INSTRUCTIONS
FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes.

2. 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.

5. 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.
**A1**

**Digital Media Culture**

**Issues and Case Studies**

**CHAIR** Megan Ankerson • University of Michigan

**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”

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**A2**

**People’s Media**

**Race, Class, and Gender in Interwar Filmmaking and Reception**

**CHAIR** Carol Stabile • University of Oregon

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

**Bjorn Sorensen** • 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”

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**A3**

**Affective Politics of the Visible**

**CHAIR** Alessandra Raengo • Georgia State University

**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”

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**A4**

**Horror/Nation**

**CHAIR** Janet Robinson • University of Colorado, Boulder

**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”
### A5 Media Careers
#### Working Lives in Hollywood and Abroad

**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  

**Patrick Vonderau**  
Stockholm University  

**Respondent:** Miranda Banks  
Emerson College

#### Recycling the ‘War Propaganda Apparatus’
Rethinking the (Dis-)Continuity of Wartime Film Genres in Japan

**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”

### A6 European Art Film and World Cinema

**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

### A7 Recyling the ‘War Propaganda Apparatus’
Rethinking the (Dis-)Continuity of Wartime Film Genres in Japan

**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”

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**Takuya Tsunoda**  
Yale University  
“Akira Kurosawa’s The Most Beautiful: Revisiting the Auteur’s Wartime Filmmaking”

### A8 SCMS Online
Past, Present, Future

**Chair:** Michael Aronson  
University of Oregon

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

**Workshop Participants**

- Michael Aronson  
University of Oregon
- Elizabeth Ellcessor  
University of Wisconsin, Madison
- Bill Kirkpatrick  
Denison University
- Candice Haddad  
University of Michigan, Ann Arbor
- Andrew Miller  
Sacred Heart University

**Sponsor:** Information Technology Committee
**A9**

**These Revolutions Have Been Televised**
Reconsidering 1989 in European Media Representations

**CHAIR** Alice Bardan • University of Southern California

- Ioana 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

**A11**

**Hollywood On The Air**
Rehistoricizing Cinema and Radio

**CHAIR** Scott Balcerzak • Northern Illinois University

- Sara Levav • 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**

**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”

**A13**

**Treme’s Promise**
The Authenticity and Potential of David Simon’s New Orleans

**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
**A14 Prime-Time Border Travels**

**CHAIR** Deborah Jaramillo  •  Boston University

**Rebecca 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

**A15 Theorizing Film Aesthetics**

**CHAIR** Amanda Ann Klein  •  East Carolina University

**Rebecca Prime**  •  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”

**Jeff Scheible**  •  University of California, Santa Barbara  •  “Parenthetical Style and New Media Aesthetics”

**Jonah Corne**  •  University of Manitoba  •  “Further Experiments with the Neutral Face: Kuleshov and the Legacy of the Deadpan”

**A16 After Exile**

**Cinematic Homecomings**

**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

**A17 Media and Transport**

**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 Schelewey**  •  Innovationszentrum für Mobilität und Gesellschaft  •  “Media and Transport as Technologies of Space-Time 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”
THURSDAY  MARCH 10, 2011  12:00 NOON - 1:45 PM

A18

“The God-Given Benefits of Laissez-Faire Capitalism”
Economic Education for a Neo-Liberal World

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”

SPONSOR  Caucus on Class

A19

The DJ in Electronic Dance Music
Media Citizenship, Appropriation, and Cultural Hybridity

CHAIR  Bernardo Attias  California State University, Northridge

WORKSHOP PARTICIPANTS

Fred Church  Tangy Citrus Records
Mark Gunderson  Evolution Control Committee
Shane Martin  Middle Tennessee State University
Bernardo Attias  California State University, Northridge

A20

Genre and History in American Film in the 1940s

CHAIR  Saverio Giovacchini  University of Maryland

Saverio Giovacchini  University of Maryland  “World War Two and the Cinema of Proximity”
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”

A21

Navigating Cinematic Space

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

Chair: Nadia Yaqub • University of North Carolina, Chapel Hill
Co-Chair: Rebecca Stein • Duke University

Gil Hochberg • University of California, Los Angeles • “Between Visibility and Invisibility: Elia Suleiman’s Chronicles of a Contested Citizenship”
Nasrin Himada • Concordia University • “On The Politics of The Wait in Kamal Aljafari’s Port of Memory”
Nadia Yaqub • University of North Carolina, Chapel Hill • “Azza El-Hassan and Impossible Filmmaking in Israel/Palestine”
Rebecca Stein • Duke University • “YouTube (Pre)Occupation: New Media and the Israeli Military Occupation”

Media and Senior Citizenship
Age and Generational Issues
In Film, Television, and New Media

Chair: Nancy McVittie • University of Michigan

Elizabeth Kessler • University of Houston • “Film and Ageing in Men’s Lives: Reconstruction and Reconnection Films”
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

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.”
**B1**

**Startling Adventures in the Dismal Science**

Television Takes on the Economy

**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 Questions”

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

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**B2**

**Early Soviet Film Sound**

Theory, Technology, Ideology, Practice

**Chair:** Lilya Kaganovsky • University of Illinois, Urbana-Champaign

Lilya Kaganovsky • University of Illinois, Urbana-Champaign • “Ideological State Apparatuses: Soviet Cinema’s Conversion to Sound (1928-1935)”

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

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**B3**

**Historicizing Blackness**

**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 • “Rewading Black Women on the Silver Screen”

Christopher Sieving • University of Georgia • “Blood Couplers: Ganja & Hess and Monstrous Hybridity in Seventies Black-Themed Cinema”

**Sponsors:** African/African American Caucus and Oscar Micheaux Society

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**B4**

**Visualizing Sexuality**

**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”

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**SPONSORS:**
- African/African American Caucus
- Oscar Micheaux Society

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**35**
On Location
When Big Media Comes To Town

CHAIR  Serra Tinic  •  University of Alberta

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”

Projection, Performance, Experimental Film
Recent Developments

CHAIR  Federico Windhausen  •  California College of the Arts

Jonathan Walley  •  Denison University  •  “The Materiality andImmateriality 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  •  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.

WORKSHOP
Towards an Urban Approach to Cinema and Media Studies

CHAIR  Sabine Haenni  •  Cornell University

CO-CHAIR  Brendan Kredell  •  Northwestern University

WORKSHOP PARTICIPANTS

Pamela Wojcik  •  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

Video Game Worlds

CHAIR  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
B9  Reconsidering Kings Row
A Case Study in Film Historiography

Chair: Christopher Dumas
Co-chair: Bob Rehak

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

B10  Beyond the Subject
Conceptualizing Affect and Aesthetics in Digital Cinema

Chair: Joerg 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

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

B16  Film Stars, TV Celebrities, and American Culture

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”
B17  Rethinking the Pleasures of the Text

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?”

