We acknowledge that the land on which we gather is the traditional territory of the Haudenosaunee and, most recently, the territory of the Mississaugas of the New Credit First Nation. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement among the Iroquois Confederacy and the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

This territory is also covered by the Upper Canada Treaties.

Today, the meeting place of Toronto (from the Haudenosaunee word Tkaronto) is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.

**What is a Land Acknowledgment?**

A Land Acknowledgment is a formal statement that recognizes and respects Indigenous Peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous Peoples and their traditional territories.

**Why do we recognize the land?**

To recognize the land is an expression of gratitude and appreciation to those whose territory you reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought you to reside on the land, and to seek to understand your place within that history. Land acknowledgments do not exist in a past tense, or outside historical context: colonialism is an ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol.

http://www.lspirg.org/knowtheland

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**SCMS asks all panel chairs to please read this statement aloud at the beginning of each session:**

To begin, we wish to acknowledge this land on which the SCMS conference is taking place. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and, most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island, and we are grateful to have the opportunity to work on this land.
Letter from the President

Dear 2018 SCMS Conference Attendees,

On behalf of the Board of Directors, the Program Committee, the Host Committee, and the staff of the Society for Cinema and Media Studies housed in beautiful downtown Norman, Oklahoma, I welcome you to Toronto! This is the first time the conference is meeting in Toronto, but I am sure that with the fabulous Host Committee and universities that have helped us shape the conference, and the terrific restaurants and amenities—not least the Toronto International Film Festival Lightbox!—this will not be our last.

SCMS continues to grow. This year, there will be almost 1900 unique participants in workshops, roundtables, and panels, plus another 350 or so taking part in seminars. The conference has representatives from 599 institutions, located across 40 states in the United States and eight Canadian provinces, plus 33 other countries on five continents. We have added a new Scholarly Interest Group (SIG) on Libraries and Archives and now have a total of 35 SIGs.

Our Program Chair Nick Davis and our Executive Director Jill Simpson will each fill you in on many of the special events happening this year. I will just highlight a few. The annual Members Business Meeting will be held Thursday at 9:00 AM. This year, we have sent out materials in advance, so that rather than just come hear us talk, we want you to bring us your concerns and questions. Also on Thursday, our Awards ceremony will be at 6:45 pm, with the reception preceding the awards at 5:45 pm, so you can bring your drink to the awards. Please join us to celebrate all our award winners, and to hear our Distinguished Career Achievement Award Winner, Jane Gaines. Friday, we invite chairs from our Institutional Member departments to join us for a special breakfast at 8:30 AM. At 10:00 AM, we invite everyone to attend a special session with representatives from the National Endowment for the Humanities, the American Council of Learned Societies, and the Social Sciences and Humanities Research Council of Canada as they share Best Practices in Applying for Funds to Support Scholarship.

This year, the conference launches its experimental program of seminars. From the wonderful roster of submissions we received and the speed with which the seminars filled, we believe and hope this new format will be a success. Please stick around after the seminars for a coffee break where we hope to get your feedback.

After serving as President Elect for two years, this is my first year as President. I am truly honored to serve in the role, and happy to have President Elect Paula J. Massood by my side. As President Elect and before that as a Board member, I have been privileged to serve under Steven Cohan, now my consigliere, who helped shape the presidency in the new era of having an Executive Director; Barbara Klinger, who helped usher in that era; Chris Holmlund, whose work as President as well as her key role in establishing the Queer Caucus, the French/Francophone SIG, the Scandinavian SIG, and Grrrls Night Out will be honored when she receives the Service Award at the Awards ceremony; and the indomitable Patrice Petro, who was in the midst of her extended tenure as President when I first joined the Board. I am humbled to be among all those who went before, back to when this was an organization of “cinematologists,” a group that includes such wonderful leaders and scholars as Robert Sklar, Bill Nichols, Vivian Sobchack, Richard Abel, Peter Lehman, Janet Staiger, Virginia Wright Wexman, Janice Welsch, Lucy Fischer, E. Ann Kaplan, Stephen Prince, and Anne Friedberg.

SCMS is a family and community. This year, we lost one of our emergent scholars, Hannah Frank, and one of our most influential and beloved scholars, Chuck Kleinhans, as well as David Pendleton, a well-known programmer with an infectious passion for cinema. We will miss them all and celebrate their lives and work.

The SCMS conference always requires a village. I thank the Toronto Host Committee, especially Chair Charlie Keil and Dimitrios Latsis, for their energy, enthusiasm, and brilliant ideas. Theresa Scandiffio at TIFF Lightbox could not have been more helpful or inspiring. Our Program Committee deserves special thanks for choosing so well and so carefully all the workshops, roundtables, and panels we will hear this week. Our sponsors enable us to bring you special events and receptions. The Board of Directors works year round to ensure that not only the conference but also the organization serves our members well. This year, board member Linda Mizejewski finishes her tenure. Thanks for all her hard work, especially in her capacity as SIG liaison. Nick Davis also finishes his work on the board this year. Nick served as Program Chair this year and made that...
complex and enormous job seem effortless. Vicky Johnson ends her time as Secretary, her second stint on the Board. We will desperately miss her sense of humor and aplomb in the insanity of two-day meetings. Thanks to Will Brooker for his wonderful stewardship of Cinema Journal, which he helped bring much more fully into the digital age, and welcome to Caetlin Benson-Allot who takes on the journal at a crucial moment of transition. Thanks to our webmaster Aviva Dove-Viebahn, and to the home office staff, Molly Youngblood, Bruce Brasell, and Margot Tievant, who make everything run smoothly and with good humor. Thanks to Executive Director Jill Simpson who worked especially hard on the TIFF Lightbox event and with the Host Committee this year. Deepest thanks to Leslie LeMond and her team, without whom we would have no meeting space, no hotel rooms, no wifi, no receptions, and no fun. And thanks to all of you for traveling to Toronto and sharing your work. Here’s to a week of great conversations.

Your obedient servant,

Pamela Robertson Wojcik
President
Letter from Program Chair

I am delighted to help welcome all of you to the 59th annual conference of the Society for Cinema and Media Studies. When our organization, then called the Society of Cinematologists, convened its first two conferences in 1960, the total membership comprised 37 people. Today, nearly that many served on the Program Committee alone, evaluating more than 1,300 proposals of work to be shared here in Toronto. Even compared to our 2008 conference in Philadelphia, that figure represents more than a 150% uptick in the number of submissions we received. Overall conference attendance has surged by a similar ratio.

These statistics tell so many stories about the tremendous expansion of SCMS, the intellectual diversity and vitality of our members, and the escalating challenges of managing such a grand event. In these pages, you'll see many people recognized for essential contributions toward that effort. My own debts start with the Program Committee members who thoughtfully weighed every proposal that appears in this booklet and many others that don’t: Peter Alilunas, Tim Anderson, Miranda Banks, Grant Bollmer, Marta Boni, Chris Cagle, Catherine Clepper, Steven Cohan, Michael Curtin, Michael DeAngelis, Elizabeth Ellcessor, Grégoire Halbout, Rebecca Harrison, Kristen Hatch, Tanya Horeck, Eric Hoyt, Aleksandra Kaminska, Carly Kocurek, Derek Kompare, Michele Leigh, Cynthia Lucia, Alice Leppert, Alfred Martin, Paula J. Massood, Linda Mizejewski, Miriam Petty, Justin Rawlins, Amy Rust, Barbara Selznick, and Pamela Robertson Wojcik. I am grateful also to the software and support teams at Open Water, who devised our much-improved submissions portal, easing every stage of proposing and reviewing work for SCMS.

Mentors who preceded me in this position—especially Steve Cohan, Barb Klinger, Neepa Majumdar, and Pam Wojcik—alerted me to how illuminating and frankly moving it would be to witness the huge array of subfields, methods, and lines of inquiry unfolding within our eclectic, increasingly international field. So many panels and individual papers go out of their way to link critical and creative legacies, identity positions, historical periods, and national contexts that only appear divergent. Such splendid syncretism means that it gets harder every year to ensure that sessions with adjacent concerns never overlap, but Bruce Brasell in the SCMS Office and I worked as hard as we could to avoid such conflicts. Wherever we succeeded, credit goes to Bruce. Wherever we didn’t, I take the blame.

Another invigorating experience was reading the details of why and how teams of scholars chose to collaborate, with what formats, audiences, and goals in mind. This year, for the first time, we distinguished roundtables, where brief comments by a band of experts open quickly into conversation with an entire room, from workshops, where facilitators and attendees co-author documents, codify best practices, impart relevant skills, or otherwise co-create an object or experience in real time.

An even grander innovation is our pilot program in seminars, allowing for intensive discussions of pre-circulated work among brand-new graduate students, full professors, and interlocutors at every other stage of their careers. Given how quickly seminar registrations filled this fall, we detect lively interest in this new format. All of us on the Board and in the SCMS Office look forward to reading in your post-conference surveys about how these seminars go, and whether to sustain or even expand this initiative next year. Those surveys can be easy to overlook amid the flood of e-mails we all confront after the conference, but the input they provide has direct, far-reaching effects on how the Society and the conference evolve. So please do fill them out, in as much detail as you can.

In scheduling this year’s Program, we coordinated daytime sessions with evening events on related topics, so members could sustain conversations across the day. For example, the Wednesday-night discussions of global television and of Toronto's built environment and the Thursday-night screenings of silent films from local archives are all preceded by panels pertinent to those subjects. Thursday sessions on queer Asian and transpacific media augur that evening's audience with Toronto-based multimedia pioneer Richard Fung; Friday afternoon sessions on ecology and indigenous identity set the scene for that night’s OCAD-hosted event focused on indigenous film and environmental justice; and you can hear a paper on Guy Maddin's Keyhole on Saturday, mere hours before Maddin showcases his work to SCMS members at TIFF Bell Lightbox. (Thanks again to the Host Committee, chaired by Charlie Keil, and to Theresa Scandiffio and Keith Bennie at TIFF for making this extraordinary opportunity possible.)
These special events, each tied in some way to Canadian history, media, and culture, reflect how thrilled SCMS is to convene for the first time in Toronto. We appreciate the generosity of so many nearby campuses and institutions that have enabled these events and, indeed, the entire conference. We also extend our gratitude, respect, and humility to the Haudenosaunee, the Huron-Wendat, the Seneca, the Mississaugas of the New Credit, and other First Nations on whose land we gather.

If I thanked everyone else who deserves thanking, I'd never stop. Know this, though: when Marvel makes a movie about Pam Wojcik, Jill Simpson, Bruce Brasell, Leslie and Del LeMond, Margot Tievant, and Molly Youngblood, all of them noted superhumans, I will finally get interested in one of their franchises. Despite everything our team has already tackled together, the hardest part of serving as Program Chair comes now—having to choose, as you do, where to place myself at every hour of every day, with so many tantalizing options at each given moment. So I’ll end with some words to my fellow SCMS members. Reading your ideas, collating your panels, and answering as many of your concerns as possible this year has only increased my admiration for the work you do, and deepened my grasp of the intellectual, logistical, and material obstacles you repeatedly overcome to perform it. I wish you all safe travels and a rewarding experience this week.

Nick Davis
Program Chair
Letter from the Executive Director

Dear SCMS Colleagues,

We are delighted you have joined us for SCMS’s 2018 Toronto Conference! Toronto is home to four institutions with highly-regarded film and media programs: the University of Toronto, Ryerson University, York University, and OCAD University. It is also home to a thriving entertainment district and plays host to several film festivals each year that attract participants from around the globe, including the Toronto International Film Festival (TIFF), ImagineNative Film and Media Festival, and Hot Docs. Beyond its enviable institutions and programs, Toronto’s environment is strengthened by its people. The city is home to an impressive roster of scholars, artists, filmmakers, and designers of various disciplines who have chosen to remain here and play an active role in shaping its future.

Toronto’s cultural richness has no doubt influenced this year’s well-considered array of conference events. Each has been creatively imagined and painstakingly curated for you by your peers, in some cases in collaboration with our amazing 2018 Host Committee, the wonderfully collaborative team from the TIFF Bell Lightbox, and our generous Toronto-area universities. Our first special event at 7 PM on Wednesday night at the Sheraton Centre is Toronto: Global Television Production Center, a roundtable discussion on the significant growth in the local television sector over the last ten years; amazingly production spending surged past $2 billion in 2017. The roundtable features participants from Toronto-based production companies and the Canadian Broadcasting Company and is moderated by Serra Tinic, a Canadian television scholar from the University of Alberta.

Film, Media, and Toronto’s Built Environment is slated for Wednesday at 7 PM at the University of Toronto’s Innis Town Hall, a short walk from the Sheraton Centre. The panel discussion and clips screening feature Toronto artists, architects, and filmmaker/scholars brought together to discuss the role of film and media in influencing urban imagery. Among the illustrious panelists are landscape architect/filmmaker Joseph Clement and internationally renowned filmmaker/artist, Atom Egoyan.

Unlimited Animation: A Tribute to Hannah Frank begins at 7 PM on Wednesday at the Sheraton Centre Toronto. The two-hour tribute to Hannah, a young and promising scholar lost too soon in 2017, celebrates her many accomplishments and inspiring career.

Thursday evening, we encourage all of you to join us at 5:45 PM for a toast at this year’s Awards Reception in the Grand Ballroom, West and Centre of the Sheraton Centre. The Awards Ceremony follows directly afterwards, beginning at 6:45 PM. It will conclude by 8:00 PM, allowing you time to make it to one of the two other events scheduled for later Thursday evening.

Silent Gems of Toronto’s Archives: ‘Another Day’ and ‘Secrets of the Night’ kicks off at 8:30 PM at the University of Toronto’s Innis Town Hall and includes a conversation between Alicia Fletcher of Ryerson University and Christina Stewart of the University of Toronto’s Media Commons Archives. The discussion of local film and media collections will be followed by the screening of two rare films.

Re:Orientations: Richard Fung on Queer Asian-Canada will screen at 8:30 PM at Ryerson University School of Image Arts. Mr. Fung’s work delves into struggles experienced throughout recent decades that remain unchanged today. The screening will be followed by a dance performance by Sze-yang Ade-Lam, who appears in the film, and a Q&A with Fung and Lam.

On Friday night, OCAD University is the site of Mediated Belongings: Indigenous Film and Environmental Justice. The catered screening and Q & A feature the short films of rising indigenous filmmakers Michelle Latimer, Elle-Máijá Tailfeathers, and Yaaasib Vázquez Colmenares. Latimer’s film, Nuuca (2017), was selected for screening at the 2018 Sundance Film Festival.

On Saturday night, the Host Committee, in partnership with the TIFF Bell Lightbox, will host An Evening with Guy Maddin beginning at 7 PM at the Lightbox. This exciting event features a screening of My Winnipeg (named 2007 Best Canadian Film by the Toronto Film Critics Association) along with the added treat of Maddin’s live narration. My Winnipeg is described as “a docu-fantasia that combines fiction and stranger-than-fiction to create a dizzying portrait of the director’s hometown.” A reception open to all badge-holders will follow at the nearby Design Exchange.
This year, we are pleased to offer badge-holders guided tours of three nearby Toronto libraries. On Thursday, the University of Toronto’s Thomas Fisher Rare Book Library offers a guided tour at 10:30 AM. It features some specially selected print and manuscript materials of particular interest to SCMS members.

At 11:30 AM, you can segue to a tour the University of Toronto Media Commons, the premier film and broadcast library archive for media-related studies in Canada. Don’t miss its amazing playback/digitization lab and the only cold vault in any Canadian university dedicated solely to film.

On Friday, the TIFF Bell Lightbox will be offering tours of its impressive Resource Library, comprising of thousands of files, books, film and television titles, scripts, still images, and special collections. Tours are by reservation and available at either 10:00 AM or 11:00 AM.

I hope you will join me in thanking the 2018 Host Committee members, Charlie Keil, Dimitrios Latsis, Mike Zryd, Patrick Keilty, Kass Banning, and Janine Marchessault. They have been generous in offering other SCMS members their time and resources helping to create a truly special roster of events. The Host Guide provides tips on all things Toronto in an effort to make your stay more enjoyable. Finally, the Host Committee and Theresa Scandiffio and Keith Bennie of the TIFF Bell Lightbox collaborated seamlessly to create a very special Host Event this year. A special note of thanks goes out to Guy Maddin for traveling to this year’s conference to share his work with us. We are so fortunate he will be joining us!

I realize much gratitude has been conveyed by Pam and Nick, but I would be remiss to not include mine. I offer my sincere appreciation to those who gave of your time through committee service this year. Thank you to the Board of Directors led by our President Pamela Wojcik for your spirit of cooperation and unwavering commitment to SCMS. Hats off to this year’s Program Chair Nick Davis and our fearless Program Scheduler, Bruce Brasell, for your great work in creating a conference program that is not only thoughtfully assembled but practical. Last but not least, I owe a debt of gratitude to SCMS’s talented and tireless staff: Bruce, Molly Youngblood, Margot Tievant, Leslie LeMond, Aviva Dove-Viebahn, and Del LeMond. You move mountains every single day and, importantly, you do it with a smile. I appreciate you and the talent and dedication you bring to SCMS.

Have a wonderful conference!

Jill Simpson
Executive Director
Presidents of the Society for Cinema & Media Studies

From the Society of Cinematologists . . .

1959–1961	 Robert Gessner
1961–1963	 Gerald Noxon
1963–1964	 Richard Griffith
1964–1965	 Erik Barnouw
1965–1966	 Robert Steele
1966–1968	 John B. Kuiper
1968–1970	 George Amberg
1970–1972	 Jack C. Ellis
1972–1974	 Raymond Fielding
1974–1975	 Donald E. Staples
1975–1977	 Howard Suber
1977–1979	 Timothy J. Lyons
1979–1981	 Robert Sklar
1983–1985	 William Nichols
1985–1987	 Vivian Sobchack
1987–1989	 Richard Abel
1989–1991	 Peter Lehman
1991–1993	 Janet Staiger
1993–1995	 Virginia Wright Wexman
1995–1996	 Dana Polan
1996–1999	 Janice Welsch
1999–2001	 Robert Kolker
2001–2003	 Lucy Fischer
2003–2005	 E. Ann Kaplan
2005–2007	 Stephen Prince
2007–2011	 Patrice Petro
2009–2011	 Anne Friedberg
2011–2013	 Chris Holmlund
2013–2015	 Barbara Klinger
2015–2017	 Steven Cohan
2017–2019	 Pamela Robertson Wojcik
2019–2021	 Paula J. Massood, *President-elect*

. . . to the

Society for Cinema & Media Studies
Society for Cinema and Media Studies

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

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Miriam Petty, Northwestern University
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Kass Banning, University of Toronto
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Mike Zryd, York University

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Theresa Scandiffio
Keith Bennie
Jessica Lam

CONFERENCE STAFF

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PROGRAM COORDINATOR: Molly Youngblood
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COPY EDITOR: Mark Hain
WEBSITE MANAGEMENT AND COORDINATION: Aviva Dove-Viebahn

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ASSISTANT CONFERENCE MANAGER: Ginger Leigh
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GRAPHICS & CONFERENCE ASSISTANT: Sherrie Reyna
CONFERENCE ASSISTANT: Bob Derryberry
CONFERENCE PHOTOGRAPHER: Michael Kackman
MULTIMEDIA FIELD PRODUCER: Maile Hetherington

Special Thanks

A special thanks to the following for their support and assistance with the 2018 conference:

Joel Neville Anderson
Christine Becker
Bruce Brasell
Stephanie Brown
Steven Cohan
Nick Davis
Aviva Dove-Viebahn
Matthew Gartner
Michael Kackman
Charlie Keil
Bill Kirkpatrick
Dimitrios Latsis
Guy Maddin
Patrice Petro
Sofia Stern
Todd Thompson
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Eric Chou

PSAV
Lindsay Codling
Punit Shetty
Sheraton
Heather Kirwin
Sharon Lim
Stephen Taylor
Tagboard
Bryce Dickerson
TIFF
Keith Bennie
Theresa Scandiffio

Please Note

Replacement conference programs are available at Registration for $20 (subject to availability). Prices are in USD and can only be paid by credit card. Your credit card provider will automatically convert the USD amount into your local currency. Unless otherwise noted, all meetings, panels, workshops, and events will take place at the conference hotel—Sheraton Centre Toronto, 123 Queen Street West, Toronto, Ontario M5H 2M9, Canada.
## Schedule of Events at a Glance

### Wednesday, March 14

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00 – 10:45 AM</td>
<td>Session A</td>
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<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Session B</td>
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<td>1:00 – 2:45 PM</td>
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<td>3:00 – 4:45 PM</td>
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<tr>
<td>5:00 – 6:45 PM</td>
<td>Session E</td>
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<tr>
<td>7:00 – 9:00 PM</td>
<td>SPECIAL EVENT: Toronto: Global Television Production Center</td>
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<td>7:00 – 9:00 PM</td>
<td>SPECIAL EVENT: Film, Media, and Toronto’s Built Environment</td>
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<td>7:00 – 9:00 PM</td>
<td>SPECIAL EVENT: Unlimited Animation: A Tribute to Hannah Frank</td>
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### Thursday, March 15

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<th>Time</th>
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<tr>
<td>9:00 – 10:00 AM</td>
<td>MEMBERS’ BUSINESS MEETING</td>
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<td>10:00 – 11:45 AM</td>
<td>Session F</td>
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<td>2:00 – 3:45 PM</td>
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<tr>
<td>4:00 – 5:45 PM</td>
<td>Session I</td>
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<td>5:45 – 6:45 PM</td>
<td>RECEPTION</td>
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<td>6:45 – 8:00 PM</td>
<td>AWARDS CEREMONY</td>
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<td>8:30 – 10:30 PM</td>
<td>SPECIAL EVENT: Re:Orientations: Richard Fung on Queer Asian-Canada</td>
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<tr>
<td>8:30 – 10:30 PM</td>
<td>SPECIAL EVENT: Silent Gems of Toronto’s Archives: Another Day and Secrets of the Night</td>
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### Friday, March 16

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<th>Time</th>
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<tr>
<td>8:30 – 10:00 AM</td>
<td>Institutional Members Chairs’ Breakfast</td>
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<tr>
<td>10:00 – 11:00 AM</td>
<td>SPECIAL SESSION: Best Practices in Applying for Funds to Support Scholarship</td>
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<td>11:15 AM – 1:00 PM</td>
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<td>5:00 – 6:00 PM</td>
<td>SPECIAL EVENT: Graduate Student Reception</td>
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<td>7:00 – 9:30 PM</td>
<td>SPECIAL EVENT: Mediated Belongings: Indigenous Film and Environmental Justice</td>
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<tr>
<td>7:30 – 9:30 PM</td>
<td>SPECIAL EVENT: Tribute to Chuck Kleinhans</td>
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### Saturday, March 17

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<td>5:00 – 6:45 PM</td>
<td>Session Q</td>
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<td>7:00 – 8:40 PM</td>
<td>HOST COMMITTEE EVENT: An Evening with Guy Maddin</td>
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<tr>
<td>9:00 – 11:00 PM</td>
<td>HOST COMMITTEE EVENT: Reception</td>
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### Sunday, March 18

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<th>Time</th>
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<tbody>
<tr>
<td>9:00 – 10:45 AM</td>
<td>Session R—Seminars</td>
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<td>10:45 – 11:30 AM</td>
<td>COFFEE BREAK</td>
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<tr>
<td>11:30 AM – 1:15 PM</td>
<td>Session S</td>
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<tr>
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</tbody>
</table>

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**SCMS Social Media & Mobile App**

Follow us on Twitter (@SCMStudies) and Instagram (@scmstudies). Use #SCMS18 to post about your experiences during the conference.

Find us on Facebook: facebook.com/SCMStudies and keep up to date on conference events via our mobile app.

Access information about the conference from your mobile device including the conference schedule, directory of speakers and exhibiting vendors, sponsors and more!

Registered conference goers, please refer to previously sent instructions on downloading the app.
2018 Conference Sponsors

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

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University of Toronto
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  Cinema Studies Institute
- St. George campus,
  Faculty of Arts & Sciences
- Scarborough campus,
  Department of English
- Mississauga campus,
  Department of Visual Studies
- St. George campus,
  Book and Media Program
  at St. Michael’s College
- St. George campus,
  McLuhan Center
- Mississauga campus,
  Institute of Communication, Culture,
  Information & Technology

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- Graduate Program in Communication
  & Culture
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Mel Hoppenheim School of Cinema

New York University
Tisch School of the Arts, Cinema Studies Department

Northwestern University
Department of Radio/Television/Film

Northwestern University
Gender & Sexuality Studies Program

OCAD University
Indigenous Visual Culture Program and Culture Shifts Documentary Series

University of California, Los Angeles
School of Theater, Film and Television

University of Chicago
Department of Cinema and Media Studies

University of Cincinnati
Niehoff Center for Film and Media Studies

University of Iowa
Department of Communication Studies

University of Notre Dame
College of Arts and Letters

University of Toronto
Innis College

University of Toronto
Women and Gender Studies Institute
Registration Hours

ROOM Registration Area, Concourse Level

TUESDAY, MARCH 13
4:00 – 6:00 PM
Tuesday hours for name badge and conference program pick-up only (pre-registered attendees)

WEDNESDAY, MARCH 14
8:00 AM – 6:00 PM

THURSDAY, MARCH 15
8:00 AM – 5:30 PM

FRIDAY, MARCH 16
8:00 AM – 5:00 PM

SATURDAY, MARCH 17
8:00 AM – 6:00 PM

SUNDAY, MARCH 18
8:30 AM – 3:00 PM

Reminder: Please keep your name badge with you at all times.
Replacement name badges will only be printed during registration hours above.

Conference FAQs

How Are Panels Structured?
Panels typically feature 3-4 speakers giving a 20-minute paper. The chair may or may not be one of the speakers. Presenters may need to limit presentations to less than 20 minutes, especially if the panel also includes a formal respondent, or to accommodate more time for Q&A with the audience.

How Do Workshops Differ From Panels?
Workshops are interactive discussions led by one or two facilitators, who may speak for 5-10 minutes at the start. They are intended to be dialogical, interactive, and productive workspaces. Topics typically focus on pedagogy, research strategies, and methodologies but may also explore major intellectual issues or trends in the discipline. Workshops may include additional speakers but should emphasize participation by all session attendees, involved together in sharing best practices, working on a text together, role-playing an interview, demonstrating a technique, or any other productive interaction.

How Do Roundtables Differ From Panels?
Roundtables have 4-6 programmed participants, including the chair. Participants do not read papers but make very brief opening remarks, of no more than five minutes each. Following these statements, roundtables open up discussion among the panelists, followed by open discussion with the audience.

What Are Seminars?
Seminars are sessions in which nobody presents. Participants will have submitted short papers in advance, so everyone can read each other’s papers before the conference. The seminars will therefore function as a colloquium. In the seminar, leaders should ensure that all eight participants speak but should not go around the room and solicit summaries of each essay.
Conference Hotel Amenities

Thanks for staying at the Sheraton Centre Toronto—If you booked a room at the Sheraton Centre Toronto under the SCMS room block (online or by phone), your guest room rate includes the following:

• Complimentary internet access in all group guest rooms (valued at $14.95 CAD per day)
• 10% discount in hotel restaurant BnB (alcohol excluded); must be a registered guest at hotel to utilize the discount

Wireless Internet Access—Standard in all meeting space at SCMS 2018. This includes the Exhibit Area (Sheraton Hall E & F, Lower Concourse) and the SCMS Lounge/Recharge Area (Osgoode Ballroom, Lower Concourse). You will need to obtain a password at Conference Registration (Registration Area, Concourse Level). The Front Desk will provide details of how to log on to the Internet in your guest room so that it is taken care of on your final bill.

Lost and Found—Lost and found items can be turned in at Registration during the conference. Any items not claimed by the end of the conference will be left at the hotel front desk.

SCMS Lounge/Recharge Area
with Computer/Printer Access
ROOM Osgoode Ballroom, Lower Concourse

Feel free to hang out in this area, network, hold informal meetings, charge your devices, work on your computer/tablet. All registered attendees of SCMS 2018 may use this area free of charge.

Terms and conditions: you agree to use these computers at your own risk.
They are public terminals and SCMS cannot be held responsible for results of usage.

Wellness

Nursing Area—You are welcome to nurse wherever you feel comfortable feeding your child. If you are looking for a more private space, you can use the SCMS nursing area. At the time the program went to press, the room number for the Nursing Area was not available. Please stop by Conference Registration to find out location information.

Quiet Room—During the conference, persons who desire a quiet place to prepare for a presentation may visit the SCMS Quiet Room. At the time the program went to press, the room number for the Quiet Room was not available. Please stop by Conference Registration to find out location information.

Spa—Relax and recharge at Senses Spa, a full-service salon and spa located in Sheraton Centre Toronto Hotel. They offer soothing facials, massage, revitalizing body treatments and much more.

Fitness Centre—The hotel’s fitness center is located on the 3rd floor of the Queen Tower, and is open 24 hours a day. It offers an extensive selection of state-of-the-art fitness equipment featuring the newest individual integrated LCD touch screen cardio equipment that feature an abundance of entertainment options, such as internet connectivity, entertainment apps, TV, interactive courses, and more. We also offer complimentary ear buds and cold towels for your convenience.

Indoor-Outdoor Heated Pool—Sheraton Centre Toronto is proud to offer you the opportunity to swim and relax in the largest indoor-outdoor heated pool in downtown Toronto. Simply swim under the protective glass wall, and whether it’s a winter wonderland or a summer’s day, the water is always perfect. 6:00 AM–10:00 PM (Monday–Friday); 7:00 AM–10:00 PM (Saturday - Sunday). Pool access is complimentary to hotel guests.
Inclusion

**Pronoun Stickers**—As a show of SCMS’s commitment to diversity and inclusion, we will provide pronoun stickers for your name badge. Stickers will be available for pickup at registration and can easily be worn as a show of solidarity and a means of making our annual conference a friendly and safe environment for all.

**All-Gender Restrooms**—SCMS is committed to making the conference accessible and welcoming to all of our community. Gender-neutral bathrooms are an important part of making the annual conference more inclusive. All-person, all-access restrooms are available at the Sheraton Centre Toronto on the Lower Concourse (close to the Vide Office) and on the Mezzanine Floor (one in the Birchwood Foyer and one in the Mezzanine Foyer). All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the maps in the program book. To find other safe restrooms in Toronto, visit Refuge <refugerestrooms.org>.

**On-Site Accessibility Issues**—Should you encounter an accessibility issue at SCMS 2018, please notify the hotel’s front desk so they can assist you immediately. You may also report the problem by e-mail at <hotel@scmsconference.com>.

Green Partnership

**Make a Green Choice Program**—Thanks to this hotel initiative, you can enjoy a $5 voucher at participating food and beverage outlets or get 500 Starpoints® awarded at check-out for each night you decline housekeeping (except day of departure). To participate in the Make a Green Choice program, please tell us at check-in or look for the door hanger in your guest room.

**Linen Services**—Cancel daily hotel linen service whenever possible.

**Cleaning Products**—Use your own toiletry products (shampoo, soap, etc.).

**SCMS Soap Drive**—SCMS will collect opened and unopened hotel soaps, shampoos, conditioners, and other toiletry items, used or unused, that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.

**Recycling**—Utilize paperless check-in, check-out, and billing procedures. Use the many recycling cans around the hotel. Reduce your electricity and water use in rooms.

**Name Badges and Conference Programs**—Look for the bins in Registration area to recycle your name badge and conference program.

**Electric Vehicle Charging Station**—Sheraton Centre was the first hotel in Ontario to offer an on-property electric vehicle charging station. Both guests and local residents may access our sleek charging station 24 hours a day and receive other innovative features, such as electric route mapping, driver assistance, and greenhouse gas and energy savings measurements.

Recording Policies

SCMS and the press occasionally record sessions for use in broadcast and electronic media, and may also film or photograph public areas at the meeting. Any individual’s registration, attendance, or participation at the meeting constitutes that attendee’s agreement to the use of their image in photographs, video, audio, and electronic communications. Presenters who do not wish for their session to be recorded may opt out by contacting scms-office@ou.edu.

In order to encourage open debate and allow members to speak as freely as possible, SCMS does not permit audio or video recording of its business meeting. Anyone who wishes to conduct audio or video recording must obtain permission from participants in advance. SCMS is not responsible for unauthorized recording but does reserve the right to revoke registration of anyone who records or broadcasts sessions without appropriate permissions.
Live Tweeting

To facilitate virtual conversations arising from the annual meeting, SCMS encourages attendees to tweet using #SCMS18. Any speakers presenting material that they do not wish to be live-tweeted should make a request to the audience at the beginning of their presentations.

Accessibility

The Sheraton Centre Toronto is committed to making their facilities, amenities, and services accessible to guests with disabilities. That commitment entails removing barriers and making reasonable modifications to their policies, practices, or procedures so as to give people with disabilities the same opportunities as other guests in the way they access and benefit from the property’s products and services. All areas of the facility are wheelchair-accessible. Electronic doors are located at all main lobby entrances. All elevators are equipped with Braille signage. Additionally, restrooms are AODA accessible.

Parking: The garage height limit is 5'10”. Valet parking is offered at an additional cost including valet parking spots in the motor court. There are no self-park spots available at the hotel.

Guest Rooms: Mobility-accessible doors feature at least 32 inches of clear door width. There are twenty accessible rooms with king beds. Eight have roll-in bathrooms and 12 have tubs with grab bars. (Bath seats can be requested from housekeeping). All accessible rooms have visual fire alarms. The hotel has bed shaker kits for the visually impaired.

Meeting Rooms: All rooms and floors of the hotel are accessible. There are stairs on the Mezzanine, but there is also a lift for wheelchairs, as well as a ramp. All other areas are accessible by elevator or ramps.

Restaurants: There are restaurants on the lobby level and they are accessible.

Conference Events: All conference events at the Sheraton Centre Toronto are fully accessible by elevator.

Other aids can be made available: The fitness center, registration and concierge desk, swimming pool, and business center are all accessible. Service animals are allowed. Assistive listening devices for meetings, TTYs (Text Telephone Devices), and televisions with closed captioning for the hearing impaired are all available.

If you are an attendee who has access needs, please let us know so we can ensure you will not face any barrier to participation. Please speak with a Guest Services Representative in the Lobby (either at hotel registration or the concierge desk) or call or email Stephen Taylor, Senior Event Manager, stephen.taylor@sheraton.com or (416) 947-4890. To submit feedback, guests can email 00271.AODA@sheraton.com or call (416) 947-4955 ext. 4430.

If you need to rent a medical device (e.g., scooters or wheelchairs) for your stay, email or call In Motion Services Inc., 9:00 AM to 5:00 PM, at info@inmotionservices.ca or (416) 638-9522, where you can arrange short term rentals with delivery to the hotel.

For information regarding Accessible Transportation (Taxis, Vans, Paratransit Services), Scooter Rentals, Service Animal policies, and other Accessibility information, please look under the Conference Tab > SCMS Policies > Accessibility.
# SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Kent and Simcoe/Dufferin are located on the 2nd floor.
York, Maple West, Cedar, and Willow West are located on the Mezzazine.

## Wednesday, March 14

<table>
<thead>
<tr>
<th>Time</th>
<th>Interest Group</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 – 10:45 AM</td>
<td>Television Studies Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>9:00 – 10:45 AM</td>
<td>Adult Film History Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Sound and Music Studies Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Transnational Cinemas Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>1:00 – 2:45 PM</td>
<td>Children’s and Youth Media and Culture Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>1:00 – 2:45 PM</td>
<td>Media, Science, and Technology Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>3:00 – 4:45 PM</td>
<td>Experimental Film and Media Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>3:00 – 4:45 PM</td>
<td>Documentary Studies Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>5:00 – 6:45 PM</td>
<td>Film and Media Festivals Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>5:00 – 6:45 PM</td>
<td>Animated Media Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
</tbody>
</table>

## Thursday, March 15

<table>
<thead>
<tr>
<th>Time</th>
<th>Interest Group</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00 – 11:45 AM</td>
<td>Central/East/South European Cinemas Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>10:00 – 11:45 AM</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>12:00 – 1:45 PM</td>
<td>Latino/a Caucus</td>
<td>Kent</td>
</tr>
<tr>
<td>12:00 – 1:45 PM</td>
<td>Classical Hollywood Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>2:00 – 3:45 PM</td>
<td>French/Francophone Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>2:00 – 3:45 PM</td>
<td>Queer Caucus</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>4:00 – 5:45 PM</td>
<td>Middle East Caucus</td>
<td>Kent</td>
</tr>
<tr>
<td>4:00 – 5:45 PM</td>
<td>Women’s Caucus</td>
<td>Simcoe/Dufferin</td>
</tr>
</tbody>
</table>

Topics and agenda items include: Claudia Gorbman Student Writing Prize; our bibliography of members’ research; other future initiatives for members.

Topics and agenda items include: survey results; name change consideration; meet & greet among attendees.

Topics and agenda items include: build scholarly collaborations and connections, as well as plan for SCMS 2019, including future events and how we might best use our SIG funds in the future.

Topics and agenda items include: venues for documentary scholarship; promoting online scholarly discussion of documentary; possible events for SCMS 2019.

Topics and agenda items include: discussion of the caucus mission statement and outreach; revamping of the mentorship program; 2018 special event; bibliography project.

Topics and agenda items include: new mentorship program; elections for the co-chair and grad student representative; events and ways to engage members throughout the year, before the 2019 Seattle conference.

Topics and agenda items include: collaborative panels and workshops; film programming opportunities for 2019; oral history initiatives.

Topics and agenda items include: presentation of Graduate Student Writing Prize; panel titled “Gendered Realities in Today’s Early Career Environments.”
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:15 AM – 1:00 PM</td>
<td>Comedy and Humor Studies Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>11:15 AM – 1:00 PM</td>
<td>Scholarly Interest Group Coordinating Committee</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>1:15 – 3:00 PM</td>
<td>Caucus Coordinating Committee</td>
<td>Kent</td>
</tr>
<tr>
<td>1:15 – 3:00 PM</td>
<td>Film Philosophy Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>3:15 – 5:00 PM</td>
<td>Caucus on Class</td>
<td>Kent</td>
</tr>
<tr>
<td>3:15 – 5:00 PM</td>
<td>Fan and Audience Studies Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>6:00 – 7:45 PM</td>
<td>Television Studies Scholarly Interest Group</td>
<td>York</td>
</tr>
<tr>
<td>6:00 – 7:45 PM</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>Maple West</td>
</tr>
<tr>
<td>6:00 – 7:45 PM</td>
<td>Libraries &amp; Archives Scholarly Interest Group</td>
<td>Cedar</td>
</tr>
<tr>
<td>8:00 – 9:45 PM</td>
<td>Black Caucus</td>
<td>Willow West</td>
</tr>
</tbody>
</table>

**Saturday, March 17**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00 – 10:45 AM</td>
<td>Scandinavian Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>9:00 – 10:45 AM</td>
<td>Radio Studies Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Comics Studies Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>11:00 AM – 12:45 PM</td>
<td>CinemArts Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>1:00 – 2:45 PM</td>
<td>War and Media Studies Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>1:00 – 2:45 PM</td>
<td>Horror Studies Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>3:00 – 4:45 PM</td>
<td>Silent Cinema Cultures Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>3:00 – 4:45 PM</td>
<td>Media Industries Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
<tr>
<td>5:00 – 6:45 PM</td>
<td>Urbanism/Geography/Architecture Scholarly Interest Group</td>
<td>Kent</td>
</tr>
<tr>
<td>5:00 – 6:45 PM</td>
<td>Digital Humanities and Videographic Criticism Scholarly Interest Group</td>
<td>Simcoe/Dufferin</td>
</tr>
</tbody>
</table>
SCMS Caucus & Scholarly Interest Group Meeting Schedule (cont’d)

All SCMS members are welcome to attend.
Kent and Simcoe/Dufferin are located on the 2nd floor.

Sunday, March 18

<table>
<thead>
<tr>
<th>Time</th>
<th>Group Name</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30 AM – 1:15 PM</td>
<td>Critical Media Pedagogy Scholarly Interest Group Kent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Topics and agenda items include: interactive workshop on tools and skills for critical media literacy in the age of participatory media—plus snacks!</td>
<td></td>
</tr>
<tr>
<td>11:30 AM – 1:15 PM</td>
<td>Nontheatrical Film and Media Scholarly Interest Group Simcoe/Dufferin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Topics and agenda items include: elections, discussion of SIG sponsorship process, SIG events in 2019, and nontheatrical film and media publishing initiative</td>
<td></td>
</tr>
<tr>
<td>1:30 – 3:15 PM</td>
<td>Media and the Environment Scholarly Interest Group Kent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Topics and agenda items include: new elections; the student essay prize; a workshop on environmental justice and pedagogy</td>
<td></td>
</tr>
<tr>
<td>1:30 – 3:15 PM</td>
<td>Transmedia Studies Scholarly Interest Group Simcoe/Dufferin</td>
<td></td>
</tr>
</tbody>
</table>

**2018 Audio Visual Policy**

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

- LCD projector (and audio)
- VGA cable (if you have a Mac, bring an adapter—mini display port to VGA, thunderbolt to VGA, etc.)
- Mini audio jack
- Power strip
- Wireless Internet access
  (you will obtain the password at conference registration)

Because the cost of equipping rooms with computers is prohibitively expensive, we must ask you to bring your own laptop if you plan to use projection. In addition to your own laptop, please be sure to bring your power cord and any proprietary cords required for your computer. Mac users, please bring your own VGA adapter. Wireless Internet access will be provided in the panel/workshop rooms and conference space. We will not be offering computers, DVD players, overhead projectors, slide projectors, CD players, and/or additional audio components.

**Best Practices:** Panels and workshops with multiple presentations using projection are encouraged to coordinate before their session time to have all presentations on a single computer or flash drive. Designate one person’s laptop for use during the session, load all presentations onto the laptop before the session, and test the presentation to make sure they will work with the software on the designated laptop.

*We cannot accommodate changes or requests for AV equipment onsite.*

*SCMS is not responsible for the safety and security of attendee computers. Thank you for your cooperation.*

**Assistance with AV during the Conference**

If your room’s equipment is malfunctioning or you are having difficulty, please contact one of the technicians from PSAV. The direct number for the on duty floor manager is 416-717-8034. There is a house phone in every room in which any department can be paged—dial extension 4496 for the AV Office. State you would like a PSAV technician to come to the room and tell them the issue you are experiencing. You may also use this to page a PSAV technician to come speak with you if you have extensive questions to ask before your presentation. Thank you.
Exhibit Hours*

ROOM Sheraton Hall E & F, Lower Concourse

THURSDAY, MARCH 15  
10:30 AM – 5:30 PM

FRIDAY, MARCH 16  
9:30 AM – 5:30 PM

SATURDAY, MARCH 17  
9:00 AM – 5:00 PM

*hours subject to change

Thanks to Advertisers & Exhibitors

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

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- Indiana University Press
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- Muhlenberg College
- New York University, Tisch School of the Arts, Cinema Studies Department
- NYU Press
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- Sonoma State University, School of Extended and International Education
- SUNY Press
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- University of Iowa, Department of Communication Studies
- University of Michigan Press
- University of Michigan, Department of Screen Arts & Cultures
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- University of Tennessee Press
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- Villa Maria College
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- Indiana University Press
- Intellect
- MIT Press
- Moving Images Distribution Society
- NYU Press
- Oxford University Press
- Palgrave Macmillan
- Polity
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- Rutgers University Press
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College of Staten Island, CUNY, Department of Media Culture
Concordia University, Mel Hoppenheim School of Cinema
Drew University, Media and Communications
Florida Atlantic University, School of Communication & Multimedia Studies
Georgia State University, School of Film, Media & Theatre
Harvard University, Film and Visual Studies
Indiana University, The Media School
Muhlenberg College, Film Studies Program
New York University, Tisch School of the Arts, Cinema Studies Department
Northwestern University, RTVF Screen Cultures
Ryerson University, School of Image Arts
Seattle University, Department of English
Southern Methodist University, Film and Media Arts
Srishti Institute of Art, Design and Technology
Syracuse University, English Department
Toronto International Film Festival
University of California, Irvine, Program in Visual Studies
University of California, Los Angeles, Film, Television and Digital Media
University of California, Santa Barbara, Film & Media Studies
University of Chicago, Cinema and Media Studies
University of Colorado Boulder, Department of Critical Media Practices
University of Colorado Boulder, Film Studies Program
University of Iowa, Department of Cinematic Arts
University of Michigan, Ann Arbor, Department of Screen Arts and Culture
University of Minnesota, Department of Cultural Studies & Comparative Literature
University of North Carolina Charlotte, Film Studies Program
University of Notre Dame, Film, TV and Theatre Department
University of Nottingham Ningbo China, School of International Communication
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University of Oregon, Cinema Studies
University of Pittsburgh, Film and Media Studies
University of Texas at Austin, Department of Radio-Television-Film
University of Toronto, Cinema Studies Institute
University of Wisconsin-Milwaukee, Film Studies Program
Vanderbilt University, Cinema & Media Arts
Villa Maria College, Digital Filmmaking
Washington University in St. Louis, Film and Media Studies
Yale University, Film and Media Studies Program
York University, Department of Cinema and Media Arts
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Institutional membership represents a significant engagement with current scholarship, theory, criticism, education, and practice in the study of cinema and media. Allow us to help you increase exposure and heighten awareness of your organization with our audience of highly motivated cinema and media faculty, undergraduate and graduate students, precollege teachers, postdocs, and professionals in media and film studies.

Why SCMS?
- Our society comprises over 3,000 members, representing more than 500 institutions and 38 nations.
- We serve as a resource for scholars, teachers, administrators, and the public at large.

Benefits
- Four issues of *Cinema Journal* (soon to become the *JCMS: Journal of Cinema and Media Studies*).
- Access to members’ area of the SCMS website, monthly News Briefs, announcements, and profile page.
- Unlimited access to SCMS’ online career center, enabling departments and programs to post and view job applications and to identify cinema/media scholars looking for full and/or part-time employment.
- Free job postings.
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- Featured in the Programs/Schools area of the SCMS website.
- Logos and homepage link inclusion on the SCMS website to showcase programs and activities.
- Listing in conference program.
- Free ad within the conference app.
- 50% discount on an ad in the conference program —OR— 10% discount on up to ten (10) student memberships.
- Networking opportunities via the annual conference and the SCMS website.
- JSTOR access to the journal.
- Online resources for department chairs, including data about the discipline.
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Sign up your department, program, or office for SCMS institutional membership and ensure that you and your colleagues have timely access to valuable resources.

http://www.cmstudies.org/?page=institut_membership
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**Nominations for Pedagogy & Distinguished Career Achievement Awards**

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

2nd Floor
- Roosevelt
- Mackenzie
- Churchill
- Churchill Foyer
- Queen Tower Elevators
- Waterfall Garden
- Garden Court Meeting Rooms
- Stairs to Mezzanine & Lobby
- North Provincial Ballroom South
- North
- Richmond Tower Elevators
- Link @ Lobby
- Sheraton Cafe
- Bay Street Doors

Mezzanine
- Waterfall Gardens
- Chestnut West
- Willow Centre
- Willow East
- Willow Foyer
- Spruce North
- Spruce South
- Pine West
- Pine East
- Birchwood
- Ballroom

Lobby
- Queen Tower Elevators
- Queen Street West
- Queen St. Doors
- Main Entrance
- Arrival Court
- Stairs to Concourse & Mezzanine
- Richmond Tower Elevators
- Richmond St. Doors
- Richmond Street West

Members' Business Meeting
Institutional Members Chairs' Breakfast
Graduate Student Reception

All-Gender Restrooms

Caucus / SIG Meeting Rooms
Meeting Space at Glance

Concourse

Queen Tower Elevators

Food Court

Underground

To The Bay & Eaton Centre

Elevators

Security

Richmond Tower Elevators

Underground

Regulation Area

Sheraton Hall

Osgoode Ballroom

Restaurants

Sheraton Shops

Elevators

SCMS Lounge

Exhibit Area

Best Practices in Applying for Funds to Support Scholarship

Lower Concourse

Grand Ballroom Foyer

Grand Ballroom Centre

Grand Ballroom East

Grand Ballroom West

Reception

Awards Ceremony

Underground

To The Bay & Eaton Centre
HOST COMMITTEE RECOMMENDATIONS

NEED TO KNOW

Most common credit cards are widely accepted. Automated bank machines are widespread across the city in bank offices, convenience stores, and pharmacies.

Further tourist information is available online at Toronto Tourism’s official website, seetorontonow.com. Further information on restaurants, events, and Toronto news is available at the very useful blogto.com.

FROM PEARSON AND BILLY BISHOP INTERNATIONAL AIRPORTS TO THE CONFERENCE HOTEL

PEARSON AIRPORT (YYZ)

Union Pearson (UP) Express Train: upexpress.com

This is the quickest and most direct means of transportation between the city’s main airport and downtown Toronto. The UP Express runs between Pearson Airport and Union Station, Toronto’s transit hub. The full trip lasts 25 minutes, and the cost of a one-way ticket is $12.35 (all prices in Canadian dollars). Tickets can be purchased online, or in person at the UP Express platform. Trains run from 5:30 AM to 1 AM daily.

