past—one that, for New Orleans, naturally includes an emphasis on music, heightened here by Derrick Hodge's original jazz score and over a hundred years of New Orleans music. This is a film of ideas, a historical film, a personal film, and a celebration of place.

## **Culture of Worry**

Betsy Weiss, USA, 2004, 8 min

Shot in New Orleans and Washington, *Culture of Worry* is a personal collage essay about the way in which growing up in an atmosphere of anxiety can influence one's sense of identity. This piece considers various factors, such as illness, growing up in a Jewish household, and motherhood. Interview fragments, stock footage, cinéma vérité images and other visuals are set against a layered soundtrack to explore the ways in which human beings worry and how we strive to transcend such an anxiety-ridden state.

Audiences for these films may be interested in session M1 "Do You Know What It Means to Represent New Orleans? David Simon's Treme and Mediated Citizenship."



01

You Tube

02

Unsung Laughter
Women Comics of the Silent Screen

CHAIR Nico Baumbach & Columbia University

Josh David Jackson \* University of Wisconsin, Madison \* "Clicks Make Hits: YouTube, Internet Video, and the Implications of 'Going Viral'"

Peter McMurray \* Harvard University \* "YouTube Music— Haptic or Optic?"

Rainer Hillrichs & University of Bonn & "Negotiating Agency:
The Evolution of YouTube's Interface"

Nico Baumbach \* Columbia University \* "Cinematic Equality:
From Vertoy to Warhol to YouTube"

CHAIR Kristine Karnick া Indiana University-Purdue University Indianapolis

Margaret Hennefeld Brown University Margaret Hennefeld Brown University Margaret Hennefeld Margaret Margaret Margaret Margaret Margaret

Kristen Anderson Wagner & University of Southern California & "Polly Moran, 'The Wild, Wild Woman of the Screen"

Joanna E. Rapf & University of Oklahoma & "'The Girl or the Stripes': The Comic World of Fay Tincher"

RESPONDENT ROB King & University of Toronto

SPONSOR Women's Film History Project

03

Art/Artifact
Moving Images on Display

04

**Soaps in Transition**Creating Soap Opera in Times
of Challenge and Change

CHAIR Lindy Leong • University of California, Los Angeles/Purchase College,
State University of New York

Shana MacDonald \* York University \* "Between the White Cube and the Black Box: The Moving Image in 1960s and 1970s Intermedia Art"

Mabel Rosenheck \* Northwestern University \* "Beyond the Ruby Slippers: Media History and Citizenship at the National Museum of American History"

Malgorzata Rymsza-Pawlowska \* Brown University \* "Subjecting Audience: Affective Technology and History Museum Exhibition in the 1970s"

Andrew Uroskie \* Stony Brook University \* "Projection and Dislocation in Selma Last Year (1966)"

CHAIR Elana Levine 💠 University of Wisconsin, Milwaukee

Sam Ford Peppercorn Strategic Communications "The End of a
World without End: The Conclusion of Soap Opera
As the World Turns"

Caryn Murphy 
University of Wisconsin, Oshkosh 
"Black Panthers in Peyton Place: Integrating the Prime Time Soap Opera"

Matt Sienkiewicz \* University of Wisconsin, Madison \* "Not So 'Simple': A Comparative Study of 'Sabido Method' Soap Operas"

Elana Levine \* University of Wisconsin, Milwaukee \* "The Striving Soap: James Franco, General Hospital, and the Struggle for Cultural Legitimation"





## Engaging Media Media, Spectators, Publics



**MARCH 13, 2011** 

## Song-and-Dance Routines Hollywood, Bollywood, and Beyond

Shekhar Deshpande & Arcadia University CHAIR

**Stephen Charbonneau** \* Florida Atlantic University \* "Other Americas: Injured Identities, Participatory Media, and the Farmersville Project"

Andre Cavalcante & University of Michigan & "The Struggle for the Ordinary: Media, Transgender Audiences, and Feelings of Belonging"

**Stephen Monteiro** \* American University of Paris \* "You Could Do More Things': Andy Warhol, Viewer Agency, and Participatory Media"

Allison Perlman \* New Jersey Institute of Technology/Rutgers University-Newark \* "The Many Faces of 'Diversity' in the Lutheran Church: Race, Media and Citizenship during the Culture Wars"