B19  Best Practices for Media Literacy Pedagogy and Effective Instructional Design

CHAIR  James Castonguay  Sacred Heart University

WORKSHOP PARTICIPANTS
  Diane Carson  St. Louis Community College, Meramec
  Carole Gerster  University of California, Santa Cruz
  Tony Grajeda  University of Central Florida
  Elizabeth A. Lathrop  Georgia Perimeter College
  Lisa Patti  Cornell University

SPONSOR  Media Literacy and Outreach Scholarly Interest Group

B18  Movies and Mind

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

B17  Rethinking the Pleasures of the Text

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?”

B19  Best Practices for Media Literacy Pedagogy and Effective Instructional Design

CHAIR  James Castonguay  Sacred Heart University

WORKSHOP PARTICIPANTS
  Diane Carson  St. Louis Community College, Meramec
  Carole Gerster  University of California, Santa Cruz
  Tony Grajeda  University of Central Florida
  Elizabeth A. Lathrop  Georgia Perimeter College
  Lisa Patti  Cornell University

SPONSOR  Media Literacy and Outreach Scholarly Interest Group

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SPONSOR  Nontheatrical Film and Media Scholarly Interest Group

B17  Rethinking the Pleasures of the Text

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?”

B19  Best Practices for Media Literacy Pedagogy and Effective Instructional Design

CHAIR  James Castonguay  Sacred Heart University

WORKSHOP PARTICIPANTS
  Diane Carson  St. Louis Community College, Meramec
  Carole Gerster  University of California, Santa Cruz
  Tony Grajeda  University of Central Florida
  Elizabeth A. Lathrop  Georgia Perimeter College
  Lisa Patti  Cornell University

SPONSOR  Media Literacy and Outreach Scholarly Interest Group

B18  Movies and Mind

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
**B21**

**National Cinemas in a Transnational Context**

**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”

**B22**

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

**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”

**B23**

**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”
**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

C1

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

New Directions in Film Policy

C2

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

C3

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”

Digital Effects on Cinema

C4

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”
WORKSHOP

The Functions of Finales
Serial Television and the Problem of Ending

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  “Caught 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”

WORKSHOP

Affect as Rhetorical Strategy

CHAIR
Michael Hammond  •  University of Southampton

WORKSHOP PARTICIPANTS
Lucy Fischer  •  University of Pittsburgh
Murray Pomerance  •  Ryerson University
Linda Williams  •  University of California, Berkeley
Linda Ruth Williams  •  University of Southampton

WORKSHOP

Documentary and Citizenship

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, Documentaty, 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”

WORKSHOP

The Films of Joseph Gaï Ramaka

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.
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<td>Kukhee Choo</td>
<td>Tulane University</td>
<td>“Imagined Citizen: Issues of Zainichi in the films Go, Pachigi! and Pachigi!, Love &amp; Peace”</td>
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<td>Patrick Terry</td>
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<td>Junji Yoshida</td>
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<td>Arizona State University</td>
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<td>Karen Williams</td>
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<td>Jeffrey Masko</td>
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<td>University of the West of England</td>
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<td>Junji Yoshida</td>
<td>New York University</td>
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<td>American University</td>
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<td>J.D. Connor</td>
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<td>Andrew McAlister</td>
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<td>Despina Kakoudaki</td>
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<td>Tulane University</td>
<td>“The Homeless Movies of the New American Cinema, 1959-64”</td>
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<td>Courtney Ritter</td>
<td>University of Michigan</td>
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C17  Rethinking Film Authorship  
Credit, Craft, Collaboration

CHAIR  Jack Boozer  Georgia State University

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”

C18  Sound Studies

CHAIR  Jennifer Fleeger  The Catholic University of America

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”

C19  French Cinema/Global Media

CHAIR  Kelley Conway  University of Wisconsin, Madison
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”

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C20  Television, Community, Memory

CHAIR  John McCullough  York University

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
**THURSDAY**  
**MARCH 10, 2011**  
**4:00 PM - 5:45 PM**

**C21**

**Tracing Stillness in Photography and Film**

**Chair**  
Louise Hornby  
University of Wisconsin

Louise Hornby  
University of Wisconsin  
“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”

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CinemArts: Film and Art History Scholarly Interest Group

**C22**

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

**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”

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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.


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 • Northwestern 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”


THE KATHERINE SINGER KOVÁCS ESSAY AWARD


BEST ESSAY IN AN EDITED COLLECTION


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).

HONORABLE 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

Peter Decherney • University of Pennsylvania

PEDAGOGY AWARD

Charles Wolfe • University of California, Santa Barbara

DISTINGUISHED CAREER ACHIEVEMENT AWARD

Dudley Andrew • Yale University

OPENING RECEPTION
**Silver Screen Memories**
Hollywood Cinema in Contemporary Art

**Chair**  
Susan Felleman  
Southern Illinois University Carbondale

**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

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**Visualizing New Orleans**

**Chair**  
Bernie Cook  
Georgetown University

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”

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**Hollywood Goes to Court**
Reconceptualizing Legal Infrastructures, Media Circulations, and Use

**Chair**  
Eric Hoyt  
University of Southern California

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  

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

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**Secrecy, Surveillance, and Media History**

**Chair**  
Lisa Lynch  
Concordia University

David Suisman  
University of Delaware  

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”

**Respondent** Alexander Russo  
Catholic University of America
D5  Transnational Landscapes and Collaborations in East Asia and Beyond

**CHAIR**  
Hye Jean Chung  •  University of California, Santa Barbara

**Participants**
- 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’”
- Hye 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

D6  Global Almodóvar

**CHAIR**  
Celestino Deleyto  •  University of Zaragoza

**Participants**
- 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

D7  “Danger Runs in the Family”  
Trauma and Family on Television

**CHAIR**  
Drew Beard  •  University of Oregon

**CO-CHAIR**  
Phoebe Bronstein  •  University of Oregon

**Participants**
- 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”

D8  Locating Queer Subjectivity

**CHAIR**  
David Gerstner  •  CUNY Graduate Center and College of Staten Island

**Participants**
- 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 Park”
- 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

**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”


**SPONSORS**

Women’s Film History Project and Women’s Caucus

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**D10**

Post-War Serbian Film

**CHAIR**

Zoran Samardzija  Columbia College Chicago

**CO-CHAIR**

Steven Shaviro  Wayne State University

Zoran Samardzija  Columbia College Chicago  “The New Neoliberal Serbia in Goran Paskaljevic’s The Optimists”

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”

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**D11**

Playing the Apocalypse

Re-imagining Science Fiction through Video Games

**CHAIR**

Kara Andersen  Brooklyn College

Kirsten Fallica  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

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**D12**

Cinema and the State

**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

**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

D14  Cycles of Sensation

**Popular Media, Thrills, and Outrage**

**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

**Chair**  
Michele White  
Tulane University

Alison Wielgus  
University of Iowa  
“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”

**Respondent**  
Laura Marks  
Simon Fraser University

D16  Death by Frame

**The Performance of Kinetic to Dead Bodies and the Economies of Meaning**

**Chair**  
Tamao Nakahara  
University of California, Berkeley

**Co-Chair**  
Aga Skrodzka-Bates  
Clemson University

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

**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

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**D19**  The Flow of Life
Blood, Vitalism, Motion Pictures

**CHAIR**  James Leo Cahill  •  University of Toronto

**CO-CHAIR**  Oliver Gaycken  •  Temple University

James Leo Cahill  •  University of Toronto  •  “A Taste for Blood: On Sanguine Mythology in French Film Theory and in Jean Painlevé in Particular”

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

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**D20**  Academic Film and Media Studies
Publishing Today

**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

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**D21**  The “Afterlife” of Media

**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)”

Sarah Kessler  •  University of California, Irvine  •  “The Voice of Traumas Past: Ventriloquizing Victimology in Contemporary Israeli Cinema”
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, sensation-ally 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.”*
E1  ‘Safe Sex’
Or Can Discourse Save Pornography from the Perverse?