For other travel options (taxis, public transit, limousines) between Pearson International and the city, see the airport’s website: torontopearson.com/en/toandfrom.

BILLY BISHOP TORONTO CITY AIRPORT (YTZ)

This smaller airport may be an option for those able to travel on Porter Airlines—generally, from closer locations like Chicago (Midway), Montreal, New York (Newark), Washington (Dulles), or Boston. Billy Bishop Toronto City Airport is closer to downtown Toronto than Pearson International, situated on an island in Lake Ontario, just south of downtown. To get to the mainland, passengers can either walk through a pedestrian tunnel, or take the complimentary ferry. A free shuttle, which departs from the ferry terminal, connects passengers to Union Station in downtown Toronto.

FROM UNION STATION TO THE CONFERENCE HOTEL

The Sheraton Centre is a 10-15 minute walk from Union Station. Walk west on Front Street, head north on York Street, and turn east onto Queen Street, where you will find the Sheraton Centre.

Other options for traveling between Union Station and the Conference Hotel include the subway, taxis, and Uber. The TTC (Toronto Transit Commission) subway runs through Union Station. The closest stop to the Conference Hotel is the Osgoode Station, a three-minute ride from Union Station. Taxis are available on Front Street, in front of Union Station, and Uber rides are available for booking.
Getting around Town

WALKING

Toronto's downtown is very walkable, and full of noteworthy sights. Many of Toronto's most prominent features are within walking distance of the conference venue: the CN Tower, the Entertainment District, Yonge Dundas Square, the Queen Street West neighborhood, the Toronto Harbourfront, Nathan Phillips Square, the Eaton Centre, the Financial District, and St. Lawrence Market. The areas around the Conference Hotel are well-populated pedestrian routes, and these main corridors are safe walking areas. Toronto's mid-March weather is comparable to cities like Chicago, New York, or Detroit: many types of temperature and precipitation are possible, so pack accordingly with suitable walking shoes.

TTC (TORONTO TRANSIT COMMISSION): TTC.CA

Operating subway trains, streetcars, and buses, the TTC is the third-largest public transit system in North America. For travel outside of the downtown area, as well as short trips within downtown, the subway network is the ideal transportation option. Despite the size of the transit network, there are just four subway lines in the city, allowing for very streamlined route planning from downtown.

The Yonge-University subway line (the “1” line) is a U-shaped route that scoops through Toronto's downtown core, before branching out into other neighborhoods. The closest subway stations to the Conference Hotel are the Osgoode Station (Queen Street and University Avenue) and the Queen Station (Queen Street and Yonge Street). This line connects with Toronto's other main subway route, the Bloor-Danforth line (the “2” line).

TTC streetcars run throughout downtown and the surrounding areas, and are generally a great way to move east and west as a compliment to the north/south Yonge-University subway line. The Queen streetcar route runs along Queen Street, adjacent to the conference venue. Most streetcars in Toronto run 24 hours a day, seven days a week. See the following site for more information: ttc.ca/Routes/Streetcars.jsp.

TTC bus routes operate all over the city of Toronto, with many of these routes designed to complement the subway network. While regular bus service stops at 1 AM, night bus routes are in effect in the early hours of the morning. See the following site for more information: ttc.ca/Routes/Buses.jsp.

The most cost-efficient way to travel on a single fare is to use TTC tokens, which can be purchased at any subway station (some stations have token machines, and all stations have booths with associates that sell tokens). The cost of a single token is $3, which is cheaper than the cash amount for a single fare ($3.25). Tokens can be purchased in various quantities (minimum of three). Daily passes are also available, and cost $12.50. Weekly passes, valid from Monday to Sunday, cost $43.75.

Transfers are available at all subway stations, as well as on streetcars and buses. These allow for the continuation of a one-way trip without any additional fare. It is a good idea to collect a transfer when using any of these transit vehicles.

TAXIS

Hailing a cab is very easy in the area around the conference venue, as well as throughout all of downtown Toronto. The most common Toronto taxis are orange in color with turquoise hoods (Beck Taxis), and available cabs will have their roof lights illuminated.

All cabs should have photo identification and proof of taxi licensing on display. Cash, debit, and credit cards are accepted.

BECK TAXI: BECKTAXI.COM, (416) 751-5555

Beck is the most widely used cab company in Toronto, and the majority of taxis on Toronto streets are Beck vehicles. Their app, which can be downloaded from the App Store or Google Play, will allow you to order a taxi in advance, estimate your fare, and track your cab as it approaches.
This 24-hour cab service operates throughout Toronto, and accepts American Express. An app, available in the App Store and Google Play, allows customers to track their vehicle with GPS, view their cab number and driver’s name, and receive electronic receipts that include a map of the fare route.

City Taxi: citytaxitoronto.com, (416) 740–2222

City Taxi Toronto allows you to book a cab online or in their app, only available through the App Store (but not Google Play).

**OTHER APPS**

Many other apps can be used to map out traveling routes and supplement transit experiences in Toronto: Google Maps, Transit, Rocketman, City Mapper, Transit Now, Moovit, and Triplinx.

**UBER**

Uber is available throughout the Greater Toronto Area, and offers competitive rates for travel around the city.

---

**Dining Near the Conference**

**IN THE HOTEL**

**BnB Restaurant**
123 Queen St. W.
(416) 361–1000
bnbtoronto.com
Contemporary bistro and bar
Average entrée: $15–30

**Quinn’s Steakhouse and Irish Bar**
96 Richmond St. W.
(416) 367–8466
quinnssteakhouse.com
Irish-themed pub, including surf ‘n’ turf menu
Average entrée: $20–30

**Breakfast or Brunch Near the Hotel**

**Eggspectation**
20 Albert St.
(416) 979–3447
eggspectation.com
Average entrée: $15–20

**Café Crepe**
246 Queen St. W.
(416) 260–1611
cafecrepe.com
Average entrée: $10

**Over Easy**
56 Yonge St.
(416) 862–0110
overeasyrestaurants.com
Average entrée: $10–20

**Le Marche**
0181 Bay St.
(647) 350–6999
marche-restaurants.com
Average entrée: $15–20

**Lunch or Dinner Near the Hotel**

**The Gabardine**
372 Bay St.
(647) 352–3211
thegabardine.com
Comfort food; serves breakfast, lunch, and dinner
Average entrée: $20–25

**Drake One Fifty**
150 York St.
(416) 365–6150
drakeonefifty.ca
Canadian cuisine, with weekend brunch, lunch, dinner
Average entrée: $25–35

**VOLOS**
133 Richmond St. W.
(416) 861–1211
volos.ca
Greek cuisine; serves lunch and dinner
Average entrée: $25–30
Bannock
401 Bay St.
(416) 861–6996
bannockrestaurant.com
Canadian comfort food with lunch and dinner
Average entrée: $20–25

Momofuku Noodle Bar
190 University Ave.
(647) 253–8000
noodlebar-toronto.momofuku.com
Asian fusion; serves lunch and dinner
Average entrée: $15

JOEY Eaton Centre
1 Dundas St. W.
(647) 352–5639
joeyrestaurants.com
Eclectic Canadian; serves lunch and dinner
Average entrée: $20–30

Richmond Station
1 Richmond St. W.
(647) 748–1444
richmondstation.ca
Seasonal cuisine; serves lunch and dinner
Average entrée: $25–30

Nota Bene
180 Queen St. W.
(416) 977–6400
notabenerestaurant.com
Seasonal cuisine; serves lunch and dinner
Average entrée: $30–40

Locale Mercato
330 Bay St.
(416) 306–0467
localemercato.ca
Italian; serves lunch and dinner
Average entrée: $20

Fast Food and Pubs Near the Hotel

Elephant and Castle
212 King St. W.
(416) 598–4455
elephantcastle.com
Burgers and pub food, including poutine
Average entrée: $10–15

3 Brewers Adelaide
120 Adelaide St. W.
(647) 689–2898
les3brasseurs.ca
Brewery with burgers, sandwiches
Average entrée: $10–15

Queen Street Warehouse
232 Queen St. W.
(647) 344–7326
warehousegroup.ca
$4.95 menu serving lunch, dinner, drinks
Average entrée: $5

Druxy’s Famous Deli
40 King St. W.
(416) 306–1954
druxys.com
Create your own sandwiches
Average entrée: $7–10

Duke of Richmond
20 Queen St. W.
(416) 340–7887
dukepubs.ca
Bar with British dishes and house-made curries
Average entrée: $15

iQ Food
178 Bay St.
(647) 346–0789
iqfoodco.com
Health food, serving local food
Average entrée: $10–15

Poke Guys
109 Elizabeth St.
(416) 506–7650
pokeguys.ca
Hawaiian bowls with rice, sashimi, veggies
Average entrée: $10–15

Paramount Fine Foods
253 Yonge St.
(416) 533–8377
paramountfinefoods.com
Middle Eastern food chain
Average entrée: $5–15

Aroma Espresso Bar
121 King St. W.
(416) 362–7662
aroma.ca
Salads, sandwiches, soups, pastries, and coffee
Average entrée: $5–10

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(416) 533–8377
paramountfinefoods.com
Middle Eastern food chain
Average entrée: $5–15

Aroma Espresso Bar
121 King St. W.
(416) 362–7662
aroma.ca
Salads, sandwiches, soups, pastries, and coffee
Average entrée: $5–10

Hero Certified Burgers
100 Wellington St. W.
(416) 642–1395
heroburgers.com
Beef, chicken, salmon, turkey, and vegetarian burgers
Average entrée: $5–10

The Burger’s Priest
212 Adelaide St. W.
(647) 347–7757
theburgerspriest.com
Classic cheeseburger joint
Average entrée: $10
**VEGAN AND VEGETARIAN**

**Awai**  
2277 Bloor St. W. (at Runnymede)  
(647) 643–3132  
awai.ca  
The finest plant-based dining experience in Toronto; innovative and ever-changing tasting menu  
PWYC (pay what you can)

**Fresh**  
147 Spadina Ave.  
(416) 599–4442  
freshrestaurants.ca  
Local mini-chain of vegan restaurants; most don’t take reservations  
Average entrée: $15–20

**Kupfert & Kim**  
140 Spadina Ave. (at Richmond)  
(416) 504–2206  
kupfertandkim.com  
Local chain of vegetarian/gluten-free eateries; only the Spadina location has seating  
Average entrée: $15

**Live**  
264 Dupont St.  
(416) 515–2002  
liveorganicfood.ca  
The purest food there is, with raw and cooked vegan fare available  
Average entrée: $15

**Planta**  
1221 Bay St.  
(647) 348–7000  
plantarestaurants.com  
Eclectic plant-based menu in upscale Yorkville; recently opened and immediately popular  
Average entrée: $20–25

**Woodlot**  
293 Palmerston Ave.  
(647) 342–6307  
woodlottoronto.com  
Offers a parallel vegetarian menu so that both non-meat-eaters and carnivores will be satisfied  
Average entrée: $25–30

**Good Places in the Area**

**Pai**  
18 Duncan St.  
(416) 901–4724  
paitoronto.com  
Northern Thai kitchen  
Average entrée: $15

**Banh Mi Boys**  
392 Queen St. W.  
(416) 363–0588  
banhmiboys.com  
Asian-fusion sandwiches  
Average entrée: $10

**Byblos**  
11 Duncan St.  
(647) 660–0909  
byblosstoronto.com  
Mediterranean  
Average entrée: $20

**Rickshaw Bar**  
685 Queen St. W.  
(647) 352–1227  
rickshawbar.com  
South and Southeast Asia-inspired cuisine  
Average entrée: $15–20

**Khao San Road**  
11 Charlotte St.  
(647) 352–5773  
khaosanroad.ca  
Thai curries  
Average entrée: $15

**Canoe Restaurant and Bar**  
66 Wellington St. W.  
(416) 364–0054  
canoerestaurant.com  
Inventive Canadian cuisine  
Average entrée: $30–40

**Golden Thai Restaurant**  
105 Church St.  
(416) 868–6668  
goldenthai.ca  
Average entrée: $25–30

**George Restaurant**  
11C Queen St. E.  
(647) 496–8275  
georgeonqueen.ca  
Inventive tasting menus with local ingredients  
Average entrée: $30

**Bodega**  
30 Baldwin St.  
(416) 977–1287  
bodegarestaurant.com  
French inspired bistro  
Average entrée: $25–30

**Bangkok Garden**  
18 Elm St.  
(416) 977–6748  
bangkokgarden.ca  
Thai cuisine  
Average entrée: $20
Carisma
73 King St. E.
(416) 864–7373
carismarestaurant.com
1920s-inspired destination for traditional Italian cuisine
Average entrée: $20–30

Terroni
57 Adelaide St. E.
(416) 203–3093
terroni.com
Italian
Average entrée: $15–20

Oliver & Bonacini Café Grill
33 Yonge St.
(647) 260–2070
obcafegrill.com
Pastas, wood-fired pizzas, and international dishes
Average entrée: $20–30

Restaurants Further Away but Worth a Trip

ENTERTAINMENT DISTRICT

El Caballito
220 King St. W.
(416) 628–9838
elcaballito.ca
Mexican taco and tequila bar
Average entrée: $15

TOCA
181 Wellington St. W.
(416) 572–8008
tocarestaurant.com
Seasonal, local-sourced Italian cuisine
Average entrée: $25–35

Patria
478 King St. W.
(416) 367–0505
patriatoronto.com
Classic Spanish cuisine, wine, and cocktails
Average entrée: $20

Lee
601 King St. W.
(416) 504–7867
susur.com/lee
Small-plate dishes with modern Asian and French influences
Average entrée: $30–40

Le Select Bistro
432 Wellington St. W.
(416) 596–6405
leselect.com
Classic French food and extensive wine list
Average entrée: $20–30

YORKVILLE

Sassafras
100 Cumberland St.
(416) 964–2222
sassafras.ca
French-inspired Canadian cuisine
Average entrée: $25–35

Trattoria Nervosa
75 Yorkville Ave.
(416) 961–4642
eatnervosa.com
Classic Italian dishes and drinks
Average entrée: $20–30

Wish
3 Charles St. E.
(416) 935–0240
wishintoronto.com
Eclectic menu with popular weekend brunch
Average entrée: $20–30

Buca Yorkville
53 Scollard St.
(416) 962–2822
buca.ca/yorkville
Inventive and traditional Italian fare and wine
Average entrée: $35

Joso’s
202 Davenport Rd.
(416) 925–1903
josos.com
Upscale seafood eatery
Average entrée: $30–40
**THE ANNEX**

**Big Crow**  
176 Dupont St.  
(647) 748–3287  
roseandsonsbigcrow.com  
Algonquin-inspired backyard campfire cookouts  
Average entrée: $25–35

**Bar Begonia**  
252 Dupont St.  
(647) 352–3337  
barbegonia.com  
Stylish lounge serving classic French comfort food  
Average entrée: $15–20

**Piano Piano**  
88 Harbord St.  
(416) 929–7788  
pianopianotherestaurant.com  
Wood-fired pizza, pasta, and traditional Italian entrées  
Average entrée: $20–30

**Rasa**  
196 Robert St.  
(647) 350–8221  
rasabar.ca  
Global-inspired snacks and entrées  
Average entrée: $25–35

**Playa Cabana**  
III Dupont St.  
(416) 929–3911  
playacabana.ca  
Relaxed spot for tacos and burritos, with house-made tortillas and salsa  
Average entrée: $15–20

**Kensington Market**

**Seven Lives**  
69 Kensington Ave.  
(416) 803–1086  
sevenlivescafe.ca  
Baja-style tacos and seafood  
Average entrée: $10–15

**New Sky**  
353 Spadina Ave.  
(416) 596–8787  
newskyrestaurant.ca  
Chinese bistro  
Average entrée: $15

**El Trompo**  
277 Augusta Ave.  
(416) 260–0097  
eltrompotoronto.ca  
Classic Mexican fare and margaritas  
Average entrée: $10

**Hibiscus**  
238 Augusta Ave.  
(416) 364–6138  
hibiscuscafe.ca  
Gluten-free, organic, vegan and vegetarian, with sweet and savory crepes, salads, and non-dairy ice cream  
Average entrée: $10–15

**King’s Café**  
192 Augusta Ave.  
(416) 591–1340  
kingscafe.com  
Vegetarian eatery serving Chinese cuisine  
Average entrée: $10–15

**LIBERTY VILLAGE**

**Mildred’s Temple Kitchen**  
85 Hanna Ave.  
(416) 588–5695  
templekitchen.com  
International fare, serving brunch on weekends  
Average entrée: $20–25

**School**  
70 Fraser Ave.  
(416) 588–0005  
schooltoronto.com  
Chic eatery serving creative brunch, lunch, and dinner  
Average entrée: $15–20

**Maizal**  
133 Jefferson Ave.  
(647) 351–1333  
maizal.ca  
Cozy Mexican café  
Average entrée: $10–15

**Raaw**  
171 Liberty St. E.  
(647) 347–8082  
raawsushitoronto.com  
Japanese cuisine with extensive menu of sushi, traditional plates, teriyakis, and noodles  
Average entrée: $20

**Merci Mon Ami**  
171 Liberty St. E.  
(647) 436–3832  
mercimonami.ca  
Modern bistro with specialty baguette-style sandwiches  
Average entrée: $15
### Bars/Hangouts

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cactus Club Café</strong></td>
<td>77 Adelaide St. W.</td>
<td>(647) 748–2025</td>
<td>cactusclubcafe.com</td>
<td>Casual fine dining</td>
</tr>
<tr>
<td><strong>Earls</strong></td>
<td>150 King St. W.</td>
<td>(416) 916–0227</td>
<td>earls.ca</td>
<td>Burgers, global comfort food, cocktails, wines, and beers</td>
</tr>
<tr>
<td><strong>SPiN Toronto</strong></td>
<td>461 King St. W.</td>
<td>(416) 599–7746</td>
<td>toronto.wearespin.com</td>
<td>Rec-room themed hangout featuring ping pong, global food, cocktails and Djs</td>
</tr>
<tr>
<td><strong>WVRST</strong></td>
<td>609 King St. W.</td>
<td>(416) 705–7775</td>
<td>wvrst.com</td>
<td>Modern beer hall that specializes in artisan sausages and craft beer</td>
</tr>
<tr>
<td><strong>The Bier Markt</strong></td>
<td>600 King St. W.</td>
<td>(416) 862–1175</td>
<td>thebiermarkt.com</td>
<td>Brasserie with over 150 brands of beer, plus live music and a Belgian menu of seasonal fare</td>
</tr>
<tr>
<td><strong>Brassaii</strong></td>
<td>461 King St. W.</td>
<td>(416) 598–4730</td>
<td>brassaii.com</td>
<td>Loft-like restaurant/lounge with Mediterranean-inspired fare and drinks</td>
</tr>
<tr>
<td><strong>Beerbistro</strong></td>
<td>18 King St. E.</td>
<td>(416) 861–9872</td>
<td>beerbistro.com</td>
<td>High ceilings and a long list of brews in a lively, elegant spot with a varied, beer-tinged menu</td>
</tr>
<tr>
<td><strong>Bar Hop</strong></td>
<td>391 King St. W.</td>
<td>(647) 352–7476</td>
<td>barhopbar.com</td>
<td>Intimate tavern serving a large variety of craft and bottled beers, plus upscale bar chow</td>
</tr>
<tr>
<td><strong>Cibo Wine Bar</strong></td>
<td>522 King St. W.</td>
<td>(416) 504–3939</td>
<td>cibowinebar.com</td>
<td>Rustic Italian flare blended with a vibrant nightlife</td>
</tr>
</tbody>
</table>

### Clubs

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Drake Hotel</strong></td>
<td>1150 Queen St. W.</td>
<td>(416) 531–5042</td>
<td>thedrakehotel.ca</td>
<td>Sleek café, two bars, and a nightclub</td>
</tr>
<tr>
<td><strong>The Fifth Social Club</strong></td>
<td>225 Richmond St. W.</td>
<td>(416) 979–3000</td>
<td>thefifth.com</td>
<td>Stylish former loft hosting private events, Djs, and dancing crowds</td>
</tr>
<tr>
<td><strong>The Ballroom Bowl</strong></td>
<td>145 John St.</td>
<td>(416) 597–2695</td>
<td>theballroom.ca</td>
<td>Large entertainment venue with 10-pin bowling, dozens of TVs, a rooftop patio, and pub fare</td>
</tr>
<tr>
<td><strong>Early Mercy</strong></td>
<td>540 King St. W.</td>
<td>(416) 507–0777</td>
<td>earlymercy.com</td>
<td>A rustic yet chic bar with a spacious patio</td>
</tr>
<tr>
<td><strong>The Citizen</strong></td>
<td>522 King St. W.</td>
<td>(416) 703–2800</td>
<td>thecitizento.com</td>
<td>Home-cooked classics and craft cocktails inspired by the restaurant/bars of the 1930s</td>
</tr>
<tr>
<td><strong>Spice Route</strong></td>
<td>499 King St. W.</td>
<td>(416) 849–1808</td>
<td>spiceroute.ca</td>
<td>A luxe nightclub-style setting for a menu of Indo-Chinese small plates and signature alcoholic teas</td>
</tr>
</tbody>
</table>

### Karaoke

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Website</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bar + Karaoke Lounge</strong></td>
<td>360 Yonge St.</td>
<td>(416) 340–7154</td>
<td>bar-plus.com</td>
<td></td>
</tr>
<tr>
<td><strong>The Office Pub</strong></td>
<td>117 John St.</td>
<td>(416) 977–1900</td>
<td>theofficepub.ca</td>
<td></td>
</tr>
<tr>
<td><strong>B-Boss KTV</strong></td>
<td>283 Spadina Ave., Suite 201</td>
<td>(647) 350–8589</td>
<td>bbossktv.com</td>
<td></td>
</tr>
</tbody>
</table>
LGBTQ

Woody’s
476 Church St.
(416) 972-0887

Crews & Tangos
508 Church St.
(416) 972-0887
crewsandtangos.com

Fly 2.0
6 Gloucester St.
(416) 925-6222
flyyyz.com

Black Eagle
457 Church St.
(416) 413-1219
blackeagletoronto.com

Buddies in Bad Times
12 Alexander St.
(416) 975-8555
buddiesinbadtimes.com

O'Grady’s
518 Church St.
(416) 323-2822

The Steady
1051 Bloor St. W.
thesteadycafe.com

El Convento Rico
750 College St.
(416) 588-7800
elconventorico.com

Museums

Aga Khan Museum
77 Wynford Dr.
(416) 646-4677
agakhanmuseum.org
The Aga Khan Museum offers visitors a window into worlds unknown or unfamiliar: the artistic, intellectual, and scientific heritage of Muslim civilizations across the centuries from the Iberian Peninsula to China.
(Descriptive text adapted from the Aga Khan Museum’s website: https://www.agakhanmuseum.org/about/mission)

Art Gallery of Ontario
317 Dundas St. W.
(416) 979-6648
ago.ca
With a collection of more than 90,000 works of art, the Art Gallery of Ontario is among the most distinguished art museums in North America. From the vast body of Group of Seven and other signature Canadian works, to the African art gallery, cutting-edge contemporary art, and Peter Paul Ruben’s masterpiece “The Massacre of the Innocents,” the AGO offers an incredible art experience with each visit.
(Descriptive text adapted from the Art Gallery of Ontario’s website: http://www.ago.net/about-the-ago)

Bata Shoe Museum
327 Bloor St. W.
(416) 979-7799
batashoemuseum.ca
Discover the treasures of North America’s charming and surprising shoe museum. The BSM has over a thousand shoes and related artifacts (from a collection numbering over 13,000) in architect Raymond Moriyama’s award-winning five-floor structure.
(Descriptive text adapted from the Bata Shoe Museum’s website: http://www.batashoemuseum.ca/about-us/)

Campbell House
160 Queen St. W.
(416) 597-0227
cambellhousemuseum.ca
Campbell House Museum is a vibrant public space where members of Toronto’s diverse communities gather to
(Descriptive text adapted from the Campbell House’s website: http://www.campbellhousemuseum.ca/?page_id=10)

Casa Loma
1 Austin Terrace
(416) 923-1171
casaloma.ca
Casa Loma is the former estate of Sir Henry Mill Pellatt, a prominent Toronto financier, industrialist and military man. An unabashed romantic, Sir Henry engaged the noted architect E.J. Lennox to help him realize a life-long dream—the creation of a “medieval” castle on the brow of a hill overlooking Toronto.
(Descriptive text adapted from Casa Loma’s website: http://casaloma.ca/grounds.html)
Design Exchange
234 Bay St.
(416) 363–6121
dx.org
Design Exchange, a not-for-profit museum, is Canada’s only museum dedicated exclusively to the pursuit of design excellence and preservation of design heritage. (Descriptive text adapted from the Design Exchange’s website: http://casaloma.ca/grounds.html)

Gardiner Museum
111 Queens Park
(416) 586–8080
gardinermuseum.on.ca
The Gardiner Museum is an inviting destination that inspires and connects people, art, and ideas through clay, one of the world’s oldest art forms. Year-round the Museum mounts special exhibitions, events, lectures, and clay classes to complement its permanent collection. (Descriptive text adapted from the Gardiner Museum’s website: https://www.gardinermuseum.on.ca/the-museum/about-the-museum/)

The Power Plant
231 Queens Quay W.
(416) 973–4949
thepowerplant.org
Founded in 1987, the Power Plant is Canada’s leading public art gallery devoted to the presentation of contemporary art, artists, and ideas through exhibitions, publications, talks, and events. (Descriptive text adapted from the Power Plant’s website: http://www.thepowerplant.org/AboutUs/History.aspx)

Spadina Museum
285 Spadina Rd.
(416) 392–6910
Spadina Museum: Historic House and Gardens, sometimes called Spadina House, is a historic manor that is now a museum operated by the City of Toronto’s Economic Development and Culture division. (Descriptive text adapted from the Spadina Museum’s website: https://www.toronto.ca/explore-enjoy/history-art-culture/museums/spadina-museum/)

Royal Ontario Museum
100 Queens Park
(416) 586–8000
rom.on.ca
Opened in 1914, the Royal Ontario Museum (ROM) showcases art, culture, and nature from around the globe and across the ages. As the country’s preeminent field research institute and an international leader in new and original findings in biodiversity, paleontology, earth sciences, the visual arts, material culture, and archaeology, the ROM plays a vital role in advancing our global understanding of the artistic, cultural, and natural world. (Descriptive text adapted from the Royal Ontario Museum’s website: https://www.rom.on.ca/en/about-us/rom/our-history)

Ryerson Image Centre
33 Gould St.
(416) 979–5164
ryersonimagecentre.ca
The Ryerson Image Centre (RIC) exists for the research, teaching, and exhibition of photography and related media. RIC is an active partner within the academic fabric of Ryerson University, the cultural network of greater Toronto, and the national and international artistic community. (Descriptive text adapted from the Ryerson Image Centre’s website: http://ryersonimagecentre.ca/)

Spadina Museum
285 Spadina Rd.
(416) 392–6910
Spadina Museum: Historic House and Gardens, sometimes called Spadina House, is a historic manor that is now a museum operated by the City of Toronto’s Economic Development and Culture division. (Descriptive text adapted from the Spadina Museum’s website: https://www.toronto.ca/explore-enjoy/history-art-culture/museums/spadina-museum/)

Specialty Film Venues

TIFF Bell Lightbox
350 King St. W.
(416) 599–8433
tiff.net
The headquarters of the Toronto International Film Festival, with year-round screenings, a reference library, a gift shop, and exhibitions

Hot Docs Ted Rogers Cinema
506 Bloor St. W.
(416) 637–3123
hotdocscommerce.ca
Screening venue for first-run Canadian and international documentaries, as well as cult screenings and showcases

CineCycle
129 Spadina Ave.
(416) 971–4273
Underground screening venue housed in a bicycle repair shop

Revue Cinema
400 Roncesvalles Ave.
(416) 531–9950
revuecinema.net
Toronto’s oldest standing film theater

Royal Cinema
608 College St.
(416) 466–4400
A second-run indie/art house theater that also functions as a post-production studio
Carlton Cinema
20 Carlton St.
(416) 598–5454
Theater with contemporary and nostalgic screenings, as well as special deals for students

Regent Theatre
551 Mt. Pleasant Rd.
(416) 480–9884
regenttoronto.com
Two-tiered cinema venue, screening recent festival hits

Theater and Performance Spaces

Toronto Centre for the Arts
5040 Yonge St.
(416) 733–9388
tocentre.com

Berkeley Street Theatre
26 Berkeley St.
(416) 368–310
canadianstage.com

Sony Centre for the Performing Arts
1 Front St. E.
sonycentre.ca

Massey Hall
178 Victoria St.
(416) 872–4255
masseyhall.com

Queen Elizabeth Theatre
190 Princes’ Blvd.
queenelizabeththeatre.ca

Lower Ossington Theatre
100 Ossington Ave.
(416) 915–6747
lowerossingtontheatre.com

Second City
51 Mercer St.
secondcity.com/shows/toronto

Yuk Yuk’s
224 Richmond St. W.
(416) 967–6425
yukyukst.com/toronto

Comedy Bar
945 Bloor St. W.
(416) 551–6540
comedybar.ca

Princess of Wales Theatre
300 King St. W.
(416) 872–1212
mirvish.com/theatres

Ed Mirvish Theatre
244 Victoria St.
(416) 872–1212
mirvish.com/theatres

Panasonic Theatre
651 Yonge St.
(416) 872–1212
mirvish.com/theatres

Royal Alexandra Theatre
260 King St. W.
(416) 872–1212
mirvish.com/theatres

Tarragon Theatre
30 Bridgman Ave.
(416) 531–1827
tarragontheatre.com

Second City
51 Mercer St.
secondcity.com/shows/toronto

Elgin and Winter Garden Theatres
189 Yonge St.
(416) 314–2901

Life’s Necessities

GROCERY STORES

Independent City Market
111 Peter St.
(416) 977–2515
independentcitymarket.ca
Chain of smaller grocery stores

Loblaw’s
585 Queen St. W.
(416) 703–3419
loblaws.ca
Large grocery chain

The Market by Longo’s
100 King St. W.
(416) 304–1147
longos.com
Toronto chain of full-service grocery stores

Rabba Fine Foods
126 Simcoe St.
(416) 977–5463
rabba.com
Toronto chain of urban markets; open 24 Hours
LIQUOR STORES

The Beer Store
10 Dundas St. E.
(416) 585–8041
thebeerstore.ca

LCBO
100 King St. W.
(416) 594–9040
lcbo.com
Wide array of liquor, beer, and spirits

Wine Rack
242 Queen St. W.
(416) 260–1610
winerack.com

OFFICE SUPPLIES

Staples
375 University Ave.
(416) 598–4818
staples.ca

PHARMACIES

Rexall Pharmacy
250 University Ave.
(416) 591–6493
rexall.ca
Open 24 hours

Shoppers Drug Mart
260 Queen St. W.
(416) 979–3903
shoppersdrugmart.ca
Open until midnight

DRIY CLEANERS

Express Dry Cleaners
(In the Sheraton Centre)
123 Queen St. W.
(416) 203–8035

PHARMACIES

Beyond Necessities (Books, Comics, Records)

Ben McNally Books
366 Bay St.
(416) 361–0032
benmcnallybooks.com

Rotate This
186 Ossington Ave.
(416) 504–8447
rotate.com

Silver Snail
329 Yonge St.
(416) 593–0889
silversnail.com

Type Books
883 Queen St. W.
(416) 366–8973
typebooks.ca

BMV Books
471 Bloor St.
(416) 967–5757
bmvbooks.com

Sonic Boom
215 Spadina Ave.
(416) 532–0334
sonicboommusic.com

Kops Records
229 Queen St. W.
(416) 593–8523
kopsrecords.ca

Fitness

24-hour fitness center at Sheraton
123 Queen St. W.

Good Life Fitness
483 Bay St.
(416) 408–4856
goodlifefitness.com
Free trial passes available: Three
sessions over seven days
TO ALL SCMS MEMBERS

YOU’RE INVITED!

Members’ Business Meeting
Thursday, March 15  *  9:00 – 10:00 AM
ROOM Civic Ballroom (North & South), 2nd Floor
All SCMS members are encouraged to attend the annual Members’ Business Meeting to learn more about SCMS and current strategic processes. This year’s meeting will include a listening session regarding the shortened schedule for the 2019 Seattle Conference and the Cinema Journal name change and cover redesign. Members will also meet the officers and Board members, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

HOSTED TOUR—

University of Toronto Thomas Fisher Rare Book Library
Thursday, March 15  *  10:30 – 11:15 AM
LOCATION Thomas Fisher Rare Book Library, 120 St. George Street
Join us for a tour of the Thomas Fisher Rare Book Library, the largest publicly accessible collection of rare material in Canada. On display will be some rare and unusual material from the Fisher’s print and manuscript collections specially selected for Cinema Studies conference attendees.

Meet in the Fisher Library exhibit area accessible through the second floor of Robarts Library.

You may take the outside steps to the second floor and enter through the revolving door to the library, or you may use the ground floor entrance and take the escalator or elevator up to the 2nd floor and enter Fisher via the revolving doors.

NOTE: Please arrive a few minutes before 10:30 to hang up coats and stow bags in lockers as they are not allowed in the library.

TOUR GUIDE  Liz Ridolfo  *  Cataloguer

HOSTED TOUR—

University of Toronto Media Commons
Thursday, March 15  *  11:30 AM – 12:15 PM
LOCATION Robarts Library, 3rd Floor, 130 St. George Street
Come for a tour of the premier film and broadcast library and archive for media-related studies in Canada. Learn about the largest circulating film library in the country and the best equipped playback/digitization lab. Also, visit the only cold vault in any Canadian university dedicated just to film. On display, will be a sampling of rare and interesting materials from the holdings.

Meet at the Media Commons Service Desk.

TOUR GUIDE  Brock Silversides  *  Director, Media Commons
Reception
Thursday, March 15 * 5:45 – 6:45 PM
ROOM Grand Ballroom East & Foyer, Lower Concourse
Celebrate this year’s award recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.

Awards Ceremony
Thursday, March 15 * 6:45 – 8:00 PM
ROOM Grand Ballroom West & Centre, Lower Concourse
Please join us in acknowledging and honoring this year’s award recipients.

Best Practices in Applying for Funds to Support Scholarship
Friday, March 16 * 10:00 – 11:00 AM
ROOM Grand Ballroom East, Lower Concourse
If you ever worried that these organizations do not support cinema and media studies, or you are unsure how to frame your topic for grant proposals, please come meet their representatives, who will tell you about funding opportunities, and best practices for applying for funds in support of scholarship in media studies.

HOSTED TOUR—
TIFF Bell Lightbox Reference Library
Friday, March 16 * 10:00 – 10:30 AM and 11:00 – 11:30 AM
LOCATION TIFF Bell Lightbox, 350 King Street West, 4th Floor
The Film Reference Library is the ultimate free resource for film-lovers, scholars, teachers, and film and television professionals. A proud affiliate member of the International Federation of Film Archives (FIAF), the library promotes Canadian and global film scholarship by collecting, preserving, and providing access to a comprehensive collection of film, and film-related reference resources. Find out more about reference and special collections at tiff.net/library.

To reserve space in a tour, please visit http://bit.ly/2H4jDSt
When you arrive at TIFF Bell Lightbox, please take the elevators up to the 4th floor reception desk where you will check in for your tour.

Coffee Break
Sunday, March 18 * 10:45 – 11:30 AM
ROOM Mezzanine Foyer, Mezzanine
Instructions

FOR PANEL AND WORKSHOP CHAIRS

1. Please keep panel presentations to 20 minutes and workshop and roundtable presentations to 5-10 minutes. Panels with more than 3 presenters will need to reduce presentation times to fit the 105-minute sessions.
   • When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
   • Audience members are rightfully upset when there is no time to ask questions.

2. SCMS asks all panel chairs to please read this statement aloud at the beginning of each session: To begin, we wish to acknowledge this land on which the SCMS conference is taking place. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit River. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

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

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

5. All papers must be presented in person by the author. Skype or other teleconference presentations are not allowed at SCMS conferences.

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

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

8. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.
Mediating Fan Labor

CHAIR
Annemarie Navar-Gill  *  University of Michigan

Li Cornfeld  *  Amherst College  *  “Sexy Work: Booth Babes as Media Labor”

Anne Gilbert  *  University of Georgia  *  “Being There?: Liveness and Mediation at San Diego Comic-Con”

Annemarie Navar-Gill  *  University of Michigan  *  “‘No One Wants to Be the Next 100’: Social Media and the Puncturing of Hollywood’s (Un)Progressive Bubble”

Margaret Steinhauer  *  University of Texas at Austin  *  “‘Save: Reality Competition Programming & Twitter Integration on Broadcast Television”

Sound and Noise
Bodies, Identities, Environments

CHAIR
Gábor Gergely  *  University of Lincoln

Gábor Gergely  *  University of Lincoln  *  “Sonority, Difference, and the Schwarzenegger Star Body”

Junting Huang  *  Cornell University  *  “‘Chinoise, Chinoise?’: The Sonic Avant-Garde in China”

Ben Ogrodnik  *  University of Pittsburgh  *  “Listening to the ‘Multi-Voiced’ Found-Footage Film: Aspects of Sonic Collage, Female Stardom, and Audio-Visual Pleasure in Stephanie Beroes’ The Dream Screen (1986)”

Arzu Karaduman  *  Georgia State University  *  “The ‘Crystal-Sounds’ of Moonlight and Nénette et Boni”

SPONSOR  Sound and Music Studies Scholarly Interest Group
A3 Playing the Other? Exploring Identity and Agency in Contemporary Narrative Games

CHAIR
Ana Salter * University of Central Florida
Bridget Blodgett * University of Baltimore

Ana Salter * University of Central Florida * “Lookin’ Good, Daddy: Dating Dream Daddies and Subverting Toxic Masculinity Through Play”
Bridget Blodgett * University of Baltimore * “Strange Families, Stranger Houses: What Remains of Edith Finch and Expectation for Women’s Grief”
John Murray * University of California, Santa Cruz * “Disarming Grendel: Playing at Ethics in Telltale’s The Wolf Among Us, Episode I”
Eric Murnane * University of Central Florida * “Stay a While and Listen: Player Journaling and the Representation of Play”

SPONSOR: Video Game Studies Scholarly Interest Group

A5 Gender and Contemporary Television

CHAIR
Amanda Konkle * Armstrong State University

Amanda Konkle * Armstrong State University * “Postfeminism, The Musical: The CW’s Crazy Ex-Girlfriend”
Julia Havas * University of East Anglia * “From the Ivory Tower to the Small Screen: The ‘Feminist Academic’ as Character Type in Prestige Television”
Katherine Morrissey * University of Kentucky * “Seen and Unseen: Female Nudity on HBO’s Girls and Insecure”
Bailey Moorhead * University of Mississippi * “The Lost Cause of Masculinity: Gender Polarization and Modern Confederate Ideation in True Detective”

SPONSOR: Women’s Caucus

A6 Media and Health Discourse

CHAIR
Stephanie Lam * Harvard University

Stephanie Lam * Harvard University * “A Cinema of Exposure: Environmental Health Debates and Forms of Evidence in [SAFE] and Erin Brockovich”
Belinda Kong * Bowdoin College * “SARS, Hong Kong Cinema, and Epidemic Camp”
Mikki Kressbach * University of Chicago * “Feeling Healthy in the Age of Self-Quantification: Wearable Fitness Trackers and Optimizing the Ordinary”
Madita Oeming * University of Paderborn * “New Media Junkies: The ‘Porn Addict’ in Contemporary U.S. Cinema”
**A7 Sites and Sights of Memory Making**

**Chair** Eszter Zimanyi * University of Southern California

Hannah Goodwin * Brown University * “Eclipsing Borders: Ephemeral Topographies and Collective Memories of Astrophotographic Events”

Simran Bhalla * Northwestern University * “Mediating the Memorial: Cinematic Disruptions at Teen Murti Bhavan”

Sasha Crawford-Holland * University of Southern California * “On Trees and Techne: The Sylvan Infrastructure of Canada Park”

Eszter Zimanyi * University of Southern California * “Migratory Wars: Tracing the Routes and Roots of Europe’s Migrant / Refugee Crisis”

**Sponsor** Media and the Environment Scholarly Interest Group

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**A8 Cultural Discourses in Recent Asian Media**

**Chair** Dennis Lo * James Madison University

Dennis Lo * James Madison University * “Beyond the Tourist Gaze: Film Authorship and Rural Location Shooting in the New Chinese Cinemas”

Seungyeon Gabrielle Jung * Brown University * “Tensions of Reading: The Handmaiden”

Jing Jamie Zhao * University of Warwick * “A Queer Talk Show for the Straight Audience?: Trans Eye for a Cosmopolitan China in The Jinxing Show”

Jinsook Kim * University of Texas at Austin * “No Democracy without Feminism: Feminist Critiques of Misogynistic Discourses Surrounding President Park Geun-hye’s Impeachment”

**Sponsor** Asian/Pacific American Caucus

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**A9 Performance Actors, Bodies, Faces**

**Chair** Kevin McDonald * California State University, Northridge

Kevin McDonald * California State University, Northridge * “In the Pass between Friends and Rivals, or Film Philosophy in Clouds of Sils Maria”

Marissa Spada * University of Michigan * “Calibrating the Hollywood Face: Contemporary Beauty Culture and Max Factor’s Beauty Micrometer”

Matthew Gartner * University of Toronto * “Cast in Stone: Acting Presence, Multi-Role Performance, and Keaton’s The Playhouse”

Ulrike Hanstein * Friedrich-Schiller-Universität Jena * “Floor Pieces: Crawling as Painting in Video Works by Paul McCarthy and William Wegman”

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**A10 European Cinemas in Geopolitical Context**

**Chair** Dorota Ostrowska * Birkbeck University of London

Dorota Ostrowska * Birkbeck University of London * “The Migrant Gaze: Programming the Refugee Crisis at European Human Rights and Documentary Film Festivals”

Alexander Greenhough * Stanford University * “Real Movements: Geopolitics and Cinematographic Style in The Passenger”

James Morrison * Claremont McKenna College * “‘A Clarifying Distance’: Michael Haneke’s Code Unknown, Global Art Cinema, and the European Union”

Sean O’Sullivan * Ohio State University * “Space, Story, Brexit: T2 Trainspotting and the Logics of Sequelization”

**Sponsor** Central/East/South European Cinemas Scholarly Interest Group
SESSION A

A11 The Art and Craft of Media Labor

CHAIR Katie Bird * University of Pittsburgh

Katie Bird * University of Pittsburgh * “Ready 1, Take 1. Ready 2, Take 2: The Dual Performance of Live-Action Sports Directing”

Hiaw Khim Tan * University of Chicago * “Securing the Image: The Role of Production Sketches in the Hollywood Studio System”

Jennifer Kang * University of Texas at Austin * “Engaging with the Vernacular: Korean Web Dramas and Independent Productions”

A12 Hegemony, Precarity, and Gender in Recent Global Cinema

CHAIR Alfredo Martínez-Expósito * University of Melbourne

Alfredo Martínez-Expósito * University of Melbourne * “Southern Hegemonies and Metaphors of the Global South in También la lluvia”

Samanta Ordonez * Wake Forest University * “Globalizing Mexican Homosociality in Te prometo anarquía (2015) by Julio Hernández”

Jonah Jeng * University of Pittsburgh * “Narrating Labor: Holy Motors and the Form of the Modern Working Day”

Zosha Winegar-Schultz * University of Minnesota * “Loveless: Нелюбовь’s Critique of Post-Soviet Russia”

A13 Precarity and Post-Truth Politics

CHAIR Catherine Harrington * Northwestern University

Catherine Harrington * Northwestern University * “Everyday Apocalypse: Doomsday Preppers in These Uncertain Times”

Scott MacKenzie * Queen’s University * “Climate Change, Science Deniers, and ‘Fake News’”

Linda Liu * University of Massachusetts, Boston * “Nothing to Lose: Unpropertied Fear and the Post-recessionary Horror Imaginary in Martha Marcy May Marlene”

Steven Malcic * Dickinson College * “Discriminating Tastes: Judging the Judges in Reality Television and Recent Political Discourse”

SPONSOR Caucus on Class

A14 Feminism / Labor / Documentary

CHAIR Shilyh Warren * University of Texas at Dallas

Shilyh Warren * University of Texas at Dallas * “Ethical Listening and Feminist Documentary Interviews: Mireia Sallarès’s Las Muertes chiquitas (2015)”

Todd Jurgess * University of South Florida * “The Measures, Conceptual Personae, and Intersubjectivity in Cinema Authorship”

Begoña González-Cuesta * IE University * “Filmic Representations of Marginal Realities: Thresholds in Chantal Akerman’s No Home Movie”

Mike Meneghetti * University of Toronto * “Observational Documentaries Today: The Specter of ‘Creative Labor’”
A15  Rewriting Canons in Film Culture

CHAIR  Anna Cooper  *  University of Arizona

Anna Cooper  *  University of Arizona  *  “A New Feminist Critique of Film Canon in the Digital Age”

Lisa Patti  *  Hobart and William Smith Colleges  *  “Searching for Women’s Cinema”

Alicia Kozma  *  Washington College  *  “Women of the Art House World, Unite!”