Fernanda Zullo-Ruiz & Hanover College CHAIR

**Usha lyer** \* University of Pittsburgh \* "Finding the Past in Pastiche: Intertextuality in Bollywood Song-and-Dance Sequences"

Jenny Oyallon-Koloski & University of Wisconsin, Madison & "Versions of "Cool": Filming Dance in West Side Story"

Tracy Cox-Stanton & Savannah College of Art and Design & "Busby Berkeley and Primitivism: Exploring how Dance Delineates the Boundary between Savagery and Civilization"

Laura Gutierrez \* University of Arizona \* "Masochistic Desire and Pleasure in Alberto Gout's Rumbera Films"



## **Racial Politics and American Cinema**



## **New Contexts in Early Cinema**

Steven Carr 💠 Indiana University-Purdue University Fort Wayne CHAIR

Karen Kuo \* Arizona State University \* "Domesticated Asian American Masculinities in Son of the Gods and The Hatchet Man"

Josh Stenger \* Wheaton College \* "Zoot Suits, OD's, and 'Puttin' on the Reatz': Outfitting Racial Anxiety in the Wartime Hollywood Musical"

Keith Corson \* New York University \* "Color Adjustment: AIP versus the Coalition Against Blaxploitation"

Steven Carr & Indiana University-Purdue University Fort Wayne & "Anti-Semitism and the Postwar Hollywood Social Problem Film"

Tami Williams . University of Wisconsin, Milwaukee CHAIR

Nadine Chan & University of Southern California & "Crossroads of the East: Images of Early Singapore in Colonial Travelogues"

Canan Balan & Istanbul Sehir University & "The Reception of the Cinematograph by the Ottoman Intelligentsia"

Rielle Navitski & University of California, Berkeley & "True-Crime Film, Fictions of State Legitimacy: El Automovil Gris (1919)"

Michele Torre Southern Illinois University Carbondale Mantonina Khanzhonkova, the First Queen of the Russian Screens"





## The Freudian Mother in the Contemporary Horror Film

# 010

## **Media Communities and Citzenship**

CHAIR Daniel Humphrey & Texas A&M University

Caitlin Collins & University of Texas, Austin & "Womb, Home, and Nation: The Uncanny Spaces of Inside"

Adrienne Foreman \* Texas A&M University \* "The Cost of Identity: Development of Self and the Function of the Race and Gender in Henry Selick's Coraline"

Claire Cothren \* Texas A&M University \* "Crucifying the Investigative Drive: Lars Van Trier's Antichrist and Sexual Sublimation" CHAIR Debbie James & Wayne State University

Carmelo Esterrich \* Columbia College Chicago \* "Barely Out of the Kitchen: Puerto Rico's DIVEDCO Women Films"

Mariana Lacunza \* Ohio State University \* "Red, Yellow and Green: To Be or Not to Be Bolivian in a Cinema of Digital Attractions"

Christopher Wilkins \* Indiana University \* "Regarding Kim's

Video: State Sponsored Cinephilia and Sub-Cultural
Flow in a Sicilian Town"

Debbie James \* Wayne State University \* "Producing Media, Producing Citizenship: The Practice of Digitizing the Experience of Everyday Life in Jamaica"

011

### WORKSHOP

## Teaching Media Studies Through Video Games

012

**Animation** 

CHAIR Matthew Payne 💠 University of Texas, Austin

#### WORKSHOP PARTICIPANTS

Mia Consalvo 🚸 Massachusetts Institute of Technology

Aaron Delwiche : Trinity University

Sheila Murphy া University of Michigan

Judd Ruggill : Arizona State University

Zach Whalen 🍁 University of Mary Washington

CHAIR LOTA Mjolsness & University of California, Irvine

Peng-yi Tai & University of California, Irvine & "Animation as Cinematic Neurosis: Brothers Quay's Rehearsals For Extinct Anatomies"

Annie Manion & University of Southern California & "Plastic Modernity: Animation and Nation-Building in 1930's Japan"

Lora Mjolsness & University of California, Irvine & "Early Russian and Soviet Animation: Child's Play and Adult Pursuits"



## **Personal Space and Mediated Bodies**

# 016

## **Constructing the Film Spectator**

CHAIR Dean Allbritton 💠 Stony Brook University

Adrienne Brown \* Princeton University \* "No Laughing
Matter: Charlie Chaplin, W.E.B. Du Bois, and the
Exclusionary Space of Mass Media"