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

E2  Declarations of Independence
(Re)discovering Dirty Dancing

CHAIR  Yannis Tzoumakis  •  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 Tzoumakis  •  University of Liverpool  •  “High Concept Independence or the First Example of ‘Indiewood’? The Curious Case of Dirty Dancing”

E3  Humor and Ethnicity in TV Sitcoms and Film

CHAIR  Charles Wolfe  •  University of California, Santa Barbara

Shelley Bradfield  •  Colorado State University  •  “South Africa’s Madam & Eve: Producing National Citizenship through the Domestic?”

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”

E4  Reinforcing War, Representing Torture, Reflecting Subjects

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”

Cynthia Fuchs  •  George Mason University  •  “The Art of Being Affecting and Being Affected: Wars, Crimes, and Reflections in Documentaries”
E5 | Contemporary Racial Performances

Chair: Sylvia Chong • University of Virginia

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

Sean Metzger • Duke University • “Asian/Asian Mediatization and That Emcee Jin”

Eng-Beng Lim • Brown University • “Dancing with Margaret Cho”

Sponsor: Asian/Pacific American Caucus

E6 | New Media Futures

Workshop: The Digital (the Academy)

Chair: Nicholas Mirzoeff • New York University

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

E7 | Image Ethics, Politics, and Pedagogy

Chair: Ora Gelley • North Carolina State University

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 Tattoo (Män Som Hatar Kvinnor)”

Laura Marks • Simon Fraser University • “Islamic Atomism in the Films of Abderrahmane Sissako and Miranda July”

E8 | Contemporary French Cinema

Chair: Tim Palmer • University of North Carolina Wilmington

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”

Sponsor: French and Francophone Scholarly Interest Group
**E9**

**Avatar**
Performance, Subjectivity, and Digital Skins

**Chair** Oulivier 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’”

**E11**

**Contested Territories**
Israeli Documentaries on the Left

**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”

**E10**

**Shooting City Spaces**
Location Filmmaking During the “Urban Crisis”

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

**Co-Chair** Jennifer Peterson  
University of Colorado, Boulder

Erica Stein  
University of Iowa  
“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”

**E12**

**Television Production Studies in the Post-Network Era**

**Chair**  Kevin Sandler  
Arizona State University

**Respondent**  John Caldwell  
University of California, Los Angeles

Felicia Henderson  
University of California, Los Angeles  
“You Can Choose Your Family: Socio-Cultural Rituals and Hiring Series TV Writers/Writing Staffs”

Daniel Bernardi  
Arizona State University  
“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”
After the Box Office
Representations and Realities of Post-Theatrical Culture

E13

CHAIR Caetlin Benson-Allott  •  Georgetown University

Daniel Herbert  •  University of Michigan  •  “Expectations and Ex-Spectatorship: The Representation of Video Rental Stores in Narrative Cinema”

Caetlin Benson-Allott  •  Georgetown University  •  “Subjective Piracy: Bootleg Aesthetics in the Age of Illegal File Sharing”

Charles Acland  •  Concordia University  •  “Technological Tentpoles”

RESPONDENT Thomas Schatz  •  University of Texas, Austin

Silent Film Aesthetics and Audiences

E14

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

E15

CHAIR Caetlin Benson-Allott  •  Georgetown 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

Cinematic Temporalities

E16

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”
**E17**

**Governing the Undead**

*The Limits of Citizenship*

**Chair**  Chera Kee  University of Southern California

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

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”

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**WORKSHOP**

**On Theorizing Film Festivals**

*Past, Present, Future*

**Chair**  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 Dovy  SOAS, University of London

Dennis Broe  Long Island University

Alex Fischer  University of St. Andrews

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**E18**

**Transnational Politics and Commercialized Arts**

*The Construction of Chineseness and Chinese Citizenry in Visual Media*

**Chair**  Jing Jing Chang  University of Illinois, Urbana-Champaign

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***


**Sponsor**  Asian/Pacific Caucus

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**E19**

**Rethinking Television and Domestic Citizenship**

**Chair**  Alice Leppert  University of Minnesota

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 Caucus
**E21**

**All-Consuming Realities**
Current Perspectives on Consumption, Identity, and Reality TV

**CHAIR** Jennifer Jones  
Indiana University, Bloomington

Lindsay Giggy  
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

**E22**

**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  

**SPONSORS** Experimental Film and Media Scholarly Interest Group and CinemArts: Film and Art History Scholarly Interest Group

**E23**

**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  

Michael Walsh  
University of Hartford  
“The Unknown Chris Marker: Si j’avais Quatre Dromadaire”
**E24 SCREENING**

*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.

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**MEETING**

10:00 - 11:45 am

**ROOM** Boardroom, Level Two

Oscar Micheaux Society

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**FRIDAY MARCH 11, 2011 11:00 AM - 12:00 NOON**

**ORIENTATION FOR NEW MEMBERS**

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

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**FRIDAY MARCH 11, 2011 12:00 NOON - 1:00 PM**

**MEMBERS’ BUSINESS MEETING**
F1  Queer Sites

Chair: Roger Hallas  Syracuse University


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

F2  Off Screen Noise

Sound and Avant-Garde Cinema

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

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 Nothing: 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”

Sponsor: Television and New Media Scholarly Interest Group

F4  Speed and Embodiment

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”
F5 New Waves in Latin American Film

CHAIR Tamara Falicov ♦ University of Kansas

Ana Lopez ♦ Tulane University ♦ “A New Wave in Brazil? Women and the Retomada”
Maria Aleman ♦ Universidad Andina Simon Bolivar ♦ “Ecuador’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”

SPONSOR Latino/a Caucus

F6 Retrospective Anticipation and Other Temporalities in the Cinematic

CHAIR Timothy Holland ♦ University of Southern California

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”

F7 History via Screen
Articulations of Historical Representation in Japanese Cinema, 1920-1945

CHAIR Naoki Yamamoto ♦ Yale University

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

F8 Let Me Tell You A Story
Theory, Practice, Pedagogy and the Legacy of Teshome Gabriel

CHAIR Bambi Haggins ♦ Arizona State University
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

SPONSOR Latino/a Caucus
**F9 New Turkish Cinema**
Cinematic Nation and 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”

Tul Sualp • Bahcesehir University • “Cinema of Thresholds Without Gravity Under Urgent Times: Distant Voices, Still Lives”

Nilay Ulusoy • Bahcesehir University • “A Neo-Noir in the Age of Neo-Islam: Takva—A Man’s Fear of God”