A17  Race Matters
Histories, Technics, Aesthetics

CHAIR  Tisha Dejmanee  *  Central Michigan University

Tisha Dejmanee  *  Central Michigan University  *  “Racial Foundations: Digital Commentary on Race, Makeup, and the Commodification of Difference”

Inna Arzumanova  *  University of San Francisco  *  “'Knowing Who You Really Are': The Visual Rubrics of Racial Identity in DIY Genetic Testing”

Carol Siegel  *  Washington State University Vancouver  *  “Before American Jews Were White: Fictional Histories of Jewish Sexual / Racial Identities”

Franklin Cason  *  North Carolina State University  *  “Don’t Look Away! Political Visions and Black Cinematographers”

A18  Posthuman Media

CHAIR  Brenton Malin  *  University of Pittsburgh

Brenton Malin  *  University of Pittsburgh  *  “What Is It like to Be a Methamphetamine Crystal?: The Object-oriented Aesthetics of Breaking Bad”

Sabrina Jaromin  *  Northwestern University  *  “Shooting Animals-Shooting Film, or On the Visual Economies of Desire”

Jennifer Pranolo  *  Amherst College  *  “Katja Novitskova’s Ambiguous Objects”

Björn Nordfjörd  *  St. Olaf College  *  “Birds, Horses, Fishes, and Sheep: Icelandic Cinema Returns to the Fold”

A19  Digging into the Archives of Midcentury Media

CHAIR  Kathy Newman  *  Carnegie Mellon University


David Pratt  *  College of William and Mary  *  “‘Everything you always wanted. . . . and less’: The New Temperance Movement, Neoliberalism, and Mickey Spillane’s Miller Lite Commercials”

Suzanne Langlois  *  York University / Glendon College  *  “On Distant Shelves: The Sounds and Images of the Filmstrip UNRRA Goes into Action (1945)”
**A20 Digital Bodies in Blockbuster Film and Television**

**Chair:** Hye Jean Chung * Kyung Hee University

Hye Jean Chung * Kyung Hee University * “Cyborg Monsters and Reanimated Hybrid Bodies in The Mummy (2017)”

Rose Routh * Emory University * “These Violent Delights Have Violent Ends: Traumatic Modes of Consciousness in Westworld”

Peng-yi Tai * National Central University * “The New Mass Ornament: Crowd Simulation in World War Z”

**A21 Narrative Structures and Authorial Signatures**

**Chair:** Mark Betz * King’s College London

Mark Betz * King’s College London * “Roundelay, Relay: Concept as Act”

Caroline Bem * Université de Montréal * “From Reboot to Playthrough: The Politics of Forms in Death Proof and The Hateful Eight”

Jinhee Choi * King’s College London * “Ozuesque as a Sensibility, or On the Notion of Influence”

Christina Wilkins * University of Winchester * “Recycling Machines: Adaptation, Remaking, and Translating in Westworld”

**A22 Reimagining the Transnational**

**Chair:** Andrew Burke * University of Winnipeg

Andrew Burke * University of Winnipeg * “Cinema and the Object World of Modernity: The Tetra Pak”

Tim Bell * Indiana University * “Native Industries: Ethnographic Narratives in British Industrial Film and Video”

Alia Ayman * New York University * “Arab Documentaries and the Politics of Transnationalism, 1960s-Present”

Robyn Citizen * University of British Columbia * “Constant Cravings: Culinary Nation Branding Through the Pleasures of K-Drama in Immortal Classic and The Cravings”

**Sponsor:** Transnational Cinemas Scholarly Interest Group

**A23 Conceptual Approaches to Recent Cinema**

**Chair:** David Johnson * Salisbury University

David Johnson * Salisbury University * “Pensive Spectators in Cinema: Reflection, Discovery, and Uncertainty in Recent Arthouse Cinema”

Dawn Hall * Western Kentucky University * “Haptic Visuality: Experiencing the Experimental Short Films of Kelly Reichardt”

Kaelan Doyle Myerscough * Massachusetts Institute of Technology * “If You Can’t Fix What’s Broken: The Redemptive Sensation of Movement in Mad Max: Fury Road”

Clayton Dillard * Oklahoma State University * “Intertextual Migration and the Racial Unconscious in Aki Kaurismäki’s Le Havre”
A24 Queer Spaces, Haptics, and Histories

CHAIR Natalie Goodman * University of Florida

Natalie Goodman * University of Florida * “Making Do in the Space of Flows: Tangerine and Queer Spaces / Non-Places”

Steven Greenwood * McGill University * “Finding a Place for Us in Disney Films: Queer Fans, Disney, and the Broadway Musical”

Sean Donovan * University of Michigan * “Kenneth Anger’s Fireworks and the Disruptive Work of the Queer Haptic”

Jonathan Cicoski * Cornell University * “‘Tell the Tale, Save My Life’: Zero Patience, Queer Historicity, and the Bathroom”

A25 Old Texts in New Contexts

CHAIR Pamela Krayenbuhl * Northwestern University in Qatar

Pamela Krayenbuhl * Northwestern University in Qatar * “‘The Pelvis’ as Category Crisis: The Transgressive Screen Dances of Elvis Presley”

Diana Norton * University of Texas at Austin * “And not one iota of Hayworth remains’: The Affective Shimmers of Heritage in the Star Discourse of Rita Hayworth in Spain”

Malcolm Matthews * Brock University * “The Comedic Autistic: A Rhetorical Rethinking of the Human and the Humour Being”

Jamie Hook * Indiana University * “I Think We Should Learn to View Our Bodies without Embarrassment’: Nature and Nudity as Metonyms in The Harrad Experiment’s Pedagogy of Sexual Liberation”
**NEW DIRECTIONS OF MEDIA ACTIVISM**

**CHAIR**
David Scott Diffrient  * Colorado State University

**David Scott Diffrient**  * Colorado State University *
“‘Hamming It Up’ with Okja: Performative Distractions and the Trivializing of Activist Actions in a Transnational Animal Rights Film”

**Yoav Halperin**  * New York University *
“Manipulated Visibilities: Affective Activism and Algorithmic Strategies on Social Media”

**Arcelia Gutierrez**  * University of Michigan *
“Fighting the Invisibility of Latinxs: The National Hispanic Media Coalition’s Advocacy Campaigns”

**Helle Kannik Haastrop**  * University of Copenhagen *
“‘#imwithmeryl’: Celebrity Activism, Self-Presentation, and Social Media”

**SPONSOR**
Critical Media Pedagogy Scholarly Interest Group

**DRONE AESTHETICS, AERIAL VIEWS, AND INHUMAN CAMERAS**

**CHAIR**
Drew Ayers  * Eastern Washington University

**Andrew Utterson**  * Ithaca College *
“Images of an ‘Open City’: Paris by Air in Aleksandr Sokurov’s Francofonia (2015)”

**Benj Gerdes**  * Long Island University *
“Weightless, Smooth, Fluid: Capital and Territory in Amateur Drone Flight”

**Zoë Druick**  * Simon Fraser University *
“The View from the Sky: Fly-Over Environmental Documentary as Capitalist Body Genre”

**Drew Ayers**  * Eastern Washington University *
“Lions, Tigers, and Drones: Intimacy and the Nonhuman Image Technology of Planet Earth II”

**SPONSOR**
Media, Science, and Technology Scholarly Interest Group
### Embodied Filmmaking Practices in Experimental Cinema

**Chair:** Shira Segal  
*SUNY Albany*

**Respondent:** Joan Hawkins  
*Indiana University*

**Oksana Chefranova**  
*Yale University*  
“The Walking Camera and Corporeal Aesthetics of Landscape in Experimental Cinema”

**Matt Von Vogt**  
*Indiana University*  
“Cinema as Anxious Object: Embodiment and Alterity in Pasolini’s Authorship”

**Kalpana Subramanian**  
*SUNY Buffalo*  
“The Materiality of Light and Breath: A Transcultural and Interdisciplinary Dialogue on Embodiment”

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

### New Lenses on Masculinity in Media

**Chair:** Christopher Russell  
*Northwestern University*

**Christopher Russell**  
*Northwestern University*  
“It’s Like the Super Bowl for Nerds: Video Game Speedrunning and Sports Masculinity”

**Timothy Shary**  
*Independent Scholar*  
“Give Me the Child after 9/11, and I’ll Show You Boyhood”

**Evren Ozselcuk**  
*University of South Carolina*  
“Interiorizing the Provinces: Melancholic Masculinity in Nuri Bilge Ceylan’s Cinema”

**Claire Henry**  
*Massey University*  

### The Politics and Culture of Media Online

**Chair:** Raven Maragh  
*University of Iowa*

**Raven Maragh**  
*University of Iowa*  
“Toward a Raced Connective Media: Black Resistance Strategies and the Logics of Social Media”

**Mattias Frey**  
*University of Kent*  
“Video on Demand, Curation, and the End of the Long Tail: The Case of MUBI”

**Jaap Verheul**  
*New York University*  
“The MultiCulti Farce: Film Policy and Cultural Diversity in Dutch Popular Cinema”

**Amanda Landa**  
*Independent Scholar*  
“Death Note and Netflix: Adaptation and Audience Pitfalls”

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

### Global Images of Progress, Politics, and Protest

**Chair:** Murat Akser  
*University of Ulster*

**Murat Akser**  
*University of Ulster*  
“Towards a Global Aesthetics of Protest: Cinema as Rebel Art of Occupy Gezi Protests”

**Briana Barner**  
*University of Texas at Austin*  

**Roger Hallas**  
*Syracuse University*  
“Global Participatory Photography and the Moving Image”

**Nicholas Balaisis**  
*University of Waterloo*  
“New Trajectories of Imperfect Cinema: Cuban Film Practices and Global Maker Culture”
**Machineries of Identity / Cultures of Visuality**

**Chair**

micha cárdenas * University of Washington

**Panelists**

- **Kirsty Dootson** * Yale University*  “The Android Goddess Declaration: After Manifestos”
- **Allain Daigle** * University of Wisconsin-Milwaukee*  “Fast Glass: WWI and the Americanization of Early Lens Production”
- **Rachael Ball** * University of California, Santa Barbara*  “Dellamorte, Dellamore: De/constructing the Special Effects Body at the Limits of Taste”

**Mediating Love, Desire, and Lust**

**Chair**

Stacey Weber-Feve * Iowa State University

**Panelists**

- **Stacey Weber-Feve** * Iowa State University*  “Free Women?: Sensuality and Embodied Spectatorship in Małgorzata Szumowska’s Elles (2011)”
- **Ganga Rudraiah** * University of Toronto*  “When the Lights Go Off: Significations of the ‘First Night’ Scene in Tamil Cinema”
- **Scott St. Pierre** * Bucknell University*  “Dirty Old Man: Larry Clark’s Teen Lust”
- **John Alberti** * Northern Kentucky University*  “Addicted to Love: The Productive Pathology of the Romantic Comedy in the Netflix Series Love”

**Central American Moving Images and the Neoliberal Age**

**Chair**

Vinodh Venkatesh * Virginia Tech

**Panelists**

- **María del Carmen Caña Jiménez** * Virginia Tech*  “Symptoms of a Civil War: Affect, Disease, and Urban Violence in Arturo Menéndez’s Malacranza”
- **Greg Severyn** * Kenyon College*  “‘It Sure Feels Right’: Contradictory Nationalism in Hernán Jiménez’s El Regreso (2012)”
- **Kayla Watson** * University of Maryland*  “‘No puedo vivir con este miedo’: Extortion, Psychological Violence, and Migrancy in Arturo Menéndez’s Malacranza (2014)”
- **Vinodh Venkatesh** * Virginia Tech*  “Capitán Centroamérica: Televised and Web Incarnations of the Superhero Genre”

**Intersections**

Japanese Media Fan Cultures Through a Fan Studies Lens

**Chair**

Lori Morimoto * Independent Scholar

**Respondent**

Douglas Schules * Rikkyo University

**Panelists**

- **Kathryn Hemmann** * George Mason University*  “The Next Big Thing: Charting Fan Cultures, Social Media, and the Content Industry in Japan”
- **Lori Morimoto** * Independent Scholar*  “Yuri!! On (Thin) Ice: Convergence and Conflict in Transcultural Media Fandom”
- **Miranda Ruth Larsen** * University of Tokyo*  “‘Oppa Fighting!’: Discursive Engagement of Japanese Fans with K-pop Idols’ Military Service”

**Sponsor**

Fan and Audience Studies Scholarly Interest Group
**B11 Media Labor / Mediating Work**

**Chair:** Hannah Airriess  * University of California, Berkeley

_Hannah Airriess*  * University of California, Berkeley  * “Corporate Cartographies: The Location of Work in Japan’s Cinema of High Economic Growth”

_Ashleigh Curp-Goldfarb*  * Indiana University  * “A whore’s eye view’: Hulu’s Harlots, Feminism, and the Politics of Sex”

_Jennifer Gillan*  * Bentley University  * “Gendered and Generational Work: Lead Writer, Actor, and Brandcaster in Neoliberal Hollywood”

_Jason Buel*  * North Carolina Wesleyan College  * “This Is What Documentary Looks Like: Digital Docmedia and the Archive”

**B12 Tropes and Concepts in Screen Comedy**

**Chair:** John Bruns  * College of Charleston

_Luke Holmaas*  * University of Wisconsin–Madison  * “Of Gremlins and Popstars: Considering the Legacy of Vulgar Modernism”

_Stephanie Clayton*  * University of East Anglia  * “Grindah’s Rise to Fame: Witnessing ‘Celebrity’ in BBC’s People Just Do Nothing”

_Ben Singer*  * University of Wisconsin–Madison  * “Comedic Coincidence and the Synchronism Gag”

_Mackenzie Leadston*  * Ohio State University  * “Happily Never After: The Visual Politics of Contemporary French Romantic Comedy”

**B13 Putting the Music Back into Music Television**

_Reconsiderations of Popular Music and Televisuality**

**Chair:** Kristen Galvin  * Savannah College of Art and Design

_Landon Palmer*  * University of Tampa  * “Lust for Licensing: Managing Iggy Pop for the Small Screen”

_Marta Kelleher*  * University of Georgia  * “True Trans with Laura Jane Grace and the Politics of Variant Gender Depiction in Mainstream Media”

_Ben Kruger-Robbins*  * University of California, Irvine  * “What Would You Do if I Sang Out of Tune?: Queer Sonics of Winnie Holzman’s ABC Shows”

_Kristen Galvin*  * Savannah College of Art and Design  * “Analog Teen Fantasy: Cultural Nostalgia and the Retro Cassette Revival in Netflix’s 13 Reasons Why”

**Sponsor:** Sound and Music Studies Scholarly Interest Group

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11:00 AM – 12:45 PM
### B14 ROUNDTABLE

**Out of the Classroom, into the Theater**
Enhancing the Teaching, Learning, and Culture of Cinema through Industry Collaboration

**CHAIR**
Andrew Douglas * Bryn Mawr Film Institute

**CO-CHAIR**
Keith Bennie * Toronto International Film Festival

**ROUNDTABLE PARTICIPANTS**

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<td>Brendan Kredell</td>
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<td>Rebecca Meyers</td>
<td>Bucknell University</td>
<td>“Building Film Culture, Movie by Movie”</td>
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**SPONSOR**
Critical Media Pedagogy Scholarly Interest Group

### B15 Cinema of Exploration I

**CHAIR**
Rachel Webb Jekanowski * Concordia University

**Katherine Groo** * Lafayette College * “Post-Human Ways of Seeing: Drone Footage and the Future Perfect”

**Vinzenz Hediger** * Goethe-Universität Frankfurt * “The Entertainment-Zoological Complex”

**Rachel Webb Jekanowski** * Concordia University * “Resource Frontiers and Cinematic Geologies of the Canadian North”

**Catherine Russell** * Concordia University * “Amazon Cinema: Vegetal Storytelling”

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

### B16 Texture, Time, and Sound in Cinema

**CHAIR**
Kaitlynn Zigterman * University of California, Santa Barbara

**Kaitlynn Zigterman** * University of California, Santa Barbara * “The Monumentality of the Contemporary ‘Epic’ Film Score: The Case of Inception”

**Michael Walsh** * University of Hartford * “Durational Documentary: Claude Lanzmann, Wang Bing, Lav Diaz”

**Christina Parker-Flynn** * Florida State University * “Invented from Whole Cloth: Spike Jonze’s Tactile Storytelling and Future Fabrication”

### B17 Foreign Exchanges Transnational Media

**CHAIR**
Sebnem Baran * University of Southern California

**Sebnem Baran** * University of Southern California * “Whose Quality Is It?: Online Streaming and Globalization of Anglo-American Quality Programming”

**Giulia Taurino** * University of Bologna/Université de Montréal * “Understanding Cultural Proximity In Nonlinear Television: Monitoring Netflix’s Expansion across Europe”

**Nick Marx** * Colorado State University * “Live From Seoul!: Transnational Television and Cross-Cultural Comedy in Saturday Night Live Korea”
**B18** Adventures in the Archive
Uncovering the Ephemera of Film History

CHAIR
Anne Bachmann  * Independent Scholar

Anne Bachmann  * Independent Scholar  * “Changing the Face of Film Culture: The Meeting of Film and Print Cultures in Sweden’s Silent Era”

Cary Elza  * University of Wisconsin-Stevens Point  * “Down the Rabbit Hole: Nontheatrical Distribution and the Evolution of Intertitles in the 1920s”

Kathy Fuller-Seeley  * University of Texas at Austin  * “Fannish Devotion, Gender Ideology, and Creation of Film History from the Bottom Up: Cara Hartwell’s Movie Scrapbook, 1914–1985”

Jonathan Cannon  * Oklahoma State University  * “The Tom Mix Museum: Archiving Stardom in Small-town Oklahoma”

SPONSORS: Scandinavian Scholarly Interest Group and Silent Cinema Scholarly Interest Group

**B20** Star Branding and Celebrity Practices

CHAIR
Rebecca Gordon  * Northern Arizona University

Rebecca Gordon  * Northern Arizona University  * “Vincent Price and Native American Arts: Internal Arts Diplomacy before Red Power”

Sara Bakerman  * University of Southern California  * “‘Ever the Lady’: Star Image, Cultural Memory, and the Right to Publicity in de Havilland v. FX”

Kevin Hagopian  * Penn State University  * “The Bombshell Goes Shoplifting: Gender, Theft, and Celebrity in the Case of Hedy Lamarr”

Cassandra Collier  * Arizona State University  * “Maybe We Don’t Already Know?: Understanding Big Freedia’s Cultural Labor of Exceptionalism, Legibility, and Belonging”

**B19** Architectures
Spatial, Cultural, Political

CHAIR
Daniel D’Amore  * Harvard University

Daniel D’Amore  * Harvard University  * “Divine Light Mission: Millennium ’73, the Astrodome, and the Spectacle of Spiritual Connection”

Esra Çimencioglu  * Northwestern University  * “Unveiling the City: Gender and Everyday Spaces in the Transnational Cinemas of the Middle East”

Michele Beverly  * Mercer University  * “Reimagining the Racial Architecture of the South in Contemporary Media and Visual Culture”

Jumi Ekunseitan  * Emory University  * “On This Side of Town: Asserting Space and Mobility in Chris Robinson’s ATL”

**B21** ROUNDTABLE
Comics Studies in Canada

CHAIR
Benjamin Woo  * Carleton University

ROUNDTABLE PARTICIPANTS

Sylvain Lemay  * Université du Québec en Outaouais  * “Researching the bande dessinée québécoise”

Candida Rifkind  * University of Winnipeg  * “Canadian Comics and Canadian Comics Studies”

Peter Wilkins  * Douglas College  * “Comics Scholarship Outside Research-Intensive Institutions”

SPONSOR: Comics Studies Scholarly Interest Group
### Media Technologies, New and Old

**Chair:** Lauren Rosati  *The Graduate Center, CUNY*

- **Lauren Rosati**  *The Graduate Center, CUNY*  *“Music Made of Ink”: Rudolf Pfenninger and the Origin of Graphic Sound”*
- **Bryan Sebok**  *Lewis & Clark College*  *“Participatory Documentary Practice and the Limits of 4K Production”*
- **Brandon Green**  *University of California, Los Angeles*  *“Packaging Play: Machinima-Makers on YouTube”*
- **Kyle Wrather**  *University of Texas at Austin*  *“Peripheral Visions: Marketing TV Accessories in the VCR Age, 1980 – 1985”*

### Images of Infrastructure and Geography

**Chair:** Anu Thapa  *University of Iowa*

- **Anu Thapa**  *University of Iowa*  *“Spectacular Structures: Infrastructural Imaginaries of Imperial and Avant-Garde Cinemas”*
- **John Taylor**  *University of Pittsburgh*  *“Interstate Logic: How Superhighways Changed the Cinematic Representation of Time and Space”*
- **Chaeyoon Yoo**  *University of California, Irvine*  *“ICT and Urban Landscape in Contemporary Korean Cinema”*
- **Patrick Smith**  *Concordia University, Montreal*  *“Unearthing State Violence: Carceral Geographies and the Politics of Commemoration in Forensic Architecture’s Living Death Camps Project”*

### Advertising and the Measuring of Audiences

**Chair:** Kathryn Frank  *Young Harris College*

- **Kathryn Frank**  *Young Harris College*  *“Direct Markets, Indirect Metrics, and Audience Assumptions: Comics Industry Sales Data and Competing Visions of Success”*
- **Matthew Ogonoski**  *Concordia University*  *“Gene Kelly Sells Gene Kelly, or ‘Dignity, Always Dignity’: Gene Kelly as Spokesperson for RCA’s Failed VideoDisc Project”*
- **Jennifer Hessler**  *University of California, Santa Barbara*  *“From Audimeter To Big Data: Early TV Ratings Technologies and the Mechanization/Domestication of Consumer Surveillance”*
- **JJ Bersch**  *University of Wisconsin-Madison*  *“‘We’re Not Doing the Ads in the Ads’: On Hollywood Handbook’s Irreverant Integrated Advertising”*

### Horror, Humor, and Desire

**Chair:** Sandra Waters  *University of Arkansas*

- **Sandra Waters**  *University of Arkansas*  *“Who’s Watching You?: Surveillance, Narrative, and Spectatorship in Recent American Horror Films”*
- **Matthew Smith**  *Georgia State University*  *“From Scream to Scream: Understanding Formula in Trans-media Adaptations and Cycles”*
- **Rhyse Curtis**  *Syracuse University*  *“Strangling Men: Redirected Violence and Queer Resistance in the Horror of James Whale”*
- **Sarah Panuska**  *Michigan State University*  *“Not Just For Boys: Community and the Lesbian Camp Sensibility”*
MEETING

11:00 AM – 12:45 PM

Sound and Music Studies Scholarly Interest Group

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: Claudia Gorbman Student Writing Prize; our bibliography of members’ research; other future initiatives for members

MEETING

11:00 AM – 12:45 PM

Transnational Cinemas Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: survey results; name change consideration; meet & greet among attendees
**C1** Asian American Media and the Production of Cross-Racial Relationships

**Chair**
Lori Lopez * University of Wisconsin-Madison

**Respondent**
Mariam Lam * University of California, Riverside

Peter X Feng * University of Delaware * “Racial Triangulation and Star Discourse: Media Representations of Indian, Pakistani, Iraqi, and Persian Jazz”

Jun Okada * SUNY Geneseo * “1990s Black/Asian Relations in Asian American Independent Film and Video”

Alison Yeh Cheung * University of Utah * and Kent Ono * University of Utah * “Before Crazy Rich Asians: Pre-production Discourses and the Racialization of Asian Americans”

Lori Lopez * University of Wisconsin-Madison * “Asian American Twitter: Hashtagging Media Activism and Racial Solidarity”

**Sponsor** Asian/Pacific American Caucus

**C2** Feminist Political Visions

**Chair**
Chelsea Wessels * Colby College

Chelsea Wessels * Colby College * and
Matthew Holtmeier * Ithaca College * “Only Connect: Cascadia, Peripheral Production, and Ecofeminist Aesthetics”

Qui Ha Hoang Nguyen * University of Southern California * “Socialist Women, Sexuality, and Desire in Vietnamese Revolutionary Cinema”

Erin Nunoda * University of Toronto * “Breaking the Mirror: Hausu and the Feminine Nation”

Katalin Kis * University of Southern California * “Shifting Realisms in Rape-Revenge Representations, and the Pro-feminist Genre Subversions of Irréversible, Hard Candy, and Man Down”

**WEDNESDAY MARCH 14, 2018**

1:00 – 2:45 PM
C3 In Defense of the Poor Image
CHAIR Christina Gerhardt * University of Hawaii at Manoa
Pedro Doreste * University of Chicago * “Disappearing into Everything: La novia de Cuba and the Traces of an Imperfect Cinema”
Ryan Watson * Misericordia University * “Poor Images/Militant Images: Toward a Theory of Radical Documentary in the Age of New Media”

C4 Decoding the Logic of the Black Box
Mathematics and Experimental Media
CHAIR Andrew Vielkind * Yale University
CO-CHAIR Clint Enns * York University
Andrew Vielkind * Yale University * “Doomsday Equations: Mathematical Logic and Uncertainty in Austrian Experimental Cinema”
Clint Enns * York University * “Encoding/Decoding: From Math Culture to Mass Culture”
Ted Kafala * College of Mount Saint Vincent * “Algorithms with the Potential to Create Universes: Pseudorandomness in Experimental Video and Generative Art”
Natalie Greenberg * Concordia University * “Nuclear Scaling: The Eames’s Powers of Ten and Cold War Mathematical Comprehension”
SPONSOR Experimental Film and Media Scholarly Interest Group

C5 Monstrosity, Disability, and Mental Illness
Unpacking Gendered Tropes in Video Games
CHAIR Sarah Stang * York University
Sarah Stang * York University * “Ableism, Ageism, Fatness, and the Monstrous-Feminine in Video Games”
Rebecca Waldie * Concordia University * “The Protector vs. The Psycho-Killer: An Intersectional Exploration of Masculinity and Mental Illness in Until Dawn”
Adan Jerreat-Poole * McMaster University * “Blood Magic and Self-Harm: Confronting Feminist Horror in Dragon Age 2”
Claudia Lo * Massachusetts Institute of Technology * “Heretics, Witches, Mothers of Demons: The Monstrous Mothers of the Souls Series”
SPONSOR Video Game Studies Scholarly Interest Group

C6 Performative Pasts
Using Archives to Understand the Present
CHAIR Kate Cronin * University of Texas at Austin
Kate Cronin * University of Texas at Austin * “Cataloging Authorship: Creative Collaboration and Archival Practice in Contemporary Television”
Kelsey Moore * Independent Scholar/Sherman Grinberg Film Library * “Performing Patriotism: Cinematic Images of the Japanese Internment and Their Digital Afterlife”
Lilian Radovac * University of Toronto, Mississauga * “Re/mediating the Archive: Building Alternative Toronto”
Cortland Rankin * New York University * “(Web)Sites of Memory: Online Memorials and First World War Remembrance Culture”
C7 Authorship in Generic Contexts

CHAIR
J. D. Connor * University of Southern California

J. D. Connor * University of Southern California * “The Deferred-Action Movie: Sequels, Reboots, and Ridley Scott”

Andrew Patrick Nelson * Montana State University * “In front of God and everybody this time?: Delmer Daves and the Progressive Family Melodrama”

Arthur Redding * York University * “Noir and the Cinema of Robert Frank”

Marc Olivier * Brigham Young University * “Kubrick’s Typewriter: On Reading ‘All work and no play makes Jack a dull boy’”

C8 Processing Ecology
The Systematic Design of Environments after WWII

CHAIR
David Thomas * Binghamton University

CO-CHAIR
Amanda Beardsley * Binghamton University

David Thomas * Binghamton University * “Turn On, Tune In, Don’t Drop Out: Pulsar and the Forming of a Computer Based Ecology”

Amanda Beardsley * Binghamton University * “Sounding Broads: The Salt Lake Tabernacle and Vern Knudsen’s 1969 Miniskirt Study”

Jeremy Blair * Tennessee Technological University * “Ingredients of Experience: Utilizing Game Systems to Design Experiential Environments”

Sarah Hollenberg * University of Utah * “Altar to the God of All’: Architecture, Faith, and International Modernism at the United Nations”

C9 Canadian Media History and Discourse
Onscreen, Offscreen, and Online

CHAIR
Myles McNutt * Old Dominion University

Rusty Hatchell * University of Texas at Austin * “When Vancouver Is Vancouver: Negotiating Canadianness in North American Science Fiction Television”

Myles McNutt * Old Dominion University * “Toronto, but Not Toronto?: Elisions of Place in Canada/U.S. Co-productions”

Elizabeth Steinbock * Leiden University for the Arts in Society * “How to Respond to Hate and Ignorance: Response Videos by Transsexual, Trans*, and Two-Spirit Visual Activists, or ‘Rising Up’ in Canada”

C10 Imagining War and Conflict in the Digital Age

CHAIR
Carrie Andersen * University of Texas at Austin

Wendy Kozol * Oberlin College * and
Rebecca Adelman * University of Maryland, Baltimore County * “Inscrutable Evidence: Witnessing Chemical Warfare in the Digital Age”

Jeff Heydon * Wilfrid Laurier University * “Mobile Recontextualizations: The Smartphone and Military Urbanism”

Carrie Andersen * University of Texas at Austin * “Unmanning War: The Televisual Reimagination of Masculine Power in the Age of Drone Warfare”

Gary Kafer * University of Chicago * “Double Tapping Dronestagram: The Politics of Participation in UAV Warfare and Social Media”

SPONSOR: War and Media Studies Scholarly Interest Group
**C11** Affects and Politics of Global Television

**Chair:** Katariina Kyrola *Åbo Akademi University*

- Katariina Kyrola *Åbo Akademi University*
  - “Queering Indigeneity on Primetime TV: Sámi Authenticity and Queer Ecologies in Midnight Sun (2016)”

- Jelena Jelusic *Northwestern University*
  - “Feminine and Feminist Pleasures in Late-Yugoslav TV”

- Nicole Hentrich *University of Michigan*
  - “The Australian Gothic as ‘Quality’ TV Drama: Paratexts, Place, and the Paradox of Modernity”

- Anu Koivunen *Stockholm University*
  - “Affective Management: Television and the Politics of Emotion in Finland and Sweden around 1970”

**Sponsor:** Scandinavian Scholarly Interest Group

**C12** Crossroads in National Horror

**Chair:** Michael Crandol *Indiana University*

- Loretta Goff *University College Cork*
  - “Environments of Contemporary Irish Horror: Nature as Victim and Villain”

- Katherine Guerra *University of California, Berkeley*
  - “Spectacular Absence: Globalization, Trauma, and the Ephmeral Monster”

- Michael Crandol *Indiana University*
  - “Godzilla vs. Dracula: Transnational Popular Films, National Genres”

**Sponsor:** Horror Studies Scholarly Interest Group

**C13** Low-Budget Media Syncretic Connections

**Chair:** Priscilla Layne *University of North Carolina at Chapel Hill*

- Priscilla Layne *University of North Carolina at Chapel Hill*
  - “Low-Budget Fantasy and the Politics of Race in Melvin van Peebles’ Story of a 3-Day Pass”

- Alexander Thimons *DePaul University*
  - “Small-Market Television and Network Power: Mediating the Nation in 1950s Texas”

- Marty Fink *Ryerson University*
  - “Completely Hidden From the Public: The Low-Budget HIV Prison Documentary”

- Quinn Miller *University of Oregon*
  - “Vincete Manicotti Minnelli and the Media Ecology Project: Schlock Data on In The Life”

**Sponsor:** Horror Studies Scholarly Interest Group

**C14** Agnès Varda’s Documentary Politics

**Chair:** David Fresko *Fairfield University*

- Jennifer Stob *Texas State University*
  - “This Place is Not About Us: La Pointe Courte and Asocial Space”

- David Fresko *Fairfield University*
  - “Black Panthers, New Waves, or Agnès Varda in Oakland”

- Rebecca J. DeRoo *Rochester Institute of Technology*
  - “Documentary and the Multimedia Museum: Agnès Varda’s L’île et elle”

- Michael Cramer *Sarah Lawrence College*
  - “Agnès Varda’s Vanishing Gaze and the Ruins of Cinema”

**Sponsors:** Documentary Studies Scholarly Interest Group and French/Francophone Scholarly Interest Group
C15 Cinema of Exploration II

CHAIR Luca Caminati * Concordia University, Montreal


Luca Caminati * Concordia University, Montreal * “Exploration as Revolution: Militant Italian Cinema and the Third World Liberation Movements”

Karine Bertrand * Queen’s University * “From Pierre Perrault to Wim Wenders: Auteur Cinema and the Poetic Exploration of Indigenous Lands and Identities”

C16 The Final Act

Curating and Exhibiting the End of the Star Life

CHAIR Julie Lobalzo-Wright * University of Warwick

Lucy Bolton * Queen Mary, University of London * “The Roman Spring of Vivien Leigh: the Final Three Films and Their Damaging Legacy”


Melanie Williams * University of East Anglia * “The Late Return of Glenda Jackson: From Junior Minister to Queen Lear”

Catherine Lomax * Queen Mary, University of London * “Not Suffering in Silence: Talking and Television in the Later Career of Patricia Neal”

C17 Curating Niche Content

CHAIR Anne Major * University of Texas at Austin


Adam Hebert * University of Pittsburgh * “Notes from Street Skateboarding’s Cinematic Underground: Aesthetics of Dissensus and Politics in Motion”

Anne Major * University of Texas at Austin * “‘What’s in a Niche?’: FilmStruck’s Streaming Services and the Over-the-Top Marketplace”

Jacob Mertens * University of Wisconsin-Madison * “Streaming Anime: Engaging with Cultural Art Forms in the Digital Age”

C18 ROUNDTABLE

“Identity politics is . . . what we used to call civil rights”

Identity in the Classroom

CHAIR Julia Himberg * Arizona State University

CO-CHAIR Ron Becker * Miami University

ROUNDTABLE PARTICIPANTS

Lisa Henderson * University of Massachusetts, Amherst * “The Art of Identity”

Jennifer Fuller * Miami University * “Teaching Media in a Post-Colorblind Era”

Julie Levin Russo * The Evergreen State College * “From Syllabus to Seminar: Centering Power and Difference in the Film and Media Curriculum”

Ani Maitra * Colgate University * “Identity, Resistance, and Cultural Capital”

Ron Becker * Miami University * “Finding Out about the End of Heteronormativity from My Students”

Julia Himberg * Arizona State University * “Fluid Labels?: Gender & Sexuality in the Classroom”
**C19** Looking Out
Marginalized Histories of the Queer Screen

*CHAIR*
Ryan Powell  * Indiana University

Ryan Powell  * Indiana University  * “High Concept, Gay Minor: Recovering 1970s Gay Movie Advertisements”

Taylor Cole Miller  * University of Georgia  * “Norman Lear’s *Mary Hartman, Mary Hartman* and *All That Glitters*: Televising Queerness in the 1970s”

Finley Freibert  * University of California, Irvine  * “Policing Queer Obscenity: ‘Deviant’ Adult Media Distribution and Exhibition in California, 1960 – 1979”

Bryan Wuest  * University of California, Los Angeles  * “Defining ‘Homosexual Love Stories’: Reconsidering Pat Rocco’s All-male Films and the Legitimation of Gay Narrative Film”

*SPONSOR* Adult Film History Scholarly Interest Group

**C20** Filmgoing Communities and Alternate Modes of Film Reception in North America
Community, Social Capital, and Labour

*CHAIR*
Salah Hassanpour  * York University

Patrick Dolan  * York University  * “Video Home Subculture: Subcultural Capital and Labour in VHS Horror Collecting”

Salah Hassanpour  * York University  * “The 1995 Famous Players Projectionist Lockout in Alberta and the Rise and Fall of the Modern Multiplex in Canada”

**C21** Reimagining Modernism

*CHAIR*
Zoran Samardzija  * Columbia College Chicago

Zoran Samardzija  * Columbia College Chicago  * “From Socialist Realism to Capitalist Realism in the Films of Cristi Puiu”

Dan Bashara  * DePaul University  * “The Design Gaze: Modernist Cartoonishness in Hollywood Cinema”

Paul Haacke  * Pratt Institute  * “Hitchcock’s Vertigo of Verticality”

Cato Wittusen  * University of Stavanger  * “The Inflection of Modernism in André Bazin’s Criticism”

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

**C22** Legal Eagles
Contracts, Copyright, and Unions in Media Industries

*CHAIR*
Kate Fortmueller  * University of Georgia

Kate Fortmueller  * University of Georgia  * “Defining Television Labor: Acting, Actors, and Unions During Television’s First Golden Age”

Philip Sewell  * Bucknell University  * “Operation Round Table: Regional Exhibitors’ Last Ditch Attempt to Dodge the Paramount Decision”

Anne Kelly  * University of Southern California  * “Preservation for Profit: The Restoration, Copytright, and Distribution of *The Taming of the Shrew* (1929)”

Peter Labuza  * University of Southern California  * “The Singing Cowboy’s Crimson Defense: Samuel Williston and *Autry v. Republic Productions, Inc.* (1947)”

*SPONSOR* Caucus on Class
SESSION C

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<td>Aviva Briefel * Bowdoin College</td>
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<td>Aviva Briefel * Bowdoin College</td>
<td>“Somebody’s Trying to Kill Me, and I Think It’s My White Girlfriend: Get Out and the New Female Gothic”</td>
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<td>Liz Clarke * Brock University</td>
<td>“Whitewashing the American Civil War: American Film of the 1910s”</td>
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<td>Jenny Barrett * Edge Hill University</td>
<td>“The Enslaved Subject: Subjectification and the Neo-slave Narrative Onscreen”</td>
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<td>Kevin Chew * University of Cambridge</td>
<td>“On War and Cuteness: The Utopian Politics of Disney’s Zootopia (2016)”</td>
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<td>Terrance McDonald * Brock University</td>
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<td>Terrance McDonald * Brock University</td>
<td>“Mystical Images: The Posthuman Cinematic Forms of Herzog and Kunuk”</td>
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<td>Toby Neilson * University of Glasgow</td>
<td>“Living in A World-without-Us: Contemporary Science Fiction Cinema and the (Dis)Appearance of the Human in the Anthropocene”</td>
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<td>Christine Evans * University of British Columbia</td>
<td>“The World within Us: Cinematic Fantasies of Ecology”</td>
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<td>Chelsea Birks * University of Glasgow</td>
<td>“Mermaids and Superpigs: Loving Nature under Global Capitalism”</td>
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<td>Amy Skjerseth * University of Chicago</td>
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<td>CO-CHAIR</td>
<td>Sarah Lerner * University of California, Santa Barbara</td>
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<td>Patrick Sullivan * University of Rochester</td>
<td>“Wacky Aurality: The Sound of Hanna-Barbera’s Cartoon Worlds”</td>
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<td>Harry Burson * University of California, Berkeley</td>
<td>“Hearing the Cloud: Sound, Environment, and Representing the Supersensible”</td>
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<td>Sarah Lerner * University of California, Santa Barbara</td>
<td>“Listening with LIGO: Gravitational Waves, Audification, and Sounds from the Cosmos”</td>
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Sponsor: Sound and Music Studies Scholarly Interest Group
**D1** Tales of Two Cities

- **Chair**: Anthony Kinik * Brock University
- **Co-Chair**: Jennifer VanderBurgh * Saint Mary’s University

- **Anthony Kinik** * Brock University * “Urbanissimo or Urbanose?: The Cinema of Sixties Montreal and the Megacity Discourse”
- **Jennifer VanderBurgh** * Saint Mary’s University * “TV’s Toronto: Aesthetics as Artefacts in CBC Toronto Dramas, 1963 – 1980”
- **William Straw** * McGill University * “Going Wide: The Emergence of a Tabloid Show Business Culture in Montreal”
- **Ira Wagman** * Carleton University * “Up Where the Thrills Are: The CN Tower and Media Spectacles in 1970s Toronto”

**D2** Roundtable
Emerging Research Paradigms via Digital Tools

- **Chair**: Mark Williams * Dartmouth College
- **Co-Chair**: Jasmijn van Gorp * Utrecht University

- **Mark Williams** * Dartmouth College * “The Civil Rights Newsfilm Collection Project”
- **Elisa Uffreduzzi** * University of Florence * “Granular Performance Annotations: Florence Lawrence Revealed”
- **Bret Vukoder** * Carnegie Mellon University * “Local/Global Networks: Rediscovering the USIA Archive”
- **Lauren Tilton** * University of Richmond * “Distant TV: Deep Learning and Television”
- **Jasmijn van Gorp** * Utrecht University * “Missing Data Visualizations in Digital Archives”

**Sponsor**: Digital Humanities and Videographic Criticism Scholarly Interest Group
**D3** Getting into *Get Out*

**CHAIR** Danielle Wong  * Cornell University

Danielle Wong  * Cornell University  * “‘Now Stay Woke’: Racial Half-Lives in *Get Out* and *Advantageous*”

Alexander Svensson  * Indiana University  * “Do You Belong Here?: Advertising *Get Out* in the Contested Space of Los Angeles”

Ashley R. Smith  * Northwestern University  * “Part of ‘the Family’: Inherent and Inherited Bias in Jordan Peele’s *Get Out*”

Nova Smith  * University of Chicago  * “‘Studying Film and Photo Flash Focus Record’: Frederick Douglass, Alfred Hitchcock, and Photographic Salvation in *Get Out*”

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**D4** Viral Videos

**Platform, Disease, and Affect**

**CHAIR** Zachary Price  * Cornell University

Rahul Mukherjee  * University of Pennsylvania  * “Vigilante Virality: Between the Political and the Socio-Biological”

Bill Albertini  * Bowling Green State University  * “Viral Temporalities”

Zachary Price  * Cornell University  * “Viral Sharing in Contagion”

**SPONSOR** Media, Science, and Technology Scholarly Interest Group

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**D5** Critical Lenses on Recent Cinema

**CHAIR** Robert Silberman  * University of Minnesota

Robert Silberman  * University of Minnesota  * “*Dunkirk* and the Politics of History”

Xiqing Zheng  * Chinese Academy of Social Sciences  * “*Your Name*: Makoto Shinkai’s Bodily Metaphor for Empathy in Otaku Community”

Daniel Sacco  * Ryerson University  * “‘Survival is Everything’: Truth and Historical Meaning in the Cinema of Paul Greengrass”

Daniel Singleton  * University of Rochester  * “Recovering and Relinquishing the Auteur: The Ideological Function of the Auteurist-Spectator-in-the-Text in *The Force Awakens*”

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**D6** Genre in National/Transnational Contexts

**CHAIR** Jennifer Alpert  * University of California, Berkeley

Jennifer Alpert  * University of California, Berkeley  * “Outside the ‘Law’: Detective and Crime Films as Vicarious Administration of Justice in Contemporary Argentine Cinema”

Fareed Ben-Youssef  * New York University Shanghai  * “After the American Dream Is Broken: Disability and the West in Chloé Zhao’s *The Rider*”

Alessandra Mirra  * University of Pennsylvania  * “Giving Body to Poetry through Image and Sound: Mario Martone’s *Il giovane fauvoloso*”

Siavash Yansori  * Columbia University  * “‘Space of Innocence’ in Asghar Farhadi’s Modern Melodramas”
**D7 Spectatorship and Speculation**

**CHAIR**
Mark Durrand  * University of Akron

Mark Durrand  * University of Akron  * “Embodiment and Vitality in Film Experience, or Gaze Too Long into The Silence of the Lambs and The Silence of the Lambs Gazes into You”

Ellen Y. Chang  * University of Washington  * “Looping as Attractions: Screening Video Art at Film Festivals”

Dan McFadden  * University of Toronto  * “The Speculative Capacity of Montage”

Matthew Leggatt  * University of Winchester  * “Utopia and Matriarchy in an Exhausted Future: Ben Wheatley’s High-Rise (2015)”

**D9 Beyond Legacies**

**Inter-Asia Film Theories Then and Now**

**CHAIR**
Victor Fan  * King’s College London

Victor Fan  * King’s College London  * “Cinema Illuminating Reality: Cinema Ontology Revisited through Buddhism”

Earl Jackson  * National Chiao Tung University  * “The Cinematic Subject in Masumura Yasuzo”

Irhe Sohn  * University of Michigan  * “A Physiology of the Feeble: Im Hwa’s Vision for Colonial Korean Cinema”

Olga Solovieva  * University of Chicago  * “Torahiko Terada’s Image of the Physical World in Cinematography”

**SPONSOR**
Asian/Pacific American Caucus

**D8 Educational Uses of Film**

**CHAIR**
Hongwei Thorn Chen  * Brown University

Hongwei Thorn Chen  * Brown University  * “Industrial Education Films and the Temporalities of Uneven Development: China in the 1930s”


Chi Li  * University of California, Berkeley  * “Playing Bits and Numbers: Film Acting and Social Research in China from the 1930s to 1960s”

Sean Batton  * University of Chicago  * “L’entraînement mental: The Medvedkin Groups and the Legacy of Popular Education”

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

**D10 On the Margins and Ruins of European Identity in Cinema**

**CHAIR**
Temenuga Trifonova  * York University

Temenuga Trifonova  * York University  * “Displacement, Homelessness, and Border-Crossing in Recent European Cinema”

Alice Bardan  * Mount St. Mary’s University, Los Angeles  * “Precarity, Immigration, and Identity in Recent European Films: Transnational Fantasies of Shared Experiences in Europe”

Nora Gortcheva  * Mount Holyoke College  * “Anxieties from Within: Marginality in Contemporary European Cinema”

Boris Pantev  * York University  * “Ethical Supplement or Normative Universality: The Cinematic Face of Europe’s Other”

**SPONSORS**
Central/East/South European Cinemas Scholarly Interest Group and Transnational Cinemas Scholarly Interest Group
**D11 Digital Embodiment**
Theoretical and Methodological Interventions into Data, Race, Sensation, and the Corporeal

**CHAIR**
Marika Cifor * Bowdoin College

Marika Cifor * Bowdoin College * “Making HIV Visible: Representation, Embodiment, and Stigma on Dating Apps”

Stacy Wood * University of Pittsburgh * “Management Blues: Digital Media Labor Practices of Law Enforcement”

Tonia Sutherland * University of Alabama * “‘Slave to the Rhythm’: Embodied Labor, Carceral Archives, and Digital Resurrection”

Patricia Ciccone * University of California, Los Angeles * “Sensational Labour: Defining and Performing Sensations on Commercial Social Networking Platforms”

**D12 Queerness and Political Commitment**

**CHAIR**
Robin Griffiths * University of Gloucestershire

Robin Griffiths * University of Gloucestershire * “‘You miserable, no good, dirty sons of bitches!’: Queer(y)ing the Politics of Identity in 1970s Canuxploitation Cinema”

David Coon * University of Washington Tacoma * “From Public Television to Online Archive: In the Life as Queer Media Activism”

Andrew Davis * Oklahoma State University * “After New Queer Cinema: Analyzing the Industrial Trends of LGBTQ Cinema in the Early 2000s”

Cameron Clark * Vanderbilt University * “Queer Violence and the Politics of Natural Space in Contemporary Extremism”

**D13 Dissecting the Frog**
New Approaches in Humor Studies

**CHAIR**
Benjamin Wright * University of Toronto

**CO-CHAIR**
Joshua Moss * California State University, Chico

Jennifer Bean * University of Washington * “The Art of Falling Apart: Grotesque Laughter and Female Clowns, 1890 – 1920”

Benjamin Wright * University of Toronto * “Best of the Worst: Comedy Podcasting and Participatory Snark”

Paul Cote * University of Maryland * “Laughing Gnomes, Goblins, and Clowns: The Pure Camp of David Bowie’s Novelty Songs”

Joshua Moss * California State University, Chico * “Punching Snooki: Crisis Slapstick and Geo-Violence in Contemporary Humor”

**SPONSOR**
Comedy and Humor Studies Scholarly Interest Group

**D14 Crude Epistemologies**
Industrial Oil Films at Midcentury

**CHAIR**
Brian Jacobson * University of Toronto

**CO-CHAIR**
Luca Peretti * Yale University

Nariman Massoumi * University of Bristol * “‘Pouring water on troubled oil’: Dylan Thomas and the ‘Unfilmability’ of the Anglo-Iranian Oil Company’s Persian Story (1952)”

Ila Tyagi * Yale University * “Extending the Eye: Vision and Technology in Midcentury American Petrocinema”

Luca Peretti * Yale University * “Italy Is Not a Poor Country: Joris Ivens and Italian Oil”

Brian Jacobson * University of Toronto * “Franco-Petro-Sci-Fi: French Film Modernism in the Style of Oil”

**SPONSORS**
Middle East Caucus and Nontheatrical Film and Media Scholarly Interest Group
**D15 Modern Women**  
Bodies, Machines and Celebrity in Early Cinema  

**CHAIR** Annie Fee  
University of Oslo  

**Annie Fee**  
University of Oslo  
“Photogénie Mania: Avant-Garde Beauty Queens and the Emergence of Cinephilia in 1920s Paris”  

**Kelly Kirshtner**  
University of Wisconsin-Milwaukee  
“The ‘Trouble’ with Clara Bow: Electric Forces at Odds on Hollywood’s Early Sound Stages”  

**Kerry McElroy**  
Concordia University  
“The Iconography of a Celebrity as a Modern Indian Woman: An Analysis of Gohar Mamajiwala’s Fashionable Persona in 1930s Films”  

**Radhika Raghav**  
University of Otago  
“The Iconography of a Celebrity as a Modern Indian Woman: An Analysis of Gohar Mamajiwala’s Fashionable Persona in 1930s Films”  

**SPONSORS**  
Silent Cinema Scholarly Interest Group and Women in Screen History Scholarly Interest Group

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**D16 Coming to Grips with the Current Moment**  
Critical Angles on Contemporary Media  

**CHAIR** Paul Flaig  
University of St. Andrews  

**Paul Flaig**  
University of St. Andrews  
“From the Tramp to Trump, The Kid to Aylan Kurdi, Film History to Social Media”  

**June Deery**  
Rensselaer Polytechnic Institute  
“Exploiting Class Insecurity: From Reality TV to Presidential Politics”  

**Barbara Selznick**  
University of Arizona  
“Changing Representations of Class on Television in the Digital Age”  

**Nico Baumbach**  
Columbia University  
“Theses on Ideology Critique in the Age of Trump”

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**D17 Okja and Netflix’s Blockbuster Future**  

**CHAIR** Nam Lee  
Chapman University  

**Nam Lee**  
Chapman University  
“Streaming Creative Freedom: Netflix’s Original Movie Okja and Film Authorship”  

**Anna Lee Swan**  
University of Washington  
“Visible Bodies and Imagined Futures: An Intersectional Analysis of Okja and Snowpiercer”  

**John Donegan**  
Boston University  
“A Response to Netflix: Amazon’s Digital Distribution Strategy and Commitment to Exhibitors”

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**D18 Archives and Auteurs**  

**CHAIR** Leah Vonderheide  
University of Iowa  

**Leah Vonderheide**  
University of Iowa  
“Everyone Rallies to His Position’: Rohmer and Truffaut’s The Modern Church (1953)”  

**Shawn VanCour**  
University of California, Los Angeles  
“Rethinking Early U.S. Telefilm Production: Vallee Video and the Case of the Minor Independent”  

**Paul Morton**  
University of Washington  
“Small, Unperfect Men: The Hand of the Animator in the Zagreb School of Animation”  

**Jon Kraszewski**  
Seton Hall University  
“Route 66 and Road Television Production: Challenges to the Role of the Writer on 1960s Television Dramas”
SESSION D

D19 Sleeping, through the Image

CHAIR Jennifer Fay  *  Vanderbilt University
RESPONDENT James McFarland  *  Vanderbilt University
Kimberly Icreverzi  *  Harvard University  *  “Sleeper Sadism”
Jennifer Fay  *  Vanderbilt University  *  “Neoliberal Narcolepsy, or Nina Hoss’s Power Naps”
Jean Ma  *  Stanford University  *  “Sleeping at the Movies”
Jacques Khalip  *  Brown University  *  “Utopian Chastity”

SPONSOR Film Philosophy Scholarly Interest Group

D20 Acoustic Variations
Rethinking Sound in Media

CHAIR Carolyn Jacobs  *  Yale University
Carolyn Jacobs  *  Yale University  *  “Sound Medicine: Hearing the Body in Early Medical ‘Talkies’”
Dustin Condren  *  Stanford University  *  “Legends Are Forgotten but Songs Remain: Montage Beyond the Frame in Eisenstein’s American Film Projects”
Casey Long  *  University of Wisconsin-Madison  *  “Dropping the /r/: Edith Skinner and Transatlantic Dialect in 1930s Hollywood”
Michael Slowik  *  Wesleyan University  *  “Sound Authorship and Sonic Subjectivity: The Late Films of Alfred Hitchcock”

SPONSOR Classical Hollywood Scholarly Interest Group

D21 WORKSHOP
Not Just Kidding Around
On Teaching Children’s Media

CHAIR Andrew Scahill  *  University of Colorado Denver

WORKSHOP PARTICIPANTS
Ian Wojcik-Andrews  *  Eastern Michigan University
Helane Rosenberg  *  Rutgers University

SPONSOR Children’s and Youth Media and Culture Scholarly Interest Group

D22 Permissible Cruelty
Representations of Violence at the Limit

CHAIR Steve Choe  *  San Francisco State University
RESPONDENT Tina Kendall  *  Anglia Ruskin University
Se Young Kim  *  Vanderbilt University  *  “Feminist Empowerment and Cinematic Violence: Vengeful Femininity in The Villainess”
Steve Choe  *  San Francisco State University  *  “William Friedkin’s Political Theology”
Aaron Kerner  *  San Francisco State University  *  “Sadistic Laughter: A Case for ‘Non-Ethical’ Viewing”
### Session D23: Everywhere Infrastructure

**The Systems, Structures, and Ideologies of Big Tech**

**Chair:** Andrea Zeffiro  
**Respondent:** Rena Bivens  
**Mél Hogan**  
**University of Calgary**  
“Templating the Body, from Eugenics to Storing Digital Data onto DNA”

**Elizabeth Ellcressor**  
**University of Virginia**  
“Special Blue Lights: A Cultural History of Emergency Infrastructure on College Campuses”

**Andrea Zeffiro**  
**McMaster University**  
“A Methodology of Failure: Decoding the Data Infrastructural Regime”

**Sponsor:** Media, Science, and Technology Scholarly Interest Group

### Session D25: Global Distribution Circuits

**Underground Video Dealers in Iran: Labor and Informal Media Distribution**

**Ramna Walia**  
**University of Texas at Austin**  
“Vernacular Industry: Makershift Economy and the Design of Video Parlors in Malegaon”

**Theo Stojanov**  
**Concordia University**  
“Imported Local: The Culture Maps of International Versioning and Global Post-Production Work”

**Daniel Johnson**  
**Union College**  
“The Fix is In: Dubbing as Transcultural and Transmedia Adaptation”

### Session D24: Film Festivals and Inter/National Cinemas in the 21st Century

**Chair:** Michelle Baroody  
**University of Minnesota**

**Michelle Baroody**  
**University of Minnesota**  
“Cinema in Crisis: Digital Media, Festival Films, and the Syrian War”

**Karrmen Crey**  
**Simon Fraser University**  
“Circulating Screen Culture: Indigenous Film Festivals and the Transnational Discourse of ‘The Indigenous New Wave’”

**Viviane Saglier**  
**Concordia University**  
“Politics of Outreach and the Emerging Palestinian Film Economy”

**Eren Odabasi**  
**University of Massachusetts Amherst**  
“Collaborations between Film Festival Funds: From Berlin to Cannes via Rotterdam”

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

### Session D26: Documentary Studies

**Chair:** Blake Atwood  
**University of Texas at Austin**

**Blake Atwood**  
**University of Texas at Austin**  
“Underground Video Dealers in Iran: Labor and Informal Media Distribution”

**Ramna Walia**  
**University of Texas at Austin**  
“Vernacular Industry: Makershift Economy and the Design of Video Parlors in Malegaon”

**Theo Stojanov**  
**Concordia University**  
“Imported Local: The Culture Maps of International Versioning and Global Post-Production Work”

**Daniel Johnson**  
**Union College**  
“The Fix is In: Dubbing as Transcultural and Transmedia Adaptation”

**MEETING**

**3:00 – 4:45 PM**

**Experimental Film and Media Scholarly Interest Group**

**Room:** Kent, 2nd floor

**MEETING**

**3:00 – 4:45 PM**

**Documentary Studies Scholarly Interest Group**

**Room:** Simcoe/Dufferin, 2nd floor

**Topics and Agenda Items Include:** venues for documentary scholarship; promoting online scholarly discussion of documentary; possible events for SCMS 2019
E1 Franchising Feminism
Branding, Merchandising, and Managing Gendered Properties in the Cultural Industries

CHAIR
Nicholas Benson * University of Wisconsin-Madison

CO-CHAIR
Caroline Leader * Defiance College

Nicholas Benson * University of Wisconsin-Madison * “Twice Upon a Time: Gendered Discourses, Meaning Management, and Refurbishing the Franchised Princess”

Avi Santo * Old Dominion University * “Shelving the Franchise: Why are Wonder Woman Toys on the Boys Action Figure Aisle?”