Joseph Clarke \* Yale University \* "Retuning the 'Office Wife': Mediating Acoustics and Gender in the Postwar Corporate Interior"

James Steichen \* Princeton University \* "From Members-Only to the City's Ballet: Institutional Mediation and Democratized Patronage at Ballet Society and the New York City Center Ballet, 1946-63"

Dean Allbritton \* Stony Brook University \* "Shoes and Wheels: The Prosthetics of Citizenship in Quid Pro Quo" CHAIR Lida Oukaderova & Rice University

Beth Corzo-Duchardt \* Northwestern University \* "From Uncle Josh to Sherlock Jr.: Negotiating the Image of the Naïve Spectator in American Silent Cinema"

**Heather Gibb** \* McGill University \* "Before the Film Starts: Spectatorship and the Role of Opening Credits"

Chelsey Crawford & Oklahoma State University & "A Cinema for Emptiness: The Political Potential of the Viewer"

Lida Oukaderova \* Rice University \* "Kinopanorama and the Space of Politics"

018

## **Useful Cinemas** Industrial, Advertising, and Medical Films

019

# The Historical Supplement Archeology, Heterotopia, and the Names of History

CHAIR Margaret Bruen Hames া New York University

Mark Minett \* University of Wisconsin, Madison \* "Learning by Selling: Robert Altman and Industrial Filmmaking as Training Ground"

Kit Hughes \* University of Wisconsin, Madison \* "Entertaining the Industry Film: Comedic Corporate Training Films and Questions of Methodology"

Amy Beste \* Northwestern University/Art Institute of Chicago \*
"Goldsholl Design Associates and Mid-Century
Design, Advertising, and Avant-Garde Film"

Miriam Posner \* Emory University \* "Depth Perception: Surgical Film and the Problem of Anatomical Legibility"

SPONSOR Nontheatrical Film and Media Scholarly Interest Group

CHAIR Mark Garrett Cooper া University of South Carolina

Mark Lynn Anderson & University of Pittsburgh & "The Countess and the Voice of the People: Presenting the Impossible of Film History"

Constance Balides \* Tulane University \* "Nodes within Networks': Films, Historicity, and the Archive"

Mark Garrett Cooper \* University of South Carolina \* "Archive, Theater, Ship"

RESPONDENT Lee Grieveson . University College London

SPONSOR Women's Film History Project



## Israeli Cinema and the Challenge of Judaism

CHAIR

## Latin America Cinema and the Ouestion of Genre

Dan Chvutin & University of Pittsburgh CHAIR CO-CHAIR Yael Munk & Open University of Israel

Miriam Talmon-Bohm & Florida Atlantic University & "From the Land of Our Forefathers to Our Mother's Kitchen: Jewish Cultural Alternatives and Ideological Negotiations in Current Israeli Cinema"

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# **024** SCREENING

## The Codes of Gender: Identity and Performance in Pop Culture

Sut Jhally, USA, 2009, 73 min

The Codes of Gender applies the late sociologist Erving Goffman's groundbreaking analysis of advertising to the contemporary commercial landscape, showing how one of American popular culture's most influential forms communicates normative ideas about masculinity and femininity.

In striking visual detail, *The Codes of Gender* explores Goffman's central claim that gender ideals are the result of ritualized cultural performance, uncovering a remarkable pattern of masculine and feminine displays and poses. It looks beyond advertising as a medium that simply sells products, and beyond analyses of gender that focus on biological difference or issues of objectification and beauty, to provide a clear-eyed view of the two-tiered terrain of identity and power relations.