**F10 Theorizing Prime-Time Power**
Affect, Capital, and the Mediation of Citizenship

**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 Televiual 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”

**F11 Rewriting the Language of Cinema**
3D’s Return in the Digital Age

**CHAIR** Melanie Brunell • University of Florida
**CO-CHAIR** Chuck Maland • University of Tennessee

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”

**F12 The Cry of Jazz**
Voicing Black Citizenship Onscreen

**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**

**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”

Daniel Biltereyst ✉ Ghent University ✉ “Movies, Morality, Money: Towards a Political Economy of Film Censorship, Classification and Ratings”

**F14  The Body Offscreen**

**CHAIR**  Genevieve Yue ✉ University of Southern California

Damon Young ✉ University of California, Berkeley ✉ “The ‘Pathological Gaze’: Sexual Interest in the Field of Vision, or, Andy Warhol’s Body”

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

**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”

**F16  Philosophy and the Moving Image**

Intersections and Misdirections

**CHAIR**  Hunter Vaughan ✉ Washington University, St. Louis

Tom Conley ✉ Harvard University ✉ “Comolli Again”

Jennifer Hammett ✉ San Francisco State University ✉ “Opaque Representations/Transparent Images”

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”
### F17 Retail and Resist
Theorizing Media and Consumer Citizenship

**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”

### F18 Spatial Configurations

**Chair:** Sonja Simonyi • 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

**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”

### F20 Women in Industry
New Citizenship in Mainstream Media

**Chair:** Colleen Laird • University of Oregon

- **Colleen Laird** • University of Oregon • “What is Japanese Film These Days, Anyway? Reception and Critique of Ogigami Naoko and Nishikawa Miwa”

- **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
**F21**  
**Star Bodies and the Erotics of Suffering**  
**Chair:** Colleen Glenn  
**University of Kentucky**  
**Co-Chair:** Rebecca Bell-Meteereau  
**Texas State University**  
- Colleen Glenn  
  **University of Kentucky**  
  “Beauty to Beast: the Rebirth of Mickey Rourke”  
- Rebecca Bell-Meteereau  
  **Texas State University**  
  “Erotics of the Suffering Hero: From Rocky to The Expendables”  
- Sam B. Girisus  
  **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”

**F22**  
**“Who Counts” in New Orleans**  
Identity and Citizenship in Embedded and Embodied Media  
**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:** Tara 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”
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 Charrúa 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

CHAIR
Diane Negra  University College Dublin

WORKSHOP PARTICIPANTS
E. Ann Kaplan  University of California, Los Angeles
Patrice Petro  University of Wisconsin, Milwaukee
Derek Kompare  Southern Methodist University
F. Hollis Griffin  Colby College

WORKSHOP
To Emancipate the Image
The L.A. Rebellion of Black Filmmakers

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

SPONSORS
African/African American Caucus
and Oscar Micheaux Society

G4
Subjectivity, Reality, and Identity
in Contemporary Portuguese Cinema

CHAIR
Paulo Granja  University of Coimbra

WORKSHOP PARTICIPANTS
Ivan Villarrea  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
Damage Control
Film Industry PR

CHAIR
Giuliana Muscio  University of Padova

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
Mentoring
Making the Most of Faculty-Student Relationships

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

G5

G6

Contested Spaces of Educational Media

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

G6

G7

Cartoon Projections
Animation and Comics

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”

G7

G8

Iran’s New Media Landscape and Beyond

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 East Caucus
**Film Histories/Film Aesthetics**

**Chair**  
Bruce Williams  
William Paterson University

Courtney White  
University of Southern California  

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”

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**Queuelessness and War**  
Sexuality, Representation, History and Citizenship in Cinema

**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

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**Playing the Part**  
Gender, Sexuality, and Children’s Media

**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”

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**Affective Media, Embodied Spectators**

**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

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

G18  Web-Based TV and the Challenges of Independent Production

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”

G19  Interrogating the Transnational in “Hispanic” Cinema

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

G20  Sound Design

CHAIR  Jeff Smith  University of Wisconsin, Madison

Michael Slowik  University of Iowa  “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
**G21**

**Media Citizens of the World Speak**
Corporate Citizens, Alienated Workers, Policy Wonks, and Diasporic Machinima

**CHAIR**
Michelle Rodino-Colocino • Pennsylvania State University

**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 Gajjala** • Bowling Green State University • “Virally Networked Transmissions: Re-Mixing Indian Diasporic Cultures at Online/Offline Intersections”

**SPONSOR** Caucus on Class

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**G23**

**Multimediality**
Film, Photography, Theater

**CHAIR**
Dimitrios Latsis • University of Iowa

**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”

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**G22**

**Starring the 1930s**

**CHAIR**
Thomas Doherty • Brandeis University

**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”
**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
5:15 pm
ROOM Orleans, Level Two
Central/East/South European Cinemas Scholarly Interest Group

MEETING
5:15 pm
ROOM Evangeline, Level Two
Experimental Film and Media Scholarly Interest Group

MEETING
5:15 pm
ROOM Union Terrace C, Level Three
Caucus on Class

MEETING
5:15 pm
ROOM Vermilion, Level Two
Proposed Media Industries Scholarly Interest Group

MEETING
5:15 pm
ROOM Union Terrace A, Level Three
Middle East Caucus
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 Museum 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 by-lines for their written entries, and credit will also be given to the academic advisors and participating institutions.

Refreshments will be served.
Interpreting Black Film

Chair: Devorah Heitner - Lake Forest College

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

Powerful Women

Chair: Sarah Projansky - University of Illinois, Urbana-Champaign


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 Feminist Analysis, and 21st Century Film”

Sponsor: Women’s Caucus

Screening Neighbours

Eastern European Cinema and Postcolonial Representations

Chair: Maruta Vitols - Emerson College

Co-Chair: Eva Närüpea - Estonian Academy of Arts

Bjorn Ingvoldstad - Bridgewater State College - “Screening Rzeczpospolita: (Post)Colonialism and Cinema in Poland and Lithuania”

Mari Laaniste - Estonian Literary Museum - “Us vs. The ‘Others’: Representations of Estonians and their Neighbors in Püti Pärn’s Films”

Eva Närüpea - 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”

Post-American Film Genres

Chair: Stephen Rust - University of Oregon

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 Zaragoza - “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”
H5
Screening Sexual Perversities

CHAIR
Donna Peberdy  Southampton Solent University

Co-CHAIR
Darren Kerr  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

H6
Approaches To Teaching
Putting Theory Into Practice

CHAIR
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

H7
To Serve and Protect
Crime TV, Citizenship, and National Identity

CHAIR
Ronald Wilson  Independent Scholar

Brian Faucette  Caldwell Community College and Technical Institute  “To Protect and Serve in the Era of Disorder: Burke’s Law and the Representation of 1960s American Masculinities”
Chuck Berg  University of Kansas  “Crime Jazz: Peter Gunn, TV Noir with a Cool Beat”
Bärbel Göbel-Deigert  University of Kansas  “National Imagery and the Absence of German Counter Culture Terrorism in ARD’s Tatort (1970-)”