Caroline Leader * Defiance College * “Beyond Pink: Deconstructing Early Brand-Building of The Disney Princess”

Elizabeth Affuso * Pitzer College * “Girls Rule the Galaxy: Franchises, Fashion, and Commodity Feminism”

SPONSORS
Children’s and Youth Media and Culture Scholarly Interest Group and Media Industries Scholarly Interest Group

E2 ROUNDTABLE
The C and M in SCMS, Part II
On the Expansiveness of Cinema and Media Studies

CHAIR
Lucas Hilderbrand * University of California, Irvine

ROUNDTABLE PARTICIPANTS
Stephanie Boluk * University of California, Irvine * “Failure of the New Ludic Century”

Aymar Jean Christian * Northwestern University * “Expanding Theory: Development As Research”

Tung-Hui Hu * University of Michigan * “Feeling the Social in Media”
**SESSION E3**  South by South / West Asia

**Transregional Cartographies of Middle East / South Asia Cinema**

**CHAIR**  Samhita Sunya  * University of Virginia

**Samhita Sunya**  * University of Virginia  * “Breaking Waves: Ruptured Histories of Middle East / South Asia Cinematic Circuits”

**Negar Taymoorzadeh**  * New York University  * “Bollywood alla Turca: Turkifying Awara in an Arabesk Cinema”

**Claire Cooley**  * University of Texas at Austin  * “Amitabh Bachchan in Cairo: Hindi Film Stars and Egyptian Cinema in the 1980s”

**Ratheesh Radhakrishnan**  * Indian Institute of Technology Bombay  * “Masquerade as Migration: The Gulf in Malayalam Cinema”

**SPONSOR**  Middle East Caucus

**SESSION E5**  Climate, Crisis, and Ecocinema

**CHAIR**  Anna Stenport  * Georgia Institute of Technology

**Anna Stenport**  * Georgia Institute of Technology  * “Visualizing Arctic Climate Crisis Data in Scientific Modeling and Documentary”

**Carmen Victor**  * York University/Ryerson University  * “Cli-Fi, Horror, and the Circumpolar North: Visual Culture of the Anthropocene”

**Matthew Thompson**  * University of Toronto  * “Insecticide: The Horror of Insect Murder in the Work of Rachel Carson and David Cronenberg”

**Shirley Roburn**  * McGill University  * “Occupying the (Fish) Farm: First Nations Media Strategies on British Columbia’s Central Coast”

**SPONSOR**  Scandinavian Scholarly Interest Group

**SESSION E4**  Experiments in Data

**CHAIR**  Carol Vernallis  * Stanford University

**Carol Vernallis**  * Stanford University  * “Tracing the Asset: Humanistic and Quantitative Approaches to Cybercrime Film Trailers”

**Josh Stenger**  * Wheaton College (Massachusetts)  * “Do Second Screens Make Second Audiences?: Thoughts on Social Television, Big Data, and Fan Engagement”

**Sheila Murphy**  * University of Michigan  * “Imaging an Elephant: Data, Visualization, and Visuality Online”

**Brian Huser**  * University of California, Santa Barbara  * “Technologies of Control: The ‘Personal Computers’ of ‘Personalized Learning’”

**SESSION E6**  New Screens and New Identity Formations

**CHAIR**  Deborah Castro  * Madeira Interactive Technologies Institute

**Deborah Castro**  * Madeira Interactive Technologies Institute  * “Can New Media Habits Survive Economic Downturns?: The Latin American Affair with Pay TV”

**Faithe Day**  * University of Michigan  * “If I Was Your Girl: Race, Religion, and Reimagining Pleasure in Black Queer Web Series”

**Hojin Song**  * Roberts Wesleyan College  * “Meokbang as a Play Culture of the Younger Generation in South Korea”
**E7** Big Questions, Day-to-Day Objects

**Chair**  
Gavin Feller  * Southern Utah University

**Gavin Feller**  * Southern Utah University  * “Binding Families: Memory, Materiality, and the Gendering of Digital Photo Book Apps”

**Alia Haddad**  * University of Southern California  * “The Car Window as Screen: Hopscotch Opera, American Car Culture, and the Perception of Reality”

**Matthew Fee**  * Le Moyne College  * “‘Seeing too much is seeing nothing’: The Place of Fashion within the Documentary Frame”

**Hannah Cohen**  * Harvard University  * “Qui êtes-vous, Polly Maggoo?: Fashion Between Still and Moving Image”

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**E8** Theorizing Memory and Politics in Cinema

**Chair**  
Hudson Moura  * Ryerson University

**Hudson Moura**  * Ryerson University  * “Refugee Drifting: Agamben’s Repetitions and Gestures”

**Kenneth Berger**  * Brown University  * “Cinema, Political Memory, Potentiality”

**Matthew Ellis**  * Brown University  * “The Cinematic Afterlife of Louis XIV: Roberto Rossellini, Albert Serra, and the Problem of History”

**B. Sonenreich**  * Georgia State University  * “Finding Ground To Place Our Stones: Vital Materiality and Jewish Dispossession in Polish Cinema”

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**E9** Transatlantic Technologies

A Comparative Discussion of Technologies and Social Transformations in Spanish and Latin American Cinema, 1910–1950

**Chair**  
Nilo Couret  * University of Michigan

**Leigh Mercer**  * University of Washington  * “Madronita Andreu’s Early Home Movies: The Dangers of Directing While Female in Spain”

**Kathleen Newman**  * University of Iowa  * “Newsreels, Kiosk Literature, and Film Melodrama: Technology and Argentine Narrative in the 1920s”

**Eva Woods Peiró**  * Vassar College  * “Speakers and Breasts, Cameras and Legs: Technology and the Body in Spanish Cinema Magazines, 1920–1940”

**Nicolas Poppe**  * Middlebury College  * “Northern Light: Alex Phillips’ Mexican Films, 1931–1943”

**Sponsors** Latino/a Caucus and Women in Screen History Scholarly Interest Group

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**E10** Television and Abuse

Programmes, Archives, Practices

**Chair**  
Karen Boyle  * University of Stirling

**Helen Wheatley**  * University of Warwick

**Rowan Aust**  * Royal Holloway, University of London  * “Jimmy Savile and the BBC Archive: Rewriting the History of the Corporation”

**Helen Wheatley**  * University of Warwick  * “Haunted Television: Morality, Trauma, and the Spectre in the Archive”

**Karen Boyle**  * University of Stirling  * “Television and/as Testimony: (Child) Sexual Abuse and Media Constructions of Believability”

**Helen Wood**  * University of Leicester  * “Three Working-Class Girls, Television, and the ‘Voicing’ of Sexual Abuse”
**Romcom Urbanism**

Genre, Gender, and Place

**Chair**  
Martha Shearer  *  King's College London

**Co-Chair**  
Anna Viola Sborgi  *  King's College London


Anna Viola Sborgi  *  King's College London  *  “Lofts are no place for women”: Loft-Living and Gender in North and East London Millennial Romcoms”

Martha Shearer  *  King's College London  *  “Second chances don’t expire until midnight”: New Year’s Eve and the ‘New’ Times Square”

Noelle Griffis  *  Auburn University  *  “I Heart West Covina: Crazy Ex-Girlfriend’s Deconstruction of Genre and Place”

**Sponsor**  
Urbanism/Geography/Architecture Scholarly Interest Group

**Histories of Censorship**

**Chair**  
Megan Minarich  *  Vanderbilt University

Megan Minarich  *  Vanderbilt University  *  “Abortion, Audience, and Awareness: The Failed Censorship and Box Office Success of Leave Her to Heaven (1945)”

Heather Addison  *  University of Nevada, Las Vegas  *  “When the ‘Big Bankroll Boy’ Took on Hollywood: Howard Hughes and the Strange Case of Queer People”

Andy Raeder  *  University of Rostock  *  “Suspected of Social Criticism?: Ulrich Thein’s Miniseries Columbus 64 (1966) and East German Television”

Kuhu Tanvir  *  University of Pittsburgh  *  “Making the Cut: Censoring Hindi Films in the Age of Television”

**Deviant Documentaries**

The Recent Turn in Legitimizing Sexual Taboo

**Chair**  
Marc Francis  *  University of California, Santa Cruz

Marc Francis  *  University of California, Santa Cruz  *  “Towards a ‘Cross-Genealogy’ of Deviant Media: Some Pitfalls and Openings”

Linnéa Hussein  *  New York University  *  “Sex that Belongs in Documentary: Fremdschämen and the Politics of Sanitizing Deviant Desire”

Louise Wallenberg  *  University of Stockholm  *  and  

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Documentary Studies Scholarly Interest Group

**Roundtable**

**Trumped**

Media in the Age of Trump

**Chair**  
Lynne Joyrich  *  Brown University

**Co-Chair**  
Laurie Ouellette  *  University of Minnesota, Twin Cities

**Roundtable Participants**

Hunter Hargraves  *  California State University, Fullerton  *  “On Blame: Television’s Political Cartographies”

Rachel Dubrofsky  *  University of South Florida  *  “Monstrous Authenticity, Trump, and Whiteness”

Alison Hearn  *  University of Western Ontario  *  “Promotional President: Trump as Media/Brand”

Brandy Monk-Payton  *  Fordham University  *  “Trump, Celebrity, and Racial Politics”

Lynne Joyrich  *  Brown University  *  “Trump, Television, and TV Studies”

**Sponsor**  
Television Studies Scholarly Interest Group
**E15 Mediated and Remediated Voices**

Chair: Katie Young *Royal Holloway, University of London*

Katie Young *Royal Holloway, University of London*  
“Religious and Cinematic Listening: Performing Hindi Film Songs in the Mawlid in Northern Ghana”

Joseph Coppola *University of Pennsylvania*  
“Negotiating the ‘Suturing Effect’ of the Cinematic Black Voice”

Peter Bloom *University of California, Santa Barbara*  
“Radio Listening and the Culture of Social Monitoring: Radio Malaya as Cold War Archive of BBC Auditory”

Heather Warren-Crow *Texas Tech University*  
“Whisper Work: YouTube Videos and a Vocal Aesthetics of Girliness”

Sponsor: Radio Studies Scholarly Interest Group

**E16 Self-Conscious Cinema**

Texts and Their Gestures to Political Discourse

Chair: Christopher Sieving *University of Georgia*

Christopher Sieving *University of Georgia*  
“Terry Whitmore’s Re-shoots: The Black Vietnam War Deserter Onscreen”

Giorgio Bertellini *University of Michigan*  
“Researching Neorealism’s Photographic Genealogy”

Peter Schweppe *Sewanee: The University of the South*  
“Searching for Eifke: German Documentary Film West German Graffiti, 1968”

Alina Predescu *University of California, Berkeley*  
“Intrusive Reflexivity: The Ethics of (Un)Knowing the Other in Marcel Lozinski’s So It Doesn’t Hurt”

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

**E17 Sticky Media**

Transmedia, Mixed Media, and Affective Adhesions

Chair: David Humphrey *University of Notre Dame*

Laurence Coderre *New York University*  
“The Model in the Mirror: The Chinese Cultural Revolution, the Communist Hero, and You”

Jamie Coates *Sophia University*  
“Sticky Affects in the Sexualised Sino-Japanese Context”

David Humphrey *University of Notre Dame*  
“Silver Capes, Space Aliens, and Bad Makeup: Beat Takeshi and the Parodic Media Franchise”

**E18 Wham, Bang, Insert Extra Quarter for Pow**

Intersections of Superheroes and Videogames

Chair: Felan Parker *University of St. Michael’s College, University of Toronto*

Meghan Blythe Adams *Western University*  
“Waist Away: Gender and Fat (In)Visibility in the Heroes of Overwatch”

Sinervo Kalervo *Concordia University*  
“LEGO Batman and the Licensing Network”

Michael Hancock *University of Waterloo*  
“Heroes of Yester-play: Nostalgic Consumerism and 90s Superhero Cartoon Game Adaptations”

J. Andrew Deman *University of Waterloo*  
“With Great Power: The Loss of Protector Fantasy in Superhero Videogames”

Sponsor: Comics Studies Scholarly Interest Group
**E19  Chris Marker and the Foreign**

**Chair:** Laure Astourian * Bentley University

Laure Astourian * Bentley University * “Sunday in Peking . . . and Paris”

Steven Chung * Princeton University * “Cold War Alterities in Chris Marker’s Asias”

Nora Alter * Temple University * “Cuba peut-être . . .”

Jean-Michel Frodon * Sciences Po Paris/University of Saint Andrews * “Chris Marker, From Internationalism to Globalization”

Sponsors: Documentary Studies Scholarly Interest Group and French/Francophone Scholarly Interest Group

**E21  Media and Geography**

**Different Eras, Different Contexts**

**Chair:** Derek Johnson * University of Wisconsin-Madison

Derek Johnson * University of Wisconsin-Madison * “Fantasies of the Factory: Media Industries and the Labor of Tourism”

William Boddy * Baruch College, CUNY * “‘What Is America’s Game?’: Early Television and National Sovereignty in 1930s Britain”

Ipek Çelik Rappas * Koç University * “From Titanic to Game of Thrones: The Role of Screen Industries in Rebuilding Belfast’s Image”

**E20  Against Cinema**

**Chair:** Gordon Sullivan * University of Pittsburgh

Gordon Sullivan * University of Pittsburgh * “Against Complexity: On Some Recent Horror Films”

Kalling Heck * University of Redlands * “Negative Aesthetics and Democracy Today”

EJ Basa * University of Wisconsin-Milwaukee * “Political Amplification: Disgust, Disillusionment, and Empathy in El botón de nacar (2015) and La muerte de Pinochet (2011)”

Zachary Campbell * Whitman College * “Duration and Oblivion”

**E22  Theories of Seriality**

**Chair:** Staci Stutsman * Syracuse University

Elizabeth D. Muller * Cornell University * “Seriality and the City: Early Actualities and the Construction of Urban Spatial Narratives”

Staci Stutsman * Syracuse University * “‘Bad’ Bette: Seriality, Stardom, and Performance”

Daniel Varndell * University of Winchester * “Tasting Anthony Hopkins: Serial Cannibalisation in NBC’s Hannibal”

Yael Levy * Tel Aviv University * “Serial Housewives: The Feminist Resistance of The Real Housewives’ Matrixial Structure”
**Session E**

### E23 Utopias, Dystopias, and Alternative Family Arrangements in Contemporary American Media

**Chair**: Suzanne Leonard *Simmons College*


Suzanne Leonard *Simmons College*  “‘I Just Went with My Heart’: Utopian Rhetorics and Dystopian Realities in Bachelor Nation”

Taylor Nygaard *University of Denver*  and  Jorie Lagerwey *University College Dublin*  “Alternative Families, White Precarity, and the Politics of the Millennial Dystopian Sitcom”

Ellen Grabiner *Simmons College*  “The Handmaid’s Tale: Surveillance and the Optics of Dystopia”

**Sponsor**: Women’s Caucus

### E24 Queering the Aging Diva

**Chair & Respondent**: Erica Rand *Bates College*

Dolores McElroy *University of California, Berkeley*  “Diva Dolorosa: Ritual Suffering and Vocal Crisis in the Diva”

Shannon Wong-Lerner *University of North Carolina at Chapel Hill*  “‘We’re Strong Stock and We Have Precious Little Time Left’: Bette Davis, Human Technicity, and the Aged Diva”

### E25 Racial Pasts and Futures

**Chair**: Jack Hamilton *University of Virginia*

Jack Hamilton *University of Virginia*  “The Future Present: Auto-Tune and the Death and Life of the Voice”

Joseph Sannicandro *University of Minnesota*  “The Social Life of the Nurse with Wound List: Networked Historiography in the MP3 Blog Era”

**Meeting**

5:00 – 6:45 PM

*Film and Media Festivals Scholarly Interest Group*

**Room**: Kent, 2nd floor

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5:00 – 6:45 PM

*Animated Media Scholarly Interest Group*

**Room**: Simcoe/Dufferin, 2nd floor
SPECIAL EVENT

WEDNESDAY, MARCH 14

7:00 – 9:00 PM

Toronto: Global Television Production Center

Roundtable discussion and screening of clips, followed by Q&A

ROOM Birchwood Ballroom, Mezzanine

Toronto’s significance as a global television center has grown exponentially over the last 10 years, breaking records in 2017 as the TV industry has surged past $2 billion in production expenses. This special event seeks to outline some of the major contours of Toronto’s contemporary television production cultures, and features a roundtable of Toronto-based television producers from RedCloud Studios, Sinking Ship Entertainment, Guru Studios, Epitome Pictures, Temple Street Productions, and the Canadian Broadcasting Company.

MODERATOR Serra Tinic  * Canadian Television Scholar of the University of Alberta

ADMISSION: Free to this event with an SCMS badge. Seating is available first come, first serve.

SPONSORED BY

Brock University, Department of Communication,
Popular Culture & Film
Television Studies Scholarly Interest Group

University of Iowa, Department of
Communication Studies
Media Industries Scholarly Interest Group
University of Toronto, Cinema Studies Institute

ELEONOR PATTERSON, LIZ CLARKE, R. COLIN TAIT, SARAH MATHESON

SCMS Name Badge

If you need a replacement badge, they are available at Registration for $5 USD. Prices are in USD and can only be paid by credit card. Your credit card provider will automatically convert the USD amount into your local currency. Replacement badges will only be printed during registration hours (see page 14).
WEDNESDAY, MARCH 14
7:00 – 9:00 PM
Film, Media, and Toronto’s Built Environment
Panel discussion and screening of clips, followed by a reception

LOCATION Innis Town Hall, University of Toronto, 2 Sussex Avenue (corner of St. George Street and Sussex Avenue)

DIRECTIONS From Sheraton Centre head west on Queen Street West to Osgoode Train Station (NE corner of University and Queen Street West) (2 minutes); take Line 1 (Yonge-University) NORTH towards Vaughan Metropolitan Center Station for 4 stops (6 minutes) to St. George. Leave the station using the St. George Street exit, and head south on St. George Street towards Bloor Street, crossing to the opposite (west) side of the street at the first set of lights. Take St. George one block south to the first intersection, which is Sussex Avenue. Enter Innis College just before you reach Sussex; Town Hall is directly beyond the lobby (5 minutes). Total travel time: 13 minutes.

This panel brings together a group of arts and architecture practitioners, and filmmakers/scholars to discuss the role of film and media in creating and explicating contemporary Toronto’s built environment. The group will emphasize the role of the urban imaginary as mediated by both mass-cultural and avant-garde texts. In keeping with the emphases of the SIGs co-sponsoring the event, it will touch on issues of international production, as well as those of media cross-fertilization.

Each participant will present, providing a brief video, a clip from a film, a succession of photographs, or a piece of video installation that they feel is emblematic of their conceptions/understandings of the city. Subsequently, those visual presentations will be used to anchor the discussion of the group. A reception will follow, giving the audience members an opportunity to continue the conversations with the participants.

MODERATOR
Bart Testa  * University of Toronto, Cinema Studies Institute

PARTICIPANTS
Jane Corkin  * Owner and Director of Corkin Gallery, Toronto
Brigitte Shim  * Principal, Shim-Sutcliffe Architects, Professor at the John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto
Geoff Pevere  * Lecturer, author, broadcaster, and media critic, former film critic, and cultural journalist for the Toronto Star
Luis Jacob  * Peruvian-born, Toronto-based artist and curator
Joseph Clement  * Landscape architect and filmmaker, director of Integral Man (2017)
Atom Egoyan  * Toronto-based, internationally-renowned filmmaker and artist, whose body of work (including theatre, music, and art installations) delves into issues of memory, displacement, and the impact of technology and media on modern life

SPONSORED BY
University of Cincinnati, Niehoff Center for Film and Media Studies, Urbanism/Geography/Architecture Scholarly Interest Group
SCMS

EVENT COORDINATORS Stanley Corkin, Amy Corbin
In August of 2017, the cinema and media studies community lost Hannah Frank, a young and promising scholar just beginning her tenure-track career at UNC Wilmington. Her sudden death has profoundly affected the many members of our community who have crossed paths with her as a student, peer, collaborator, mentor, and friend. As Frank’s mentor Tom Gunning wrote in the September SCMS News Brief, “Our field has been robbed of one of its rising stars, one of its most original and inquisitive minds. Beyond this we have lost a spirit marked not only by her genius but her generosity, not only by her tireless research, passionate in pursuit of details, but her startling originality, probing into fundamental questions. Hannah's life and work were imbued with sparkling wit, a sense of humor and delight. She embodied animation in every sense of the word.”

This tribute to Hannah will not be an event of mourning, it will be a celebration of an accomplished and inspiring career, however short. From her undergraduate years at Yale, to her graduate studies at Iowa and the University of Chicago, to her year as faculty member at UNCW, Hannah ceaselessly innovated in her scholarship and pedagogy, developing methodologies and strategies that will have continued impact on our field. This event brings together friends of Hannah Frank from numerous institutions to honor her intellectual contributions and ensure the lasting influence of her daring scholarship and teaching methods.

**SCHEDULE OF SPEAKERS:**

7:00 – 7:05 PM  
Opening Remarks

7:05 – 7:20 PM  
**John McKay**  
*Yale University*  
**co-presenting with**  
**Mihaela Mihailova**  
*Michigan State University* 

7:20 – 7:35 PM  
**Corey Creekmur**  
*University of Iowa*  
**co-presenting with**  
**Laura Cechanowicz**  
*University of Southern California* 

7:35 – 7:50 PM  
**Robert Bird**  
*University of Chicago* 

7:50 – 8:05 PM  
**Tim Palmer**  
*University of North Carolina, Wilmington* 

8:05 – 8:20 PM  
**Alla Gadassik**  
*Emily Carr University of Art + Design*  
**co-presenting with**  
**Ryan Pierson**  
*University of Calgary* 

8:20 – 8:35 PM  
**Donald Crafton**  
*University of Notre Dame* 

8:35 – 9:00 PM  
Group discussion, open call for remembrances, and closing remarks

**SPONSORED BY**

- University of Chicago, Department of Cinema and Media Studies
- University of Chicago, Animated Media Scholarly Interest Group
- SCMS, CinemArts Scholarly Interest Group
- SCMS, Experimental Film and Media Scholarly Interest Group

**EVENT COORDINATORS**  
Ian Bryce Jones, Timothy Jones, Mikki Kressbach, Jordan Schonig, Ryan Pierson
All SCMS members are encouraged to attend the annual Members’ Business Meeting to learn more about SCMS and current strategic processes. This year’s meeting will include a listening session regarding the shortened schedule for the 2019 Seattle Conference and the *Cinema Journal* name change and cover redesign. Members will also meet the officers and Board members, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

**Join Us**

Thursday at 6:45 PM
for the Awards Ceremony
Grand Ballroom West & Centre,
Lower Concourse
F1 WORKSHOP
Bridging Theory and Practice
Strategies for Inclusive Teaching in Media Classrooms

CHAIR
Jennifer Proctor * University of Michigan-Dearborn
CO-CHAIR
Ruth Goldman * SUNY Buffalo

WORKSHOP PARTICIPANTS
Christina Hodel * Bridgewater State University
Christine Acham * University of Southern California

SPONSORS
Digital Humanities and Videographic Criticism Scholarly Interest Group and Critical Media Pedagogy Scholarly Interest Group

F2 Streaming Diversity?
Gender, Race, and Disability in Marvel’s Netflix Shows

CHAIR
Matt Yockey * University of Toledo

James Gilmore * Indiana University * “Marvel’s Daredevil and Defending Bodies That Matter”
Anna Peppard * York University * “Picturing Abuse, and Drawing Strength: On the Adaptation of Alias to Jessica Jones”
Dru Jeffries * Wilfrid Laurier University * “The Unbearable Whiteness of Iron Fist: Racebending Discourse and Fandom’s Fidelity Fetish”
Matt Yockey * University of Toledo * “Black Metropolis: Reclaiming Blackness in Netflix’s Luke Cage”

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Comics Studies Scholarly Interest Group
F3 Ways of Play
Histories and Futures of Genre in Video Game Studies

CHAIR James Fleury * University of California, Los Angeles
CO-CHAIR Oscar Moralde * University of California, Los Angeles
RESPONDENT Betsy Brey * University of Waterloo

James Fleury * University of California, Los Angeles
“It’s a Bird, It’s a Plane, It’s the Birth of the Tie-In Video Game Genre: Atari’s Superman”

Chris Hanson * Syracuse University
“The Once and Future Game: The Rise and Fall and Rise of the Adventure Genre”

Oscar Moralde * University of California, Los Angeles
“Now We Play the Waiting Game: The Clicker Game Genre and Configuring Everyday Temporalities”

Matthew Payne * University of Notre Dame
“‘Now They’re Playing with Power!’: Genre, Canonity, and the NES Classic”

F4 Digital Mediation
Algorithms, Aesthetics, and Artifice

CHAIR Eddie Lohmeyer * North Carolina State University
Eddie Lohmeyer * North Carolina State University
“Frag the Artist, Blow up the Art: Modding Aesthetics in Orhan Kipack and Reini Urban’s ArsDoom”

Colin Williamson * Pace University
“An escape into reality’: Computers, Special Effects, and the Haunting Optics of Westworld (1973)”

Jason LaRiviere * New York University
“The Cultural Techniques of Compression: Reading Algorithmic Information Theory as Media Theory”

Niels Niessen * University of Amsterdam
“Clouded Love: Online Encounters on the Film Screen”

F5 Reconfiguring Borders, Centers, and Peripheries

CHAIR Shu Ching Chan * Independent Scholar
Shu Ching Chan * Independent Scholar
“China’s Main Melody Films by Hong Kong Filmmakers: Cooptation or Subversion?”

Camilo Diaz Pino * University of Wisconsin-Madison
“At Centre of the Periphery: Emergent Media Players and Mexico City’s Role as a Global Media Capital”

Josetxo Cerdan * Universidad Carlos III de Madrid

Virginia Bonner * Clayton State University
“What Comes Afterwards: The Power of the False in Alfonso Cuaron’s Y tu mamá también”

F6 Finding the Authorial Voice

CHAIR Maxime Bey-Rozet * University of Pittsburgh
Maxime Bey-Rozet * University of Pittsburgh
“Gone Girl and the Parameters of Extreme Cinema”

Ben Rogerson * Texas Tech University
“The Old MGM is Gone’: Paul Mazursky’s Auteurist Entertainment in Recessionary New Hollywood”

Chelsey Crawford * North Central College
“Disjuncture, Psychos, and the Cinematic Community”

Tama Hamilton-Wray * Michigan State University
“The Power of Ava DuVernay’s Film Practice and Activism”
Archives of the City
Decay, Remediation, Memory

Susan Lord * Queen’s University * “The Afro-descendent Archive of 1960s Havana”
Janine Marchessault * York University * “Some Recipes for Disaster in the Process Cinema of Deirdre Logue and Helen Hill”
Juan-Carlos Rodríguez * Georgia Tech University * “The Ruin and the Archive: Cuban Soviet Imaginaries in Zoe García’s Todo tiempo pasado fue mejor”
May Chew * York University * “Technologies of Immersion: Cité Mémoire in Old Montreal”

Bodies in Spaces
Physical Media Consumption

Tupur Chatterjee * University of Texas at Austin * “Architectures of Happiness: Designing the ‘Multiplex’ in India”
Chenshu Zhou * Stanford University * “Moviegoing as ‘Torture’: Embodied Film Spectatorship in Maoist China”
Nikhil Thomas Titus * University of Pittsburgh * “Hi-Tech, Low Culture: The Precarious and Piratical Sites of Migrant Film Viewing in Mumbai”
Edmond Ernest dit Alban * Concordia University * “Japanese Media Mix and the Birth of Fan Sanctuaries: Walking as Filling the Gap in between Moving Images”

Exploitation Cinema and Transnational Identity

Ryan Rashotte * Lakeland University Japan * “Transnational Splatter Cinema and the Birth of the ‘Shot-on-Video’ Horror Film”
Erin Wiegand * Northumbria University * “Mondo Americano: Tracing American and Italian Exploitation Traditions in the Mondo Films of Lee Frost and Bob Cresse”
Ryan Rashotte * Lakeland University Japan * “Assimilating the Nude in Canuxploitation’s The Naked Flame”
Iain Robert Smith * King’s College London * “The Whiteness of Cult”

Women Filmmakers in France

Maureen Turim * University of Florida * “Rediscovering Nicole Védrès: A Pioneer of the Historical Essay Film in Postwar France”
Tami Williams * University of Wisconsin-Milwaukee * “The Movement and Music of Céline Sciamma’s Bande de filles”
Mary Wiles * University of Canterbury * “Autobiographical Fictions of Three French Women Filmmakers”
Joy Schaefer * Grand Valley State University * “The Islamic Headscarf as Ritual in Faiza Ambah’s Mariam (2015)”

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F11 On Broadening the Discourse
New Research on Film Festivals in Canada

CHAIR Ger Zielinski  * Ryerson University
Kate Lawrie Van de Ven  * York University  * “Constructions of Festival Cities and Festival Citizenship”
Jonathan Petrychyn  * York University  * “Putting Film Back in Film Festivals: Textual Analysis as a Method for Film Festivals”
Kami Chisholm  * Independent Scholar  * “Digiqueer Festivals and Filmmaking”
Ger Zielinski  * Ryerson University  * “Online and Off: On Digital Film Forms and Formats, and Their Festivals”
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F12 Media Worlds and Queer Transpacific Imaginaries

CHAIR Emily Raymundo  * Dartmouth College
CO-CHAIR & RESPONDENT Jih-Fei Cheng  * Scripps College
Chris Chien  * University of Southern California  * “Transpacific Spatial Politics, Queer Encounters”
Michelle Cho  * McGill University  * “Desiring Worlds, Queering K-Pop”
Emily Raymundo  * Dartmouth College  * “Gesturing the Queer Cinematic Transpacific”

F13 Sound Technologies and Music Formats

CHAIR Tim Anderson  * Old Dominion University
Tim Anderson  * Old Dominion University  * “Affective Intermediation and Queered Records: Sire Records, Remixes, and Networking Alternative Publics in the Late 20th Century”
Insook Park  * Columbia University  * “When Music Can Freely Fly beyond Diegesis: Object-Based Sound Mixing Technology and Audio-Visual Synchronization at the Point of Audition”
Michael D’Errico  * Pitzer College  * “Ubiquitous Production: Making Music with the iPhone”
SPONSOR Radio Studies Scholarly Interest Group

F14 Rethinking Space through Documentary Practice

CHAIR Neepa Majumdar  * University of Pittsburgh
Juana New  * University of Iowa  * “The Pearl Button: Mapping the Cosmos and Other Americas”
Ritika Kaushik  * University of Chicago  * “Truth, Historiography and Documentary Strategy: Shohei Imamura’s A Man Vanishes”
Richard McLaughlin  * University of Southern California  * “Chris Marker’s Le Joli Mai: Documentary Style and the Specter of Colonial Violence in Parisian Social Space”
**F15 Theory and Politics in Science Fiction**

**Chair** Neil Ewen, University of Winchester

Neil Ewen, University of Winchester: “‘Where is my mind?’: Capitalism, Crisis and ’90s Nostalgia in Mr. Robot”

Pablo Gómez Muñoz, University of Zaragoza: “Beyond Heteronormative Science Fiction: Queer Cosmopolitanism in Codependent Lesbian Space Alien Seeks Same”

Maxwell Cassity, Syracuse University: “‘We are all tired and no one trusts each other’: Epidemic Fear and Paranoid Humanism in The Thing (1982, 2002)”

**F16 Entering the Lynchverse**

**Chair** Will Scheibel, Syracuse University

Will Scheibel, Syracuse University: “A Falling Star over Mulholland Drive: Representation of the Actress”

Anne Jerslev, University of Copenhagen: “Textures of Aging in David Lynch’s Work”

Kirsty Fairclough, University of Salford: “David Lynch: The Celebrity Life”

Weixian Pan, Concordia University: “Islands, Reefs, or Rocks: Eco-legal Reclamation of Ocean Space and Speculative Videation”

Amaru Tejed, University of California, Santa Barbara: “Recycling Injustice: Lead-Exposure Publics and the Struggle for Sustainability”

Lisa Han, University of California, Santa Barbara: “Mining the Seabed: From Flourishing Vents to Fertile Mud”

John Shiga, Ryerson University: “Creak, Ping, Echo: An Ecocritical Approach to Soundscapes in Cold War Submarine Films”

**F17 Post-WWII Governing Genealogies of Cinematic Institutions**

**Chair** Hadi Gharabaghi, New York University

Hadi Gharabaghi, New York University: “‘Margaret Mead Film Festival’?: Questioning a Title through a Critical Race Genealogy of ‘Americana Film Series’”


Priya Jaikumar, University of Southern California: “Licenses, Raw Stock, and the Terms of Creativity in Post-Independence Indian Cinema”

**F18 Water, Mud, Soil**

**Chair** Lisa Han, University of California, Santa Barbara

Lisa Han, University of California, Santa Barbara: “Mining the Seabed: From Flourishing Vents to Fertile Mud”

Weixian Pan, Concordia University: “Islands, Reefs, or Rocks: Eco-legal Reclamation of Ocean Space and Speculative Videation”

Amaru Tejed, University of California, Santa Barbara: “Recycling Injustice: Lead-Exposure Publics and the Struggle for Sustainability”

John Shiga, Ryerson University: “Creak, Ping, Echo: An Ecocritical Approach to Soundscapes in Cold War Submarine Films”

**Sponsor** Media and the Environment Scholarly Interest Group
“In the Presence of Others”
Revisiting Hannah Arendt in Film and Media Studies

CHAIR
Toby Lee * New York University
CO-CHAIR
Josh Guilford * Amherst College
RESPONDENT
Bonnie Honig * Brown University

Toby Lee * New York University * “‘The Kids’ Table’: Cinema as a Public Thing”
Josh Guilford * Amherst College * “Chumlum and the Paradox of Intimate Worlds”
Nicholas Gamso * Pratt Institute * “Neighborly Love in Frederick Wiseman’s In Jackson Heights”

Archival Explorations
Crossovers Between Film History and Theory

CHAIR
Grazia Ingravalle * Brunel University London
RESPONDENT
Susan Ohmer * University of Notre Dame

Grazia Ingravalle * Brunel University London * “A Quest for Origins: A Material History of the George Eastman Museum’s Film Collection”
Beatriz Tadeo Fuica * Université Sorbonne Nouvelle–Paris 3 * “Exploring European Film History through Latin American Archives”
Elizabeth Ramírez Soto * San Francisco State University * “Scattered Bodies: Tracing, Finding, and (Re)Writing Transnational Television Histories”

WORKSHOP
Historicizing Information in Media Studies

CHAIR
Craig Robertson * Northeastern University

WORKSHOP PARTICIPANTS
Kate Eichhorn * The New School
Miriam Posner * University of California, Los Angeles
Shannon Mattern * The New School
Jonathan Sterne * McGill University
Haidee Wasson * Concordia University

Fan Labor and Participation
Histories, Spaces, and Genres

CHAIR
Erin Hanna * University of Oregon

Erin Hanna * University of Oregon * “Double Fans and Industry Alter Egos: Aspirational Labor and the Capitalist Spirit of Early Comics Fandom”
Phillipp Dominik Keidl * Concordia University * “Localizing Media Fandom: Fan-Induced Tourism and the Museum”
Jeremy Moore * University of California, Santa Barbara * “Constructing the Survivor Archive: Historicizing Reality Television through Surplus Audience Labor”
Itay Harlap * Sapir Academic College * and Ariel Avissar * Tel Aviv University * “‘The Death of the Author will be Televised’: Televisual Metaphors of the Contemporary Creator-Audience Relationship in The OA, 13 Reasons Why, and Westworld”

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Caucus on Class and Fan and Audience Studies Scholarly Interest Group
**Bodies and Embodiment**

**CHAIR**
Katerina Symes * Concordia University

Katerina Symes * Concordia University * “Challenging Images of Menstrual Abjection in *Orange Is the New Black*”

Rebecca Burditt * Hobart and William Smith Colleges * “What a Gas!: Bodies, Laughter, and Identification in Gag Reels”

Karisa Butler-Wall * University of Washington Bothell * “Revitalizing Bodies and Minds: Holistic Health and Lifestyle Media in the Digital Era”

Jonathan Doucette * University of California, Davis * “In Search of Quiet: Towards an Electromagnetic Bodily Ontology”

**Genealogies of Political Cinema**

**CHAIR**
Luka Arsenjuk * University of Maryland, College Park

CO-CHAIR
Meghan Sutherland * University of Toronto

Meghan Sutherland * University of Toronto * “Variety, Attraction, Convergence: On the Politics of Genealogy and the Evolution of Cinema”

Alessandra Raengo * Georgia State University * “A Claimable Lineage: Black America Again”

Mauro Resmini * University of Maryland, College Park * “The Figure of the Worker in Italian Political Cinema”

Domietta Torlasco * Northwestern University * “Soft Montage and the New Rhythms of (Film) Labor”

**The Trouble with Representation**

**Race in Film History**

**CHAIR**
Kristen Hatch * University of California, Irvine

Kristen Hatch * University of California, Irvine * “On the Impossibility of Black Girlhood: Childhood, Race, and Gender in Studio-Era Hollywood”

Anna Martonfi * University of East Anglia * “Money Talks?: Overt and Covert Jewish Stereotypes in 1930s British Cinema”

Aurore Spiers * University of Chicago * “‘Liberté, Égalité, Fraternité’: The 1923 French Ban of *The Birth of a Nation* and the African American Myth of Color-blind France”


**Genealogies of Political Cinema**

**CHAIR**
Luka Arsenjuk * University of Maryland, College Park

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Meghan Sutherland * University of Toronto * “Variety, Attraction, Convergence: On the Politics of Genealogy and the Evolution of Cinema”

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Domietta Torlasco * Northwestern University * “Soft Montage and the New Rhythms of (Film) Labor”

**MEETING**

10:00 – 11:45 am

Central/East/South European Cinemas Scholarly Interest Group

ROOM Kent, 2nd floor

**MEETING**

10:00 – 11:45 am

Video Game Studies Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor


SPECIAL EVENT

THURSDAY, MARCH 15
10:30 – 11:15 AM

Hosted Tour—University of Toronto
Thomas Fisher Rare Book Library

LOCATION
Thomas Fisher Rare Book Library, 120 St. George Street

Join us for a tour of the Thomas Fisher Rare Book Library, the largest publicly accessible collection of rare material in Canada. On display will be some rare and unusual material from the Fisher’s print and manuscript collections specially selected for Cinema Studies conference attendees.

Meet in the Fisher Library exhibit area accessible through the second floor of Robarts Library.

You may take the outside steps to the second floor and enter through the revolving door to the library, or you may use the ground floor entrance and take the escalator or elevator up to the 2nd floor and enter Fisher via the revolving doors.

NOTE: Please arrive a few minutes before 10:30 to hang up coats and stow bags in lockers as they are not allowed in the library.

TOUR GUIDE: Liz Ridolfo  
Cataloguer

SPECIAL EVENT

THURSDAY, MARCH 15
11:30 AM – 12:15 PM

Hosted Tour—University of Toronto
Media Commons

LOCATION
Robarts Library, 3rd floor, 130 St. George Street

Come for a tour of the premier film and broadcast library and archive for media-related studies in Canada. Learn about the largest circulating film library in the country and the best equipped playback/digitization lab. Also, visit the only cold vault in any Canadian university dedicated just to film. On display, will be a sampling of rare and interesting materials from the holdings.

Meet at the Media Commons Service Desk.