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Manoukian, Setrag <b>G8</b>	McCullough, John <b>C20</b>	Mellamphy, Deborah <b>C17</b>	Monaghan, Amy <b>12</b>	Murphy, Sheila <b>D15</b> , <b>01</b> 1
Marchessault, Janine <b>H11</b>	McDonald, Paul <b>F13</b>	Melnick, Ross C3, M20	Monnet, Livia <b>E16</b>	Murray, Kathleen <b>H2</b>
Marciniak, Katarzyna <b>A9</b> , <b>J23</b>	McEwan, Paul <b>M19</b> , <b>022</b>	Mennel, Barbara <b>H18</b>	Monroy, Juan <b>C16</b>	Muscio, Giuliana <b>G2</b>
Marcus, Daniel <b>B1</b>	McFadden, Margaret <b>H21</b>	Metz, Daniel <b>I2</b>	Monteiro, Stephen <b>05</b>	Musser, Charles <b>I1</b>
		N		
Naaman, Dorit <b>F19</b>	Nassar, Hala <b>H12</b>	Navarro, Vinicius <b>K15</b>	Nelson, Patricia <b>N18</b>	Newman, Michael Z. <b>J2</b>
Nadel, Alan <b>L5</b>	Nasser, Jaime <b>G15</b>	Navitski, Rielle 08	Ness, Richard <b>H9</b>	Newsom, Chad K12
Nakahara, Tamao <b>D16</b>	Nathanson, Elizabeth <b>E20</b>	Neal, Mark Anthony <b>I10</b>	Neupert, Richard <b>J12</b>	Ngo, Lee <b>M22</b>
Nakama, Julie <b>E23</b>	Natzén, Christopher <b>E23</b>	Negra, Diane <b>G1</b> , <b>L5</b>	Neves, Joshua <b>H19</b>	Nguyen, Hoang Tan <b>I3</b>
Näringa Eva <b>H2</b>	Nault Curran RA	Nolcon Flices N18	Nowhold Kathorina C18	Nichole Randy A19