H8
Representing the Recession
Class, Pedagogy, and the Global Financial Crisis

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”

SPONSOR
Caucus on Class
H9  The Politics of Representation

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  ♦  Augusta 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”

H10  Aesthetics of the Global

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”


Bhaskar Sarkar  ♦  University of California, Santa Barbara  ♦  “Grounding the Global: Malegaon Video Aesthetics”

H11  Screen Dynamics

Utopian Technologies of Cinema at Mid-Century

CHAIR  Erica Robles  ♦  New York University

Haidee Wesson  ♦  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

SPONSOR  Nontheatrical Film and Media Scholarly Interest Group

H12  The Figure of the Palestinian between Memory and Forgetfulness in Transnational Cultural Production

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 East Caucus
**H13**

**Workshop**

**Fair Use as Civil Right**
Expansion of Expression for Scholars, Teachers, Learners

**Chair**
Peter Decherney  
*University of Pennsylvania*

**Workshop Participants**

Kate Bieze  
*American University*

Francesca Coppa  
*Muhlenberg College*

Michelle Glaros  
*Centenary College of Louisiana*

**H14**

**Consuming Art and Cinema**
Nontheatrical Strategies from Production to Exhibition

**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**  
*National University of Singapore*  
“Cinemagoing, Nostalgia, and the New Asia: Ming Wong’s Life of Imitation”

**Respondent**
Joan Hawkins  
*Indiana University, Bloomington*

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

**H15**

**Glitch**
Breaking Down the Digital

**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”

**Scott Krzych**  
*Oklahoma State University*  
“Between Image and Event: Special Affects and Digital Ethics in Minority Report”

**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”

**H18**

**Citizens of Plural Worlds**
Family and Nation in the Age of Globalisation

**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
**H19**

**Transformed Screens**
Contemporary TVs in and out of the Home

**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”

**RESPONDENT** Amanda Lotz  •  University of Michigan

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**H20**

**Importing America into East Asian Cinemas**

**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 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)”

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**H21**

**Suspect**

**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”

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**H22**

**Making Meaning in Avant-Garde Cinema**

**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”

**SPONSOR** Experimental Film and Media Scholarly Interest Group
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

CHAIR            Devin Orgeron † North Carolina State University
Devin Orgeron † North Carolina State University † “Truth in Advertising: Errol Morris and Poetics of Documentary Commerce”
Annabelle Hones Roe † University of Southern California † “Animating Awareness: Animated Documentary and Issues of Mental Health”
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

Cultivating Film Culture
Programming Art, Foreign, and Independent Film

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”

Queer Citizenship and Minority Cultures

CHAIR            Hoang Tan Nguyen † Bryn Mawr College
Colleen Jankovic † University of Pittsburgh † “They Do Not Exist’: Cinema, Brand Israel Pinkwashing, and Queer/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”

MINING THE ARCHIVE
Discoveries, Compositions, Disjunctions

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”

SPONSOR Queer Caucus
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

SPONSOR  Women’s Caucus

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

WORKSHOP
The Secret Life of Gestures

CHAIR   Eivind Rossaak  The National Library, Norway
CO-CHAIR  Christian Refsum  University of Oslo
Trond Lundemo  University of Stockholm
Patrik Sjöberg  Karlstad University

Eivind Rossaak  “The Suspended Gesture: Gilles Deleuze’s Sacher-Masoch and Hito Steyerl’s Lovely Andrea”
Christian Refsum  “The Gesture as Agent: Lars von Trier’s Antichrist and Jacques Rancière’s The Future of the Image”
Trond Lundemo  “The (Un-) Attainable Gesture: Two Modes of Motion Pattern Recognition”
Patrik Sjöberg  “Slower Motion”

SPONSOR  CinemArts: Film and Art History Scholarly Interest Group

WORKSHOP
Building Environments
Sound Design and Auditory Ambiences in Film

CHAIR   Randolph Jordan  Concordia University
CO-CHAIR  Benjamin Wright  Carleton University
Lisa Coulthard  University of British Columbia
Benjamin Wright  Carleton University
Randolph Jordan  Concordia University
Vanessa Ament  Georgia State University

Lisa Coulthard  “New and Old Worlds: The Acoustic Ecology of the Period Film”
Benjamin Wright  “Designing the Sound of New Orleans: Ren Klyce’s Use of Ambiences in The Curious Case of Benjamin Button”
Randolph Jordan  “Hearing the Guggenheim in the Cinema: Modernist Acoustic Design and the Conventions of Film Sound”
Vanessa Ament  “The Wallpaper Speaks: Aural Representations of Confinement in Barton Fink”

SPONSOR  Sound Studies Scholarly Interest Group
### Neoliberal Visual Culture and the Representational Practices of Evidence and Testimony

**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”

### The Cultural Phenomenon of Michael Jackson

**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

**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”

### Animation and Special Effects

**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

CHAIR      Lisa Dombrowski  •  Wesleyan University

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”

Digital Spectacle and 3D
Novelty, Aesthetics, and Norms

CHAIR      Sara Ross  •  Sacred Heart University
CO-CHAIR   Scott Higgins  •  Wesleyan 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

CHAIR      Miranda Tedholm  •  Indiana University


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 Cesaretti  •  Indiana University  •  “On the Aesthetic Merit of DEFA Wende Flicks—or Lack Thereof”

Respondent  Barton Byg  •  University of Massachusetts Amherst

Participatory Media

CHAIR      Zoë Druick  •  Simon Fraser University

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

Chair: Matthew Boyd Goldie  
Rider University

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  
“The Animal as a Figure of (Dis-)Empowerment in Border Films: The Color of Olives, Border Incident, and La Ciénega”

Ute Lischke  
Wilfrid Laurier University  
“The Post-Racial Southern Villain: Slow Television as National Moral Fantasy”

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

From the Treme to Memphis to Bon Temps to Harlan County: (Re) Imagining the South in “Slow Television”

Chair: Kristen Warner  
University of Alabama

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 Measure of Men: Legacies of Poitier’s A Piece of the Action”

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”

Readings of Film Texts, Narrations and Representations

Chair: Samhita Sunya  
Rice University

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”

African American Stars and Auteurs

Chair: Jennifer Fuller  
University of Texas, Austin

Andrea Kelley  
Indiana University  
“Mobilizing the Mulatto: Dorothy Dandridge’s Cross-Racial Constructions in 1940s Soundies”

Ian 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”

Sponsor: Oscar Micheaux Society
Intermedia and Media Mix in Japan

Chair: Yuriko Furuhata • McGill University
Co-Chair: Marc Steinberg • Concordia University

Yuriko Furuhata • McGill University • “Remediation, Intermedia, and the Eizō 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”

TV’s Off-Screen Intersections

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?”