TOUR GUIDE: Brock Silversides  
Director, Media Commons
12:00–1:45PM
THURSDAY MARCH 15, 2018

**G1** Synecdoche, Quebec
The Glocal Facets of Xavier Dolan’s Cinema

**Chair:** Andrée Lafontaine * Aichi University, Nagoya

- Fulvia Massimi * Concordia University * “Queering Times, Regendering History: Temporal Drag and Linear Disruptions in Xavier Dolan’s ‘Québec Corpus’”
- Martina Olivero * Université Paris I Sorbonne * “Pop Aesthetics and Committed Creativity in Xavier Dolan’s Cinema”
- Katherine Ann Roberts * Wilfrid Laurier University * “‘Tarte ou croustade’: Dialogues of Alienation in Xavier Dolan’s Mommy (2014)”
- Mokkil Navaneetha * Jawaharlal Nehru University * “Xavier Dolan in India: The Alchemy of Film Viewing”

**G2** Sergei Eisenstein’s Non-Indifferent Nature

**Chair:** Robert Bird * University of Chicago

- Robert Bird * University of Chicago * “Eisenstein’s Dialectics of Nature”
- Antonio Somaini * Université Sorbonne Nouvelle – Paris * “Sergei Eisenstein’s *formula pafosa* and Aby Warburg’s *Pathosformel*: A Comparative Analysis”
- Joan Neuberger * University of Texas at Austin * “Nature as Medium: Landscape as Self-Portrait”
- Hannah Frank * University of North Carolina at Wilmington * “Unbridling the Imagination: Eisenstein on Animation in Theory and Practice”

Hannah Frank’s paper will be read in memoriam by her colleagues. Please note the special Wednesday night event where the Society will remember her.
G3  I’ll Hear You Again in Twenty-five Years  
The Music and Sound Design of Twin Peaks

CHAIR  Reba Wissner  * Montclair State University

Jessica Getman  * University of Michigan  * “Listen to the Sounds: The Uncanny Sound Design of Twin Peaks: The Return”


Katherine Reed  * California State University, Fullerton  * “The Bang Bang Bar, Silencio, and Lynch’s Audiences: Meaning and Musical Performances in Twin Peaks: The Return”

Evan Ware  * Central Michigan University  * “Trauma’s Ghosts: Sonic Renderings of Dissociation in Twin Peaks and Broadchurch”

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G4  Recognizing Bodies

CHAIR  Aleksandra Kaminska  * Université de Montréal

Eve Ng  * Ohio University  * “‘Host’–‘Human’–‘Synth’: Recognizing Android Bodies in Westworld and Humans”

Lucia Palmer  * University of Texas at Austin  * “Surveilling the Bodies of Border Crossers: Traces and Apparitions of the Human at the U.S.-Mexico Border”

Alana Staiti  * Cornell University  * “Before Body Scanning There Was Looker: Building the Proto-Digital Actor Circa 1981”

Aleksandra Kaminska  * Université de Montréal  * “Facial Recognition in Art and Storytelling: Toeing the Uncomfortable Line between Interaction and Recognition”

G5  Global Media  
Platforms and Technologies of Production

CHAIR  HyeRyoung Ok  * University of Oregon

HyeRyoung Ok  * University of Oregon  * “From Mobile Drama to Web Drama: Media Convergence in South Korea”


Catherine Bernier  * Concordia University  * “A Very Complicated Category of Indie in Bollywood: Polyphonic Labeling and Epistemologies of Ethnographic Methods in Production Studies”

Anirban Baishya  * University of Southern California  * “Necrography: Perspectives on Space, Technology, and Anxiety in India’s Selfie-related Deaths”

G6  ROUNDTABLE  
Political Cinema in the 21st Century  
A Roundtable on Radical Film Culture Today

CHAIR  Sarah Hamblin  * University of Massachusetts Boston

ROUNDTABLE PARTICIPANTS

Julia Lesage  * University of Oregon  * “Gender and Race in Radical Film”

Mike Wayne  * Brunel University  * “Globalization and Third Cinema Today”

Christopher Robé  * Florida Atlantic University  * “Digital Cinema, New Media, Radical Film”

Morgan Adamson  * Macalester College  * “Feminist Epistemologies and Radical Cinema”

Richard Porton  * New York University  * “Radical Film Culture Beyond the Academy”

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### G7  Issues in Distribution/Exhibition

**CHAIR** Elena Razlogova  *Concordia University, Montreal*

**Elena Razlogova**  *Concordia University, Montreal*  
“The Circulation of Ousmane Sembene and Larisa Shepitko in the Cold War”

**Derek Long**  *University of Illinois at Urbana-Champaign*  

**Nathan Koob**  *Oakland University*  
“Midnight Mass: Place-ing Midnight Movies”

**Daniel Sanchez-Salas**  *Universidad Rey Juan Carlos*  
“Spectator Combatants: Conflict in Spanish Cinemas during the First World War”

### G8  Silence and Solitude

**CHAIR** Ian Kennedy  *Wayne State University*

**Ian Kennedy**  *Wayne State University*  
“Implicit Silence and the Hyperbolized Pause: Stylizations of Low-Frequency Sound in Contemporary Narrative Cinema”

**Hannah Paveck**  *King’s College London*  
“Tonal Silence and the Ethics of Listening in Claire Denis and Jean-Luc Nancy”

**James Mulvey**  *University College Cork*  
“Ambiguous Solitude in the Cosmopolitan: The Silence of Becoming-Nomad”

**Zeke Saber**  *University of Southern California*  
“The Exaggerated Realism of Footsteps in Anime”

### G9  Documentary Surfaces

**CHAIR** Leo Goldsmith  *New York University*

**Erika Balsom**  *King’s College London*  
“Documentary, Contemporary Art, and the Orthodoxy of ‘Ecstatic Truth’”

**Leo Goldsmith**  *New York University*  
“The Face of the Earth: Surface and Image in Landscape Documentary”

**Pooja Rangan**  *Amherst College*  
“The Documentary Acousmêtre”

**Jean-Paul Kelly**  *University of Toronto*  
“‘Drama, in the shape of exceptional happenings’: Fairness and the Non-Objective Documentary”

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### G10  Queer Movements Across Media

**CHAIR** Matthew Hipps  *University of Iowa*

**Matthew Hipps**  *University of Iowa*  
“Gay Travelogue, Tourism, and Homocapitalism: The Films of Pat Rocco”

**Daniel Kissinger**  *University of Washington Bothell*  
“‘Ride or die, remember?’: Queer Affect and Solidarity Act/ion(s) in The Fast and the Furious”

**Cody Mejeur**  *Michigan State University*  
“Queer Not Here: On Queer Space and Absence in Video Games”

**Lauren Herold**  *Northwestern University*  
“Public Access as a Medium for AIDS Advocacy: a Case Study of Our Time”
**G11 Extracurricular**  
Campus Film Cultures Beyond the Traditional Classroom

**Chair**  
Tanya Goldman  
*New York University*

**Miranda Banks**  
*Emerson College*  
“Diversity and Equity in Film Schools and Industry Fellowships: A Study of Gatekeepers and Mandates for Change”

**Daniel Herbert**  
*University of Michigan*  
“‘Take a film where it will be most appreciated’: New Line Cinema and College Film Culture”

**Alex Kupfer**  
*Vassar College*  
“Cornell Clubs: University Film Distribution and the Fostering of Alumni Relations, 1936–1944”

**Tanya Goldman**  
*New York University*  
“Eruditio et Ciné: Fifty Years of Programming, Film Production, and Theater Management at Duke University, 1929–1979”

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Nontheatrical Film and Media Scholarly Interest Group

**G12 Urban Spaces in German Cinema**

**Chair**  
Antje Ascheid  
*University of Georgia*

**Antje Ascheid**  
*University of Georgia*  
“The Symbolic Site: German Identity and the Berlin Film”

**Jan Uelzmann**  
*Georgia Institute of Technology*  
“Provisional Capital: Promoting the FRG’s Capital Bonn through the Deutsche Wochenschau Newsreel Company, 1949–1963”

**Mariana Ivanova**  
*Miami University*  
“Film City Babelsberg: From Multi-Language Productions to Hollywood Blockbusters, 1912 – 2017”

**Berna Gueneli**  
*University of Georgia*  
“Young, Diverse, and Polyglot: Screening the New Urban Sound of Europe”

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Central/East/South European Cinemas Scholarly Interest Group

**G13 Doing Feminism and Making Media**  
Critical Approaches to Transformative Media Praxis

**Chair**  
Carrie Rentschler  
*McGill University*

**Carrie Rentschler**  
*McGill University*  
“Instrumentalizing Feminism?: Revisiting the Relationship between Making Media and Doing Feminism”

**Elizabeth Groenveld**  
*Old Dominion University*  

**Sarah Banet-Weiser**  
*University of Southern California*  
“Injury and Capacity: Popular Feminism and the Restructuring of Feminist Politics”

**Safiya Umoja Noble**  
*University of Southern California*  
“The Epidemiology of Algorithms: In Search of an Anti-racist, Feminist Algorithm”

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Critical Media Pedagogy Scholarly Interest Group

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**Made You Look**

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Be sure to tag your Instagram photos with #SCMS18.
**G14** **ROUNDTABLE**  
Documents, Archives, Absence  
Current Methodological Challenges and Insights from the Middle East and Beyond  

**CHAIR**  
Kaveh Askari  
* Michigan State University  

**CO-CHAIR**  
Hatim El-Hibri  
* George Mason University  

**ROUNDTABLE PARTICIPANTS**  
Bilge Yesil  
* College of Staten Island, CUNY  
“Media Studies in Turkey”  

Chihab El Khachab  
* Christ Church, University of Oxford  
“Egyptian Film Industry Studies”  

Laura Fish  
* University of Texas at Austin  
“Research Risks in Iran and Dubai”  

Hatim El-Hibri  
* George Mason University  
“Media Infrastructures in Beirut”  

Kaveh Askari  
* Michigan State University  
“Working with Institutions in Tehran”  

**SPONSOR**  
Middle East Caucus

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**G16** **Star Studies, Straight from Your Twitter Feed**  

**CHAIR**  
Caitlin Lawson  
* University of Michigan  

Caitlin Lawson  
* University of Michigan  
“Platform Vulnerabilities: Trolling and Misogynoir in the Digital Attack on Leslie Jones”  

Jacqueline Land  
* University of Wisconsin-Madison  
“It Took Me, a White Non-Native Woman’: Shailene Woodley and White Post-Feminist Celebrity in the Standing Rock Movement”  

Sreya Mitra  
* American University of Sharjah  
“From Rasika to Rowdy to Troll: Tracing the Evolution of the Bollywood Fan in Millennial India”  

Jessica Maddox  
* University of Georgia  
“But First, Let Me Take a (Networked) Selfie’: Kim Kardashian, Kimoji, and Internet Enthrallment”

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**G17** **Cross-Currents in Indian Cinema**  
Exploring Intermediality as Historiographic Method  

**CHAIR**  
Manishita Dass  
* Royal Holloway, University of London  

Priyanjali Sen  
* New York University  
“Author/Screenwriter/Director: Adaptation as Intermediality and Articulation of Authority in Bengali Cinema, 1920s – 1940s”  

Manishita Dass  
* Royal Holloway, University of London  
“Intermedial Gestures: Tracing the Theatrical in Ritwik Ghatak’s Cinema”  

Sangita Gopal  
* University of Oregon  
“Media Meddlers: Gender, Television and the Beginnings of the ‘Indie’ Film in India”  

Anuja Jain  
* University of St. Andrews  
“Lost Experiments and New Histories of Experimental Film and Moving Image in India”
| G18 | **Nature Transformed**  
Time-Lapse, Mise-en-scène, and Environmental Experience  

**CHAIR**  
Jessica Ruffin  
University of California, Berkeley  

**CO-CHAIR**  
Alex Bush  
University of California, Berkeley  

Jessica Ruffin  
University of California, Berkeley  

Inga Pollmann  
University of North Carolina at Chapel Hill  

**“Without Why': Time-Lapse Flowers and the Movement of Abstraction”**  

Alex Bush  
University of California, Berkeley  

**“Scaling Vision: Time-Lapse, Glacial Death, and Historical Loss in Chasing Ice”**  

Oliver Gaycken  
University of Maryland  

**“Notes from Underground: The Time-Lapse Plant-Growth Film’s Copernican Vocation”**  

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Media and the Environment Scholarly Interest Group  

| G20 | **Our Bodies, Our Comedy**  
The Embodied Humor of Women Comedians  

**CHAIR**  
Amber Day  
Bryant University  

Seth Soulstein  
Cornell University  

**“Mad Laugh(t)ers: Women’s Hysterical Laughter as an Alternative Carnival”**  

Kriszta Pozsonyi  
Cornell University  

**“Aging Comedic Voices: The Cinematic Swan Songs of Mae West, Lucille Ball, and Moms Mabley”**  

Ashlynn d’Harcourt  
University of Texas at Austin  

**“Clowning Around: Vaudeville Anarchy in Women Comics’ Stand-up Comedy Specials”**  

Amber Day  
Bryant University  

**“OB Tampons and National Champions: (White) Feminist Satirists vs. Rape Culture”**  

**SPONSOR**  
Comedy and Humor Studies Scholarly Interest Group  

| G21 | **Play Interpellation and Identification**  

**CHAIR**  
Michael Anthony DeAnda  
Illinois Institute of Technology  

John Vanderhoef  
California State University, Dominguez Hills  

**“You’ve Probably Never Heard of It: Indie Game Players between Counterculture and Capitalism”**  

Karen Stewart  
SUNY Oneonta  

**“I Choose to Kiss You: Romantic Agency and Otome Gaming”**  

Michael Anthony DeAnda  
Illinois Institute of Technology  

**“‘Wanna see my pikachu?’: Cobra Club and Orientating Gay Male Desire”**  

**SPONSOR**  
Video Game Studies Scholarly Interest Group  

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**G22 Screen Sculptures
Space, Place, Situation**

**CHAIR** Annie Dell’Aria * Miami University

**RESPONDENT** Andrew Uroskie * Stony Brook University

Erica Levin * Ohio State University * “TV Inside Out and Backwards”

Gregory Zinman * Georgia Institute of Technology * “The Avant-Garde Goes to the Mall: The Life, Death, and Afterlife of the Rio VideoWall (1989)”

Elisabeth Hodges * Miami University * “From Waves to Wavelengths: Sonic Space in Ten Thousand Waves”

Annie Dell’Aria * Miami University * “Kino Skulptur: Media Art and Sculptural Practice in the 2017 Art Grand Tour”

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**G23 The Productive Failures of Political Cinema**

**CHAIR & RESPONDENT** Shai Biderman * Beit-Berl College

Ido Lewit * Yale University * “Fassbinder’s Fontane Effi Briest: Media Power-Relations and the Failure of Cinema”

Ori Levin * Tel Aviv University * “In Praise of Failure: Lack of Credibility and Fantasy as Engines of Change”

Anat Dan * Tel Aviv University * “Artistic Workshops for Asylum Seekers: The Productive Failures of Israeli Political Documentaries”

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**G24 Rethinking Noir**

**CHAIR** Joshua Kierstead * University of Iowa

Joshua Kierstead * University of Iowa * “Edgar G. Ulmer and Anthony Mann’s Noirs of the Past: A Rethinking of 1940s Film Noir”

William Covey * Slippery Rock University * “South Korean Neo-Noir and the Family”

Scott Boehm * Michigan State University * “¡Manos Arriba!: Spanish Crime Thrillers in a Time of Crisis”

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**G25 Data Analytics and New Audience Imaginaries**

**CHAIR** Evan Elkins * Colorado State University

Evan Elkins * Colorado State University * “From Cultural Proximity to Transnational ‘Taste Communities’: How Netflix Understands its Global Audience”

Elena Maris * University of Pennsylvania * and Nancy Baym * Microsoft Research * “Fandoms, Metrics, and the Market Power of Measurement”

Andrew Zolides * Xavier University * “Controlling the Conversation: Measuring Social Media Engagement During the 2016 Campaign”
MEETING

12:00 – 1:45 PM

Latino/a Caucus

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: discussion of the caucus mission statement and outreach; revamping of the mentorship program; 2018 special event; bibliography project

MEETING

12:00 – 1:45 PM

Classical Hollywood Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: new mentorship program; elections for the co-chair and grad student representative; events and ways to engage members throughout the year, before the 2019 Seattle conference
| Session H1 | ROUNDTABLE  
Canadian Cinema Since 2000  
New Perspectives |
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<tr>
<td>CHAIR</td>
<td>Charles Tepperman  * University of Calgary</td>
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<tr>
<td>CO-CHAIR</td>
<td>Lee Carruthers  * University of Calgary</td>
</tr>
<tr>
<td>ROUNDTABLE PARTICIPANTS</td>
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| Magali Simard  * Toronto International Film Festival  *  
“TIFF in the Canadian Film Scene” |
| Seth Feldman  * York University  *  “Legacies of  
Experimentation in NFB Documentaries” |
| Peter Urquhart  * Wilfrid Laurier University  *  “Can the  
Government Grow Screen Industries?” |
| Aimée Mitchell  * Toronto Queer Film Festival  *  “Queer  
Experimental Film: Resisting the Mainstream” |
| Lee Carruthers  * University of Calgary  *  “Denis  
Villeneuve and Canadian Auteur Cinema” |

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<thead>
<tr>
<th>Session H2</th>
<th>Media and American Political Crisis</th>
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| CHAIR       | Heather Hendershot  * Massachusetts  
Institute of Technology |
| Heather Hendershot  * Massachusetts Institute of Technology  *  “The ‘Phooey!’ Candidate: How  
Segregationist Lester Maddox Used Notions of ‘Liberal Media Bias’ to Take Georgia” |
| Owen Lyons  * Ryerson University  *  “Toward a Theory of American Fascist Cinema” |
| Shannon O’Sullivan  * Green Mountain College  *  “Bourgeois White Supremacy on Screen: The  
Sociopolitical Significance of Dear White People and Get Out under Trumpism” |
| Richard Rambuss  * Brown University  *  “Loving the Bomb: Kubrick’s Dr. Strangelove and the Essence of  
Men in the Time of Trump” |
**H3**  The Poetics of Twin Peaks
*The Return*

**Chair**  Jonah Horwitz  *University of Wisconsin-Madison*

Anthony Bleach  *Kutztown University of Pennsylvania*
  “GIFs, Glitches, and the Repetition Aesthetic of Twin Peaks: The Return”

Josette Wolthuis  *University of Warwick*
  “Costuming Twin Peaks: A Poetics of Serial Oddness”

Elizabeth Alsop  *Graduate Center, CUNY*
  “Too Much Time: The Transgressive Temporalities of Twin Peaks: The Return”

Jonah Horwitz  *University of Wisconsin-Madison*
  “The Modularity of Twin Peaks: The Return”

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**H4**  Transparency and Opacity
*Surveillance Optics in the Digital Age*

**Chair**  Daniel Grinberg  *University of California, Santa Barbara*

Kelly Gates  *University of California, San Diego*
  “Modulating Desire: Opaque Data Analytics Practices and Transparent Sexual Subjectivities”

Kris Fallon  *University of California, Davis*
  “Manufacturing Reality: On the Invisible Boundaries of Non-Fiction Media”

Daniel Grinberg  *University of California, Santa Barbara*
  “Cracking the Vault: Investigating the Digital Archives of the FBI”

Finn Brunton  *New York University*
  “The Blinding Factor”

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**H5**  Film Heroines, from Delphine to Diana

**Chair**  Chelsea McCracken  *Beloit College*

Chelsea McCracken  *Beloit College*
  “Terse Heroines: A Videographic Analysis of Female Dialogue”

Matthew Hubbell  *University of Chicago*
  “Une Inconnue Célèbre: Beauty and Anonymity in the Performance Aesthetics of Delphine Seyrig”

Shaylynn Lesinski  *University of North Texas*
  “Female Just-Warriors: Battling Objectification and Representing Authenticity in Edge of Tomorrow and Mad Max: Fury Road”

Elisa Hernández-Pérez  *Universitat de València*
  “Problematising a Feminist Icon: The Construction of the Gaze in Wonder Woman (2017)”

**Sponsor**  Women’s Caucus

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**H6**  Queerness and Representability

**Chair**  Jose Capino  *University of Illinois at Urbana-Champaign*

Jose Capino  *University of Illinois at Urbana-Champaign*
  “Lino Brocka’s Always Changing, Always Moving: Bisexual Representability and Desire in 1980s Philippine Cinema”

Karen Backstein  *Independent Scholar*
  “Anatomies, Art, and Angst: A Study of the Male Ballet Dancer in Two Documentary Films”

Traci Abbott  *Bentley University*
  “Reassessing Lear’s Legacy in the History of Trans Representation: All That Glitters (1977)”

Alex Denison  *University of Iowa*
  “Chasing Rainbows: Lesbian Invisibility in Todd Haynes’s Mildred Pierce”
**H7 Making Sense of the Screen**  
Materiality, Tactility, and Ideology

**CHAIR** Andrea Kelley  
* Auburn University

**Andrea Kelley**  
* Auburn University  
“White as a Sheet: the Materiality of the Segregating Screen”

**Solveig Nelson**  
* University of Chicago  
“‘Contact’ in Early Video Art”

**Hannah Spaulding**  
* Northwestern University  
“‘Touch the Button and See the World’: Tactility, Interactivity, and the Brief Life of QUBE”

**Kaitlin Forcier**  
* University of California, Berkeley  
“Distant Vision: An Archaeology of the Videophone”

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**H8 The Paradoxes of Play**  
Marketing Media and Toys to Children

**CHAIR** Meredith Bak  
* Rutgers University-Camden

**Jonathan Rey Lee**  
* Cascadia University  
“Deconstructing Construction Toys”

**Meredith Bak**  
* Rutgers University-Camden  
“Tiny Trojan Horses: Privacy, Play, and Contemporary Connected Childhood”

**Natalie Coulter**  
* York University  
“Pop Goes the Girl: The Production Ecology of an Intellectual Property”

**SPONSOR** Children’s and Youth Media and Culture Scholarly Interest Group

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**H9 Transpacific Mediascapes**  
The Cultural Imagination and Shared Media Experiences of Contemporary East Asia and Latin America

**CHAIR** Joseph Jeon  
* University of California, Irvine

**Benjamin Han**  
* Tulane University  
“K-Drama Diplomacy: Korea in the Latin American Cultural Imagination”

**Joseph Jeon**  
* University of California, Irvine  

**SPONSORS** Asian/Pacific American Caucus, Latino/a Caucus, and Transnational Cinemas Scholarly Interest Group

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**H10 Scholarly Sites**  
Experimental Film in Academia

**CHAIR** Tim Ridlen  
* University of California, San Diego

**RESPONDENT** Michael Zryd  
* York University

**Tim Ridlen**  
* University of California, San Diego  
“Uncertainty in the University: Robert Watts’ Yam Lecture”

**Eleni Palis**  
* University of Pennsylvania  
“Film Quotation and The Watermelon Woman: Re-narrativizing Film Studies’ Historiography and Institutional Identity”

**Kathryn Siegel**  
* King’s College London  
“Structural Materialism in Print: Filmmaker as Theorist and Publication as Institution”

**SPONSOR** Experimental Film and Media Scholarly Interest Group
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<td>Brett Kashmere * University of California, Santa Cruz * “Analyzing NFL (Tele-)Films through Apparatus Theory”</td>
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<td>Robert Cavanagh * Emerson College * “Stick to Sports: Identity, Politics, and the Boundaries of Sports Media”</td>
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<td>Alexander Johnston * University of California, Santa Cruz * “Salesman and Saint: The Television Commercials of Muhammad Ali”</td>
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<td>Kristen Fuhs * Woodbury University * “The Contingent Stardom of the Olympic Athlete”</td>
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<td>Megan Alvarado Saggese * University of California, Irvine * “Gorgeous Lifelike Color’: Cinematic Space and Latin American Kinetic Art”</td>
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<td>William Carroll * University of Chicago * “The History of a Broken Blue Shōji Screen: Color in Suzuki Seijun’s Nikkatsu Action Films”</td>
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<td>Murray Leeder * University of Calgary * “The Avenging Conscience (1914) and the Definitional Challenges of Silent-Era Horror Cinema”</td>
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<td>Kendall R. Phillips * Syracuse University * “Feminine Superstition: Masculinity and the Supernatural in the Early American Cinema”</td>
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<td>Gary D. Rhodes * Queen’s University of Belfast * “The First Vampire Films”</td>
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<td>Harry Benshoff * University of North Texas * “Chasing The Bat from Page (1908) to Stage (1920) to Screen (1926)”</td>
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<td>Nea Ehrlich * Ben Gurion University of the Negev * “Shattering Illusions: Bad VR or Good Documentary?”</td>
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<td>Joshua D. Miner * University of Kansas * “Hybrid Documentary Aesthetics in Indigenous Animation and Videogames”</td>
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<td>Cristina Formenti * University of Milan * “Absenting the Subject to Create a Documentary’s ‘Star-Director,’ or How Sabina Guzzanti Plays with In/visibility”</td>
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<td>Katerina Korola * University of Chicago * “Blue like the Mediterranean: The Work of the Monochrome in the Atlas Group Archive”</td>
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**Sponsors:**
- Horror Studies Scholarly Interest Group and Silent Cinema Scholarly Interest Group
- CinemArts Scholarly Interest Group
- Documentary Studies Scholarly Interest Group
**H15** Radio Voices
Locating the Historical Echoes in Network Radio

**CHAIR** Jennifer Wang *Independent Scholar*

Jennifer Wang *Independent Scholar* “‘Broadcasts of Blackface Chatter’: The Commercial Accent of Women’s Voices in Clara, Lu ‘n’ Em”

Cynthia Meyers *College of Mount Saint Vincent* “The Voices of Time: Authenticity and Impersonation on The March of Time (1931 – 39)”

Jason Loviglio *University of Maryland-Baltimore County* “‘Ethnic’ Masculinity and Radio’s Golden Age”

Ilana Emmett *Northwestern University* “Sound on Soaps: Envisioning Sound in a Moment of Transition”

**SPONSOR** Radio Studies Scholarly Interest Group

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**H16** Examining Visual Discourses in Post-Fukushima Japan

**CHAIR** Mitsuyo Wada-Marciano *Carleton University*

Mitsuyo Wada-Marciano *Carleton University* “Nuclear Nation I and II (2012, 2015), a Study of Nuclear Refugees in Post-Fukushima Japan”

Akiko Shimizu *The University of Tokyo, Komaba* “Manipulated Distance and the Refusal of Touch: Keeping Queer Distance in Postcolonial Japan”

Yutaka Kubo *Kyoto University* “Towards the Light: The Rise of Independent Filmmaker Ryutaro Nakagawa in Post-3.11 Japanese Cinema”

**RESPONDENT** Mark Roberts *The University of Tokyo, Center for Philosophy*

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**H17** The Spectacle of Conflict
War, Trauma, and Gender in Contemporary Cinema

**CHAIR** Karen Randell *Nottingham Trent University*

Karen Randell *Nottingham Trent University* “Women on the Battlefield: Wonder Woman and the Audacious Spectacle of Femininity”

Colleen Glenn *College of Charleston* “The Aesthetics of Trauma: the Psychology of Dunkirk and Damaged Masculinity”

**RESPONDENT** Stacy Takacs *Oklahoma State University*

Elena Caoduro *University of Bedfordshire* “Bodies in Revolt: Masculinity, Spatial Politics, and the Troubles”

**SPONSOR** War and Media Studies Scholarly Interest Group

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**H18** Stop-Motion Animation
Historical, Theoretical, and Aesthetic Dimensions

**CHAIR** Andrea Comiskey *Franklin & Marshall College*

Andrea Comiskey *Franklin & Marshall College* “A Technique or a Style?: Stop-Motion in/and Digital Animation”

Panpan Yang *University of Chicago* “Time Derails: Stop-Motion Tricks in Silent Cinema”

Laura Lee *Florida State University* “Materializing the Cinematic in Japan’s Silent Era”

Ekin Pinar *Independent Scholar* “Stop-Motion as Historiography: Larry Jordan’s Animated Documents”

**RESPONDENT** Ekin Pinar *Independent Scholar*

**SPONSOR** Animated Media Scholarly Interest Group
**H19  Revisiting Theory**  
Authorship, Aesthetics, and the Digital  

**CHAIR**  
Angelo Restivo  
Georgia State University  

Amresh Sinha  
The School of Visual Arts, New York  
“The Splendor of the Insignificant: Hitchcock, Rancière, and Deleuze”  

Cormac Deane  
Institute of Art, Design and Technology  
“Digital Aesthetics in Christian Metz’s Final Work, Impersonal Enunciation”  

Todd Berliner  
University of North Carolina at Wilmington  
“On the Centrality of Aesthetics to Understanding Cinema”  

**SPONSOR**  
Film Philosophy Scholarly Interest Group

**H20  ROUNDTABLE**  
Film Festivals, Programming, and the Labor of Diversity  

**CHAIR**  
Beth Tsai  
Independent Scholar  

Frédérick Pelletier  
Les Rendez-vous du cinéma Québécois  

**ROUNDTABLE PARTICIPANTS**  
Kerri Craddock  
Toronto International Film Festival  
“Women Filmmakers and Diverse Voices”  

Kristine Estorninos  
Toronto Reel Asian International Film Festival  
“Bringing Asian Cinema to Canada”  

Brian Hu  
Pacific Arts Movement  
“Global Cinema and Niche Film Festivals”  

Sudeep Sharma  
University of California, Los Angeles  
“The Labor of Film Festivals”  

Danju Claire Yu  
Los Angeles Chinese Film Festival  
“Reimagining the National Film Festival Framework”  

**SPONSOR**  
Classical Hollywood Scholarly Interest Group

**H21  Always More to See**  
New Takes on Classical Hollywood  

**CHAIR**  
Mary Celeste Kearney  
University of Notre Dame  

Mary Celeste Kearney  
University of Notre Dame  
“Teens in Space: Production Design, Spatiality, and Female Adolescence in 1940s Stage-to-Screen Adaptations”  

Robert Kilker  
Kutztown University of Pennsylvania  
“She Died for Her Country’: Democracy and Women’s Sacrifice in George Cukor’s Keeper of the Flame”  

Elisa Jochum  
University College London  

Alan Nadel  
University of Kentucky  

**SPONSOR**  
Classical Hollywood Scholarly Interest Group

**H22  Visualizing the South**  

**CHAIR**  
Robert Joseph  
Bowling Green State University  

Robert Joseph  
Bowling Green State University  
“Elvis Presley sat here: Authenticity and New Orleans’ On-Screen Legacy in HBO’s Treme”  

Katherine Henninger  
Louisiana State University  
“Southern Childhood in the Postracial Imaginary”  

Gareth Hedges  
Independent Scholar  
“Emmett Till and the ‘Crisis in the Deep South’ for Hollywood Cinema of the 1950s and Early 1960s”
**H23** Illuminating Visions
Looking at Light in Different Media

Chair: Brigitte Peucker  *  Yale University

Brigitte Peucker  *  Yale University  *  “The Presentation of Seeing: Abbas Kiarostami and Jeff Wall”

Loumia Ferhat  *  Johns Hopkins University  *  “Toward a Raced Connective Media: Black Resistance Strategies and the Logics of Social Media”

Matthew Noble-Olson  *  Georgetown University  *  “Solar Cinema: Seeing the Sun through Film Theory and Expanded Cinema”

Sponsor: CinemArts Scholarly Interest Group

**H25** Representing the Great Recession

Chair: John McCullough  *  York University

Respondent: Kirk Boyle  *  University of North Carolina, Asheville

Ina Hark  *  University of South Carolina  *  “White Appropriation of Native American Victimhood in the Post-Great Recession Western”

Milo Sweedler  *  Wilfrid Laurier University  *  “Allegories of the End of Capitalism in Contemporary Film”

Jenny Gunn  *  Georgia State University  *  “While You Weren’t Looking: Recession Mise-en-scène in David Fincher’s Gone Girl”

**H24** Sonic, Aquatic, Robotic
Black Embodiment in the Afrofuturist Imagination

Chair: Shelby Cadwell  *  Wayne State University

Respondent: Elizabeth Reich  *  Connecticut College

Kevin Ball  *  Wayne State University  *  “Sonic Motion and Heaviness in the Antiracist Imagination”

Shelby Cadwell  *  Wayne State University  *  “Aquatopias & Afrofuturism: Water, Motion, and Myth in Music Videos”

Chamara Moore  *  University of Notre Dame  *  “West to the Afrofuture: Performativity in HBO’s Westworld”

**Meeting 2:00 – 3:45 PM**

French/Francophone Scholarly Interest Group

Room: Kent, 2nd floor

**Meeting 2:00 – 3:45 PM**

Queer Caucus

Room: Simcoe/Dufferin, 2nd floor
session 1

THURSDAY * MARCH 15, 2018

4:00–5:45 PM

**Trump’s Women**
Gender, Affect, and Agency in Contemporary U.S. Media Culture

- **Chair:** Maria Pramaggiore * Maynooth University
- **Anna Misiak** * Falmouth University * “From the Politics of Lifestyle to the Politics of Movement: When Sexism Re-emerged in American Politics”
- **Sarah Arnold** * Maynooth University * “‘Internalized Misogynists’: The Language of Oppression and Female Trump Supporters”
- **Maria Pramaggiore** * Maynooth University * “From ‘Daddy’s Lap Warmer’ to Postfeminist POTUS: Affect, Ambition, and the Premediation of Ivanka Trump’s Presidency”

**Roundtable**
Revisiting the “Classics”
Contemporary Perspectives on Core Debates in Media Theory

- **Chair:** Sharon Shahaf * Georgia State University
- **Shanti Kumar** * University of Texas at Austin * “Rethinking Active vs. Passive Audience Theory”
- **Joseph Straubhaar** * Georgia State University * “Revisiting Cultural Imperialism: Netflix in Latin America”
- **Chiara Ferrari** * California State University, Chico * “Revisiting ‘Narrative Complexity’ in Italian Television”
- **Daniel Marcus** * Goucher College * “Complicating Raymond Williams’ Marxism and Literature”
- **Biswaup Sen** * University of Oregon * “Theorizing Reality Television: Ritual or Hegemony?”
- **Sharon Shahaf** * Georgia State University * “Revisiting ‘The Global’ in Television Studies”

**Sponsor:** Television Studies Scholarly Interest Group
| Session 13 | The Labor of Looking
Apparatus Theory in the Neoliberal Age |
---|---|
| CHAIR | Mal Ahern * Yale University |
| CO-CHAIR | Francesco Casetti * Yale University |
| Francesco Casetti * Yale University | “The Disappearance of Labor in Early Film Theories” |
| Mal Ahern * Yale University | “The Inattention Economy circa 1960” |
| Philip Rosen * Brown University | “Western Marxism and the Work of Apparatus Theory” |
| Soyoung Yoon * The New School | “The New Enclosures” |
| SPONSOR | Caucus on Class |

| Session 15 | Parody, Participation, and Intrusion |
---|---|
| CHAIR | Jonathan Kahana * University of California, Santa Cruz |
| Jonathan Kahana * University of California, Santa Cruz | “Crimes Against the Original: Video Parody, Critical History, and ‘Sacred Reenactment’” |
| Jordan Schonig * University of Chicago | “Purposiveness without Purpose: On Reddit’s Aesthetic Categories” |
| Pelle Snickars * Umeå University | “Breaking Bad Terms of Service: The Media Scholar as Villain” |
| James Hansen * Oberlin College | “Make-Believe Video Space: Joe Gibbons’s Pixelvision Intrusions” |

| Session 14 | Mediation and Identity in Online Communities |
---|---|
| CHAIR | Jane Glaubman * Cornell University |
| Jane Glaubman * Cornell University | “On the Slab Runes Were Deeply Graven: Recursion, Film, Tolkien, and Tumblr” |
| Kyle Moody * Fitchburg State University | “Bigger than Gods: The Production of a Culture of Myth-Making in Popular Music through Social Media” |
| Mike Van Esler * University of Wisconsin-Oshkosh | “These Weird Little Treasures’: Themes of Social Sustenance and Practice in Private Filesharing Communities” |
| Olympia Kiriakou * Florida Atlantic University | “Now You Can Be Part of the Disney Magic in a Whole New Way!: Big Name Fandom and the (Inevitable) Failure of Disflix” |
| SPONSOR | Fan and Audience Studies Scholarly Interest Group |

| Session 16 | Creating Histories, Critiquing Sources
Piecing Together Media History from 1910 to the 1980s |
---|---|
| CHAIR | Jennifer Porst * University of North Texas |
| Jennifer Porst * University of North Texas | “Teaching Shadows to Talk: Radio, Sound Film, and the Discourse of Media Industry Disruption” |
| Deborah L. Jaramillo * Boston University | “The Inherent Artistic and Highly Individualistic Nature of the Work: Salary Stabilization and Talent Compensation in the 1950s” |
| Deborah L. Jaramillo * Boston University | “The Directors Guild of America: Method and Access” |
| Maya Montañez Smukler * The New School | “The Ultimate Insiders: Evaluating TV Critics as Access Points to the Past” |
| Karen Petruska * Gonzaga University | “The Ultimate Insiders: Evaluating TV Critics as Access Points to the Past” |
**Borders and Migrations**

**Chair:** Shota Ogawa * Nagoya University


Harry Karahalios * Duke University * “Migration and the Politics of Memory in Contemporary Spanish Cinema”

Francisco Monar * Brown University * “Crossing the Border of Art and Politics: The Border Film Project and Contemporary Art Documentation”

Aine O’Healy * Loyola Marymount University * “Between Humanitarianism and Securitization: Mediating the Mediterranean Borderscape from Closed Sea to Fire at Sea”

**Agency and Ecomedia**

**Chair:** Mario Trono * Mount Royal University

Nikolaj Lübecker * University of Oxford * “Ecology and Terror: Nature as Interruption in James Benning’s Two Cabin Projects”

Megan De Roover * Arizona State University * “The Performance of Vegetal Agency through Time Lapses”

Mario Trono * Mount Royal University * “Bit of a Stretch: Trans-Corporeality, Critical Agency, and Certain Women”

**Visualities and Politics of Place and Space**

**Chair:** Carolina Rueda * University of Oklahoma

Kerry Hegarty * Miami University * “Cinematographer Emmanuel Lubezki and the Politics of Verticality”

Nadia Lie * KU Leuven * “Urban Moodboards: The Aesthetics of Disaffection in the Mexican Festival Film Güeros”

Salomé Aguilera Skvirsky * University of Chicago * “The Cross Section Film in Latin America”

Carolina Rueda * University of Oklahoma * “Re-examining Director Alicia Scherson’s ‘Unfaithfulness’ to Chilean Cinema and the ‘Odd’ Visual Starkness of Il futuro”

**Reexamining Post-World War II French Film Practices**

**Chair:** Eric Smoodin * University of California, Davis

Eric Smoodin * University of California, Davis * “Liberation Cinema: Paris, 1944 – 1947”

Kelley Conway * University of Wisconsin-Madison * “The Ciné-Club in Post-WWII France”

Tim Palmer * University of North Carolina at Wilmington * “Nicole Védrès’s Cinephilia and the Diversity of Postwar French Cinema”

Richard Neupert * University of Georgia * “Post-WWII French Animation: Jean Image, the French Disney”

**Sponsor:** Latino/a Caucus
**Archival (Re)mediations**

Videographic Criticism and the Archival Potential of Film

**Chair & Respondent:** Jason Mittell  
*Middlebury College*

**Evelyn Kreutzer**  
*Northwestern University*  
“The City as Palimpsest: Videographic Scholarship and Sites of Collective Histories”

**Nicole Erin Morse**  
*University of Chicago*  
“Meanwhile, Later, A Little Earlier: Digital Queer Archival Possibilities through Shea Couleé’s *Lipstick City* (2016)"

**Nike Nivar Ortiz**  
*University of Southern California*  
“Cinders of *La Invasión*: Reenactment as Index in Abner Benaim’s *Invasión*”

**Sponsor:** Digital Humanities and Videographic Criticism Scholarly Interest Group

**Silent Horror Films in the Sound Film Era**

**Chair:** Olga Tchepikova-Treon  
*University of Minnesota, Twin Cities*

**Nathaniel Bell**  
*Azuca Pacific University*  
“Silent Horror and Avant-Garde: The Primacy of the Visual in *Meshes of the Afternoon* and Fragment of Seeking”

**George Eric Zobel**  
*Indiana University*  
“Digging Up *Das Cabinet*: Adapting Horror in Peter Sellars’ *The Cabinet of Dr. Ramirez*”

**Olga Tchepikova-Treon**  
*University of Minnesota, Twin Cities*  
“Deaf Horror: Classic Horror Aesthetics and B-Movie Debauchery in *Deafula*”

**Sponsors:** CinemArts Scholarly Interest Group, Horror Studies Scholarly Interest Group and Silent Cinema Scholarly Interest Group

**Qualities and “Quality” of Contemporary TV**

**Chair:** Sue Thornham  
*University of Sussex*

**Sue Thornham**  
*University of Sussex*  
“I’m not your mother’: Mother as Self and British Social Realism in Sally Wainwright’s *Happy Valley* (BBC 2014 – 16)”

**Graeme Stout**  
*University of Minnesota*  
“Opening Credits: Reading the Disjunctive Quality of Title Sequences in European Noir Television”

**Nepomuk Zettl**  
*University of Zurich*  
“Nobody knows that they saw it, but they did’: Strategies and Consequences of Product Placement in *House of Cards* and *Okja*”

**Zaya Rustamova**  
*Kennesaw State University*  
“Forging Identities between the Frontiers of Dictatorship and Democracy: Re-emergence of Marginalized Voices in Spanish Historical TV Fiction”

**Form, Space, and Mobility in MENA Film and Media**

**Chair:** Zahra Khosroshahi  
*University of East Anglia*

**Zahra Khosroshahi**  
*University of East Anglia*  
“Breaking the Silence: The Representation of the Taboo in *Hush! Girls Don’t Scream*”

**Natasha Marie Llorens**  
*Columbia University*  
“*Tahia Ya Didou*: Running in Ideological Circles in a City by the Sea”

**Sponsor:** Middle East Caucus
**SESSION I 4:00 – 5:45 pm**

### 15 Sounding Other
Cinematic Intersections of Race and Disability through Music

**CHAIR** James Deaville  * Carleton University

James Deaville  * Carleton University  * “American Nightmare: Deafness, Madness, and Jazz in *It’s a Wonderful Life*”

Kristen Loutensock  * University of Wisconsin-Madison  * “Playing Authentic: Race, Disability, and Empathy in *Rain Man*”

Andrew Tubbs  * University of Iowa  * “Scoring a Failed American Dream: Disability and Race in Aaron Copland’s *Of Mice and Men*”

**SPONSOR** Sound and Music Studies Scholarly Interest Group

### 16 New Expansions in Star Studies

**CHAIR** Jenny Romero  * Universidad Autónoma de Madrid

Jenny Romero  * Universidad Autónoma de Madrid  * “Women, Identity, and Popular Media in Contemporary Spain: The Star Image of Rocío Jurado”

Jeanne Rohner  * University of Lausanne  * “Stardom and Film Character as Seen by Production Documents Archives: Danielle Darrieux in Films by Claude Autant-Lara”

Guy Spriggs  * University of Kentucky  * “Expansion and Collapse: American Cinema after the Star”

Shan Mu Zhao  * University of Southern California  * “Adapting the Sidekick: Reworking *The Green Hornet* in Hong Kong”

### 17 Watching/Listening in the Streaming Era
Media Industries, Aesthetics, and Audiences

**CHAIR** Barbara Klinger  * Indiana University

Marc Steinberg  * Concordia University  * “Streaming Contents, Streaming Comments: Niconico Video and the Paid Subscription Model”

Neil Verma  * Northwestern University  * “Speaking to You Wherever You Are: Streaming, Podcasting, and Audible’s House Sound”

Tanya Horeck  * Anglia Ruskin University  * “‘Welcome to Your Tape’: The Relationship between Binge-Watching and Violence in *13 Reasons Why*”

Sue Turnbull  * University of Wollongong  * “‘Getting Your Fan Base In’: Web Series and the Value of the Online Audience”

### 18 Creation of Meaning
Stop-Motion Animators and Their Objects

**CHAIR** Lora Mjolsness  * University of California, Irvine

Lora Mjolsness  * University of California, Irvine  * “Does a Woman's Hand Matter? Soviet Stop-Motion Animation and the Role of Gender”

Vincenzo Maselli Sapienza  * University of Rome  * “Puppet Animation and Alchemy: The Puppeteer-Demiurge and the Puppet-Homunculus”

Michele Leigh  * Southern Illinois University  * “Two Cats and a Battle Cry: Soviet Women’s Animation and Rudyard Kipling”

**SPONSOR** Animated Media Scholarly Interest Group
**Cinematic and Written Reflections on Hollywood**

**Chair:** Dan Chyutin *Tel Aviv University*

Dan Chyutin *Tel Aviv University*  
“Transnationalism in the Time of High Nationalism: Cinema Culture in 1950s Israel”

Michael Poterton *University of California, Los Angeles*  

Kaelie Thompson *University of Michigan*  
“‘Scottish Interest was Lacking’: The Films of Scotland Committee Battles *Brigadoon* (1954) and Hollywood’s Image of Scots”

**Sponsor:** Classical Hollywood Scholarly Interest Group

**Towards a Critical Film Festival Studies**

**Chair:** Ezra Winton *Lakehead University*

**Co-Chair:** Antoine Damiens *Concordia University*

Ezra Winton *Lakehead University*  
“Radical Festivals, Cultural Politics, and Political Activism”

Liz Czach *University of Alberta*  
“Slow Cinema, Programming, Rejection, and Selection”

Antoine Damiens *Concordia University*  
“Archives, LGBTQ Festivals, Activism, Epistemology, and Methodology”

Michelle Latimer *Hot Docs / the Dawson City International Short Film Festival*  
“Indigenous Filmmaking, Diversity, and Decolonization”

Claudia Sicondolfo *York University*  
“Disruptions, Cultural Politics, Decolonization, Programming, and Translation”

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

**Queer Asian Cinemas**

**Temporality, Archives, and Aesthetic Challenges**

**Chair:** Hwa-Jen Tsai *National Yang-Ming University*

**Co-Chair:** Chun-Chi Wang *National Dong Hwa University*

Hwa-Jen Tsai *National Yang-Ming University*  
“The Ghost, the Ritual Master, and the Queer Video Archive”

Ungsan Kim *University of Washington*  
“Assembling Ghostly Remains: Temporal Politics of Queer Independent Documentaries in South Korea”

Shi-Yan Chao *Hong Kong Baptist University*  
“Mass Camp and Gender Parody in the Hui-Styied Comedy”

Chun-Chi Wang *National Dong Hwa University*  
“Kids Reign Supreme: Queers’ Imagination of Family in Contemporary Taiwan Tongzhi Cinema”

**Sponsors:** Asian/Pacific American Caucus and Queer Caucus
| 122 | Ageing Texts / Ageing Audiences
Memory, Adaptation, and Revival |
---|---|
CHAIR | Richard McCulloch * University of Huddersfield |
CO-CHAIR | Inger-Lise Kalviknes Bore * Birmingham City University |
Line Nybro Petersen * University of Southern Denmark
* “Growing Older with Lorelai and Rory: The Role of Gilmore Girls for Fans in a Life Course Perspective” |
Jenni Lehtinen * Nazarbayev University *
* “Rejuvenating the Canon: 21st-Century Adaptation, Online Audiences, and the Metamorphosis of Doña Bárbara” |
Richard McCulloch * University of Huddersfield *
and Inger-Lise Kalviknes Bore * Birmingham City University *
* “Bringing Brent Back: Affective Continuities, Transmedia Audiences, and the Unfolding Celebrity Text” |
SPONSOR: Fan and Audience Studies Scholarly Interest Group

| 124 | Before AIDS
Mediating Non-Normative Genders and Sexualities in the 1970s |
---|---|
CHAIR | Daniel Laurin * University of Toronto |
CO-CHAIR | Dan Udy * King’s College London |
RESPONDENT | Elspeth Brown * University of Toronto |
Daniel Laurin * University of Toronto *
* “He Scorches the Screen with Men, but Shares His Bed with Women’: Heterosexuality in Pre-AIDS Gay Pornography” |
Laura Guy * University of Edinburgh *
* “Coming Together: Honey Lee Cottrell’s Sweet Dreams (1979) and the Emergence of a ‘Blatant’ Lesbian Image” |
Dan Udy * King’s College London *
* “Re-Reading An American Family: Candy Darling, Holly Woodlawn, and Lance Loud” |
SPONSOR: Adult Film History Scholarly Interest Group

| 125 | Shoot from the Eye
Early Optical Technologies in Front of and Behind the Camera |
---|---|
CHAIR | Michael Cowan * University of St Andrews |
Michael Cowan * University of St Andrews *
* “Games of Empire in Early Cinema: Excavating the Cinematic Shooting Gallery” |
Nicholas Miller * Loyola University Maryland *
* “Drawing on the Eye: Joseph Plateau’s Loci Experiments and the Temporality of Seeing” |
Noriko Morisue * Yale University *
* “Classical, Vernacular, and Film Formats: A Discourse on Amateur Fictional Filmmaking in the Interwar Japan” |
MEETING

4:00 – 5:45 PM

Middle East Caucus

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: collaborative panels and workshops; film programming opportunities for 2019; oral history initiatives.

MEETING

4:00 – 5:45 PM

Women’s Caucus

ROOM Simcoe/Dufferin, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: presentation of Graduate Student Writing Prize; panel titled “Gendered Realities in Today’s Early Career Environments”

SPECIAL EVENT

THURSDAY, MARCH 15

5:45 – 6:45 PM

Reception

ROOM Grand Ballroom East & Foyer, Lower Concourse

Celebrate this year’s award recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.
SPECIAL EVENT

THURSDAY, MARCH 15
6:45 – 8:00 PM

Awards Ceremony

ROOM Grand Ballroom West & Centre, Lower Concourse

PRESENTER: Pamela Robertson Wojcik * University of Notre Dame—SCMS President

Student Writing Award

FIRST PLACE
Benjamin Schultz-Figueroa * University of California, Santa Cruz * “B.F. Skinner’s Project Pigeon: Rendering the War Animal through Optical Technology”

SECOND PLACE
Tyler Morgenstern * University of California, Santa Barbara * “What Abides: Settler Colonial Recursions at the Edge of Cybernetics”

THIRD PLACE
Katie Bird * University of Pittsburgh * “Sporting Sensations: Béla Balázs and the Bergfilm Camera Operator”

Dissertation Award

Andrew Bottomley * University of Wisconsin-Madison * “Internet Radio: A History of a Medium in Transition”

Best First Book

Erin Hill * University of California, Los Angeles * Never Done: A History of Women's Work in Media Production (Rutgers UP, 2016)

Katherine Singer Kovács Book Award

WINNER
Karl Schoonover * University of Warwick * and Rosalind Galt * King’s College London * Queer Cinema in the World (Duke University Press, 2016)

HONORABLE MENTION
Noa Steimatsky * University of California, Berkeley * The Face on Film (Oxford University Press, 2017)

Katherine Singer Kovács Essay Award

WINNER

Anne Friedberg Innovative Scholarship Award

Kris Paulsen * Ohio State University * Here/There: Telepresence, Touch, and Art at the Interface (MIT Press, 2017)

Best Edited Collection


Best Essay in an Edited Collection Award

WINNER

HONORABLE MENTION
Service Award

Chris Holmlund  * University of Tennessee, Knoxville
(Emerita)

Pedagogy Award

John T. Caldwell  * University of California, Los Angeles

Distinguished Career Achievement Award

Jane Gaines  * Columbia University

SPECIAL EVENT

THURSDAY, MARCH 15

Grrrls Night Out

**LOCATION** Maezo Restaurant, 67 Richmond Street West, Suite 101

8:00 PM Dinner
Doors Open at 7:00 PM

Sign up and purchase tickets here:
https://www.eventbrite.com/e/grrrls-night-out-at-scms-tickets-41328134563

Grrrls Night Out (GNO) is an open, friendly networking/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and gender queer. You don’t have to be an SCMS member to attend, and we welcome friends and children of our grrrls too.

This year, GNO is proud to host our annual dinner at Maezo in Toronto, a Modern Indian restaurant. The restaurant is just a 4-minute walk from the conference hotel. http://www.maezotoronto.com/

Vegetarian, vegan, and gluten free options available; open cash bar (cash only);
Wine, beer, and other beverages available but not included in the price of the ticket.

Tickets must be purchased in advance!

$30.00/graduate students and adjunct/under-employed faculty,
$40.00 for faculty (we ask faculty to pay more to help finance the meals for those who can afford less).

Any questions? Please email Sarah Sinwell (sarah.sinwell@utah.edu) or Karen A. Ritzenhoff (ritzenhoffk@ccsu.edu).
THURSDAY, MARCH 15
8:30 – 10:30 PM
Re:Orientations
RICHARD FUNG ON QUEER ASIAN-CANADA

LOCATION School of Image Arts, IMA 307, Third floor, Ryerson University, 122 Bond Street

DIRECTIONS From Sheraton Centre, turn east on Queen Street West and follow (past Bay Street and Yonge Street) to Bond Street. Turn LEFT onto Bond Street and follow (past Shuter Street and Dundas Street) to destination on left (15-minute walk).