Nelson, Elissa **D18** 

Nault, Curran **B4** 

Näripea, Eva **H3** 

Nichols, Randy A18

Newbold, Katherine **G18** 



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Nieland, Justus <b>J18</b> Nitsche, Michael <b>B6</b>	Niu, Greta <b>M3</b> Noble-Olson, Matthew <b>G23</b>	Nochimson, Martha <b>K1</b> Nornes, Mark <b>F7</b>	Nygaard, Taylor <b>J10</b> Nygren, Scott <b>E22</b>	Nystrom, Derek <b>118</b>
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O'Grady, David <b>K20</b> O'Healy, Aine <b>A9</b> O'Sullivan, Sean <b>C5</b> Oberacker, J. Scott <b>H9</b>	Och, Dana <b>A14</b> Ogawa, Sho <b>N22</b> Oh, Eunha <b>A4</b> Oman, Patricia <b>H4</b>	Ongiri, Amy <b>D16</b> Orgeron, Devin <b>I1</b> Orgeron, Marsha <b>B18, M11</b> Ostrowska, Dorota <b>K3</b>	Ouellette, Laurie <b>F17</b> Oukaderova, Lida <b>016</b> Ovalle, Priscilla <b>J6</b> Overpeck, Deron <b>C3, M20</b>	Owczarski, Kimberly <b>J2</b> Oyallon-Koloski, Jenny <b>O</b> d
		Р		
Paasche, James <b>B23</b> Palmer, Augusta <b>J9</b> Palmer, Tim <b>E8</b> Pandian, Anand <b>E16</b> Pantenburg, Volker <b>A6</b>	Patterson, Zabet <b>E22</b> Patti, Lisa <b>B19</b> Paulsen, Kris <b>N23</b> Pavsek, Christopher <b>J21</b> Payne, Matthew <b>B23, 011</b>	Perlman, Allison <b>05</b> Perren, Alisa <b>B5, 15</b> Perron, Bernard <b>K20</b> Petersen, Anne Helen <b>15</b> Petersen, Christina <b>B17</b>	Pierson, Ryan <b>G7</b> Pike, Kirsten <b>K7</b> Podalsky, Laura <b>021</b> Polan, Dana <b>J14</b> Pollmann, Inga <b>D19</b>	Pramaggiore, Maria <b>M8</b> Price, Brian <b>L8</b> Prime, Rebecca <b>A16</b> Prince, Stephen <b>I12</b> Prindle, Sarah <b>I11</b>
Paramaditha, Intan C2 Pardo, Alejandro A5 Park, Jane N1 Park, Jecheol J23 Parker, Felan B6 Parks, Lisa J5	Pearlman, Susan <b>B4</b> Peberdy, Donna <b>H5</b> Pence, Michael <b>022</b> Penley, Constance <b>L2</b> Pentney, Beth <b>N22</b> Pepper, Shayne <b>L4</b>	Petersen, Jennifer <b>B22</b> Peterson, Elizabeth <b>N15</b> Peterson, Jennifer <b>E10</b> , <b>J13</b> Petro, Patrice <b>G1</b> Petruska, Karen <b>M4</b> , <b>022</b> Pidduck, Julianne <b>N22</b>	Pomerance, Murray <b>B17, C6</b> Porst, Jennifer <b>L2</b> Portuges, Catherine <b>A16</b> Posner, Miriam <b>018</b> Powell, Liz <b>J5</b> Pozo, Diana <b>J5</b>	Projansky, Sarah <b>H2</b> Puar, Jasbir <b>G16</b> Puetz, Michelle <b>F2</b>
Patkanian, Irina <b>H6</b>	Perez Tejada, Manuel A. <b>J9</b>	Pierson, Michele <b>L22</b>	Prager, Brad <b>A6</b>	
		Q		
Quanz, Katherine <b>G20</b>	Quendler, Christian <b>G9</b>			
		R		
Radner, Hilary L1 Raengo, Alessandra A3 Ragona, Melissa F2 Rahman, Najat H12 Rai, Swapnil E3 Raimist, Rachel M5, N6 Raine, Michael F7 Ralko, Katy K23 Ramaka, Joseph C8 Rapf, Joanna E. L8, O2 Rawle, Steven C4 Rawlins, Justin D7 Razlogova, Elena D4	Recoder, Luis B7 Redvall, Eva C2 Reestorff, Camilla M16 Refsum, Christian I7 Rehak, Bob B9 Reich, Elizabeth B3 Renninger, Bryce M9 Renov, Michael E11 Rentschler, Carrie B22 Reynolds, Daniel B6 Rhodes, John David B8, C22 Ribas, Daniel G4 Rice, David A21	Richmond, Scott F14 Richter, Nicole N15 Riffel, Casey I12 Ritchey, Andrew F2 Ritsma, Natasha H14 Ritter, Courtney C16 Robe, Chris G18 Roberts, Jason Kelly M4, 022 Roberts, Jessica M12 Robinson, Chris L3 Robinson, Janet A4 Robles, Erica H11 Rodino-Colocino, Michelle G21	Rogers, Kenneth D21 Romero, Eva J9 Rosales, Jennifer K12 Rosen, Philip D12 Rosenheck, Mabel O3 Ross, Sara I14 Ross, Sharon F3, K11 Røssaak, Eivind I7 Rossie, Amanda N16 Rothermel, Dennis E17 Ruggill, Judd A8, O11 Rush, Jeff K15 Rusnak, Stacy J3	Russell, Catherine <b>14</b> Russo, Alexander <b>D4</b> , <b>K11</b> Russo, Julie <b>15</b> Russworm, TreaAndrea <b>L7</b> Rust, Amy <b>K16</b> Rust, Stephen <b>H4</b> Ryan, Susan <b>H8</b> Ryberg, Ingrid <b>L10</b> Rymsza-Pawlowska, Malgorzata <b>03</b>
Sadek, Isis N8 Sagehorn, David M4 Salazkina, Masha B2, K17 Samardzija, Zoran D10 Sammond, Nicholas F12 Sampson, Benjamin J2 San Filippo, Maria N5 Sandler, Kevin E12	Sanogo, Aboubakar <b>D12</b> Sanson, Kevin <b>G5, 119</b> Sarkar, Bhaskar <b>H10</b> Sas, Miryam <b>121</b> Saverino, Anastasia <b>A21</b> Sayad, Cecilia <b>K6</b> Scahill, Andrew <b>M12</b> Scannell, Paddy <b>G6</b>	Scepanski, Philip F3 Schaber, Bennet E17 Schaefer, Eric L6 Schantz, Ned J17 Schatz, Thomas E13, L6 Scheckner, Peter H8 Scheible, Jeff A15 Schein, Louisa M22	Schelewsky, Marc A17 Schleier, Merrill N19 Schmidt, Lisa 119 Schoonover, Karl C22 Schreiber, Michele B20 Schubart, Rikke C16 Schwartz, Margaret B22 Scott, Ellen H1	Scott, Suzanne J10 Sebok, Bryan F11 Seiter, Ellen D2, K19 Sen, Meheli C1 Service, Brett N16 Sexton, Jamie M18 Seymour, Nicole K4 Shade, Leslie G21