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”
Anna Froula • East Carolina University • “Rob Riggle: Alpha Male, Veteran Journalist”
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.”*
### J1 Queering Media Industry Studies

**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”

**Quinn Miller**  
*Northwestern University in Qatar*  
“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”

**Sponsor:** Queer Caucus

### J2 Marketing to the Moviegoing Audience

**Chair:** Peter Mascuch  
*St. Joseph’s College, New York*

**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”

**Eric Vanstrom**  
*University of California, Los Angeles*  
“Box Office Data and the Film Market: Measurement, Marketing, and Audiences”

**Jennifer Horne**  
*The Catholic University of America*  
“The Boy Public”

**Sponsor:** Queer Caucus

### J3 Contemporary Mexican Media and Globalization

**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”

**Stacy Rusnak**  
*Georgia State University*  
“Cinematic Tactility and Spectacle: Amores perros and the Dream of ‘Mobility’ in Mexico’s Urban Youth Culture”

**Adryan Glasgow**  
*Purdue University*  
“Cyborg Citizens: Sleep Dealer and the Dystopian Border”

**Sponsor:** Latino/a Caucus

### J4 Transnational Perspectives on Korean Cinema

**Chair:** Christina Klein  
*Boston College*

**David Scott Diffrient**  
*Colorado State University*  
“A ‘Thirst’ for Diversity: Cultural Difference and Double Consciousness in Contemporary South Korean Cinema”

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

**Han Sang Kim**  
*Seoul National University*  

**Respondent:** Hye Seung Chung  
*Oakland University*

**Sponsor:** Asian/Pacific American Caucus
**J5**

**War and the Web**

**CHAIR**  
Lisa Parks  
University of California, Santa Barbara

Manuel Aviles-Santiago  
University of Texas, Austin  

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”

**SPONSOR**  
Oscar Micheaux Society

**J6**

**Listening and the Sounds of Belonging**

**SIGNIFICATION, PRACTICE, AND POLITICS**

**CHAIR**  
Jennifer Stoever-Ackerman  
State University of New York, 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  
“¡Puuurrrrooo 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”

**RESPONDENT**  
Jonathan Walley  
Denison University

**SPONSOR**  
Sound Studies Scholarly Interest Group

**J7**

**Medium Citizenship**

**Avant-Garde Film and the Art World**

**CHAIR**  
Ken Eisenstein  
University of Chicago/Mount Holyoke College

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

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

**J8**

**Historiographies of Black Visual Culture**

**CHAIR**  
Michael B. Gillespie  
Ohio University

Paula J. Massood  
Brooklyn College, City University of New York  
“Photography and Film, Documentary and Poetry: The Many Voices of The Quiet 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  

**SPONSOR**  
Oscar Micheaux Society
**J9**

**Documenting Migration and Conflict**

**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 Americas Puebla  “Los que se Quedan and Los Herederos: Two Contemporary Mexican Documentaries Dealing with the Social, the Global, and the Local”

Michelle Shepherd  Vanderbilt University  “It’s a Free World?: Fragmented Citizenship and Limited Mobility in Sin Nombre and 14 Kilómetros”

**J10**

**Complete Control? ‘Tween/Teen Girl Consumers, Media, and Cultural Power**

**Chair**  Derek Johnson  University of North Texas


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”

**J11**

**Workshop**

**Acafandom and the Future of Fan Studies**

**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

**J12**

**Workshop**

**Approaches to Teaching Animation**

**Chair**  Richard Neupert  University of Georgia

**Workshop Participants**

Eric Smoodin  University of California, Davis
Lea Jacobs  University of Wisconsin, Madison
Donald Crafton  University of Notre Dame
Richard Neupert  University of Georgia
Jay Telotte  Georgia Institute of Technology
**J13**

**A Specific Art of the Machine**  
New Approaches to Film and Technology

**CHAIR**  
Brian Jacobson  
University of Southern California

**presentations**

- 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”

**J14**

**Siegfried Kracauer**  
(Film) Culture in the Anteroom

**CHAIR**  
Johannes vonMoltke  
University of Michigan

**CO-CHAIR**  
Gerd Gemünden  
Dartmouth College

**presentations**

- 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

**J15**

**Techno-Cinematic Mutations**  
Theorizing the Communications between New Media Technologies and the Cinematic Imaginary

**CHAIR**  
Mark Martinez  
University of Minnesota

**presentations**

- 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

**J16**

**Architectural Spaces**  
On and Off the Screen

**CHAIR**  
Jennifer Johung  
University of Wisconsin, Milwaukee

**presentations**

- Drew Ayers  
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  
Northwestern University  
“Film’s Endless Space: The Streamlined Movie Theatre, Spectatorship, and Modernist Architecture”

- Amy Herzog  
Queens College, City University of New York  
### J17: Misremembered Film

**Chair:** John Bruns  
**Co-Chair:** Ned Schantz  
**Chair:** Jennifer Fay  
**Co-Chair:** Charles Tepperman  
**Respondent:** Haidee Wasson  

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<td>Salisbury University</td>
<td>“Waking Life and the Forgotten Face of Cinema”</td>
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<td>Charles Meyer</td>
<td>University of Florida</td>
<td>“Slips in Film Reading Revisited”</td>
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<td>John Bruns</td>
<td>College of Charleston</td>
<td>“The Error of Supplement: Writing on Film”</td>
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<td>Ned Schantz</td>
<td>McGill University</td>
<td>“Unseen La Jetée: The Afterlife of an Error”</td>
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### J18: Natural Histories

**Chair:** Mikita Brottman  
**Co-Chair:** Ned Schantz  
**Chair:** Jennifer Fay  
**Co-Chair:** Charles Tepperman  
**Respondent:** Haidee Wasson  

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### J19: When Good Pets Go Bad

**Chair:** Mikita Brottman  
**Co-Chair:** Ned Schantz  
**Chair:** Jennifer Fay  
**Co-Chair:** Charles Tepperman  
**Respondent:** Haidee Wasson  

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### J20: Alternative Film Histories

**Chair:** Caitlin McGrath  
**Co-Chair:** Charles Tepperman  
**Chair:** Jennifer Fay  
**Co-Chair:** Charles Tepperman  
**Respondent:** Haidee Wasson  

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**Sponsor:** Nontheatrical Film and Media Scholarly Interest Group
**The Screen Pedagogy of Godard**

**Chair** David Fresko • Stanford University

**Co-Chair** Daniel Morgan • University of Pittsburgh

Alexander Greenough • 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

**Media Policy, Creators, and Users**

**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”

**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.”

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**MEETING**

12:00 noon - 1:45 pm

Room Boardroom, Level Two

Video Games Studies Scholarly Interest Group
### K1

**Where Feminism Has Gone**  
*Media Interpretations of Women’s Power*

**Chair:** Martha Nochimson  
*Cineaste*

- **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”

**Sponsors:** Women’s Film History Project and Women’s Caucus

### K2

**Negotiating National, Regional, and Global Citizations in Chinese Cinema**

**Chair:** Victor Fan  
*Yale University*

- **Victor Fan**  
  *Yale University*  

- **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 Lumiére*: Double Occupancy and Taiwanese Identity”

**Respondent:** Natasa Durovicova  
*University of Iowa*

### K3

**From A-Festivals to Arthouse Films**  
*Modes of Film Production and Distribution*

**Chair:** Dorota Ostrowska  
*Birkbeck College, University of London*

- **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’”