The artistic work of Asian-Canadian queer filmmaker Richard Fung, in cinema and across other media, addresses both the history and the ongoing conditions of queer Asians in Canada. Re:Orientations follows up with several subjects from Fung’s earlier documentary Orientations (1984), who have since become successful scholars, artists, and professionals. They reflect upon their experiences of struggle during the ensuing decades, pointing out many issues that remain unaddressed and unresolved today. In fact, today’s LGBTQ Asian-Canadians, who are sometimes regarded in Anglo-Canada as “fully assimilated,” often find that their doubly-inscribed identities still mark them as “other”—even when, simultaneously and paradoxically, this double inscription gets actively erased by the neoliberal discourses of assimilationism.

The screening will be followed by a solo dance performance by Sze-yang Ade-Lam, who appears in the film. The event will conclude with a Q & A with Fung and Lam.

PARTICIPANTS
Richard Fung  ®  Director, Re:Orientations
Sze-yang Ade-Lam  ®  Performer, Re:Orientations

SPONSORED BY
Queer Caucus
Asian/Pacific American Caucus
Ryerson University, School of Image Arts
SCMS

EVENT COORDINATORS Victor Fan, Mila Zuo
SPECIAL EVENT

THURSDAY, MARCH 15
8:30 – 10:30 PM

Silent Gems of Toronto's Archives
Another Day and Secrets of the Night

LOCATION Innis Town Hall, University of Toronto, 2 Sussex Avenue (corner of St. George Street and Sussex Avenue)

DIRECTIONS From Sheraton Centre head west on Queen Street West to Osgoode Train Station (NE corner of University and Queen Street West) (2 minutes); take Line 1 (Yonge-University) NORTH towards Vaughan Metropolitan Center Station for 4 stops (6 minutes) to St. George. Leave the station using the St. George Street exit, and head south on St. George Street towards Bloor Street, crossing to the opposite (west) side of the street at the first set of lights. Take St. George one block south to the first intersection, which is Sussex Avenue. Enter Innis College just before you reach Sussex; Town Hall is directly beyond the lobby. Travel time: 13 minutes by train and foot, 7 minutes by taxi.

The Silent Cinema SIG, in conjunction with the Nontheatrical Film and Media SIG, the Classical Hollywood SIG, and the Women in Screen History SIG, are pleased to offer two rare screenings accompanied by a discussion of Toronto's film archives. To lead off this event, we are pleased to host a 30-minute panel discussion with Toronto-area archivists familiar with the local film and media collections, including those held by the University of Toronto, Ryerson University, York University, and the Toronto International Film Festival (TIFF). Panelists include Alicia Fletcher (Ryerson, previously with TIFF); Katrina Cohen-Palacios (York University Libraries); and Christina Stewart (University of Toronto’s Media Commons), who was responsible for overseeing the restoration of the night’s feature film.

The screening itself will consist of two silent films, with live musical accompaniment by local pianist Jordan Klapman. Another Day (1934) is a 10-minute Toronto-set distillation of all of the best conventions of the “city symphony,” produced by the Toronto Film Club. Secrets of the Night (1924) is a Universal murder-mystery comedy, starring Madge Bellamy, James Kirkwood, and Zasu Pitts and directed by Herbert Blaché. Secrets was believed lost/incomplete until a 16mm print was found in 2016 in the basement of a Toronto-area home. Both silent films, in their own way, point to the long and important film history of Toronto and the continuing significance of its archives.

Finally, we are excited to host a reception immediately following the screenings, offering late-night snacks and drinks. The reception is a unique opportunity for the multiple sponsoring SIGs, as well as other SCMS members, to mix and mingle.

Please join us for the panel, the films, and the reception!

PARTICIPANTS
Katrina Cohen-Palacios * York University Libraries
Alicia Fletcher * Ryerson University
Christina Stewart * University of Toronto's Media Commons Archives

SPONSORED BY
SCMS
University of Toronto, Innis College
Classical Hollywood Scholarly Interest Group
Nontheatrical Film and Media Scholarly Interest Group
Silent Cinema Scholarly Interest Group
Women in Screen History Scholarly Interest Group

EVENT COORDINATORS Wyatt Phillips, Luci Marzola, Charlie Keil
SPECIAL EVENT

FRIDAY, MARCH 16
8:30 – 10:00 AM

Institutional Members Chairs’ Breakfast

ROOM Civic Ballroom, 2nd floor

Chairs of our institutional members are invited to this breakfast. Meet your colleagues to discuss issues relating to program administration and the role of film and media studies in your university and beyond.

SPONSORED BY:

Ryerson University, Office of the Vice President for Research
Ryerson University, Faculty of Communication and Design
Ryerson University, School of Image Arts
University of Toronto Libraries, St. George campus (including Media Commons)
University of Toronto, St. George campus, Cinema Studies Institute
University of Toronto, St. George campus, Faculty of Arts & Sciences
University of Toronto, Scarborough campus, Department of English
University of Toronto, Mississauga campus, Department of Visual Studies
University of Toronto, St. George campus, Book and Media Program at St. Michael’s College
University of Toronto, St. George campus, McLuhan Center
University of Toronto, Mississauga campus, Institute of Communication, Culture, Information & Technology
York University, School of Arts, Media, Performance, & Design (AMPD)
York University, Department of Cinema & Media Arts
York University, Graduate Program in Film
York University, Graduate Program in Communication & Culture
OCAD University, Indigenous Visual Culture Program and Culture Shifts Documentary Series
MEETING

9:00 – 11:00 AM

Cinema Journal
Editorial Board Meeting

ROOM Peel, Mezzanine

SPECIAL EVENT

FRIDAY, MARCH 16
10:00 – 11:00 AM

Best Practices in Applying for Funds to Support Scholarship

ROOM Grand Ballroom East, Lower Concourse

If you ever worried that these organizations do not support cinema and media studies, or you are unsure how to frame your topic for grant proposals, please come meet their representatives, who will tell you about funding opportunities, and best practices for applying for funds in support of scholarship in media studies.

PRESENTERS

Brett Bobley  *  National Endowment of the Humanities (NEH)
Matthew Goldfeder  *  American Council of Learned Societies (ACLS)
Dominique Bérubé  *  Social Sciences and Humanities Research Council of Canada (SSHRC)

SPECIAL EVENT

FRIDAY, MARCH 16
10:00 – 10:30 AM & 11:00 – 11:30 AM

Hosted Tours—TIFF Bell Lightbox Reference Library

LOCATION TIFF Bell Lightbox, 350 King Street West, 4th floor

The Film Reference Library is the ultimate free resource for film-lovers, scholars, teachers, and film and television professionals. A proud affiliate member of the International Federation of Film Archives (FIAF), the library promotes Canadian and global film scholarship by collecting, preserving, and providing access to a comprehensive collection of film, and film-related reference resources. Find out more about reference and special collections at tiff.net/library.

To reserve space in a tour, please visit http://bit.ly/2H4jDSt

When you arrive at TIFF Bell Lightbox, please take the elevators up to the 4th floor reception desk where you will check in for your tour.
Canadian Content
The Adult Film Industry and its Canadian Contexts

Chair: Peter Alilunas * University of Oregon
Co-Chair: Patrick Keilty * University of Toronto

Peter Alilunas * University of Oregon * “Closed Due to Pressure from the Morality Squad: The Cinema 2000 and Pornography Regulation in Toronto”

Cait McKinney * University of Toronto * “Digitizing Controversies in Toronto’s Lesbian Porn Archives”

Nikola Stepić * Concordia University * “Québec Exposed: Gay Male Pornography as Virtual Tourism”

Patrick Keilty * University of Toronto * “Silicon(e) Valley: Montreal’s Porn Industry”

Sponsors: Adult Film History Scholarly Interest Group and Media Industries Scholarly Interest Group

The (Post)feminist Continuum
History, Celebrity and Formations of Culture

Chair: Yvonne Tasker * University of East Anglia


Diane Negra * University College Dublin * “Ivanka Trump and the New Plutocratic (Post)feminism”

Shelley Cobb * University of Southampton * “The Geena Davis Problem: The Postfeminist Politics of Celebrity Gender-Equality Activists in Film and Television”

Yvonne Tasker * University of East Anglia * “Vernacular Feminism and Historical Postfeminisms”
**SESSION J**

**11:15 AM – 1:00 PM**

**J3** Readdressing the Film Musical
Varda, Godard, and the Americans in Paris

*Chair* Boel Ulfsdotter  University of Gothenburg

*Respondent* Mats Björkin  University of Gothenburg

Boel Ulfsdotter  University of Gothenburg  “Song and Dance in the Capital of Love: Paris, Musicals, and the Myth”

Anna Backman Rogers  Rogers University of Gothenburg  “Agnès Varda’s L’une chante, l’autre pas: Recuperating the Musical as a Radical Feminist Act”

Tessa Nunn  Duke University  “Danser sa danse: The Evolution of Dance in Godard’s Films”

**J4** Digital Aesthetics
Artificial Intelligence and Data Art

*Chair* John Belton  Rutgers University

Christine Sprengler  Western University  “Blade Runner—Autoencoded (2016): Paratexts, Cinematic Memory, and the Future (Im)perfect of AI”

Jedd Hakimi  University of Pittsburgh  “Artificial Intelligence and the Existence of the Simulated Other: On Extras and Non-Playable Characters in Film and Video Game Worlds”

Joo Yun Lee  Stony Brook University  “Immersion into the Datascape: The Viewer’s Sensible Experience in Ryoji Ikeda’s Audiovisual Installation and Concert Datamatics”

**J5** Hollywood Film Style and Its Influences 1930s

*Chair* Robert Read  Independent Scholar

Chris Yogerst  University of Wisconsin-Washington County  “Late 1930s Film Style, Anti-Nazi Espionage, and the Senate Investigations on Motion Picture Propaganda”

Grégoire Halbout  François Rabelais University  “Lubitsch’s Bluebeard’s Eighth Wife: Sugar-Soft Narrative and Lexical Attrition”

Patrick Keating  Trinity University  “Time, Storytelling, and Hollywood Lighting”

Robert Read  Independent Scholar  “Industrial Realism in 1930s Independent ‘Poverty Row’ Films”

**J6** Acting for Complex Television

*Chair* Aaron Taylor  University of Lethbridge

Lucy Fife Donaldson  University of St. Andrews  “The Same, but Different: Adjustment and Accumulation in Television Performance”

Jason Gendler  California State University, Long Beach  “Television, Character Change, and the Creative Process”

Elliott Logan  University of Queensland  “The Presence of Performance and the Stakes of Serial Drama”

Aaron Taylor  University of Lethbridge  “Twin Peaks and the Performative Poetics of Complex Television”
Cinema and the Anthropocene from a Nonhuman Perspective
POV and Beyond
CHAIR Lukas Brasiskis * New York University
CO-CHAIR Tiago de Luca * University of Warwick
Tiago de Luca * University of Warwick * “Homo Sapiens: Whose Vision is This?”
Lukas Brasiskis * New York University * “Non-Human Perspective beyond Point of View: Cinematic Meshwork in Damnation and Single Stream”
SPONSOR Film Philosophy Scholarly Interest Group

Race and Early Latin American Cinema
CHAIR Mónica García Blizzard * Kenyon College
RESPONDENT Laura Isabel Serna * University of Southern California
Naida García-Crespo * United States Naval Academy * “Documenting Pan-Caribbeanism on Screen: José de Diego’s Trip to Santo Domingo (1915)”
Jaime Omar Salinas Zabalaga * Villanova University * “Race and Bolivian Modernity in Wara Wara by José María Velasco Maidana (1930)”
Mónica García Blizzard * Kenyon College * “Indigeneity in the Early Films of Miguel Contreras Torres: Zitari (1931) and Tribu (1935)”
SPONSOR Latino/a Caucus

Postwar Japanese Cinema as a Social Medium
Active Participation and the Democratization of Viewership
CHAIR Rea Amit * Illinois College
Jennifer Coates * Kyoto University * “Locating the Casual Viewers of Postwar Japanese Cinema”
Lauri Kitsnik * Sainsbury Institute for the Study of Japanese Arts and Cultures * “Beside and Beyond the Silver Screen: Film Journals and Scriptreaders in 1950s Japan”
Chika Kinoshita * Kyoto University * “The Other Sphere: 1956–1958, Female Audiences, and the Prostitution-Prevention Law”

Discourses of Medicine and Care
CHAIR Michael DeAngelis * DePaul University
Michael DeAngelis * DePaul University * “Confession as Therapy in Hollywood’s Sexual Revolution”
Ellis Hanson * Cornell University * “Shame and the Ideology of Sex Addiction”
Stephen Tropiano * Ithaca College, Los Angeles * “Out of the Medical Closet: The New Visibility of Intersex Teenagers on American Television”
Dan Vena * Queen’s University * “Is There An Erotics of Touch in Medical Horror Films?: Exploring Haptic Visuality in American Mary (2012)”
**J11**  Contemporary African Documentary Practices

**CHAIR**  Sada Niang  *University of Victoria*

**CO-CHAIR**  Alexie Tcheuyap  *University of Toronto*

Alexie Tcheuyap  *University of Toronto*  “Politics and Aesthetics of Documentary in Africa”

Sada Niang  *University of Victoria*  “Rama Thiaw’s The Revolution Will Not Be Televised (2016): An African Diasporic Performance Documentary”

Suzanne Crosta  *McMaster University*  “Screening Historical Legacies, Social Inequalities, and Freedom of Expression in Jean-Marie Téno’s Documentary Films”

**J12**  Fans as Cultural Intermediaries

**CHAIR**  Sarah Florini  *Arizona State University*

Sarah Florini  *Arizona State University*  “Dem Thrones, Y’all: Game of Thrones, Podcast Recaps, and Culturally Resonant Fan Practices”

Lauren Savit  *Indiana University*  “Friendlings, Gillies, and Bartlet’s Army: Episodic TV Podcasts as Emergent Sites for TV Fandom”

Joceline Andersen  *University of British Columbia*  “List Videos: YouTube, Cult Viewing, and the Fan-driven Future of Film History”

Amanda Halprin  *University of Texas at Austin*  “I Don’t Speak Korean: How U.S. English-Language Audiences Interpret Cultural and Linguistic References in Korean Dramas”

**J13**  WORKSHOP  From Proposal to Publication
Navigating the Academic Writing Processes in Graduate School and Beyond

**CHAIR**  Amber Hodge  *University of Mississippi*

**WORKSHOP PARTICIPANTS**

Nicholas Baer  *University of Chicago*

Julie Wilson  *Allegheny College*

Michelle Yates  *Columbia College Chicago*

**SPONSOR**  Graduate Student Organization

**J14**  The Cannon Film Group, 1967 – 1994

**CHAIR**  Sarah Thomas  *University of Liverpool*

**RESPONDENT**  Frederick Wasser  *Brooklyn College, CUNY*

Sarah Thomas  *University of Liverpool*  “‘From Authentic Joes to Fake Bobs’: Cannon Films, 1967 – 1979”

Mark McKenna  *University of Sunderland*  “‘Of Underdogs and Arm Wrestling’: Stardom in the Cannon Film Group”
**J15 Cyborg, Queer, and Dis-individualized Bodies in Science Fiction Cinema**

**CHAIR & RESPONDENT** Elif Sendur * Binghamton University
Isa Murdock-Hinrichs * Tulane University * “Westworld: Queering Bodies; Queering Narrative”
Frances A. Kamm * University of Kent * “Imagining a World without Gender: The Gothic Ambiguity of Gender and Technology in Ex Machina”
Olivia Belton * University of East Anglia * “Cyborg Multiplicity in Dollhouse and Orphan Black”

**J16 Approaching Irish Media in Transnational Contexts**

**CHAIR** Rachel Fabian * University of California, Santa Barbara
Jessica Scarlata * George Mason University * “Friendly Orange, Hostile Green?: Remapping Belfast in ’71”
Rachel Fabian * University of California, Santa Barbara * “Affinitive Transnationalism and Community-Oriented Media Practice in Northern Ireland and Appalachia during the 1980s”
Patrick Brodie * Concordia University * “Media Diplomacy/Media Sovereignty: Labor, Geopolitics, and Co-production Policy in Post-Crisis Ireland”
Dierdre O’Leary * Manhattan College * “Big Men/Small Rooms: Transnationalism, the Celtic Tiger, and Fearing Global Dublin in the Plays of Enda Walsh”

**J17 Serial Television in Generic Contexts**

**CHAIR** Catherine Lester * University of Warwick
Catherine Lester * University of Warwick * “Giving Kids Goosebumps: The Children’s Horror Anthology Series on North American and British Television”
Geoffrey Henry * Georgia State University * “The Circular Flow of Formula Art: The Classical Detective Story and The Mysteries of Laura”
Amanda McQueen * University of Wisconsin-Madison * “A Very Special Storyline: #HollyoaksConsent and Soap Opera Narrative Structure”

**J18 Theorizing Everything Perspectives on David OReilly’s Experimental Game**

**CHAIR** Mihaela Mihailova * Michigan State University
Mihaela Mihailova * Michigan State University * “Questioning Everything: Procedural Animation’s Role in Creating the Video/Game”
Aylish Wood * University of Kent * “We As Everything”
David O’Grady * University of California, Los Angeles * “Stop Trying to Control Everything: Interactive Restraint and Enactive Enlightenment in Video Games”

**SPONSOR** Transnational Cinemas Scholarly Interest Group

**SPONSOR** Animated Media Scholarly Interest Group
**Fresh From the Fight**  
The Fight Sequence in Contemporary Cinema

**Chair:** Lindsay Steenberg  
**University of Oxford Brookes**

**Co-Chair:** Lisa Coulthard  
**University of British Columbia**

Lisa Coulthard  
**University of British Columbia**  
“Enjoy Your Fight!: Sound and Enjoyment in Contemporary Fight Scenes”

Lindsay Steenberg  
**University of Oxford Brookes**  
“We Who Are about to Die: The Arena as Violent Playground in the Sword and Sandal Film”

Lisa Funnell  
**University of Oklahoma**  
“Crush-ing Expectations: Gina Carano, MMA, and Corporeal Authenticity in Haywire”

Morgan Harper  
**University of British Columbia**  
“When Fight Scenes Don’t Sweat: The Absence of Affective Markers in Contemporary Teen Cinema”

**Exploring Failure in Transnational Audiovisual Industries**

**Chair:** Benjamin Pearson  
**University of Michigan**

Courtney Brannon Donoghue  
**Oakland University**  
“Set Up to Fail: How Hollywood Values Female-Driven Films”

Tamara Falicov  
**University of Kansas**  
“¡Ay, Estoy tan embarazada!: Failures in Film Marketing to Latinx Audiences”

Benjamin Pearson  
**University of Michigan**  
“Aiding Failure: International Development Funding and Africa’s First VOD Platform”

Kevin Sandler  
**Arizona State University**  
“Zoinks!: The Curious Case of Scooby-Doo Mystery Incorporated!”

**Perspective and Space**  
2D / 3D / Live

**Chair:** Li Zeng  
**Illinois State University**

Li Zeng  
**Illinois State University**  
“Spatial Aesthetics in 3D Martial Arts Films: From Affective Space to Performative Depth”

Andrew Campana  
**Harvard University**  
“Seeing Fireworks from the Side: 2.5 Dimensionality and Cross-Media Cinema in Contemporary Japan”

Laura McGough  
**Alfred University**  
“Troubling the Genre: Live Cinema as Refusal”

Agnes Tam  
**University of Münster**  
“Twice in the Shell: Removing and Enacting Hong Kong in Ghost in the Shell (2017)”

**Sisters in the Life**  
A History of Out African American Lesbian Media-making

**Chair:** Alexandra Juhasz  
**Brooklyn College**

**Co-Chair:** Yvonne Welbon  
**Sisters in Cinema**

**Roundtable Participants**

Jennifer Brody  
**Stanford University**  
“Coquie Hughes: Urban Lesbian Filmmaker”

Pamela Jennings  
**CONSTRUKTS**  
“the book of ruins and desire”

Karin Wimbley  
**DePauw University**  
“Stereotypy, Mammy, and Recovery in The Watermelon Woman”

Thomas Allen Harris  
**Family Pictures USA**  
“Narrating Our Histories: Black Queer Media”

**Sponsor:** Queer Caucus

**Spots**

**Perspective and Space**

**Exploring Failure in Transnational Audiovisual Industries**

**Sisters in the Life**
MEETING

11:15 AM – 1:00 PM

Comedy and Humor Studies
Scholarly Interest Group

ROOM Kent, 2nd floor

MEETING

11:15 AM – 1:00 PM

Scholarly Interest Group
Coordinating Committee

ROOM Simcoe/Dufferin, 2nd floor

MISSION: for SIGs to discuss issues affecting their members and the Society at large. Representatives from the SCMS Board will be present at the meeting. All members are welcome, but this meeting will be of particular interest to SIG co-chairs and other representatives.

Explore . . .

the SCMS Exhibit Area
Sheraton Hall E & F,
Lower Concourse
see page 21 for Exhibit Hours
**K1** The Legacy of Robin Wood

**CHAIR**  
Greg Burris  * American University of Beirut  
Barry Keith Grant  * Brock University  
Richard Lippe  * York University

Christopher Sharrett  * Seton Hall University  
“Valuation and Film Criticism: Robin Wood in Retrospect”

Greg Burris  * American University of Beirut  
“Knocking on Wood: Humanist Openings in The Babadook and Under the Shadow”

Robert K. Lightning  * Manhattanville College  
“The Critic as Recalcitrant Humanist”

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**K2** ROUNDTABLE
Film Preservation Priorities  
A Listening Session for SCMS Members

**CHAIR**  
Jennifer Horne  * University of California, Santa Cruz

**ROUNDTABLE PARTICIPANTS**

Matthew Bernstein  * Emory University  
“The National Film Preservation Board”

Jennifer Horne  * University of California, Santa Cruz  
“The National Film Preservation Board”

Jeff Lambert  * The National Film Preservation Foundation  
“The National Film Preservation Foundation”

Andy Uhrich  * Indiana University Libraries  
“The Moving Image Archives Committee”
K3. Melodrama in Our Present
The Now of Cultural Nationalism

Chair: Jane Gaines  *  Columbia University
Jane Gaines  *  Columbia University  *  “What if Moving Image Melodrama Was What We Exported to China?”
Koel Banerjee  *  University of Minnesota  *  “‘Then as farce’: Melodrama, History, and Nationalism in Contemporary India”
Carla Marcantonio  *  Loyola Marymount University  *  “Melodramatic Film at the Crossroads of the Anthropocene”
Rachel Schaff  *  University of Minnesota  *  “The Hitlerization of Evil”

K4. Programmed Utopia; or,
Remembering the Future of Computation

Chair: Jacob Gaboury  *  University of California, Berkeley
Response: Jasmine Rault  *  University of Toronto, Mississauga
Jacob Gaboury  *  University of California, Berkeley  *  “Procedure Crystallized: Computation, Historicity, Theory”
Scott Richmond  *  University of Toronto  *  “Logo, Microworlds, and the Utopia of the Screen”
Laine Nooney  *  New York University  *  “The Computerized Home of Tomorrow: The Xanadu Homes and the American Fantasy of Privatized, Computational Living”

K5. Meditations on the Media Arts
Image, Frame, Figure

Chair: Gregory Flaxman  *  University of North Carolina at Chapel Hill
Rick Warner  *  University of North Carolina at Chapel Hill  *  “Restyling Suspense: Frame, Atmosphere, and the Viewer-Screen Interface in Kiyoshi Kurosawa’s Creepy and Olivier Assayas’s Personal Shopper”
Marcia Landy  *  University of Pittsburgh  *  “Outside the Frame: Counter-History in Derek Jarman’s Auto/biopics, Wittgenstein and Caravaggio”
Bishnupriya Ghosh  *  University of California, Santa Barbara  *  “Living with Numbers: Digitality and the Screening of Chronic HIV Infection”

K6. Screen Acting and Identity
Analyzing the Performance of Social Types

Chair: Cynthia Baron  *  Bowling Green State University
Cynthia Baron  *  Bowling Green State University  *  “Performance and Third Cinema Aesthetics in Bush Mama”
Scott Balcerzak  *  Northern Illinois University  *  “Performing Fonzie: Henry Winkler, Stella Adler, and the Italian ‘Greaser’ as Pastiche”
Mark Gallagher  *  University of Nottingham  *  “Male Modeling: Sexiness in Screen Performance”
Celestino Deleyto  *  University of Zaragoza  *  “Performing Cosmopolitanism: Julie Delpy and Ethan Hawke in Richard Linklater’s Before Trilogy”
**K7 Landscapes, Horizons, Borders**

**CHAIR** Ryan Conrath * Syracuse University

Ryan Conrath * Syracuse University * “Intervallic Ecologies: The Role of Montage in Experimental Landscape Cinema”

Mi Jeong Lee * Quebec University in Montreal * “Horizon Aesthetics in the Cinema of Hong Sang-Soo: The Liminality and Liquidity of In Another Country”

Daryl Meador * New York University * “Ethics and Affects of GoPro Images in Border Studies”

Justin Shanitkvich * New York University * “On Excess: Gastronomic Landscapes in Babette’s Feast and The Cook, the Thief, His Wife & Her Lover”

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**K8 Mapping Audiences**

The Use of Cartography in Fan and Audience Studies

**CHAIR** Marta Boni * University of Montreal

Jeffrey Klenotic * University of New Hampshire * “Mapping Local Histories in Global Contexts: GIS and the Prospects for Cinema History from Below”

Marta Boni * University of Montreal * “This Is How It Looks from Here: Geolocalizing Traces of Reception”

Daniela Treveri-Gennari * Oxford Brookes University * “Cinematic Cartography: Geovisualizations of Postwar Cinema-Going Experiences and Their Challenges”

Giuseppe Fidotta * Concordia University, Montreal * “Let’s Map Them All: New Populist Cartography for Media Studies”

**SPONSOR** Fan and Audience Studies Scholarly Interest Group

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**K9 Queer Interface**

Video Games, Embodiment, and Code

**CHAIR** Whitney Pow * Northwestern University

Teddy Pozo * University of California, Santa Barbara * “Radical Softcore Games: Haptic Game Controllers, Conductive Textiles, and Femme Hacking Histories in Queer Game Design”


Aubrey Anable * Carleton University * “The Domestic Interface and Queer Time in Gone Home”

Ricardo Zulueta * University of Miami * “Queer Countergaming Narratives: Ascending Levels in Ryan Trecartin’s Priority Innfield”

**SPONSOR** Video Game Studies Scholarly Interest Group

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**K10 Eco/Eco**

The Environmental Ramifications of Media Economics

**CHAIR** Hunter Vaughan * Oakland University

Hunter Vaughan * Oakland University * “Economics and Ecosystem in Miami’s Underwater Cinematography Culture”

Justin Rawlins * University of Tulsa * “Programming the Once and Future North: Alaskan Production Tax Credits, Extraction Industries, and the Environment in Reality TV”

Pietari Kaapa * Warwick University * “Environmental Policy for Film Production: From Materialities to Management”

Zenia Kish * Stanford University * “Remediating the Farm: Africa’s Data Revolution, Agricultural Development, and Precarious Farmers”

**SPONSOR** Media and the Environment Scholarly Interest Group and Media Industries Scholarly Interest Group
**K11 Imaging Past, Present, Future**  
Special Effects and Historiography

**CHAIR**  
Bob Rehak  * Swarthmore College

Bob Rehak  * Swarthmore College  * “Tracing the Canals of Mars: Science, Special Effects, and Worldbuilding from Percival Lowell to John Carter”

Julie Turnock  * University of Illinois, Urbana-Champaign  * “Faith in the Animated or Faith in the Photographic?: Digital Effects since 1991”

Lisa Purse  * University of Reading  * “Surface Pleasures: Digital Materiality Reconsidered”

Lisa Bode  * University of Queensland  * “The Shifting Horizons of the Digital Face as Visual Effect: Science, Technology, Cultural Reception”

**K12 Sketchy Humorists**  
Black Sexuality in the Comic Works of Spencer Williams, Josephine Baker, and Larry Fuller

**CHAIR**  
Terri Francis  * Indiana University

**RESPONDENT**  
Glenda Carpio  * Harvard University

Terri Francis  * Indiana University  * “Josephine Baker’s Oppositional Burlesque: Strategic Incongruity and Film Pioneering”

Jacqueline Stewart  * University of Chicago  * “The Girl in Room 20: Spencer Williams’ Comedies of Black Female Performance”

Rebecca Wanzo  * University of Washington at St. Louis  * “Rape and Race in the Gutter: Larry Fuller and White Whore Funnies”

**SPONSORS**  
Comedy and Humor Studies Scholarly Interest Group and Oscar Micheaux Society

**K13 ROUNDTABLE**  
*Night of the Living Dead* at 50  
Legacies for Genre, Politics, and Independent Cinema

**CHAIR**  
Adam Lowenstein  * University of Pittsburgh

**ROUNDTABLE PARTICIPANTS**

Tom Gunning  * University of Chicago  * “Film Genre Theory and Cinema’s Uncanniness”

Adam Lowenstein  * University of Pittsburgh  * “Implicit’/‘Explicit’ Politics of Racial Representation”

Isabel Pinedo  * Hunter College, CUNY  * “Visual Economies of Gender and Race”

Adam Simon  * University of Pittsburgh  * “Genre and Independent Cinema Beyond Oppositions”

**K14 Sounding Out Cartoons**  
Examining the Animated Film Soundtrack

**CHAIR**  
Colleen Montgomery  * Rowan University

**CO-CHAIR**  
Katherine Quanz  * University of Wisconsin–Madison

Jennifer Fleeger  * Ursinus College  * “Marni Nixon Unsung:Animating the Diva of Dubbing”

Colleen Montgomery  * Rowan University  * “Leased Larynxes: Tracing the Industrial History of Vocal Performance in Disney Animation in the 1930s–1940s”

Katherine Quanz  * University of Wisconsin–Madison  * “Animation in Stereo: Rock Musicals, Dolby, and the Toronto Resistance”

Robynn Stilwell  * Georgetown University  * “Writing Your Own Story in The Book of Life: Singing Yourself in Animated Films of the 2010s”

**SPONSOR**  
Animated Media Scholarly Interest Group
### K15 Radical Romantic Comedy

**Chair:** Maria San Filippo  *Goucher College*

Leslie Abramson  *Loyola University Chicago*  *“Evidence to the Contrary: Matrimony & Legal Interventionism in Silent Divorce Comedies”*

Sueyoung Park-Primiano  *Ithaca College*  *“The Awkward Truth: Failure to Romance and the Art of Decoupling in the Films of Hong Sang-soo”*

Maria San Filippo  *Goucher College*  *“Love Crimes: Incest, Murder, and Queer(ing) Romcom”*

Kyle Stevens  *Appalachian State University*  *“The Sweet, Sweet Invisible Climax of The Telephone Book”*

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

### K16 Absence in Cinema

**Chair:** Justin Remes  *Iowa State University*

Colin Gardner  *University of California, Santa Barbara*  *“Ecosophical Chaos: Drilling Into Language with Guy Debord’s Hurlements en Faveur de Sade”*

Justin Remes  *Iowa State University*  *“Martin Arnold’s Disappearing Act”*

Tanya Shilina-Conte  *SUNY Buffalo*  *“This Video Does Not Exist: A Remix of Blank Screens in Cinema”*

**Sponsors:** Digital Humanities and Videographic Criticism Scholarly Interest Group and Experimental Film and Media Scholarly Interest Group

### K17 The Inevitable Dialogue of TV Industries

**Chair:** Carolina Acosta-Alzuru  *University of Georgia*

Christa Salamandra  *Graduate Center, CUNY*  *“An Exilic Industry: Syrian Television Drama”*

Juan Piñón  *New York University*  *“El Señor de los Cielos, A Hit Forged in Multiple Digital Platforms of Distribution for Transnational Consumption”*

Arzu Öztürkmen  *Bogazici University*  *“Disguised Impact of the Distribution Processes in Turkish Television: Domestic Strategies for the Global Dizi”*

Carolina Acosta-Alzuru  *University of Georgia*  *“Ratings or International Sales?: Local and Global Market Tensions for Telenovela and Turkish Dizi Producers”*

**Sponsors:** Middle East Caucus and Television Studies Scholarly Interest Group
K18 Transgressive Desires, Radical Metamorphoses, Visionary Ecologies
The Queer Worlds of João Pedro Rodrigues

Chair: Roy Grundmann * Boston University
Jose Gatti * Universidade Federal de Santa Catarina * "Elusive Boundaries"
Joaquin Terrones * Massachusetts Institute of Technology * "‘A festa dos rapazes’: Autobiography, Hagiography, and the Doubled Deviant Self in O Ornitólogo"
David Pendleton * Harvard Film Archive * "Queer Utopian Reflections on Subjectivity and Embodiment, or Metamorphoses in the Films of João Pedro Rodrigues"

David Pendleton’s abstract will be read in memoriam by his colleagues. The panel will include time for attendees to pay tribute to David.

K19 Studio Architectures
Environments, Materials, Labor

Chair: Justus Nieland * Michigan State University
Noa Steimatsky * University of California, Berkeley * "9 Km. South of Rome"
Sarah Street * The University of Bristol * "Pinewood Studios, the Independent Frame, and Innovation"
Alla Gadassik * Emily Carr University * "Fantasyland: Walt Disney Studio at Burbank"
Justus Nieland * Michigan State University * "Eames-Wilder: 90I between Work, Play, and Knowledge Work"

Sponsor: Urbanism/Geography/Architecture Scholarly Interest Group

K20 The Documentary Turn

Chair: Brian Winston * University of Lincoln
Co-Chair: Michael Renov * University of Southern California
Respondent: Su Friedrich * Princeton University

Michael Renov * University of Southern California * "New Documentary Horizons"
Brian Winston * University of Lincoln * “‘Extreme Post-modern Skepticism’ in the Context of Contemporary Documentary Studies”
Patricia Zimmermann * Ithaca College * "Documentary and the Digital Turn"

Sponsor: Documentary Studies Scholarly Interest Group

K21 Networks of Cinemas of India
Industrial, Technological, and Trans-Regional Traffic Before and After Bollywood

Chair: Monika Mehta * Binghamton University
Anupama Kapse * Loyola Marymount University * "The Bulbul of India: Shanta Apte, Language, and Economies of Regional Stardom"
Swarnavel Eswaran * Michigan State University * "Remakes and Adaptations: Culture, Industry, and Translations"
Anustup Basu * University of Illinois at Urbana-Champaign * "Cosmopolitanism and Bombay Cinema of the Fifties"
MEETING

1:15 – 3:00 PM

Caucus Coordinating Committee

ROOM Kent, 2nd floor

MISSION: for Caucus co-chairs or their representatives to update the Committee about caucus activities, events, programs, and potential collaborations. Caucus representatives will also receive updates from the SCMS Board liaison and can raise any questions, concerns, or ideas for Board consideration.

MEETING

1:15 – 3:00 PM

Film Philosophy Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

Trending …

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session L

3:15 – 5:00 PM
FRIDAY MARCH 16, 2018

L1 Unpacking the Expedition Film
CHAIR Scott Curtis Northwestern University
Gregory Waller Indiana University “African Expedition Films of the Early 1910s and the History of Non-fiction Commercial Cinema”
Alison Griffiths Baruch College, CUNY “In Marco Polo’s Footsteps: The Enigma of Expedition Cinema”
Scott Curtis Northwestern University “Film, Photography, and the Danish Ethnographic Expedition to Qatar”

SPONSORS Scandinavian Scholarly Interest Group and Silent Cinema Scholarly Interest Group

L2 The Politics of Identity across Sports Media
CHAIR Aaron Baker Arizona State University
Travis Vogan University of Iowa “Muhammad Ali and The Super Fight: The Cultural Politics of Closed Circuit Boxing Broadcasts”
Jason Kido Lopez University of Wisconsin-Madison “Interconnected Brands: The Ambivalent Relationship between ESPN and the NFL”
Guy Harrison Youngstown State University “Putting in the Work: Emotional Labor and the American Female Sportscaster”
Evan Brody University of Wisconsin-La Crosse “Imagining Athletic Progress?: Modern LGBT Sports Documentaries and the Depiction of Difference”
**L3**  
**ROUNDTABLE**  
**Digital Processes and Racial Formations**  
From the Alt-Right to Afrofuturism  

**CHAIR**  
Wendy Chun  
Brown University  

**ROUNDTABLE PARTICIPANTS**  
Tara McPherson  
University of Southern California  
“Digital Platforms and Hate Speech”  

Lisa Nakamura  
University of Michigan-Ann Arbor  
“Race, Gender, and Computer Labor Practices”  

Kara Keeling  
University of Southern California  
“Modulation, Speculation, and Black Radical Traditions”  

Wendy Chun  
Brown University  
“Big Data and Race”  

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**L4**  
**Teleinteractivity**  
The Interactive Aesthetics and Embodied Experience of VR Environments  

**CHAIR**  
Maja Manojlovic  
University of California, Los Angeles  

Jonathan Cohn  
University of Alberta  
“Going against the Flow: Critical Distance in Anti-immersive VR Games”  

Vito Zagarrio  
Università Roma Tre  
“Virtual Reality and The Postmodern Impiego”  

Malvina Giordana  
Università Roma Tre  
“If the Invisible Part Takes Shape: Note on Blindness, Zero Days, and the Possibility of a ‘Contact-space’”  

Maja Manojlovic  
University of California, Los Angeles  
“The ‘Interworld,’ Body of Sensation,’ and Teleinteractive Aesthetics of Tilt Brush VR”  

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**L5**  
**Calling the Shots?**  
The Practitioner Interview in British Women’s Cinema  

**CHAIR**  
Linda Ruth Williams  
University of Exeter  

**CO-CHAIR**  
Natalie Wreyford  
University of Southampton  

**RESPONDENT**  
Christine Cornea  
University of East Anglia  

Linda Ruth Williams  
University of Exeter  
“. . . and I just think, ‘why didn’t I direct that?’: Working Articulations of Women in British Film”  

Natalie Wreyford  
University of Southampton  
“Friend or Faux?: Interviewing Friends, Colleagues, and Influencers about Gender Inequality in the UK Film Industry”  

Ania Ostrowska  
University of Southampton  
“British Women Documentarians: Authorial Agency in the Act of Filmmaking”  

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**L6**  
**Queer Bodies**  
Disability, Affect, Performance  

**CHAIR**  
Sara Palmer  
Emory University  

Sara Palmer  
Emory University  
“To Cohere as Queer: Mental and Physical Disability in Midnight Cowboy”  

Jules O’Dwyer  
University of Cambridge  
“Coming and Going: Barthes, Nolot, and the Porn Theatre”  

Emma Ben Ayoun  
University of Southern California  
“Life that Lasts Forever: Derek Jarman and the Limits of the Body”  

Kyler Chittick  
Independent Scholar  
“Locating Zoe: Queer Affect, Vitalism, and the Posthuman in Beasts of the Southern Wild and Mulholland Drive”
### Session L7: Aesthetics of Attunement

**Chair:** Iggy Cortez  *University of Pennsylvania*

**Co-Chair:** Rizvana Bradley  *Yale University*

**Nick Salvato**  *Cornell University*  “The Art of In-Fidelity in Lions Love (. . . and Lies)”

**Iggy Cortez**  *University of Pennsylvania*  “Eyes Wide Open, Eyes Wide Shut: Cemetery of Splendor’s Spectral Ecology”

**Rizvana Bradley**  *Yale University*  “Kathleen Collins’s Losing Ground: The Lost Object of Black Ecstatic Experience”

**Rosalind Galt**  *King’s College London*  “Mongrel Attunement in White God”

**Sponsors:** Film Philosophy Scholarly Interest Group and Transnational Cinemas Scholarly Interest Group

### Session L8: Movies and Movie Theaters

**Activism and Elegies**

**Chair:** William Stevenson  *Newington College*

**Zeynep Yasar**  *Indiana University Bloomington*  “Saving a Movie Theater as Civic Duty: Urbanization and Grassroots Resistance in Istanbul”

**Scott Rodgers**  *Birkbeck, University of London*  “#saveourcinema: Social Media Platforms and the Ambient Urban Politics of Cinema Preservation”

**William Stevenson**  *Newington College*  “Los Angeles after Cinema”

### Session L9: Global Projections of Latinx America

**Chair:** Juan Llamas-Rodriguez  *University of Texas at Dallas*

**Co-Chair:** Bianka Ballina  *University of California, Santa Barbara*

**Luisela Alvaray**  *DePaul University*  “Netflix in Latin America / Latin America on Netflix”

**Bianka Ballina**  *University of California, Santa Barbara*  “Mediating Internationalism and Historical Memory in Post-Socialist Cuba”

**Juan Llamas-Rodriguez**  *University of Texas at Dallas*  “Specters of Narcotrafficking in Latin American Television”

**Isabel Molina-Guzmán**  *University of Illinois at Urbana-Champaign*  “East Los High and the Digital Globalization of Chicanas”

**Sponsors:** Latino/a Caucus, Media Industries Scholarly Interest Group, and Television Studies Scholarly Interest Group

### Session L10: Geo-Mediologies of the Screen

**Chair:** Adam Nocek  *Arizona State University*

**Co-Chair:** Patricia Pisters  *University of Amsterdam*

**Adam Nocek**  *Arizona State University*  “Geologies of Cinema and Myth: On the Expanded Laboratory of Jan Švankmajer”

**Patricia Pisters**  *University of Amsterdam*  “Canary in a Coal Mine: Carbon Cinema and Three Ecologies of Energy”

**Jonathan Beller**  *Pratt Institute*  “Toxic Finance: On the Geomediation of Violence”

**Erin Espelie**  *University of Colorado Boulder*  “Tectonic Frame Shifts: Mining in Today’s Hybrid Cinema”
Exploiting Seriality
Low-Budget Serial Production in U.S. and Italian Cinema

CHAIR
Frank Krutnik * University of Sussex

Frank Krutnik * University of Sussex * “Deliberately Engineered Ephemerality: Larry Darmour as Serial Cinema Entrepreneur”

Peter Stanfield * University of Kent * “Strange Excitements: Seriality, the Outlaw Biker Movie, and Its Audience”

Austin Fisher * Bournemouth University * “Recycling The Godfather: Popular Seriality in Italian Mafia Films”

Stefano Baschiera * Queen’s University Belfast * “Do It Again, but Cheaper: The Sequels in Italian Genre Cinema of Imitation, 1978–1988”

Indigenous Identities in Motion

CHAIR
Corinn Columpar * University of Toronto

Corinn Columpar * University of Toronto * “Charlie’s Country, Gulpilil’s Body”

Christopher Gittings * Western University * “Indigenous Canadian Cinemas: Negotiating the Precarious”

Yifen Beus * Brigham Young University Hawaii * “Moana Talks Back: Indigenizing the Soundscape of Disney’s Moana (2016)”

Alok Amatya * University of Miami * “Towards a Global Legibility of Indigenous Struggles: Itineraries of Conflict in Standing on Sacred Ground”

Horror and New Media, and the Horror of New Media

CHAIR
Adam Hart * North Carolina State University

Shane Denson * Stanford University * “The Horror of Discorrelation: Mediating Unease in Post-Cinematic Screens and Networks”

Cecilia Sayad * University of Kent * “Reality Ghosts: Digital Images and the Material World”

Adam Hart * North Carolina State University * “Shock Tactics: YouTube ‘Screamers’ and a Shock-Based Theory of Horror Spectatorship”

Kevin Chabot * University of Toronto * “Beware the Slender Man: Digital Horror in Networked Culture”

Gaming Cultures and Player Communities

CHAIR
Amy Dawson-Andoh * University of Michigan

Amy Dawson-Andoh * University of Michigan, Ann Arbor * “Blurring the Line between Amateur and Professional: The Unofficial Localization of Mother 3”

Eric Freedman * Columbia College Chicago * “New Media Ecosystems: Amazon, Media Studies, and the Video Game Development Pipeline”


Sean Duncan * University of Virginia * “Always Be Running: Mediating Play through Interface Design”

Sponsor
Video Game Studies Scholarly Interest Group
**L15** Listeners 2.0
Musical Streams, Authors, and Remixes

**Chair**
Kariann Goldschmitt  *  Wellesley College

Kate Galloway  *  Wesleyan University  *  “What’s in my Keds box”: Musicking and Circulating the Materiality and Aurality of Taylor Swift’s Web 2.0 Fandom

Paula Harper  *  Columbia University  *  “I am no longer looking forward to the weekend’: Hating, Loving, Remixed ‘Friday’”


Thomas Johnson  *  Graduate Center, CUNY  *  “All We Got’: Hip-Hop, Spotify, and Demographic Delimitation of Genre”

**Sponsor**
Sound and Music Studies Scholarly Interest Group

**L16** Mad Women and Furious Men
Anger, Gender, and Contemporary Media Politics

**Chair**
Elizabeth Nathanson  *  Muhlenberg College

Hollis Griffin  *  Denison University  *  “Grabbing Back: Anger, Gender, and the 2016 Election”

David Gurney  *  Texas A&M University-Corpus Christi  *  “‘Hillary Clinton Is a God Damn Demon!’: The Paranoid Style and Hypermasculine Anger in Mediated Political Discourse”

Jessica Johnston  *  University of Wisconsin-Milwaukee  *  “White Women’s Wrath: Reconsidering Feminist Narrative Television in a Post-Election Context”

Elizabeth Nathanson  *  Muhlenberg College  *  “Bee’s Sting: Feminist Anger on Nighttime Cable Television”

**Sponsor**
Media, Science, and Technology Scholarly Interest Group

**L17** The Everyday Poetics of Digital Media
Perspectives from South Asia

**Chair**
Lia Wolock  *  University of Wisconsin-Milwaukee

Padma Chirumamilla  *  University of Michigan, Ann Arbor  *  “The Ragged Edge of the Digital Dream: Cable Television, Cinema Halls, and Programmatic Control in Andhra Pradesh”

Sriram Mohan  *  University of Michigan, Ann Arbor  *  “Transacting to Belong: Mobile Payments and the Mediation of Technological Citizenship in Digital India”

Patrick Jones  *  University of Oregon  *  “Tamper-Proof’: Electronic Voting Machines, Indian Elections, and the Sociotechnical Imaginary”

Lia Wolock  *  University of Wisconsin-Milwaukee  *  “Digital Archives, American Dreams, and the Making of South Asian Futures”

**Sponsor**
Media, Science, and Technology Scholarly Interest Group

**L18** ROUNDTABLE
Queer Sex and Contemporary Cinema

**Chair**
Connor Winterton  *  Birmingham City University

**Roundtable Participants**

Andrew Moor  *  Manchester Metropolitan University  *  “Sexual Objectification/Non-Objectification: Visibility or Reductiveness?”

Michele Aaron  *  University of Warwick  *  “What’s Queer About ‘Queer Sex’?”