## NEW ORLEANS



Shafer, Leah F19 Shambu, Girish M16 Shand, Ryan J20 Shapins, Jesse L18 Sharrett, Christopher J19 Shary, Timothy A23 Shaviro, Steven D10 Shaw, Deborah G19 Sheehan, Rebecca A15 Shenker, Noah N17 Shepherd, Michelle J9 Sheppard, Samantha I20 Shepperd, Josh G6 Shiel, Mark B8 Shimpach, Shawn D21 Shimura, Miyoko A7 Shin, Gloria H2 Shin, Jeeyoung B21 Shin, Seung-hwan L23	Shore, Amy F20 Siegel, Carol B17 Siegel, Greg A1 Siegel, Marc K14 Sienkiewicz, Matt O4 Sieving, Christopher B3 Silberman, Robert D8 Silva, Vesta E20 Sim, Gerald C4, D22 Simmons, Bobby A23 Simmons, Laura 122 Simms, Jeannie J23 Simonyi, Sonja F18 Sinwell, Sarah H14 Siomopoulos, Anna E17 Sjöberg, Patrik I7 Skrodzka-Bates, Aga D16 Skvirsky, Salome M20 Slocum, J. David E19, F19	Slowik, Michael G20 Smith, Anthony N2 Smith, Christina H8 Smith, Christopher B1 Smith, Greg C5 Smith, Jacob N13 Smith, Jeff G20 Smith-Rowsey, Daniel A12 Smith-Shomade, Beretta F8, G5 Smoodin, Eric B18, J12 Smukler, Maya Montanez L2 Soderman, Braxton G23 Solbrig, Heide A18 Soles, Carter M2 Solomon, Matthew C19, D16 Sorenssen, Bjorn A2 Sprengler, Christine D1 Springer, Claudia K4 Staats, Hans A4	Stabile, Carol A2, N11 Stadel, Luke C7 Staiger, Janet L1 Stanfield, Peter D14 Starkey, Theresa F22 Starosielski, Nicole L18, M9 Steichen, James O15 Stein, Erica B8, E10 Stein, Louisa F10, J11 Stein, Rebecca A22 Steinberg, Marc L21 Stenger, Josh O7 Stern, Arden M15 Sternagel, Joerg B10 Sterritt, David D20 Stevens, Kyle D8 Stevens, Maurice J8 Stewart, Jacqueline G3 Stine, Kyle K16	Stoddard, Matthew I4 Stoehr, Kevin A20 Stoever-Ackerman, Jennifer J6 Strachan, Ian I20 Straw, Will D14 Strayer, Kirsten D11 Streible, Dan I1 Sturtevant, Victoria D3 Sualp, Tul F9 Suarez, Juana J9 Subramanian, Janani N7 Suisman, David D4 Sunya, Samhita I18 Sutherland, Meghan D1 Szczepaniak-Gillece, Jocelyn J16 Szczepanik, Petr A5
Tai, Peng-yi <b>012</b> Takahashi, Tess <b>N14</b> Talbott, Michael <b>K3</b> Talmon-Bohm, Miriam <b>020</b> Tartoussieh, Karim <b>K9</b> Tasker, Yvonne <b>L5</b> Taylor, Aaron <b>M18</b> Tchouaffe, Olivier <b>E9</b> Tedholm, Miranda <b>115</b>	Telotte, Jay <b>J12</b> Tepperman, Charles <b>J20</b> Terry, Jennifer <b>19</b> Terry, Patrick <b>C9</b> Thibault, Rachel <b>N5</b> Thimons, Alexander <b>L23</b> Thoma, Pamela <b>N9</b> Thomas, Lynnell <b>K5</b> Thompson, Ethan <b>F3</b>	Tierney, Dolores M. <b>F5, K6</b> Tinic, Serra <b>B5</b> Tinkcom, Matthew <b>C22</b> Tobias, James <b>B10</b> Tompkins, Joseph <b>D18</b> Ton, Michelle <b>M22</b> Tongson, Karen <b>G16</b> Torlasco, Domietta <b>E16</b> Torner, Evan <b>115</b>	Torre, Michele <b>08</b> Trammell, Aaron <b>J6</b> Triana Toribio, Núria <b>G19</b> Trice, Jasmine <b>H14</b> Trifonova, Temenuga <b>N19</b> Tripp, Stephanie <b>C7</b> Trope, Alison <b>K4</b> Tryon, Chuck <b>I6</b> Tsunoda, Takuya <b>A7</b>	Tucker, Staci <b>N11</b> Tudor, Deborah <b>C4</b> Turim, Maureen <b>E8, L19</b> Turnock, Julie <b>114</b> Tussey, Ethan <b>A13</b> Tweedie, James <b>C19</b> Tzioumakis, Yannis <b>E2</b>
Udden, James <b>68</b> Uhrich, Andy <b>D13</b>	Ukadike, N. Frank <b>B3</b> Ulusoy, Nilay <b>F9</b>	Uricaru, Ioana <b>A9</b> Uroskie, Andrew <b>03</b>		
VanCour, Shawn <b>N13</b> VanderBurgh, Jennifer <b>C20</b> Vanstrom, Eric <b>J2</b> Vaughan, Hunter <b>F16</b>	Venell, Elizabeth <b>H22</b> Verma, Neil <b>A11</b> Vernallis, Carol <b>F4</b> Verrone, William <b>M6</b>	Vieira, João Luiz <b>D6</b> Villarejo, Amy <b>J1, L8</b> Villarmea, Ivan <b>G4</b> Vitols, Maruta <b>H3</b>	Vogan, Travis <b>E21</b> Vonderau, Patrick <b>A5</b> vonMoltke, Johannes <b>J14</b> Vukođer, Bret <b>F11</b>	
Waldman, Diane <b>E11</b> Waldrep, Shelton <b>B4</b> Walker, Janet <b>E11</b> Wall, Brian <b>L22</b> Wallenberg, Louise <b>N4</b> Wallengren, Ann-Kristin <b>N10</b> Waller, Gregory <b>K12</b> Walley, Jonathan <b>B7, J7</b>	Walsh, Michael <b>E23</b> Walton, Jean <b>116</b> Wang, Yiman <b>N3</b> Wardell, Brenna <b>M2</b> Warner, Kristen <b>119</b> Warner, Rick <b>J21</b> Washitani, Hana <b>A7</b> Wasko, Janet <b>F13</b>	Wasser, Frederick <b>B1, E2</b> Wasson, Haidee <b>H11, J20</b> Waters, Sandra <b>D16</b> Weber, Brenda <b>I23</b> Wessels, Emanuelle <b>J15</b> West, Darcey <b>M7</b> Westrup, Laurel <b>L21</b> Whalen, Zach <b>011</b>	Whissel, Kristen <b>J13</b> White, Courtney <b>69</b> White, Kenneth <b>H22</b> White, Khadijah <b>B3</b> White, Michele <b>D15</b> White, Patricia <b>K13</b> , <b>L10</b> Whitney, Allison <b>F11</b> Wielgus, Alison <b>D15</b>	Wild, Jennifer N14 Wilkins, Christopher 010 Williams, Bruce G9 Williams, Deane K8 Williams, Deron K7 Williams, Karen C10 Williams, Linda C6, E1 Williams, Linda Ruth C6