### K4

**Media Citizenship**  
*Crisis, Industry, Celebrity*

**Chair:** Claudia Springer  
*Framingham State University*

- **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”
K5

Place and Representation in HBO's Treme

Chair: Julia Leyda  Sophia University

Joy Fuqua  Queens College  “In New Orleans We Might Say it Like This…’: Autochthonic Discourses and Expert Outsiders in HBO’s Treme”

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”

K6

Issues of Auteurism in Contemporary Latin American Cinema

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

Sponsor: Latino/a Caucus

K7

Troubling Visibility: Assimilation and Ambiguity in TV History

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 of Southern California  “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”

K8

Sound and Music

Chair: 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

**K9**

**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

Studies in Distinction: Authorship, Style, and Meaning

**K10**

**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”

Teaching Television Today

**K11**

**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

Media and Education: Pedagogy/Exhibition/Policy

**K12**

**Chair:** Gregory Waller • Indiana University

Chad Newsom • University of Florida • “On Teaching Film in the 21st Century”

Katie Good • Northwestern University • “‘Early Rays of a Brighter Dawn’: Audiovisual Media and the Internationalization of American Classrooms, 1920-1950”

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

**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”

**K14**

**Queer Cinema Revisited**

**CHAIR**  
Joseph Wlodarz  
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**

**CHAIR**  
Andrea Campbell  
St. Thomas University

Marina Hassapopoulou  
University of Florida  
“Interactive Cinema: Archiving the Meta-Cinematic Trace”

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”

**K16**

**Audiovisual Aesthetics**  
Montage versus Long Take Redux

**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 Iowa  
“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”
### K17: Reconciling Institutional Media Cultures and Political Subjectivity

**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”
- **Vincent Bouchard**  University of Louisiana at Lafayette  “Film Commentator, Between Appropriation and Propaganda”

### K18: Filmer les corps masculins dans le cinéma français et francophone

**Chair:** Robert Lang  University of Hartford

- **Raphaëlle Moine**  Université Sorbonne Nouvelle Paris 3  “Depardieu et la marginalité : des Valseuses (Bertrand Blier, 1974) à Mammuth (Benoît Delépine & Gustave Kervern, 2010)”
- **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

**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”

### K20: Playing Games With the Movies

**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”
- **David O’Grady**  University of California, Los Angeles  “Interactive Fallout: Cinematic and Ludic Temporalities in Fallout 3”
- **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
K21  Trauma and the Nation  Across Media, Across the Globe

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”

K22  Citizenship in Revolt  Mediated Anger, Laughter, and Conspiracy Theories

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.”*
Popular Aesthetics
Camouflage, Disguise, and Re-Combination in Cinematic Genres

L1

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”


Hilary Radner  University of Otago  “Romantic Drama: The Genre That Dares Not Speak Its Name”

International Film Markets

L3

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”

Framing Death and Remembrance

L4

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”
L5  Gendering the Recession

**CHAIR**  Yvonne Tasker  University of East Anglia

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

L6  American Cinema and Liminality

**CHAIR**  Roy Grundmann  Boston University

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

L7  Animating Blackness

**Race, Citizenship, and Satire in Aaron McGruder’s The Boondocks**

**CHAIR**  Andrea 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”


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

L8  WORKSHOP

Navigating the Job Market

**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

**Chair** Max Dawson ✧ Northwestern University

**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

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**Activism, Affects and Agency**

Media Citizenship as Intimate Public Participation

**Chair** Ingrid Ryberg ✧ Stockholm University

Anu Koivunen ✧ Stockholm University ✧ “Pride Politics through Public Service? Refashioning Swedish Finns through Minority Programming”

Katarina 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

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**Institutional Practices and Ideals**

Television Economics and Policy

**Chair** Jennifer Gillan ✧ Bentley University

Sarah Matheson ✧ Brock University ✧ “Navigating Boundaries: Genre, Nation and the CBC’s The Border”

Andreas Jahn-Sudmann ✧ Götingen University ✧ and Frank Kelleter ✧ Götingen 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”

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**Re-engaging Colonial Legacies**

**Chair** Cheira Belguellaoui ✧ DePauw University

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”
On the Margins of Documentary  
Divergent Practices in the Digital Era

Jane Miller  
University of California, Los Angeles

“Gory Desires: Consuming the Body in Claire Denis’s Trouble Every Day”

Johanne Marie Gavarini  
University of Massachusetts, Lowell

“Aux Marches du palais: Transgressing Gender Roles in Catherine 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

WORKSHOP

Urban Informatics, Geographic Data, and the Media of Mapping

CHAIR Shannon Mattern  
The New School

WORKSHOP PARTICIPANTS

Asbjørn Grønstad  
University of Bergen

“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”

SPONSOR Urban Studies Scholarly Interest Group

Breillat, Denis, Ozon

Re-Thinking Transgression in Contemporary French Cinema

CHAIR Lee Carruthers  
The University of Calgary

Asbjørn Grønstad  
University of Bergen

“Gory Desires: Consuming the Body in Claire Denis’s Trouble Every Day”

Johanne Marie Gavarini  
University of Massachusetts, Lowell

“Aux Marches du palais: Transgressing Gender Roles in Catherine 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

Song and Film:

Soundscapes, Landscapes, and Manscapes

CHAIR Kathryn Kalinak  
Rhode Island College

Corey Creekmur  
University of Iowa

“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”

SPONSOR French and Francophone Scholarly Interest Group
L21  Cultural Logics of Replay

**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”

L22  Aesthetic Legacies in Experimental Film and Media

**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’”
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.

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!
**M1**

**Do You Know What It Means to Represent New Orleans?**

David Simon’s *Treme* and Mediated Citizenship

**Chair:** Jeffrey Jones  
Old Dominion University

**Kristina Busse**  
Independent Scholar  
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

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**M2**

**Geek Media and its Tropes**

**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”

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**M3**

**Gaming the Globe**

**Video Games and Empire**

**Chair:** Irene Chien  
University of California, Berkeley

**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”

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**M4**

**TV and Film Critics, Journalistic Practices, and Society**

**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

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”

Maximizing Assets
to Maintain the Brand
Conglomerate Logics at Disney

CHAIR
Erin Copple Smith  Denison University

Lindsay Garrison  University of Wisconsin, Madison  “Negotiating Conglomeration and Celebrity Commodities: The Cultural Politics of Disney’s Star-Driven Franchises”

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 Films of Joseph Cornell

CHAIR
Robin Blaetz  Mount Holyoke 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”

Jeanne Liotta  University of Colorado, Boulder  “Hide And Seek: Film Fragments From The Collection Of Joseph Cornell”

Robin Blaetz  Mount Holyoke College  “The Transformation of the Ordinary in the Films of Joseph Cornell”

SPONSOR Experimental Film and Media Scholarly Interest Group

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”
M9  Who Counts? Proper Citizens/Popular Media