Desirae Embree  *  Texas A&M University  *  “Scissoring and Cinema’s Lesbian Imaginary”

**Sponsors**
Adult Film History Scholarly Interest Group and Queer Caucus
Uncanny Histories

CHAIR  Patrice Petro  *  University of California, Santa Barbara

Elizabeth Goodstein  *  Emory University  *  “Simmel, Kracauer, Benjamin”

Naomi DeCelles  *  University of California, Santa Barbara  *  “Curating Lotte Eisner”

Maria Corrigan  *  Concordia University  *  “Circling the Square: Eccentric Archives and Russian Film Historiography”

The Historicity of Stranger Things

CHAIR  Jason Middleton  *  University of Rochester

Joel Burges  *  University of Rochester  *  “Gothic Obsolescence, Netflix Nostalgia”

Jason Middleton  *  University of Rochester  *  “The 1950s of Stranger Things”

Amy Rust  *  University of South Florida  *  “Digital Props: Recycled Media and the Upside Down”

Frances Smith  *  University of Sussex  *  “Nostalgia, Pastiche, and Stardom: Considering Winona Ryder in Stranger Things”

When Words Fail?
Weaving Warily between the Essay Film and the Videographic Essay

CHAIR  Lesley Stern  *  University of California, San Diego

CO-CHAIR  Katrin Pesch  *  University of California, San Diego

RESPONDENT  Corey Creekmur  *  University of Iowa

Julia Vassilieva  *  Monash University  *  “Montage Reloaded: From Russian Avant-Garde to the Videographic Essay”

Patricia White  *  Swarthmore College  *  “On Lesbian Representation”

Tracy Cox-Stanton  *  Savannah College of Art and Design  *  “‘Operating on the object’s scattered parts’: From the Essay Film to the Video Essay”


Hollywood’s Industry Strategies Revised

CHAIR  Janet Staiger  *  University of Texas at Austin


Janet Staiger  *  University of Texas at Austin  *  “To Turn Words into Pictures’: Screenwriting in the Package-Unit Era”

Shawna Kidman  *  University of California, San Diego  *  “For Internal Use Only’: Memos, Blockbusters, and Financing at the Dawn of the Tent-Pole Film”

Elissa Nelson  *  Bronx Community College, CUNY  *  “Studio Divisions: Conglomerate Organizational Structure and Its Effects on Distribution Windows”
MEETING

3:15 – 5:00 PM

Caucus on Class

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: upcoming Caucus elections; plans to network and organize around the amalgam of crises surrounding academic labor

MEETING

3:15 – 5:00 PM

Fan and Audience Studies Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: breakout sessions on various research, graduate student, and career queries, in conjunction with the Comics Studies SIG

Tweet ... your experiences during the conference

Use #SCMS18
SPECIAL EVENT

FRIDAY, MARCH 16
5:00 – 6:00 PM

Graduate Student Reception

ROOM Civic Ballroom, 2nd floor

All graduate student members are invited to meet, mingle, and network at this Graduate Student Happy Hour. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

SPONSORED BY:

- Ryerson University, Office of the Vice President for Research
- Ryerson University, Faculty of Communication and Design
- Ryerson University, School of Image Arts
- University of Toronto Libraries, St. George campus (including Media Commons)
- University of Toronto, St. George campus, Cinema Studies Institute
- University of Toronto, St. George campus, Faculty of Arts & Sciences
- University of Toronto, Scarborough campus, Department of English
- University of Toronto, Mississauga campus, Department of Visual Studies
- University of Toronto, St. George campus, Book and Media Program at St. Michael's College
- University of Toronto, St. George campus, McLuhan Center
- University of Toronto, Mississauga campus, Institute of Communication, Culture, Information & Technology
- York University, School of Arts, Media, Performance, & Design (AMPD)
- York University, Department of Cinema & Media Arts
- York University, Graduate Program in Film
- York University, Graduate Program in Communication & Culture
- OCAD University, Indigenous Visual Culture Program and Culture Shifts Documentary Series
MEETING ————————————————————
6:00 – 7:45 PM
Television Studies Scholarly Interest Group
ROOM York, Mezzanine

MEETING ————————————————————
6:00 – 7:45 PM
Video Game Studies Scholarly Interest Group
ROOM Maple West, Mezzanine

MEETING ————————————————————
6:00 – 7:45 PM
Libraries & Archives Scholarly Interest Group
ROOM Cedar, Mezzanine
Inaugural members meeting.

RECEPTION ————————————————————
6:00 – 8:00 PM
University of California, Santa Cruz Department of Film & Digital Media Reception
ROOM Chestnut West, Mezzanine
Reception for faculty, students, friends, and those interested in our program.

RECEPTION ————————————————————
6:00 – 8:00 PM
University of California, Los Angeles Reception
ROOM Willow East/Foyer, Mezzanine
Reception for UCLA faculty, students and alumni hosted by UCLA’s Department of Film, Television and Digital Media.

RECEPTION ————————————————————
7:00 – 9:00 PM
New York University Department of Cinema Studies Reception
ROOM Birchwood Ballroom, Mezzanine
Reception for faculty, students, alumni, and friends of the Department.
SPECIAL EVENT

FRIDAY, MARCH 16
7:00 – 9:30 PM

Mediated Belongings
INDIGENOUS FILM AND ENVIRONMENTAL JUSTICE

LOCATION
OCAD University Auditorium, 100 McCaul Street, Room 190

DIRECTIONS
From Sheraton Centre, head west on Queen Street West for .3 miles to McCaul Street. Turn right on McCaul Street and follow north for .2 miles to OCAD University at 100 McCaul Street (.5 miles, 10-minute walk).

Come join us for an international screening event to champion the art and vision of Indigenous peoples in a time of accelerated environmental destruction and social injustice. Coordinated by the Media and the Environment, Scandinavian, and Documentary Scholarly Interest Groups as well as the Latino/a Caucus, “Mediated Belonging” brings together Indigenous artists, social activists, and environmental media scholars to spotlight Indigenous filmmakers’ contributions to critical debates on globalization, climate change, and environmental justice.

Moderated by environmental media and Arctic film scholar Anna Stenport, “Mediated Belonging” places Toronto-based artists and activists in conversation with transnational efforts to address issues of decolonization, ecological and social change, and media sovereignty in this stage of the Anthropocene. Toronto-based Métis/Algonquin director and actor Michelle Latimer, will join the event for the screening of her latest documentary short, Nuuca (2017), which explores the connections between industrial exploitation of the land and violence inflicted on Indigenous women and girls. This will be screened alongside two short films by Blackfoot and Sámi writer/director/producer/actor Elle-Máijá Tailfeathers: the 2011 anti-fracking documentary Bloodland and the auto-biographical Bihttoš (2015), plus Yaasib Vázquez Colmenares’ documentary Yubán (Live Earth) (“Yubán [Tierra Viva]”, 2011), about a Zapotecan community in a state of radical cultural transition.

Latimer and Stenport will be joined for a post-screening Q&A by Jason Ryle, Executive Director of Toronto’s ImagineNATIVE Film & Media Arts Festival, the world’s largest presenter of Indigenous screen content. In collaboration with OCAD University’s Indigenous Visual Culture Program and Culture Shifts Documentary series, and the Women and Gender Studies Institute at the University of Toronto, and fully catered by the First Nations-owned NishDish, we invite you to join us in supporting local organizations that advocate for ecology, social justice, and food sovereignty. This is a free event.

Sponsored happy hour beginning at 6 PM at Sin & Redemption, 136 McCaul Street (just north of Dundas Street West and a 5-minute walk from OCAD University). OCAD University Auditorium doors open at 7:00 PM. Event begins at 7:30 PM.

SPONSORED BY
SCMS
Documentary Studies Scholarly Interest Group
Latino/a Caucus
Media and the Environment Scholarly Interest Group
Scandinavian Scholarly Interest Group

University of Toronto,
Women and Gender Studies Institute
OCAD University, Indigenous Visual Culture Program
and Culture Shifts Documentary Series

EVENT COORDINATORS
Selmin Kara, Missy Molloy, Hunter Vaughan
Please join fellow members of SCMS for a collective celebration of our late colleague Chuck Kleinhans, whose scholarship, teaching, personal warmth, political convictions, and boundless mentoring across so many fields in media studies made such a difference in so many of our lives. Following short testimonials from close friends, colleagues, and former students, we invite you to share your warm thoughts about Chuck, informally, with other attendees.

SPONSORED BY
Northwestern University, Department of Radio/Television/Film
SCMS
University of California, Los Angeles, School of Theater, Film and Television
Northwestern University, Gender & Sexuality Studies Program
New York University, Tisch School of the Arts, Cinema Studies Department
Concordia University, Mel Hoppenheim School of Cinema
Gina Marchetti, University of Hong Kong
Caucus on Class
Latino/a Caucus
Queer Caucus
Women’s Caucus
Adult Film History Scholarly Interest Group
Experimental Film and Media Scholarly Interest Group
Television Studies Scholarly Interest Group

EVENT COORDINATORS  Miriam J. Petty, Chris Holmlund

MEETING
8:00 – 9:45 PM
Black Caucus
ROOM Willow West, Mezzanine

RECEPTION
8:00 – 10:00 PM
Graduate Journal Reception
ROOM Linden, Mezzanine

Reception for graduate-run publications to share information about upcoming issues and publishing opportunities with members of SCMS.
M1  The Prop and Its Properties
Diegetic Things in History and Theory

CHAIR  Elena Gorfinkel  *  King's College London

Charles Wolfe  *  University of California, Santa Barbara
  *  “Property Management: Early Chaplin and Slapstick Props”

John David Rhodes  *  University of Cambridge  *  “The Prop as Thing and Possession”

Jocelyn Szczepaniak-Gillece  *  University of Wisconsin–Milwaukee  *  “Acid Tests: The Drug as Prop”

Elena Gorfinkel  *  King's College London  *  “Nice Texture to That Velvet: The Labor of Decor in the Skin Flick”

M2  Crippling Film Theory
What Can We Learn about Spectatorship from Disability Studies

CHAIR  Slava Greenberg  *  Tel Aviv University

RESPONDENT  Laura U. Marks  *  Simon Fraser University

Rebecca Sanchez  *  Fordham University  *  “Deafening Chaplin: Critical Deafness and the Advent of the Talkies”

Allison Ross  *  University of Southern California  *  “Making Sense out of Non-normative Sexual Identity and Disability in Works by Derek Jarman”

Slava Greenberg  *  Tel Aviv University  *  “A Shift in Perception: Rethinking Sight and Spectatorship through Avant-Grade Animation”

Kathleen McHugh  *  University of California, Los Angeles  *  “New Familiars: Touching and Tasting with/as the Disabled Body”
M3 The Cinema of Kelly Reichardt
Sounds and Visions in the American Landscape

CHAIR
Steven Rybin  *  Minnesota State University, Mankato

Steven Rybin  *  Minnesota State University, Mankato  *  “On Certain Colors in Kelly Reichardt's Films”
Therese Grisham  *  Oakton Community College  *  “Temporal Breakdown: Maps, Signs, and Guides in Kelly Reichardt's Wendy and Lucy and Meek's Cutoff”
Rebecca Bell-Metereau  *  Texas State University  *  “Full Frontal Nature: Challenging Landscapes in Kelly Reichardt”
Murray Pomerance  *  Ryerson University  *  “Kelly Reichardt’s Phantom Acousmêtre”

M4 Defining “Appropriate Fandom”

CHAIR
Mark Stewart  *  University of Amsterdam

Mel Stanfill  *  University of Central Florida  *  “Branding and Corralling: Media Industry Approaches to Audiences”
Suzanne Scott  *  University of Texas at Austin  *  “Rethinking ‘Fan Investment’: Legion M and the Future of Fanancing”
Bertha Chin  *  Swinburne University of Technology  *  “Media Power, Ontological Security, and the Auteur Fanboy: Joss Whedon's Fall from Grace”
Mark Stewart  *  University of Amsterdam  *  “Toxic Masculinity and Appropriate Fandom”

SPONSOR  Fan and Audience Studies Scholarly Interest Group

M5 Fragmented Archives and Industries
Research Challenges in Postwar Hollywood Historiography

CHAIR
Emily Carman  *  Chapman University

Daniel Gomez Steinhart  *  University of Oregon  *  “Always at Your Film Service': Researching the International Support Services for Hollywood's Postwar Runaway Productions”
Joshua Gleich  *  University of Arizona  *  “‘Scattered to the 4 Winds': Exploring the Semi-Documentary through Studio Archives”
Ross Melnick  *  University of California, Santa Barbara  *  “‘Scattered to the 4 Winds': Exploring the Semi-Documentary through Studio Archives”

SPONSOR  Classical Hollywood Scholarly Interest Group

M6 Underground Circulations
European Scenes of the 1960s and 1970s

CHAIR
Juan Suárez  *  University of Murcia

Miguel Fernández Labayen  *  Universidad Carlos III de Madrid  *  “Promiscuous Cinema: The Underground Films of Adolfo Arrieta, Antoni Padrós, and Iván Zulueta”
Juan Suárez  *  University of Murcia  *  “The French ‘Corporeal Cinema': Teo Hernández and Klonaris and Thomadaki”
Michele Pierson  *  King’s College London  *  “Underground Performance Spaces: From the Arts Lab (London) to the Cantrill’s ‘Living Cinema' program at The Maze (Melbourne)”

SPONSOR  Central/East/South European Cinemas Scholarly Interest Group
### M7 Sculpting (Nuclear) Time
Life, History, Affect, and Temporal Critique in Recent Films on Nuclear Ecologies

**Chair:** Livia Monnet  * University of Montreal

**Daniel O’Neill**  * University of California, Berkeley  * “Cinema and the Genetic Imaginary: Re-wilding the Nuclear Exclusion Zones”

**Livia Monnet**  * University of Montreal  * “The (De)coloniality of Nuclear Time: Futurity, Affect, and Retro-Avant-Garde in Almagul Menlibayeva’s Video Installation Transformation (2016)”

**Mathieu Li Goyette**  * University of Montreal  * “The State, the Becoming of Postwar Japan, and the New Godzilla”

**Suzanne Beth**  * McGill University  * “Philippe Rouy’s Fukushima Trilogy: Restoring Movement, Reclaiming Undecidability”

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### M8 New Takes on Archives and Memory

**Chair:** Aleah Kiley  * University of California, Santa Barbara

**Aleah Kiley**  * University of California, Santa Barbara  * “Infrastructures of Indie: The Independent Games Festival as Archive”

**Megan Ankerson**  * University of Michigan  * “Time Capsules and Memory Clouds: Material-Semiotic Histories of Media Archives”

**Ryan Lizardi**  * SUNY Polytechnic Institute  * “The Development of Video Game Emulation and Its Subjective Nostalgic Experiences”

**Dimitrios Pavlounis**  * Carleton College  * “A Tale of Tapes and Emails: Storage Media and the Potential for Political Scandal”

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### M9 Canadian National Cinema in an Age of International Co-production

**Chair:** Peter Lester  * Brock University

**Peter Lester**  * Brock University  * “Making Room: International Co-productions in Canada”

**Wendy Donnan**  * York University  * “Survival of the Fittest: International Co-productions, the Cultural Capital of Film Festivals, and Global Art Cinema in Canada”

**David Hanley**  * Carleton University  * “A Unique Transnational Relationship: The Growth Industry of India-Canada Collaborations and Co-productions”

**Mary Arnatt**  * University of Calgary  * “Giving Nature a Bad Name: Co-producing Conflict in Cinepix’s State Park”

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### M10 Regionalism, Politics, and Film

**Chair:** Adam Ochonicky  * University of Wisconsin–Oshkosh

**Michael Reinhard**  * University of California, Los Angeles  * “Resentment and Post-Truth Aesthetics in Citizens United Documentaries”

**Andrée Betancourt**  * Montgomery College  * “The Role of Sweded Videos in the Celebration and Critique of Place, Space, and Fandom”

**Isaac Rooks**  * University of Southern California  * “Panic in Detroit: Don’t Breathe and the Fear of Old Cities, Homes, and Men”

**Adam Ochonicky**  * University of Wisconsin–Oshkosh  * “Documenting Failure, Nostalgia, and Resentment in the Midwest”

**Sponsor:** Urbanism/Geography/Architecture Scholarly Interest Group
M11 Off-Screen, Off-Center
Screenwriters, Marginality, and Authorship in the Cinema

CHAIR
Ellen Scott  *  University of California, Los Angeles

CO-CHAIR
Donna Kornhaber  *  University of Texas at Austin

RESPONDENT
Debbie Danielpour  *  Boston University

Donna Kornhaber  *  University of Texas at Austin

Ellen Scott  *  University of California, Los Angeles
“Shadow Uprisings: Slavery and the Radical Imaginary before New Hollywood”

J.J. Murphy  *  University of Wisconsin–Madison
“Alternative Forms of Scripting in the Films of Sean Baker: From Take Out to Tangerine”

M12 It’s Not a New Wave
Re-engaging Feminist TV Theory

CHAIR
Meenasarani Murugan  *  Fordham University

Leigh Goldstein  *  Northwestern University
“When Women Were Media: Television, Femaleness, and Feeling in the Mid-20th Century U.S.”

Jennifer Clark  *  Fordham University
“Local Television in the Age of the Women’s Movement: The Feminist Production Practices of ‘Yes, We Can!’”

Alyxandra Vesey  *  University of Alabama

Meenasarani Murugan  *  Fordham University
“Unfair & Lovely: Theorizing TV Surfaces through Mindy’s Project of South Asian Diasporic Visuality”

M13 Ring-a-Ding-Ding!
Frank Sinatra in American Life and Media

CHAIR
Jon Lewis  *  Oregon State University

CO-CHAIR
Dana Polan  *  New York University

RESPONDENT
Scott Bukatman  *  Stanford University

Keir Kightley  *  University of Western Ontario
“Sinatra, Superstardom, and Media en Abyme”

Claudia Calhoun  *  New York University
“The Radio Adventures of Frank Sinatra: Rocky Fortune (1953 – 54) and the Comeback”

Dana Polan  *  New York University
“You under my skin: Modes of Audience Address in the Performances of Frank Sinatra”

Jon Lewis  *  Oregon State University
“Frank Sinatra and Surviving Celebrity in the American Century”

M14 ROUNDTABLE
Mobilizing Cultural Competencies/Understanding Black Popular Mediated Identities

CHAIR
Bambi Haggins  *  University of California, Irvine

ROUNDTABLE PARTICIPANTS

Bambi Haggins  *  University of California, Irvine
“Lay Theory and Common-Sense Cultural Competencies”

Racquel Gates  *  College of Staten Island, CUNY
“How Media Texts Become Legible as Black”

Kristen Warner  *  University of Alabama
“Nostalgia and Disrespectability”

Beretta Smith-Shomade  *  Emory University
“Religious Ways of Being in Black Culture and Media”

SPONSOR: Women’s Caucus
M15  Music Lessons
Sound and Music in the Media Industries

CHAIR  Joan Titus  *  University of North Carolina at Greensboro
Joan Titus  *  University of North Carolina at Greensboro  “The Experimental Turn (Away?): The Early Film Scores of Gavril Popov and Vladimir Shcherbachyov”
Nicholas Forster  *  Yale University  “Writing Memory through a Fading Medium: The Improvisational History of Jelly Roll Morton’s Library of Congress Recordings”
Marco Ladd  *  Yale University  “Music, Mediated: Revisiting the Film Scores of Italian Silent Cinema”

M16  Violence, Law, and Genre in East Asian Cinemas

CHAIR  Kristof Van den Troost  *  The Chinese University of Hong Kong
Kristof Van den Troost  *  The Chinese University of Hong Kong  “Hong Kong’s ‘Illegal’ Censorship and the 1988 Censorship Law: The Censorship of Violence, or the Violence of Censorship?”
Belinda Qian He  *  University of Washington  “The Fantasy of People’s Trial: Class Struggle, the Enemy, and Alternative ‘Trial Film‘ in China”
Kate Taylor-Jones  *  University of Sheffield  “Return to the Pink: Sion Sono, Anti-Porno (2016), and the Resurgence of a Genre”
Wei Yang Menkus  *  University of San Francisco  “Violence in Jia Zhangke’s Films: Aesthetic, Design, and Social Impact”

M17  Pod People
Performing Alternative Sports Talk over Digital Channels

CHAIR  Ethan Tussey  *  Georgia State University
Matthew Perkins  *  University of California, Los Angeles  “Crossover Dribble: Medium-Specific Aesthetics and Labor in The Starters”
Ethan Tussey  *  Georgia State University  “Men in Blazers: The Promotion of ‘Crap’ Sports Commentary”
Garret Castleberry  *  Mid-America Christian University  “Wrestling Fandom and Digital Convergence: The Kitsch Class Consciousness of SiriusXM’s Busted Open Radio”
Dafna Kaufman  *  Georgia State University  “Tip-Toeing on Thin Ice: Gender Representation in 30 for 30 Podcasts”
SPONSOR  Radio Studies Scholarly Interest Group

M18  Nonfiction Explorations
Global Documentary across Time and Space

CHAIR  Charles Musser  *  Yale University
Charles Musser  *  Yale University  “The Documentary Tradition: Histories, Genealogies, Formations”
Julie Lavelle  *  Indiana University  “Historicizing Popular Seriality: Muckraking Journalism and the Film Serial”
Ana Paula Hirano  *  Harvard University  “Cabra Marcado para Morrer and Peões: Temporal and Spatial Trajectories in Two Brazilian Documentary Films”
**M19** Consent Puzzles  
Narratives and Media Debates on Sexual Consent

**Chair** Michele Meek  * Bridgewater State University
Katherine Karlin  * Kansas State University  "’A Known Rapist in my Apartment’: Saturday Night Fever and How We Define Rape"
Sarah Projansky  * University of Utah  "Media, Feminism, and the Shifting Relationships among Title IX, Consent, and Sexual Violence, January 20, 2017, to the present"
Cara Dickason  * Northwestern University  "Consensual Sexual Selfies: Everyday Exposure in Televised Teen Girls’ Digital Lives"
Michele Meek  * Bridgewater State University  "Seduction or Rape?: Sexual Struggles in Teen Films"

**Sponsor** Women’s Caucus

**M20** VR Aesthetics  
Immersion and Empathy

**Chair** Paul Roquet  * Massachusetts Institute of Technology
Lindsay Palmer  * University of Wisconsin–Madison  "’Present within Distant Worlds’: Virtual Reality in U.S. War Reporting"
Grant Bollmer  * North Carolina State University  and Katherine Guinness  * University of North Carolina at Chapel Hill  "Empathy and Nausea"
Paul Roquet  * Massachusetts Institute of Technology  "Living with Ambient Computation in Japanese VR Narratives"
Brooke Belisle  * Stony Brook University  "Whole World within Your Reach: GoogleEarth VR"

**Sponsor** CinemArts Scholarly Interest Group

**M21** ROUNDTABLE  
“Post-Truth” Media Literacy

**Chair** Catherine Zimmer  * Pace University

**Roundtable Participants**
Eva Hageman  * University of Richmond  “Reality TV: Scapegoat or G.O.A.T.?”
Roopali Mukherjee  * Queens College, CUNY  “Race and Alternative Facts”
B. Ruby Rich  * University of California, Santa Cruz  “Urgency, Dismay, and Remaking Rhetoric”
Wendy Sung  * University of Texas, Dallas  “’Feeling’ as Social Justice and Fact”
Catherine Zimmer  * Pace University  “Cinematic Identification and ‘Many Sides’”

**Sponsor** Critical Media Pedagogy Scholarly Interest Group

**M22** Queering Pornography

**Chair** Nicholas de Villiers  * University of North Florida
**Co-Chair** John Paul Stadler  * Duke University
John Paul Stadler  * Duke University  “The Queer Heart of Porn Studies”
Shaka McGlotten  * Purchase College  “Streaking”
Laura Helen Marks  * Tulane University  “’110% Heterosexual’: Queer Heteroporn Fandom”
Nicholas de Villiers  * University of North Florida  “Camp versus Sex or Camp Sex in Tsai Ming-liang’s Musical Films”

**Sponsors** Queer Caucus and Adult Film History Scholarly Interest Group
MEETING

9:00 – 10:45 AM

Scandinavian Scholarly Interest Group

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: areas of special interest in current and recent scholarship; opportunities for interdisciplinary collaboration inside and outside our SIG

MEETING

9:00 – 10:45 AM

Radio Studies Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor
**Session N**

11:00 AM – 12:45 PM

**Saturday March 17, 2018**

**N1 Roundtable**

*La La Land*

Mash-ups, Mix-ups, and the Musical

**Chair**

Steven Cohan * Syracuse University

**Roundtable Participants**

David Lugowski * Manhattanville College * “Mashing Up: Musicals and the Oscars”

Adrienne L. McLean * University of Texas at Dallas * “The Postmodern ‘Primitive’ Musical”

Sean Griffin * Southern Methodist University * “Polarization and the Musical”

Desirée Garcia * Dartmouth College * “La La Land as ‘Racist’ Musical”

Caryl Flinn * University of Michigan * “The 2016 Mix-Up”

**N2 Montage**

From Practice to Theory

**Chair**

André Gaudreault * Université de Montréal

**Respondent**

Charlie Keil * University of Toronto

**André Gaudreault** * Université de Montréal * “Actorial/Narratorial Cuts and the Articulations of Spatial Language in D.W. Griffith’s First Two Years at Biograph (1908 – 1910)”

**Santiago Hidalgo** * Université de Montréal * “The Impact of ‘Shot Consciousness’ in Early Discourse on Film Editing”

**Spansors** French/Francophone Scholarly Interest Group and Silent Cinema Scholarly Interest Group
**N3** Anti-Trump Resistance across Feminized Media Cultures

**Chair:** Jessalynn Keller  * University of Calgary

Jessalynn Keller  * University of Calgary  * “Teen Vogue, Public Feelings, and the Political Economy of ‘Woke-ness’”

Jessica Bain  * University of Leicester  * “Crafting Resistance: Pussyhat Power and Anti-Trump Craftivism on Social Media”

Marian Sciachitano  * Washington State University  * “Does Kamala Khan Need Saving?: DIY Citizenship in an Era of Trumpism”

Melissa Zimdars  * Merrimack College  * and  
Michaela Frischherz  * Towson University  * “Women’s Magazines and the Perils, Potentials, and Power of Resistance”

**Sponsor:** Women’s Caucus

**N4** ROUNDTABLE

**African Film and Media Studies**

**New Paths and Connections**

**Chair:** Kenneth Harrow  * Michigan State University

**Roundtable Participants**

Moradewun Adejunmobi  * University of California, Davis  * “Streaming Cinema, Streaming Quality”

Rachel Gabara  * University of Georgia  * “Realism, Reflexivity, and African Documentary Film”

Suzanne Gauch  * Temple University  * “Contemporary Moroccan Film Noir”

**Sponsor:** Black Caucus

**N5** The New City Symphony

**Politics and Potentialities**

**Chair:** Erica Stein  * Vassar College

Ofer Eliaz  * Ohio University  * “Crypt-Cities: Georges Franju and the Postwar French City Symphony”


Erin Schlumpf  * Ohio University  * “Post-Mortem: Cao Fei’s La Town and the Death of the Modern City”

Gerald Sim  * Florida Atlantic University  * “The City Symphony In Time to Come”

**Sponsor:** Urbanism/Geography/Architecture Scholarly Interest Group

**N6** Visions, Vexations, and Vulnerabilities in Flesh

**Chair:** Luke Stark  * Dartmouth College

Lana Lin  * The New School  * “Returning to The Cancer Journals: The Enfleshed Work of Audre Lorde”

Bernard Dionysius Geoghegan  * King’s College London  * “The Screenic System: Radar and the Invention of the Ecological Image”


**Sponsor:** CinemArts Scholarly Interest Group
**N7** Scientific Encounters

**CHAIR** Linda Bertelli * IMT School for Advanced Studies Lucca

Linda Bertelli * IMT School for Advanced Studies Lucca  
* “The Viewer’s Gestuality: Cinema, Psychology, and Physiology at the Beginning of the 20th Century”

Stephan Boman * University of California, Santa Barbara  
* “Of Potted Plants and Crackpot Science: Photography, Psychophysics, and The Secret Life of Plants”

Mingyi Yu * Harvard University  
* “Deep Time and/or Cultural Techniques: On Daniel Lord Smail’s History of Civilization”

Adam Szymanski * McGill University  
* “Notes towards a Critical Ethnography of the Use of Film in Art Therapy Practice”

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

**N8** American Middlebrow and the Movies, from Celluloid to Digital

**CHAIR & RESPONDENT** Sabine Haenni * Cornell University

Sarah Gleeson-White * University of Sydney  
* “Race Movies and Black Middlebrow Culture”

Pardis Dabashi * Boston University  
* “Who Needs Plot When You’ve Got Dames?: Resisting Middlebrow Narrativity in the Cinema of Busby Berkeley”

Monique Rooney * Australian National University  
* “Beyoncé’s Lemonade (2016) as Intermedial Middlebrow”

**N9** Stardom from Below

**CHAIR** Olivia Cosentino * Ohio State University

Ana López * Tulane University  
* “Quasi Stardom?: Thinking through Stardom Theory and Starlets or the ‘Almost Stars’”

Olivia Cosentino * Ohio State University  
* “The Anti-Celebrity: Linking Popular Music to Film through Gloria Trevi’s DIY Aesthetics”

Dona Kercher * Assumption College  
* “Crash Scam Breakthrough!: Ricardo Darín between Television and Film Stardom in Perdido por perdido (1993)”

Leslie Marsh * Georgia State University  
* “Just Another Narco-drama?: Wagner Moura, Narcos, and the Politics of Transnational Stardom”

**SPONSOR** Latino/a Caucus

**N10** Invisible Vietnam

**CHAIR** Vinh Nguyen * University of Waterloo

Lan Duong * University of Southern California  
* “Shot in Viet Nam: Actualités and the Aesthetics of French Colonial Cinema”

Vinh Nguyen * University of Waterloo  
* “War’s Quotidian: Tran Anh Hung’s The Scent of Green Papaya”

Jacinda Tran * Yale University  
* “From Deadbeat Dad to Great Benefactors: Picturing Rescue by (Re)Scripting U.S. Masculinity through the 1988 Amerasian Homecoming Act”

Thy Phu * Western University  
* “Family Photography’s Warring Visions”
**Ethics of Representation in LGBTQ Anglophone Documentary since 1990**

Geotemporality, Subjectivity, and Desire

**Chair:** Gary Needham  
*University of Liverpool*

**Co-Chair:** Dana Heller  
*Old Dominion University*

**Chris Holmlund**  
*University of Tennessee, Knoxville*  
“Re-shaping ‘Hirstory’: Documentary and Transgender Pioneers”

**Dana Heller**  
*Old Dominion University*  
“Burning from Paris to Portsmouth, VA: Bringing Ballroom Culture Home”

**Gary Needham**  
*University of Liverpool*  
“Is the Rectum a Rave? Risk and Redemption in Chemsex (2015)”

**Çakırlar Cüneyt**  
*Nottingham Trent University*  

**Sponsors:** Queer Caucus and Documentary Studies Scholarly Interest Group

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**Asian/American Identity in Mainstream Film**

Regulation and Resistance

**Chair:** Philippa Gates  
*Wilfrid Laurier University*

**Philippa Gates**  
*Wilfrid Laurier University*  
“A Regulatory Gaze: Chinese-Americans in American Silent Film’s Chinatowns”

**Yiman Wang**  
*University of California, Santa Cruz*  
“Non-white Racial Masquerade on Screen: Toward a Theory of Minority Performers’ Affective Labor”

**Hye Seung Chung**  
*Colorado State University*  

**Tony Tran**  
*Boston College*  
“Is Ngoc Minh Quan Chinese, Vietnamese, or Both?: Exploring Jackie Chan, The Foreigner, and Chinese/Vietnamese (American) Identities”

**Sponsor:** Asian/Pacific American Caucus
**N13 The Trading Floor of Cultural Production**
Finance and the Media

- **CHAIR** Andrew deWaard * University of California, Los Angeles
- **CO-CHAIR** John T. Caldwell * University of California, Los Angeles

Charles R. Acland * Concordia University, Montreal * “Two Steves Go to Hollywood: Bannon, Mnuchin, and Modes of Ideological Engagement in Entertainment Production”

Aynne Kokas * University of Virginia * “Paying Dividends: How U.S. Capital Markets Sell Out Media Freedom to China”

Andrew deWaard * University of California, Los Angeles * “TPG Capital, Silver Lake Partners, and Hollywood’s Financial ‘Shadow Studios’”

John T. Caldwell * University of California, Los Angeles * “Economic Poetics: Production Studies for Whom?”

**SPONSOR** Media Industries Scholarly Interest Group

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**N14 Dimensions of Animation**
Redefining and Reconceptualizing Animation

- **CHAIR** Kara Lynn Andersen * Brooklyn College, CUNY
- **CO-CHAIR** Eric Herhuth * Tulane University

Eric Herhuth * Tulane University * “The Personified Conscience: The Cinematic Treatment of a Fundamental Animation Aesthetic”

Kara Lynn Andersen * Brooklyn College, CUNY * “‘Take This Cage of Snakes and Throw It at Her’: Cartoon Aesthetics in the Films of Stephen Chow”

Ryan Pierson * University of Calgary * “Figures and Forces for Animation Theory”

**SPONSOR** Animated Media Scholarly Interest Group

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**N15 Comedians, Transmedia Performance, and the Evolution of American Mass Media**

- **CHAIR** Stephanie Brown * University of Illinois at Urbana-Champaign

Stephanie Brown * University of Illinois at Urbana-Champaign * “#HashtagWars: The Humor of Social TV on Comedy Central’s @Midnight”

Kristen Anderson Wagner * Solano College * “TV’s Funniest Females’: Martha Raye, Imogene Coca, and the Female Vaudeo Star”

Heather Osborne-Thompson * California State University, Fullerton * “Tally Ho!: Nature Cat, Sketch Comedy, and PBS Kids”

**SPONSOR** Comedy and Humor Studies Scholarly Interest Group

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**N16 Deviant Spectatorship**

- **CHAIR** Caetlin Benson-Allott * Georgetown University

Grace Foster * Georgetown University * “A Partial History of Sexual Non-spectatorship”

Caetlin Benson-Allott * Georgetown University * “The Inebriated Spectator and Televisual Distraction”

Amelie Hastie * Amherst College * “Funny Hands (aka Loving Bree Daniels)”

Daniel Reynolds * Emory University * “The Spectatorial Mouth”

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**N17 Useful Television**

**Historical Methods and Models**

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<thead>
<tr>
<th>CHAIR</th>
<th>Ethan Thompson</th>
<th>Texas A&amp;M University-Corpus Christi</th>
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</table>

Susan Murray  * New York University  * “All to See Where Few Can Be’: Color Television as Electronic Surgical Amphitheater in Post-War Medical Education”

Lucas Hatlen  * University of Georgia  * “The Better Angels of Our Nature: Marginalized Faiths and the Utility of Media Production”

Ethan Thompson  * Texas A&M University-Corpus Christi  *

“Events Described are Not Occurring (and Not Funny): Serious Fake News and Local Television”

Luke Stadel  * Independent Scholar  * “TVU: ESPN, the NCAA, and the American University as Television Content Provider”

Sponsors: Nontheatrical Film and Media Scholarly Interest Group and Television Studies Scholarly Interest Group

**Sponsors**

Nontheatrical Film and Media Scholarly Interest Group and Television Studies Scholarly Interest Group

**N18 Intersectionality in Classical Hollywood Cinema**

<table>
<thead>
<tr>
<th>CHAIR</th>
<th>Delia Konzett</th>
<th>University of New Hampshire</th>
</tr>
</thead>
</table>

Jonna Eagle  * University of Hawai‘i at Manoa  * “A Queer, Strangled Look: Race, Gender, and Morality in The Ox-Bow Incident”

Ryan Friedman  * Ohio State University  *

“Intersectional Excess: African American Specialty Performers in Eleanor Powell’s World War II Musicals”

Delia Konzett  * University of New Hampshire  *

“Minstrelsy, Yellowface, Hollywood Happy Endings: The Black Camel, Charlie Chan in Egypt, and Charlie Chan at the Olympics”

Chris Cagle  * Temple University  * “Women and Class Transcendence in the Postwar Immigration Drama”

**Sponsors**

Nontheatrical Film and Media Scholarly Interest Group and Television Studies Scholarly Interest Group

**N19 Listening In**

**Surveillance, Complaint, Audibility, and the Techno-politics of Reception**

<table>
<thead>
<tr>
<th>CHAIR</th>
<th>Rory Solomon</th>
<th>New York University</th>
</tr>
</thead>
</table>

Kathryn Wataha  * University of Michigan, Ann Arbor  *

“Sounding Voices at the Margins: Animal Media and Sonic Regimes of Imperceptibility”

Shari Wolk  * New York University  *

“The man with a two cent stamp: Commercial Radio and the Informatics of Feedback”

Jessica Feldman  * Stanford Digital Civil Society Lab  *

“Active Listening and Unpermitted Speech: Public Listening Techniques and Discursive Technologies in the ‘Movements of the Squares’”

Rory Solomon  * New York University  *

“Routing Around: Citizens’ Band Radio and the Prehistory of Wireless Mesh Networks”

Sponsor: Radio Studies Scholarly Interest Group

**Sponsors**

Nontheatrical Film and Media Scholarly Interest Group and Television Studies Scholarly Interest Group

**N20 VR Aesthetics 2**

**Forms and Formats**

<table>
<thead>
<tr>
<th>CHAIR</th>
<th>Philippe Bédard</th>
<th>Université de Montréal</th>
</tr>
</thead>
</table>

Michael LaRocco  * University of Southern California  *

“Develop-ing the Spatial Paradigm of Virtual Reality”

Philippe Bédard  * Université de Montréal  *

“(Inter)Subjectivity in Contemporary VR Films”

Liron Efrat  * University of Toronto  *

“The Return of The Real: The Aesthetics of Convergence in Augmented Reality”

**Sponsors**

Nontheatrical Film and Media Scholarly Interest Group and Television Studies Scholarly Interest Group
N21 Race, Ethnicity and the American Cinematic Suburbs

CHAIR: Merrill Schleier, University of the Pacific

Merrill Schleier, University of the Pacific, “Suburban Spatial Ruptures for African Americans in Take a Giant Step (1959)"

Stanley Corkin, University of Cincinnati, “Inverting the Spatial Narrative: Boston, Race, and the Post-Industrial Suburbs”

Amy Corbin, Muhlenberg College, “Updating the Suburban Film: New Narratives of Asian American and Arab American Families”

Elizabeth Patton, University of Maryland, “Palimpsest Spaces in Post-Racial America: Get Out (2017) and the Legacy of Sundown Suburbs”

SPONSOR: Urbanism/Geography/Architecture Scholarly Interest Group

N22 Perspectives on Two Decades of Red TV Drama Production

CHAIR: Ben Aslinger, Bentley University

Alison Peirse, University of York, “The Limits of Institutional Creativity: Bedlam and Writing Television Horror”

Beth Johnson, University of Leeds, “RED’s Arresting Women: Professionalism, Representation and Collaborative Power”

Faye Woods, University of Reading, “Wainwright’s West Yorkshire”

Ben Aslinger, Bentley University, “Moving Along and Pushing the Bar? QAF, Cucumber, Queer Narrative Possibilities, and the Televisual Unimaginable”

MEETING 11:00 AM – 12:45 PM

CinemArts Scholarly Interest Group

ROOM: Kent, 2nd floor

MEETING 11:00 AM – 12:45 PM

Comics Studies Scholarly Interest Group

ROOM: Simcoe/Dufferin, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: breakout sessions on various research, graduate student and career queries, in conjunction with the Fan and Audience Studies SIG.
Remembering Carrie Fisher
An Interdisciplinary Exploration

CHAIR
Tanya Zuk  *  Georgia State University
Linda Mizejewski  *  Ohio State University  *  “Carrie Fisher’s Memoirs from the Edge: Comedy, Autobiography, and Stardom”
Cynthia Hoffner  *  Georgia State University  *  “Responses to Carrie Fisher’s Mental Health Advocacy”
Tanya Zuk  *  Georgia State University  *  “Join the Resistance: Gendered Political Protest, Star Wars, and the Women’s March 2017”

Caring for the Open
Open Access and Film Studies

CHAIR
Malte Hagener  *  Philipps-Universität Marburg

ROUNDTABLE PARTICIPANTS
Eric Hoyt  *  University of Wisconsin-Madison  *  “Building Digital Resources for Media History”
Caroline Edwards  *  Birkbeck, University of London  *  “Open Access Publishing in Film/Media Studies”
James Steffen  *  Emory University  *  “Libraries and OA in Film Studies”
Lea Whittington  *  Academy of Motion Picture Arts and Sciences, Technical Service  *  “Technical Services at the AMPAS”

SPONSOR
Digital Humanities and Videographic Criticism Scholarly Interest Group
03 Women at Work in the Postwar Film and Television Industries

Chair: J. E. Smyth * University of Warwick
Co-Chair: Cynthia Lucia * Rider University
Respondent: Paula J. Massood * Brooklyn College, CUNY

Cynthia Lucia * Rider University * “Natalie Wood’s Postwar Roles and Their Resonance”
J. E. Smyth * University of Warwick * “‘Jills of All Trades’: Gender, Power, and the Film and Television Producer”
Annie Berke * Hollins University * “What Happened to Janet Wood?: Women TV Story Editors in 1950s American Television”

Sponsor: Caucus on Class

04 Transactions and Translations of World Cinema Videographic Approaches

Chair: David Richler * Carleton University
Co-Chair: Michael Talbott * Castleton University
Respondent: Kevin B. Lee * Merz Akademie

David Richler * Carleton University * “The Unifying Discourse of World Cinema and the Critical Intervention of Audiovisual Criticism”
Michael Talbott * Castleton University * “Class Conveyance: The Bike in World Cinema”
Jeffrey Middents * American University * “The National Auteur ‘Goes World’: Claudia Llosa and Aloft”

Sponsor: Digital Humanities and Videographic Criticism Scholarly Interest Group

05 Neocolonial, Postcolonial, and Diasporic Cinemas

Chair: Jane Shattuc * Emerson College

Christian Rossipal * New York University * “The Noncitizen Archive: Activist-Refugees and Transversal Media”
Lakshmi Padmanabhan * Brown University * “In Repose: On a Postcolonial Aesthetics of Rest and the Moving Image”
Manuel Perez Tejada * Universidad de Monterrey * “The Politics of Transnational Mexican Cinema: Representation, Gaze, and the Other”

Sponsor: Digital Humanities and Videographic Criticism Scholarly Interest Group

06 Imagining the Rust Belt Post-industrial Cities in Popular Media

Chair: Michael D. Dwyer * Arcadia University

Dwayne Avery * Memorial University of Newfoundland * “Beyond Decay: Visualizing Detroit’s Architectural Ruins”
Grant Wiedenfeld * Sam Houston State University * “Post-industrial and Post-paternal: Liberation Narratives and Sports Media in Slap Shot (1977)”
Alberto Zambenedetti * University of Toronto * “Location Cleveland: History, Infrastructure, Representation”
Michael D. Dwyer * Arcadia University * “Steel City, Tinsel Town: Pittsburgh, Hollywood, and the Screening of the Creative Class”

Sponsor: Urbanism/Geography/Architecture Scholarly Interest Group
**07 Atoms, Energy, Waves**  
Exploring the Physics of Media Technologies  

**CHAIR**  
Erik Born  
Cornell University  

Erik Born  
Cornell University  
“Visible Music and the Invisible Spectrum: A Televisual Imaginary in Interwar Germany”  

Alex Zhang  
University of Chicago  
“From Ether to Space-time: Physics and Jean Epstein’s Philosophy of Cinema”  

Selena Dickey  
University of Texas at Austin  
“AT&T, the National Association of Broadcasters, and the Fight for Communications Satellite Control”  

Jeff Hinkelman  
Carnegie Mellon University  
“The Eighth Day: Presenting the Nuclear Age in Cinerama and Stereophonic Sound”  

**SPONSOR**  
Media, Science, and Technology Scholarly Interest Group

**08 Demystifying Video Game Monsters**  

**CHAIR**  
Jaroslav Svelch  
University of Bergen  

Jaroslav Svelch  
University of Bergen  
“Reading Role-playing Game Bestiaries: Sublime Monstrosity versus the Encyclopedic Impulse”  

Daniel Vella  
University of Malta  
“The Aesthetics and Ethics of the Knowable Monster in the Games by Team Ico”  

Sarah Christina Ganzon  
Concordia University  
“University Lifegivers and Immortal Keepers of History: Representations of the Female Oni and Women as Storytellers in Hakuoki”  

Carly Kocurek  
Illinois Institute of Technology  
“Creepy Cuddlies: Playing with Monsters in Children’s Games”  

**SPONSOR**  
Video Game Studies Scholarly Interest Group

**09 Behind the Scenes**  
Latin American Silent Film Culture  

**CHAIR**  
Juan Sebastián Ospina León  
The Catholic University of America  

Rielee Navitski  
University of Georgia  
“Regulating Light, Interiors, and the National Image: Electrification and Studio Space in 1920s Brazil”  

Juan Sebastián Ospina León  
The Catholic University of America  
“Mara Meva: Colombia’s Silent Era ‘Imported’ Local Star”  

**SPONSORS**  
Latino/a Caucus and Silent Cinema Scholarly Interest Group

**10 Patterns of Behavior**  
The Fates of Empirical Motion Study  

**CHAIR**  
Seth Barry Watter  
Pace College  

Henning Engelke  
Universität zu Köln  

Tatiana Efremova  
New York University  
“Moving Pictures and Moving Bodies: Dziga Vertov’s Kino-Eye and the Soviet Study of Motion”  

Henning Engelke  
Universität zu Köln  
“Image Ecologies: Allison Jablonko’s Microanalysis of Maring Motion Behavior”  

Heather Love  
University of Pennsylvania  
“Watching and/or Wondering: Tinbergen’s Observational Research on Childhood Autism”  

Seth Barry Watter  
Pace College  
“The Reaches of Temporality”: Ray Birdwhistell and Hollis Frampton”  

**SPONSOR**  
Experimental Film and Media Scholarly Interest Group
**011 Sound Selectors**

Curation Work in the Digital Media Industries

CHAIR  Andrew Bottomley  SUNY Oneonta

Eric Harvey  Grand Valley State University  “Engineering Discovery: Control and Curation in Media Platforms”

Sarah Murray  University of Michigan  “The Closest Story Is the One Next Door: Intimate Soundwork and Self-Curation in Podcasting Collectives”


Andrew Bottomley  SUNY Oneonta  “Machine-Powered Taste: Algorithmic Curation and the Invisible Labor of Pandora Internet Radio”

SPONSOR  Radio Studies Scholarly Interest Group

**013 ROUNDTABLE**

The Present and Future Shape of Queer Cinema and Media in the Academy

CHAIR  Ron Gregg  Columbia University

CO-CHAIR  Amy Villarejo  Cornell University

ROUNDTABLE PARTICIPANTS

Glyn Davis  Edinburb College of Art  “New Queer Archives, Methodologies, and Texts”

Nick Davis  Northwestern University  “Linking Queer Studies with Other Theoretical Traditions”

C. Riley Snorton  Cornell University  “Analysis of Trans within Africana Texts”

Damon Young  University of California, Berkeley  “Emerging Queer Theory, New Queer Readings”

SPONSOR  Queer Caucus

**012 “Peak Television” and Quality TV Failures**

CHAIR  R. Colin Tait  Texas Christian University

Christine Becker  University of Notre Dame  “The Angst of the Auteur: Assessments of the Failures of True Detective 2 and The Bastard Executioner”

Alfred L. Martin  University of Colorado Denver  “Quality TV while Black: Underground and the Precarity of Black Failure”

Molly Schneider  Northwestern University  “A ‘Solution to an Ongoing TV Problem’: The Limited Series as Quality TV Format”

R. Colin Tait  Texas Christian University  “The Curious Case of The Knick: How Steven Soderbergh’s ‘Quality TV’ Show Got Cancelled”

SPONSOR  Television Studies Scholarly Interest Group

**014 Corporeal Cinema**

CHAIR  April Miller  Arizona State University

April Miller  Arizona State University  “Feminist Plasticity: Surgical Horror, Body Modification, and the Medicalization of Rape-Revenge Narratives”

Julia Huggins  Brown University  “Motherboards Overboard: Amnesia and the (Re)writable Female Body”

Utako Kurihara  Seinan Gakuin University  “Cinematic Tattoo Began to Move: Disney’s Pseudo-Polynesian Film Moana”
O15 Memes Against Humanity

CHAIR: Lauren Berliner  *  University of Washington Bothell

Jaimie Baron  *  University of Alberta  *  “The Hateful Meme”

Lauren Berliner  *  University of Washington Bothell  *  “Spreading Cancer: The Memefication of Illness on Crowdfunding Sites”

Isra Ali  *  New York University  *  “Meme-ing Cultural Citizenship”

Leah Shafer  *  Hobart and William Smith Colleges  *  “Springtime for Hatred: Downfall Memes and Nationalism in Internet Cultures”

SPONSOR: Comedy and Humor Studies Scholarly Interest Group

O16 Sensory Machines

Identification, Ideation, and Affect in Japanese Cinema

CHAIR: Diane Wei Lewis  *  Washington University in St. Louis

CO-CHAIR: Michael Raine  *  Western University, Canada

Diane Wei Lewis  *  Washington University in St. Louis  *  “Film Realism as Media Assemblage: Great Kanto Earthquake Melodrama Films and Their Paratexts”

Junko Yamazaki  *  University of California, Los Angeles  *  “Unfamiliar Affects: Mazuyumi Toshiro’s Avant-Garde Music in Popular Cinema”

Michael Raine  *  Western University-Canada  *  “The Presentation of Masculinity in Everyday Life: Nikkatsu Action and the ‘Yujiro Mood’”

Philip Kaffen  *  University of North Carolina at Charlotte  *  “Between Grace and Contingency: Like Being in Love”

SPONSOR: Asian/Pacific American Caucus

O17 Eyeballs, Execs, and Expectations

Narrative Control and Generic Form in American Network Television

CHAIR: Caryn Murphy  *  University of Wisconsin-Oshkosh

Caryn Murphy  *  University of Wisconsin-Oshkosh  *  “‘Cops and Robbers à la Alain Resnais`: N.Y.P.D. and the Limits of Innovation in the Crime Drama”

Elana Levine  *  University of Wisconsin-Milwaukee  *  “A Slippery Slope: Changing Structures of Ownership and Control in the Network-Era Daytime TV Soap Opera”

Kelly Kessler  *  DePaul University  *  “Taking the Strip to the Small Screen: Seventies Musical Variety, Branding, Genre, and Rise of the Broadway-Vegas Hybrid”

Alice Leppert  *  Ursinus College  *  “Who’s the Boss when Work Revolves Around Family Ties?: Work/Family Sitcoms in the 1980s”