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Williams, Mark <b>K7</b> Williams, Tami <b>08</b> Willis, Susan <b>H21</b> Wilson. Candice <b>N3</b>	Wilson, Galen <b>A12</b> Wilson, Jamie <b>A14</b> Wilson, Julie <b>F17</b> Wilson, Ronald <b>H7</b>	Windhausen, Federico <b>B7</b> Wlodarz, Joseph <b>K14</b> Wojcik, Pamela <b>B8, M12</b> Wolf, Mark J. P. <b>B6</b>	Wolfe, Charles <b>E3</b> Wood, Michael <b>C9</b> Woolsey, Morgan <b>K8</b> Wright, Benjamin <b>18</b>	Wright, Katheryn <b>A21</b>
Wilson, Canalce No	Wilson, Rollala Mi	, , , , , , , , , , , , , , , , , , , ,	, , ,	
		x		
Xiao, Zhiwei <b>H20</b>				
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Yamamoto, Naoki <b>F7</b>	Yockey, Matt <b>N2</b>	Yoshida, Junji <b>C9</b>	Young, Paul <b>E15</b> , <b>N9</b>	
Yang, Fan <b>B21</b>	Yoon, Soyoung <b>N17</b>	Youmans, Gregory <b>D13</b>	Younger, James Prakash <b>I18</b>	
Yang, Wei <b>K2</b>	York, Ashley Elaine <b>M9</b>	Young, Damon <b>F14</b>	Yue, Genevieve <b>F14</b>	
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Zhang, Ling <b>N20</b>	Zimdars, Melissa M9	Zryd, Michael <b>L22</b>	Zuo, Mila <b>K21</b>	