**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 Iowa  “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”

M10  Documentary’s Haunted Spaces

**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”

M11  WORKSHOP Home Movie Research Methodologies

**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
- Liz Czach  University of Alberta

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

M12  Troubling Childhood in Cinema

**CHAIR**  Andrew Scahill  George Mason University

- Lisa Cunningham  University of West Georgia  “Violent Nymphs: Vampire and Vigilante Children in Contemporary Cinema”
- Andrew Scahill  George Mason University  “Child of Darkness, Child of White: Demonizing White Privilege in The Omen Series”
- Pamela Wojcik  University of Notre Dame  “Fantasies of Neglect: The Urban Child”
- Jessica Roberts  Queen’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
M15
Crimes, Wars, and Punishments
Technologies of Othering in Contemporary Media

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”

M16
Irregular Citizens
Bodies that Escape the Social Grid

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

M18
‘Citizen Cult’
Cult Cinema at the Intersection between Private and Public

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”

M19
Queer Film Criticism

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

M21  
Magnitudes of French Cinema  
From the Local Real to the Global Imaginary

CHAIR  
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

M22  
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

**Chair:** Mary Beltran • University of Wisconsin, Madison

Philippe Mercier • Mcgill University • “The Nervous Laughter of Vanishing Fathers: Modernization Comedies of 1960s Korean Cinema”

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

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**The Place of Comics in Cinema and Media Studies**

**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”

**Sponsor:** Asian/Pacific American Caucus

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**New Perspectives on East Asian Genre Films**

**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 Wave 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

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**Voices from the Margins**

Queer Cultural Producers in Film and Television

**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

Chair: Maria San Filippo  Wellesley College

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’”

Rachel Thibault  University of Massachusetts Amherst  “Gender and the Engines of Distinction: Claire Denis and Critical Canon Formations in the U.S.”

Theorizing Medium Specificity and Its Disruption
TV Aesthetics and Temporality

Chair: Rebecca Burditt  University of Rochester

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”

Remix, Media Stylos and 21st Century Pedagogy

Chair: Nina Cartier  Northwestern University

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

Renewing the Real
Modes of the Documentary in New Argentine Cinema

Chair: Antonio Gómez  Tulane University

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
**N10 Female Representation Across the Years**

**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

**N11 The Bachelor’s Ball**

**WORKSHOP**

**The Bachelor’s Ball**

Videogames and the Need for Feminist Game Studies

**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

**N12 The Virtual Life of Queer Sex Publics**

**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** Queer Caucus
### Placing Sound

**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

### Screen Dynamics II

**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

### New Media Citizenship

**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”

### Issues in Television and Film Studies

**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”
**The Aesthetics and Politics of Suffering**

**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”

**Rahul Mukherjee** • University of California, Santa Barbara • “(Un-)knowing a Catastrophic Event: Cinematic Representations of the Bhopal Gas Disaster”

**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

**Cinephilia and New Media Fandom**

**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**

**Chair**
Nathan Holmes • University of Chicago

**Co-Chair**
Merrill Schleier • University of the Pacific

**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”

**Media Citizenship and the Digital in Late/Post Socialism**

**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”
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.”
YouTube

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 Hillichs  ●  University of Bonn  “Negotiating Agency: The Evolution of YouTube’s Interface”

Nico Baumbach  ●  Columbia University  “Cinematic Equality: From Vertov to Warhol to YouTube”

Art/Artifact

Chair: Kristine Karnick  ●  Indiana University-Purdue University Indianapolis

Margaret Hennefeld  ●  Brown University  “Women and Slapstick in Silent Cinema: the Comedification of Domestic Space”

Kristen Anderson Wagner  ●  University of Southern California  “Polly Moran, ‘The Wild, Wild Woman of the Screen’”

Joanna E. Rapf  ●  University of Oklahoma  “‘The Girl o- the Stripes’: The Comic World of Fay Tincher”

Respondent: Rob King  ●  University of Toronto

Sponsor: Women’s Film History Project

Soaps in Transition

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**

**Chair**
Shekhar Deshpande  
Arcadia University

- 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”

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**Racial Politics and American Cinema**

**Chair**
Steven Carr  
Indiana University-Purdue University Fort Wayne

- 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”

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**New Contexts in Early Cinema**

**Chair**
Tami Williams  
University of Wisconsin, Milwaukee

- 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”

- Rielie Navitski  
  University of California, Berkeley  
  “True-Crime Film, Fictions of State Legitimacy: *El Automovil Gris* (1919)”

- Michele Torre  
  Southern Illinois University Carbondale  
  “Antonina Khanzhonkova, the First Queen of the Russian Screens”
The Freudian Mother in the Contemporary Horror Film

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”

Media Communities and Citizenship

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”

Teaching Media Studies Through Video Games

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

Animation

Chair: Lora 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”
Amanda Landa • University of Texas, Austin • “Shinichiro Watanabe’s Samurai Champloo: Cross-Genre Anime, Racial Representation of ‘Otherness,’ and Marginality: The Case of Mugen, Turntablism, and Japanese History”
Lora Mjolsness • University of California, Irvine • “Early Russian and Soviet Animation: Child’s Play and Adult Pursuits”
## Personal Space and Mediated Bodies

**Chair:** Dean Allbritton  
Stony Brook University

Adrienne Brown  
Princeton University  

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*”

## Constructing the Film Spectator

**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*”

## Useful Cinemas

**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

## The Historical Supplement

**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

## Personal Space and Mediated Bodies

**Chair:** Dean Allbritton  
Stony Brook University

Adrienne Brown  
Princeton University  

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*”
### Israel Cinema and the Challenge of Judaism

**Chair:** Dan Chyutin  •  University of Pittsburgh  
**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”  

*Yael Munk*  •  Open University of Israel  •  “My Father, My Lord: Negotiating Between Text and Context within an Alternative Representation of Jewish Tradition in Recent Israeli Cinema”  

*Dan Chyutin*  •  University of Pittsburgh  •  “The Haredi Body in Motion: Avishai Sivan’s The Wanderer (2010)”  

*Nava Dushi*  •  Tel Aviv University  •  “Israeli Cinema in a Global Context: Fragmentation of the National Narrative and Minor Forms of Escape”

### Latin America Cinema and the Question of Genre

**Chair:** Laura Podalsky  •  Ohio State University  

*Nilo Couret*  •  University of Iowa  •  “Taking Cantinflas Seriously? Ahí está el detalle as Transcultural Comedy”  

*Luisela Alvaray*  •  DePaul University  •  “The Roles of Genre for the New Latin American Film Industries”  

Laura Podalsky  •  Ohio State University  •  “Coming-of-Age Tales: Mediating the Past, Marketing in the Present”  

*Gilberto Blasini*  •  University of Wisconsin, Milwaukee  •  “Latin American Queer Film: A Genre in the Making (?)”  

**Sponsor:** Latino/a Caucus

### The Blind Side: Genre, Race, and Reception

**Chair:** Andrew Douglas  •  Bryn Mawr Film Institute/Cabrini College

**Workshop Participants:**

*Janice Haynes*  •  Xavier University-Louisiana  

*Paul McEwan*  •  Muhlenberg College  

*Michael Pence*  •  University of Southern California  

*Karen Petruska*  •  Georgia State University  

*Jason Kelly Roberts*  •  Northwestern University
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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