O18 We Can Do This

Film Communities and Political Activism

CHAIR: Frances Corry  *  University of Southern California

Frances Corry  *  University of Southern California  *  “LADY SEND ME YR MOVIE’: Making and Preserving Joanie 4 Jackie’s Feminist Distribution Network”

Sara Blaylock  *  University of Minnesota, Duluth  *  “Crossing Media, Forging Community: The Experimental Films of East Germany’s Feminist Art Collective, the Künstlerinnengruppe Extterra XX”

Ylenia Olibet  *  Concordia University, Montreal  *  “The Importance of the Digital Archive for the Transmission of Women’s Cinema: the Case Study of the Italian Feminist Collective ‘Le Nemesiache’”

Joseph DeLeon  *  University of Michigan, Ann Arbor  *  “A Vital Human Place for All of Us: The Fifth Estate and 1960s Alternative Cinema in Detroit”
SESSION O

[O19] The Black Biopic from *Lady Sings the Blues* to Post-“Postracial” Times

**Chair:** Arthur Knight  *The College of William and Mary*

Charlene Regester  *University of North Carolina at Chapel Hill*  “Contested Spaces: An Examination of Heterotopia Spaces in Billie Holiday’s *Lady Sings the Blues* (1972)”

Arthur Knight  *The College of William and Mary*  “Obama, O.J., and the Biography of Black Identity”

Miriam Petty  *Northwestern University*  “Dipping into History: Tyler Perry, Oscar Micheaux, and the Black Biopictorial Impulse”

Mikal Gaines  *Wentworth Institute of Technology*  “Paid the Cost to Be the Boss: Chadwick Boseman and Mythologizing the Black Superhero”

**Sponsor:** Black Caucus

[O20] Remixing the Politics of Taste on Social Media

**Chair:** Allison McCracken  *DePaul University*

Jennifer Malkowski  *Smith College*  “Tumblr’s Gallery of Loops: GIF Art Beyond Reaction GIF Culture”

Rukmini Pande  *O.P. Jindal Global University*  “Don’t Harsh My Squeee!: The Politics of Whiteness in Online Fandom”

Alexander Cho  *University of California, Irvine*  “Prurient Participatory Politics: Tumblr’s CTRL+W33D and Vivian Fu”

Christine Goding Doty  *Northwestern University*  “Beyond the Pale Blog: Tumblr Pink and the Aesthetics of White Anxiety”

[O21] Reclaiming Popular Documentary

**Chair:** Christie Milliken  *Brock University*

Steve Anderson  *University of California, Los Angeles*  “New Ontologies of Documentary”

Michael Baker  *Sheridan College*  “Popular Music, Short Form Documentary, and the Internet as Forum for Innovation”

Christie Milliken  *Brock University*  “Of Kids and Sharks: Victims, Heroes, and the Politics of Melodrama in Popular Documentary”

S. Topiary Landberg  *University of California, Santa Cruz*  “Truth and Inconvenience: Al Gore, Political Failure, and the Problem with the Hero”

[O22] Hollywood Professionalism

**Chair:** Abigail Cheever  *University of Richmond*


Abigail Cheever  *University of Richmond*  “‘How Did a Shrink Get to Be a Priest?’: Professionalism in *The Exorcist* (1973)”

Jeff Menne  *Oklahoma State University*  “Amateurs and Auteurs”

Derek Nystrom  *McGill University*  “‘Schmucks See Wayne Newton’: The Politics of Professional Cultural Labour in *Lost in America*”
MEETING 1:00 – 2:45 pm

War and Media Studies
Scholarly Interest Group

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: vote for new co-chair, discussion on a new book series and of ways to increase participation in the blog: warandmediastudies.org

MEETING 1:00 – 2:45 pm

Horror Studies
Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: potential future events; panel selection at subsequent conferences; the possibility of a student essay award

Recycle . . .

your badge & conference program—look for the bins in the Conference Registration area.
| P1 | Le Cinéma Divisé  
On the Work and Legacy of Marie-Claire Ropars-Wuilleumier |
|---|---|
| Chair | Timothy Holland  
Emory University |
| Respondent | Ian Balfour  
York University |
| Emily Perez  
San Francisco State University  
“Weak Times, Dead Times: Finding the ‘Between’ through the Legacy of Marie-Claire Ropars-Wuilleumier” |
| Timothy Holland  
Emory University  
“Marie-Claire Ropar-Wuilleumier’s écriture filmique” |
| James Leo Cahill  
University of Toronto  
“The Double Inconstancy: L’Esprit de M-C Wuilleumier” |
| Sponsor | French/Francophone Scholarly Interest Group |

<table>
<thead>
<tr>
<th>P2</th>
<th>Looking Back at “The Transgender Look”</th>
</tr>
</thead>
</table>
| Chair | Roxanne Samer  
Grand Valley State University |
| Respondent | Jack Halberstam  
Columbia University |
| Cáel M. Keegan  
Grand Valley State University  
“Trans Opts Received: Transgender Dialectics in The Matrix and Boys Don’t Cry” |
| Candace Moore  
University of Michigan  
“Non-binary TV” |
| Roxanne Samer  
Grand Valley State University  
“When the Stars Are Ours: Remixing Trans Romance” |
| Sponsor | Queer Caucus |
P3  All the Single Ladies  
Becoming, Remembering, and Re-becoming Single

Chair  Mary Desjardins  * Dartmouth College

Mimi White  * Northwestern University  * “Happy in a Sad Way: Becoming Single Young Women in The World of Henry Orient”

Pamela Robertson Wojcik  * University of Notre Dame  * “Becoming Single: Gidget Un-becoming”

Mary Desjardins  * Dartmouth College  * “Our Hearts Were Young and Gay: Travel, Comedy, and the Single Girl 1920s/1940s”

Brenda Weber  * Indiana University  * “Sex and the Single (Septuagenarian) Girl: Grace and Frankie”

P4  Speaking, Singing, Dancing Bodies
Sonic Dispositifs in Indian Cinema

Chair  Usha Iyer  * Stanford University

Debashree Mukherjee  * Columbia University  * “Awaaz: Voice, Technology, and an Impassioned Dialogue Aesthetics”

Madhavi Murty  * University of California, Santa Cruz  * “The Commoner in the Soundscape: Political Economy and the Sonic Iterations of Folk in ‘New’ and ‘Renewed’ India”

Pavitra Sundar  * Hamilton College  * “Voice as Bodily Instrument: Women’s Millennial Soundwork in Bombay Cinema”

Usha Iyer  * Stanford University  * “Dance Musicalization: Proposing a Choreomusicological Approach to Hindi Film Song-and-Dance Sequences”

P5  Horror and the Occult

Chair  Robert Spadoni  * Case Western Reserve University

Robert Spadoni  * Case Western Reserve University  * “Low-Rent Atmosphere in The Crime of Doctor Crespi”

Kartik Nair  * New York University  * “Grotesque Surfaces: Tracking Bombay Horror’s Unfinished Special Effects”

Daniel Bishop  * Indiana University  * “Imaginal Space and the Occult Soundtrack in Guy Maddin’s Keyhole”

Andrew Kemp  * Georgia State University  * “On the Ludic Tomb: Dread and the Video Game Image in Five Nights at Freddy’s”

Sponsor  Horror Studies Scholarly Interest Group

P6  Histories of Exhibition

Chair  Ariel Rogers  * Northwestern University

Ariel Rogers  * Northwestern University  * “Fire Screens: Multiple Projection and Virtual Flames”

Jessica Whitehead  * York University, Toronto  * “Hidden Circuits of Canadian Cinema: Excavating Histories of Immigrant Showmen and Women, 1907 to 1967”

Leo Rubinkowski  * University of Wisconsin–Madison  * “From Experiment to Industry: What Corporate Histories Can Tell Us about Event Cinema”

Thomas West  * Syracuse University  * “The Spirit is Willing, but the Flesh is Weak: Embodied Transcendence and Widescreen Spectatorship in The Robe”

Sponsor  Media Industries Scholarly Interest Group
**P7 Diaspora and Trauma**

**Chair** Dan Browne *Ryerson University*

Dan Browne *Ryerson University* "Diasporic Sights: Place, Memory, Representation and Decay Aesthetics in Recent Canadian Poetic Cinema"

Anjeana Hans *Wellesley College* "Trauma, Disruption, Reinvention: Exile Film in Austria, 1933 – 1937"

Iftin Abshir *University of Southern California* "Somalia, the Nation of Poets: Diasporic Culture in the Age of Online Communities"

**P8 Comics and Nostalgia**

**Chair** Kathleen McClancy *Texas State University*

Jennifer Smith *University of Wisconsin–Madison* "Goldilocks Fandom: Superhero Comic Book Writers, Nostalgia, and Legitimation"

Daniel Pinti *Niagara University* "Superheroic Haunts: Nostalgia and Black Hammer"

Kathleen McClancy *Texas State University* "Desperate Housewives: Murdering Gendered Nostalgia in Lady Killer"

Blair Davis *DePaul University* "Comics Scholarship and the Limits/Benefits/Pains/Pleasures/Hedonisms/Necessities of Nostalgia"

**P9 Alternative Televisions, Alternative Modernities**

**Chair** Joaquin Serpe *Concordia University*

Joaquin Serpe *Concordia University* "Broadcasting Populism: Public Argentine Television during the Kirchner Years"

Catherine Benamou *University of California, Irvine* "Spanish-Language Television: (Counter) Hegemony, Market Opportunism, or Advocacy?: Recent Developments in the North American Context"

Alison Wielgus *University of Wisconsin–Superior* "A Call from inside the House: Broadcasting the Black Audio Film Collective’s Postcolonial Critiques on Channel 4"

Grace Jung *University of California, Los Angeles* "Aspirational Modernity: Constructing the Korean Father Figure via Reality Television"

**Sponsor** Television Studies Scholarly Interest Group
Affect as a Medium of Knowledge
Magnitude, Immersion, Objectivity, and Atmosphere

CHAIR Robin Curtis * Albert-Ludwigs-Universität Freiburg
CO-CHAIR Bettina Papenburg * Albert-Ludwigs-Universität Freiburg

Tess Takahashi * Camera Obscura Editorial Collective
* “Analog Data Visualization: Big Data, Affect, and Epistemology in Experimental Film”

Bettina Papenburg * Albert-Ludwigs-Universität Freiburg
* “Molecular Affect: Popular Cultural Tropes as Orchestrations of the Microscopical Apparatus in Life Science Animation Films”

Maren Butte * Heinrich-Heine-Universität Düsseldorf
* “I know it, I feel it’: (De-)constructing the Affective Movement in Contemporary Performance”

Robin Curtis * Albert-Ludwigs-Universität Freiburg
* “The Golden Records and Atmosphere: Melancholy and Frisson in the Future Perfect Continuous Tense”

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Geographies of Sports Media

CHAIR Timothy Piper * University of Texas at Austin
CO-CHAIR Steven Secular * University of California, Santa Barbara
RESPONDENT Victoria Johnson * University of California, Irvine

Timothy Piper * University of Texas at Austin
* “Transmitting ‘The City Game’: Superstations, Basketball, and the Politics of Urban Place”

Steven Secular * University of California, Santa Barbara
* “Games without Frontiers: The Digital Infrastructures of Global Sports Television”

Kate Ranachan * University of Minnesota and Helen Morgan Parmett * University of Vermont
* “The Sportification of Place: Reimagining Cities Through the Media-Sport Complex”

ROUNDTABLE Mediating Charlottesville #1
Charlottesville and Our Fractured Publics

CHAIR Aniko Bodroghkozy * University of Virginia

ROUNDTABLE PARTICIPANTS
Siva Vaidhyanathan * University of Virginia
* “#Charlottesville Is Not a Real Place”

Jennifer Petersen * University of Virginia
* “Speech, Conduct, Politics: Charlottesville and Beyond”

Amber Payne * NBC News
* “Covering ‘Charlottesville’ on NBCBLK”

Eric Pierson * University of San Diego
* “Rhetoric of Hate and the Internet”

SPONSOR Critical Media Pedagogy Scholarly Interest Group
Reassessing Realism in Middle Eastern and North African Cinema

**Chair** Peter Limbrick * University of California, Santa Cruz

Michael Allan * University of Oregon * “Realism from the Talbotype to the Cinématographe: Philology, Photography, and Orientalism”

Golbarg Rekabtalaei * Seton Hall University * “Reality on Reel: A Case for Realism in Pre-revolutionary Iranian Cinema”

Peter Limbrick * University of California, Santa Cruz * “Genealogies of Realism in Arab Cinema”

Linda Mokdad * St. Olaf College * “Sectarian Realism: Maroun Bagdadi’s Lebanese Civil War Films”

**Sponsors** Middle East Caucus and CinemArts Scholarly Interest Group

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Visualizing Computational Subjectivities: Artificial Intelligence, Affect, and Data

**Chair** Andrew Johnston * North Carolina State University

**Co-Chair** James Hodge * Northwestern University

Andrew Johnston * North Carolina State University * “Animating AI and Algorithmic Machine Runs”

James Hodge * Northwestern University * “Mindlessness: Nonreparative Forms of Self Care in Digital Aesthetics”

Jessica Elam-Handloff * North Carolina State University * “‘Know Thy Enemy AI: Histories of Artificial Intelligences as Weapons of War(games)”

Alexander Monea * George Mason University * “‘I Know It When I See It’: An Overview of Google’s SafeSearch and the Politics of Automating Judgment”

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Periodizing Stars in U.S. Film History

**Chair** Paul Young * Dartmouth College

**Respondent** Amy Lawrence * Dartmouth College

Katherine Fusco * University of Nevada-Reno * “Temple out of Time: Shirley Temple and Child Stardom’s Temporality”

Robert Jackson * University of Tulsa * “Lena Horne’s Fury”

Paul Young * Dartmouth College * “Star of the Sea and the Screen: Mary Pickford in the Firmament of the Early Feature Film”

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Sound and Fury: Identity Politics in Hulu’s *The Handmaid’s Tale*

**Chair** Karen Ritzenhoff * Central Connecticut State University

**Co-Chair** Debra White-Stanley * Keene State College

Clémentine Thomas-Disset * Paris III-Sorbonne Nouvelle University * “Suffering Motherhood and Woman’s Empowerment: Comparing *Metropolis* (1927) and *The Handmaid’s Tale* (2017)”

Debra White-Stanley * Keene State College * “Sound, Complexity, and Feminist Resistance in *The Handmaid’s Tale*”

Janis Goldie * Huntington University * “The Magical Land of the North: Anti-Americanism and Canadian Identity within *The Handmaid’s Tale*”

Karen Ritzenhoff * Central Connecticut State University * “War on the Homefront: Sexual Politics in *The Handmaid’s Tale*”
P18 User Hacking and Making in the Digital Era

CHAIR
Melanie Swalwell  *  Flinders University
Helen Stuckey  *  RMIT University
William Lockett  *  New York University  “Genealogy of the User, or Inventing the Science of Fun”
David Murphy  *  Ryerson University  “Making and Playing on the TRS-80”
Maria Garda  *  Flinders University  “The Maker Movement in South Australia”
Melanie Swalwell  *  Flinders University  “Cryptoparties: Making Cybersecurity an Everyday Affair”

SPONSOR  Critical Media Pedagogy Scholarly Interest Group

P20 Cinema on the Road
Transitions and Disruptions in Travel Films

CHAIR
Ling Zhang  *  SUNY Purchase College
RESPONDENT
Timothy Corrigan  *  University of Pennsylvania

Ling Zhang  *  SUNY Purchase College  “Sounding Cinematic Explorations of the ‘Frontier Regions’ in Wartime China”
Anne Eakin Moss  *  John Hopkins University  “The Viewer as Stalker: Disruptions of the Travel Film in Post-Soviet Cinema”
Chris Berry  *  King’s College London  “The Chinese Road Movie, or How to Drop Out in China”

P19 Media, Ecology, and the Environment

CHAIR
Kass Banning  *  University of Toronto
Kass Banning  *  University of Toronto  “Installation of the Real: The Ecological Aesthetics of John Akomfrah”
Joel Neville Anderson  *  University of Rochester  “Whales and Documentaries: Neoliberal Consumption on the Environmental Film Festival Circuit”
Stephen Babish  *  DePaul University  “Nostalgia, Utopia, and Critical Naturalism in The Legend of Zelda: Breath of the Wild”

Mihaela Brebenel  *  University of Southampton  and Yiğit Soncul  *  University of Southampton  “Documenting After-maths: Futures Waged and Lost”

SPONSOR  Media and the Environment Scholarly Interest Group

P21 WORKSHOP
In the Mix
The Collaborative Video Essay in Theory and Praxis

CHAIR
Vicki Callahan  *  University of Southern California
CO-CHAIR
Daniel Clarkson Fisher  *  Ryerson University

WORKSHOP PARTICIPANTS
Christina Lane  *  University of Miami
Nicole Richter  *  Wright State University
J.D. Bradley  *  Harold Washington College
Liz Cambron  *  Wright State University
**Beyond Transmedia**
New Approaches to the Aesthetics of the Multimedia Franchise

**CHAIR**
Colin Burnett  *Washington University in St. Louis*

Leora Hadas  *University of Nottingham*  “‘On the Go’ Transmedia: The Evolving World of Overwatch”

Colin Burnett  *Washington University in St. Louis*  “‘This Never Happened to the Other Gal’: Moneypenny and Threaded Seriality”

Mark Minett  *University of South Carolina*  “Pills, Thrills, and Discontinuities: Transmedia Genre Cycles and the Early Comic Book Superhero”


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**MEETING**
3:00 – 4:45 PM

**Silent Cinema**
Scholarly Interest Group

**ROOM** Kent, 2nd floor

**TOPICS AND AGENDA ITEMS INCLUDE:** updates on Domitor, Women and the Silent Screen, and the Media History Digital Library (MHDL); SIG events and elections for the coming year
 Session Q

Saturdays • March 17, 2018

5:00 – 6:45 PM

Q1 “You Will Remove These Restraints” Feminist Explorations of Star Wars

Chair: Rebecca Harrison • University of Glasgow
Co-Chair: Hannah Hamad • Cardiff University

Rebecca Harrison • University of Glasgow • “Attacking the Clones: Decoding the Woman Problem in Star Wars”

Hannah Hamad • Cardiff University • “Bring Back the Slime Who Kidnapped My Little Punky Muffin: Star Wars and the Post-Millennial Politics of Masculinity”

Megen de Bruin-Molé • Cardiff University • “Forces of Destiny: The Gender Politics of Star Wars Merchandising”

Emma Pett • University of East Anglia • “Prince Leia and Lady Solo: Crossplay, Gender Fluidity, and Star Wars Fandom”

Sponsor: Women’s Caucus

Q2 Racial Confusion in Silent Cinema

Chair: Laura Horak • Carleton University

Maggie Hennefeld • University of Minnesota, Twin Cities • “‘Make Me Laugh’: The Racial and Sexual Politics of Early Film Laughter”

Richard Abel • University of Michigan • “The Skin Color of Identity in Early American Movies”

Laura Horak • Carleton University • “Racial Science, Racial Cinema: Constructing the Boundaries of Roma, Jewish, Black, and White Identity in Swedish Silent Cinema”

Kim Khavar Fahlstedt • Stockholm University / Yale University • “Christian Bells and Heathen Souls: The Ambiguous Geography of Warner Oland in Old San Francisco (1927)”

Sponsors: Scandinavian Scholarly Interest Group, Silent Cinema Scholarly Interest Group and Oscar Micheaux Society
### Q3: André Bazin’s New Century

**Chair:** Dudley Andrew  
*Yale University*

**Feroz Hassan**  
*Independent Scholar*  
“André Bazin’s ‘Sacred Sociology’ of the Cinema”

**Dudley Andrew**  
*Yale University*  
“Evolution or Break?: Digital Techniques in the Wake of Bazin”

**Blandine Joret**  
*University of Amsterdam*  
“André Bazin’s Pedagogy in VR: Between a Rock (Montage) and a Hard Place (Semiotics)”

### Q4: Representation and Social Power in Digital Cultures

**Chair:** Poe Johnson  
*Rutgers University*

**Poe Johnson**  
*Rutgers University*  
“The Great Chain of Being Black: Lynching as Fandom of the Remediated Black Body”

**Amanda Cote**  
*University of Michigan*  
“Girly Games and ‘Girl Gamers’: Implicit Sexism in Video Game Culture”

**Andre Cavalcante**  
*University of Virginia*  
“Tumbling Into the ‘Queer Vortex’: Experiences of LGBTQ Social Media Users on Tumblr and the Queer Utopic”

**Kevin Wynter**  
*University of Washington, Tacoma*  
“Strange Passage: Point of View Pornography and Black Spectatorship”

### Q5: Musical Signatures

**Chair:** Krin Gabbard  
*Columbia University*

**Krin Gabbard**  
*Columbia University*  
“The Auteur at Three: Interrogating the Signature of Damien Chazelle”

**Kevin John Bozelka**  
*Bronx Community College*  
“Between Spontaneity and Clear Motivation: Historical Inflections of Source Music in Hollywood Musicals”

**Jenny Oyallon-Koloski**  
*University of Illinois at Urbana-Champaign*  
“Dance’s Function in the Musical Genre and the *Saturday Night Fever* Film Cycle”

**Alberto Mira**  
*Oxford Brookes University*  
“Against Integration: Bursting into Song in Hollywood Musicals of the 70s”

### Q6: Home Movies in Public

**Chair:** Joseph Clark  
*Simon Fraser University*

**Louis Pelletier**  
*Université de Montréal*  
“A Community Building Tool: The Ciné-Kodak Special”

**Joseph Clark**  
*Simon Fraser University*  
“Different Color: Rethinking the Politics and Aesthetics of Race on Film through the Home Movies of Matthew Ko”

**Nicolas Dulac**  
*Université de Montréal / Université de Lausanne*  
“All Different, All Relative: The Omidvar Brothers’ Travelogues as Home Movies”

**Ananya Ohri**  
*Regent Park Film Festival*  
“Home Made Visible: Personal Archives and Public Memory in Regent Park”

**Sponsor:** Nontheatrical Film and Media Scholarly Interest Group
Q7 Monsters, Horror, and Witches

CHAIR Mark Hain * Bowling Green State University

Mark Hain * Bowling Green State University * “I Will Have to Borrow Your Head: The Politics of Witchcraft in West African and Southeast Asian Cinema”

Claudia Consolati * University of the Arts * “Abject Bodies and Feminist Resistance: The Witch’s Return in Contemporary Cinema”

Glen Close * University of Wisconsin-Madison * “Necropornography in Spanish Morgue Horror”

Larrie Dudenhoeffer * Kennesaw State University * “Walls without Cinema: Cinematic Space, Subjective Embodiment, and Apartheidism in U.S. Monster Films”

SPONSOR Horror Studies Scholarly Interest Group

Q8 Toho’s Characterization Strategies in Japanese Cinema History from Kurosawa’s Iconic Stars toward Godzilla

CHAIR Akiko Miyamoto * Tokyo Institute of Technology

RESPONDENT Kanji Matsuura * Studio kk

Johan Nordström * Tsuru University * “Revisiting the Modern Girl: Takehisa Chieko at Studio Toho”

Miyoko Shimura * Tsuru University * “Masculinity and Representations of the Military Body in Toho’s WWII Films”

Akiko Miyamoto * Tokyo Institute of Technology * “Not Massive but Gentle: The New Trends of Today’s Toho’s Advertising Campaign”

SPONSOR Latino/a Caucus

Q9 Family and Gender in the History of Brazilian and Mexican Film Culture

CHAIR Anne Rubenstein * York University

Anne Rubenstein * York University * “A Sentimental Education: Gender and Generation in Mexican Movie-going, 1935–1960”

Lena Suk * University of Louisiana at Lafayette * “Marriage and Motherhood at the Movies in 1920s Brazil”

Melanie Huska * University of Tennessee, Knoxville * “‘Not from the same world’: Parents, Siblings, and Lovers in La Antorcha encendida”


SPONSOR Latino/a Caucus

Q10 Transmedia Practices in Contemporary Teen Television

CHAIR Louisa Stein * Middlebury College

Gry Rustad * University of Oslo/Northwestern University * “Teen Transmedia, Flow, and the Rhythms of Everyday Reception”

Sarah Sinwell * University of Utah * “Keep Jughead Asexual: Asexuality, Queerness, and Representation on Teen Television and Twitter”

Megan Connor * Indiana University * “‘It’s Not Twilight’: The Vampire Diaries and Developing Franchise Logics in Young Adult Literature”

Stefania Marghitu * University of Southern California * “Making CW’s Riverdale as ‘Quality’ Teen TV: An Exercise in Intertextuality”

SPONSOR Children’s and Youth Media and Culture Scholarly Interest Group
Renationalizing the Transnational

CHAIR Anders Bergstrom * Wilfrid Laurier University

Steven Rawle * York St John University * “Will the True Godzilla Please Stand Up?: Putting the National Back into Transnational Monster Movies”

Anders Bergstrom * Wilfrid Laurier University * “The Question of Chinese National Cinema and the Case of Stephen Chow”

Russell Kilbourn * Wilfrid Laurier University * “Transnational Sorrentino: Transmediality and Auteurship”

Danielle Schwartz * SUNY Binghamton * “A Slum Within a City: The Neoliberal Construction of Space and Time in Slumdog Millionaire”

SPONSOR Transnational Cinemas Scholarly Interest Group

Materiality and Merchandising in Screen Consumption Cultures

CHAIR Ross Garner * Cardiff University

Matt Hills * University of Huddersfield * “Screen-Used Materials at Auction: The Materialism of ‘High-End’ Fan Collecting and Quasi-Participatory Culture”

Ross Garner * Cardiff University * “Exploring Brand-Filtered Tangible Nostalgia: Licensing, Materiality, and Industrially-Imagined Consumers for Funko’s Tele-centric Pop! Vinyls”

Paul Booth * DePaul University * “When Tourism Comes to You (But You Still Have to Get It): The Rickmobile and Mobile Pop-up Tourism”

Rebecca Williams * University of South Wales * “Butterbeer, Dole Whip, and Duff: Materiality, Paratexts, and Consumable Culture in the Theme Park Fan Experience”

SPONSOR Fan and Audience Studies Scholarly Interest Group

Mediating Charlottesville #2

CHAIR Anna Everett * University of California, Santa Barbara

ROUNDTABLE PARTICIPANTS

Michael Kackman * University of Notre Dame * “Pedagogic and Theoretical Implications”

Anna Everett * University of California, Santa Barbara * “Campus #Activism in Trump-Time”

Keara Goin * University of Virginia * “On Real/Symbolic Violence”

Emily Blout * University of Virginia * “Nazis in Charlottesville: Notes from the Crucible”

Political Impurity and the Moving Image

CHAIR Brian Price * University of Toronto

Malcolm Turvey * Tufts University * “Jacques Tati and Political Reaction”

Brian Price * University of Toronto * “After the Political: Seduction in Assayas”

Scott Durham * Northwestern University * “Impure Democracies: Imagining Equality in Rancière, Marker, and Godard”

Anjo-mari Gouws * University of Toronto * “Anne Charlotte Robertson’s Five Year Diary and the Possibility of a Feminist Trousseau”

SPONSOR Film Philosophy Scholarly Interest Group
Gaming Bodies as Techniques of Corporeal Mediation

CHAIR Josef Nguyen * University of Texas at Dallas
CO-CHAIR Carlin Wing * Scripps College
Carlin Wing * Scripps College * “The Body Elastic”
Josef Nguyen * University of Texas at Dallas * “Painful Games and Enduring Masculinities”
David Parisi * College of Charleston * “Dis-abling Iron Man: Interiorities and Exteriorities of the Networked Body”
Amanda Phillips * Georgetown University * “Anatomical Fictions: The Mechropolitics of X-ray Damage in Gaming”
SPONSOR Video Game Studies Scholarly Interest Group

The Television Industries, Distribution, and Digital Culture

CHAIR Eleanor Patterson * University of Iowa
Laura Felschow * University of Texas at Austin * “‘Call me Cordelia’: Anne with an E and the Imagined Netflix Audience”
Charlotte Howell * Boston University * “Welcome to the Fempire: The National Women’s Soccer League Branding on Lifetime and Go90”
Austin Morris * University of Wisconsin-Madison * “Algorithms and Their Human Contingencies: Gender and Labor in Online Video Production Cultures”
Eleanor Patterson * University of Iowa * “Entering the Hulubratory: Gender and Immaterial Labor in Hulu’s Corporate Culture”
SPONSOR Television Studies Scholarly Interest Group

Points in Space
Performance and the Moving Image

CHAIR Swagato Chakravorty * Yale University
Ji-hoon Kim * Chung-ang University * “Expanded Cinema Performances between the Western and the Asian: Tsai Ming-liang and Apichatpong Weerasethakul”
Rebecca Sheehan * California State University, Fullerton * “. . . just look and look and look at things: Performing for Ken Jacobs’ The Guests”
Megan Hoeter * University of California, Berkeley * “Crossing Signals: Communication between Film and Theatre in the Actions of VALIE EXPORT and Carolee Schneemann”
Swagato Chakravorty * Yale University * “The Difficulty of Difference: Glenn Ligon’s The Death of Tom and Institutional Legibility”
SPONSOR Experimental Film and Media Scholarly Interest Group

The Hollywood Renaissance Revisited
New Perspectives on American Cinema’s Most Celebrated Era

CHAIR Yannis Tzioumakis * University of Liverpool
RESPONDENT Jean Walton * University of Rhode Island
Justin Wyatt * University of Rhode Island * “Bridging Commerce and Classification through the American Art Film: The Case of Who’s Afraid of Virginia Woolf?”
Anthony McKenna * Shanghai jiao Tong University * “I smell money! The Graduate, Class Product, and the Corporatisation of Embassy”
Yannis Tzioumakis * University of Liverpool * “From Exploitation to Legitimacy: Easy Rider’s Failed Production and Distribution Deal at American International Pictures”
**Q19** Queer Screens
Auteurist Gestures, Aesthetic Transformations

**CHAIR**
David A. Gerstner  * College of Staten Island, CUNY

Sarah Keller  * University of Massachusetts, Boston  “At a Queer Angle: Considering the Legacy of Barbara Hammer”

Daniel Humphrey  * Texas A&M University  “Archaic Desires, Modern Subjects: Pasolini’s Queer Mythologies of the Self”

Usman Shaukat  * College of Staten Island, CUNY  “The Snake of His Hair, The Green of His Beard: The Death of Androgynies in Shahid Nadeem’s Jaanjal Pura”

Joe McElhaney  * Hunter College, CUNY  “Luchino Visconti and the Fabric of Cinema”

**Q20** ROUNDTABLE
Audio Academia

**CHAIR**
Jeremy Morris  * University of Wisconsin-Madison

**CO-CHAIR**
Mack Hagood  * Miami University

**ROUNDTABLE PARTICIPANTS**

Jacob Smith  * Northwestern University  “Adventurous Listening: A Study in Audiography”

Kris M. Markman  * Harvard Library  “The Instructional Value of Podcasting for the Academic Library”

Jeremy Morris  * University of Wisconsin-Madison  “Saving New Sounds: PodcastRE.org”

Mack Hagood  * Miami University  “Sound Studies Out Loud”


**SPONSOR**  Radio Studies Scholarly Interest Group

**Q21** Senses of Socialism
Sight, Sound, Touch, and Affect in the Early Soviet Film Sensorium

**CHAIR**
Daniel Schwartz  * McGill University

Daniel Schwartz  * McGill University  “Counterpoint Revisited: Beyond Sound vs. Image in Early Soviet Cinema”

Lilya Kaganovsky  * University of Illinois at Urbana-Champaign  “The Sound of Socialist Realism: Excess and Ideology in Stalinist Film”

Emma Widdis  * Trinity College  “Cambridge Feeling Revolution: Making Sense in Soviet Cinema”

Ana Olenina  * Arizona State University  “Movement to Consciousness: Tectonics, Reflexology, and Biomechanics in Soviet Avant-Garde Film Theory”

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

**Q22** Differences, Discoveries, Paradoxes
Recent Directions in Feminist Media Analysis

**CHAIR**
Lucy Fischer  * University of Pittsburgh

Eylem Atakav  * University of East Anglia  “Making a Difference with Feminist Media Research: Forced Marriage on Screen and Growing Up Married (2016)”

Delphine Chedaleux  * University of Lausanne  “Documenting Film Production Process in a Feminist Perspective : the Case of Devil in the Flesh (1947)”

Natasha Chuk  * School of Visual Arts  “A Gaze of Cruelty, Deferred: An Examination of Cate Shortland’s Berlin Syndrome”

Aviva Dove-Viebahn  * Arizona State University  “To Stop a War with Love’: The New Feminine Intuition and the Wonder Woman Paradox”
MEETING

5:00 – 6:45 pm

Urbanism/Geography/Architecture Scholarly Interest Group

ROOM Kent, 2nd floor

TOPICS AND AGENDA ITEMS INCLUDE: outreach to other scholarly groups, our mentoring program, and Mediapolis journal

MEETING

5:00 – 6:45 pm

Digital Humanities and Videographic Criticism Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

HOST COMMITTEE EVENT

SATURDAY, MARCH 17

7:00 – 8:40 pm

An Evening with Guy Maddin

LOCATION TIFF Bell Lightbox, 350 King Street West, Cinema 2

DIRECTIONS From Sheraton Centre, go west on Queen Street West to University Avenue. Turn left on University and follow to King Street West. Turn right on King Street West. (13-minute walk; 6-minute taxi ride)

Canadian auteur Guy Maddin provides live narration alongside a screening of his most intimate film, My Winnipeg (2007). Named best Canadian film of its year by the Toronto Film Critics Association, My Winnipeg is a “docu-fantasia” that combines fiction and stranger-than-fiction to create a dizzying portrait of the director’s hometown.

Guy Maddin is a filmmaker, writer, installation and internet artist, and lecturer at Harvard. He is the director of eleven feature-length movies, including The Saddest Music in the World (2003), The Forbidden Room (2015), and Green Fog (2017), as well as innumerable shorts. He has also mounted around the world over seventy performances of his films featuring live elements—orchestra, sound effects, singing, and narration.

Guy Maddin is a Member of The Order of Canada and The Order of Manitoba. He has twice won the National Society of Film Critics Award for Best Experimental Film.

The Host Committee reception, open to all conference registrants, will directly follow the screening and take place at the Design Exchange located at 234 Bay St, Toronto (between King Street West and Wellington Street West). It takes 11 minutes to walk from TIFF to the Design Exchange.

 TICKET INFORMATION: 200 tickets to the Host Event screening will be available to SCMS delegates on a first-come, first-served basis starting two hours before the event at TIFF Bell Lightbox (350 King Street West). There will be a table set up in the lobby where SCMS delegates can claim a ticket by showing their badge. At that time, you will also receive a drink ticket for the reception to follow and a small map to the reception location at The Design Exchange, 234 Bay Street.

PARTICIPANT

Guy Maddin  Director

MODERATOR

Theresa Scandiffo  Toronto International Film Festival (TIFF)
HOST COMMITTEE EVENT

SATURDAY, MARCH 17
9:00-11:00 PM
Host Committee Reception

LOCATION Design Exchange, 234 Bay Street (between King Street West and Wellington Street West)

DIRECTIONS From TIFF Bell Lightbox, go east on King Street West to Bay Street. Turn right on Bay and walk south to the destination, which you will reach before the corner of Bay and Wellington. (11-minute walk; 6-minute taxi ride)

ALL HOST COMMITTEE EVENTS ARE SPONSORED BY
University of Toronto Libraries, St. George campus (including Media Commons)
University of Toronto, St. George campus, Cinema Studies Institute
University of Toronto, St. George campus, Faculty of Arts & Sciences
University of Toronto, Scarborough campus, Department of English
University of Toronto, Mississauga campus, Department of Visual Studies
University of Toronto, St. George campus, Book and Media Program at St. Michael’s College
University of Toronto, St. George campus, McLuhan Center

University of Toronto, Mississauga campus, Institute of Communication, Culture, Information & Technology
Ryerson University, Office of the Vice President for Research
Ryerson University, Faculty of Communication and Design
Ryerson University, School of Image Arts
Toronto International Film Festival (TIFF)
York University, School of Arts, Media, Performance, & Design (AMPD)
York University, Department of Cinema & Media Arts
York University, Graduate Program in Film
York University, Graduate Program in Communication & Culture
OCAD University, Indigenous Visual Culture Program and Culture Shifts Documentary Series

HOST COMMITTEE MEMBERS
Charlie Keil * University of Toronto, Chair
Dimitrios Latsis * Ryerson University
Mike Zryd * York University

Patrick Keilty * University of Toronto
Kass Banning * University of Toronto
Janine Marchessault * York University

TIFF STAFF: Theresa Scandiffo, Keith Bennie, Jessica Lam

UNIVERSITY OF TORONTO LIBRARIES
UNIVERSITY OF TORONTO FACULTY OF ARTS & SCIENCE
UNIVERSITY OF TORONTO FACULTY OF INFORMATION
McLuhan Centre for Culture & Technology

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Visual Studies
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UNIVERSITY OF ST. MICHAEL’S COLLEGE IN THE UNIVERSITY OF TORONTO

Ryerson University
Faculty of Communication & Design

Tiff school of the arts, media performance & design
York U
OCAD U
Unbound: New Possibilities for the American TV Series

ROOM: Sheraton Hall A, Lower Concourse
SEMINAR LEADER: Martha Nochimson * David Lynch Graduate School of Cinematic Arts

PARTICIPANTS:
- Thomas Johnson * University of Florida
- Elliott Logan * University of Queensland
- Maureen Mauk * University of Wisconsin-Madison
- Francisco Menendez * University of Nevada, Las Vegas
- Matthew Ramsey * Salve Regina University
- Raphael Raphael * University of Hawaii

AUDITORS:
- Traci Abbott * Bentley University
- Heather Addison * University of Nevada, Las Vegas
- Ipek Çelik Rappas * Koc University
- Oksana Chefranova * Yale University
- Nava Dushi * Lynn University
- Jason Gendler * California State University, Long Beach
- Yael Levy * Tel Aviv University

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
Seminars are closed sessions. Only pre-registered participants and auditors may attend.
### R4 Generating Cultural Resources
Film Festivals and Public Programming at Colleges and Universities

**ROOM** York, Mezzanine

**SEMINAR LEADERS** Charles Musser * Yale University and Patricia Zimmermann * Ithaca College

**PARTICIPANTS**
- Antoine Damiens * Concordia University
- Naomi DeCelles * University of California, Santa Barbara
- Tamara Falicov * University of Kansas
- Caroline Klimek * York University
- Scott MacDonald * Hamilton College
- Timothy Murray * Cornell University
- Karen Ritzenhoff * Central Connecticut State University
- Dora Valkanova * University of Illinois at Urbana-Champaign

**AUDITORS**
- Scott Boehm * Michigan State University
- Nathaniel Epstein * The New School
- Oliver Gaycken * University of Maryland, College Park
- Roger Hallas * Syracuse University
- Eren Odabasi * University of Massachusetts Amherst
- Danielle Schwartz * SUNY Binghamton
- Shawn Shimpach * University of Massachusetts Amherst
- Daniel Gomez Steinhart * University of Oregon
- Agnes Tam * University of Muenster
- Katherine Lawrie Van de Ven * York University

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

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### R5 Archives in the Digital Era
Bridging Theory and Practice for Saving and Studying Media

**ROOM** Peel, Mezzanine

**SEMINAR LEADERS** Jeremy Morris * University of Wisconsin-Madison and Eric Hoyt * University of Wisconsin-Madison

**PARTICIPANTS**
- Anirban Baishya * University of Southern California
- Andrew Bottomley * SUNY Oneonta
- Allison Cooper * Bowdoin College
- Almudena Escobar Lopez * University of Rochester
- Mark Hayward * York University, Toronto
- Asen Ivanov * University of Toronto
- Lilian Radovac * University of Toronto
- Laura Stamm * University of Pittsburgh

**AUDITORS**
- Janelle Blankenship * University of Western Ontario
- Donald Crafton * University of Notre Dame
- Philippa Gates * Wilfrid Laurier University
- Rebecca Gordon * Northern Arizona University
- Malte Hagener * University of Marburg
- Derek Kompare * Southern Methodist University
- Susan Ohmer * University of Notre Dame
- Katherine Spring * Wilfrid Laurier University
- Jasmijn Van Gorp * Utrecht University
- Chelsea Wessels * Colby College

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
New Directions in Black Film and Media Scholarship

**SEMINAR LEADERS**
- Racquel Gates * College of Staten Island, CUNY
- Michael Gillespie * The City College of New York, CUNY
- Beretta Smith-Shomade * Emory University
- Kristen Warner * University of Alabama

**PARTICIPANTS**
- Jerome Dent * University of Rochester
- Karina Griffith * University of Toronto
- Tama Hamilton-Wray * Michigan State University
- Josslyn Luckett * University of Pennsylvania
- Alfred Martin * University of Colorado Denver
- Edward Mendez * University of Nevada, Reno
- Philana Payton * The University of Southern California
- Adrien Sebro * University of California, Los Angeles
- Rebecca Wanzo * Washington University

**AUDITORS**
- Jaimie Baron * University of Alberta
- Jennifer Blaylock * University of California, Berkeley
- Ryan Conrath * University of Rochester
- Arthur Knight * College of William & Mary
- Melanie Kohnen * Lewis and Clark College
- Allison McCracken * DePaul University
- Linda Mizejewski * Ohio State University

Protest Footage from 1968

**SEMINAR LEADER**
- Mark Shiel * King's College London

**PARTICIPANTS**
- Stanley Corkin * University of Cincinnati
- Jesse Cumming * York University
- John Davidson * Ohio State University
- Ana Paula Hirano * Harvard University
- Jazmine Hudson * Georgia State University
- Tessa Nunn * Duke University
- Agnes Tam * University of Muenster
- Maureen Turim * University of Florida

**AUDITORS**
- Luca Caminati * Concordia University
- Sarah Hamblin * University of Massachusetts Boston
- Erica Levin * Ohio State University
- Phoebe Marshall * University of Pittsburgh
- Andy Raeder * University of Rostock
- Joseph Sannicandro * University of Minnesota, Twin Cities
- Erin Schlumpf * Ohio University
- Peter Schwepp * University of Toronto
- Christopher Sieving * University of Georgia
- Diane Waldman * University of Denver

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
**R8**  Intersectional Spaces in Screen Cultures

**ROOM** Carleton, Mezzanine

**SEMINAR LEADERS** Pamela Robertson Wojcik  * University of Notre Dame and Paula J. Massood  * Brooklyn College, CUNY

**PARTICIPANTS**

- Chijioke Azuawusiefe  * University of Pennsylvania
- Audrey Belanger  * Université du Québec à Montréal
- Michael Dwyer  * Arcadia University
- Melissa Gelinas  * University of Michigan, Ann Arbor
- Neepa Majumdar  * University of Pittsburgh
- Agnieszka Piotrowska  * University of Bedfordshire
- Jacqueline Sheean  * University of Southern California
- Jacinta Yanders  * The Ohio State University

**AUDITORS**

- R. Bruce Brasell  * Independent Scholar
- Anna Cooper  * University of Arizona
- Liron Efrat  * University of Toronto
- Sarah Keller  * University of Massachusetts, Boston
- Elizabeth Patton  * University of Maryland, Baltimore County
- Anna Sborgi  * King’s College London
- Merrill Schleier  * University of the Pacific
- Martha Shearer  * King’s College London
- Anna Lee Swan  * University of Washington

**R9**  Touch Screen Mediations

**INTERSECTIONAL FEMINIST THEORIES OF DIGITAL DEVICES, BODIES, AND APPLICATIONS**

**ROOM** Maple West, Mezzanine

**SEMINAR LEADER** Michele White  * Tulane University

**PARTICIPANTS**

- Tingting Hu  * Macquarie University
- Shana MacDonald  * University of Waterloo
- Teddy Pozo  * University of California, Santa Barbara
- Leah Steuer  * University of Wisconsin-Madison
- Moira Weigel  * Harvard University
- Michele White  * Tulane University

**AUDITORS**

- Ben Aslinger  * Bentley University
- Andrew Campana  * Harvard University
- Adam Daniel  * Western Sydney University
- Jenny Gunn  * Georgia State University
- Ori Levin  * Tel Aviv University
- Alison Patterson  * University of Pittsburgh
- Sarah Projansky  * University of Utah
- Sarah Sinwell  * University of Utah
- Fengyun Zhang  * University of California, Los Angeles

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
Media and Energy Studies

**SEMINAR LEADERS**
- Brian Jacobson  * University of Toronto
- Mona Damluji  * University of California, Santa Barbara

**PARTICIPANTS**
- Kaveh Askari  * Michigan State University
- Martina Broner  * Cornell University
- Paul Dobryden  * University of Virginia
- Christina Gerhardt  * University of California, Berkeley
- Lee Grieveson  * University College London
- Hannah Holtzman  * University of Virginia
- Zach Melzer  * Concordia University
- Anne Pasek  * New York University

**AUDITORS**
- Erik Born  * Cornell University
- Alex Bush  * University of California, Berkeley
- Hongwei Chen  * Brown University
- Lisa Han  * University of California, Santa Barbara
- Matthew Holtmeier  * Ithaca College
- Debashree Mukherjee  * Columbia University
- Luca Peretti  * Yale University
- Amy Rust  * University of South Florida
- Ila Tyagi  * Yale University

Mediated Space by/for Young People

**SEMINAR LEADER**
- Peter Kunze  * University of Texas at Austin

**PARTICIPANTS**
- Nadia Ali  * Independent Scholar
- Jessica Bay  * York & Ryerson Universities, Toronto
- Ryan Bunch  * Rutgers University-Camden
- Jake Pitre  * Carleton University

**AUDITORS**
- Jessica Balanzategui  * Swinburne University of Technology
- Katherine Henninger  * Louisiana State University
- Mary Celeste Kearney  * University of Notre Dame
- Bernadette Salem  * Lancaster University
- Claudia Sicondolfo  * York University
- Yannis Tzioumakis  * University of Liverpool
- Ian Wojcik-Andrews  * Eastern Michigan University
- Chaeyoon Yoo  * University of California, Irvine

**SPONSOR**
- Children's and Youth Media and Culture Scholarly Interest Group

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
New Approaches to Film Aesthetics

**ROOM** Cedar, Mezzanine

**SEMINAR LEADERS**
- Todd Berliner * University of North Carolina at Wilmington and
- Malcolm Turvey * Tufts University

**PARTICIPANTS**

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<th>Name</th>
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<tr>
<td>Lorenzo Fabbri</td>
<td>University of Minnesota, Twin Cities</td>
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<td>Marc Furstenau</td>
<td>Carleton University</td>
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<td>Laura Jaramillo</td>
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<td>Joseph Pomp</td>
<td>Harvard University</td>
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<td>Jessica Ruffin</td>
<td>University of California, Berkeley</td>
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<td>Félix Veilleux</td>
<td>University of Toronto</td>
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<td>Katie Lally</td>
<td>University of California, Santa Cruz</td>
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<td>James Lastra</td>
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<td>Azalia Muchransyah</td>
<td>SUNY Buffalo</td>
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<td>Carolina Rueda</td>
<td>University of Oklahoma</td>
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<td>Josette Wolthuis</td>
<td>University of Warwick</td>
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**AUDITORS**

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<tr>
<td>Elizabeth Alsop</td>
<td>CUNY Graduate Center</td>
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<td>Cameron Clark</td>
<td>Vanderbilt University</td>
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<td>Leigh Duck</td>
<td>University of Mississippi</td>
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<td>Amanda Greer</td>
<td>University of Toronto</td>
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<td>Morgan Harper</td>
<td>University of British Columbia</td>
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<td>Mats Bjorkin</td>
<td>University of Gothenburg</td>
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<td>Nicholas Gutierrez</td>
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<td>Philipp Dominik Keidl</td>
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Seminars are closed sessions. Only pre-registered participants and auditors may attend.

Video Games and Material Culture

**ROOM** Birchwood Ballroom, Mezzanine

**SEMINAR LEADERS**
- Carly Kocurek * Illinois Institute of Technology and
- Chris Hanson * Syracuse University

**PARTICIPANTS**

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<tr>
<td>Kara Andersen</td>
<td>Brooklyn College, CUNY</td>
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<td>Nick Bestor</td>
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<td>Daniel Reynolds</td>
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<td>John Sanders</td>
<td>Syracuse University</td>
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<td>Rachel Watson</td>
<td>University of Colorado Boulder</td>
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<td>Lesley Willard</td>
<td>University of Texas at Austin</td>
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<td>Hong-An Wu</td>
<td>University of Texas at Dallas</td>
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<td>Felan Parker</td>
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<td>Graeme Stout</td>
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<td>Jaroslav Svelch</td>
<td>University of Bergen</td>
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<td>Shan Mu Zhao</td>
<td>University of Southern California</td>
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**AUDITORS**

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Seminars are closed sessions. Only pre-registered participants and auditors may attend.
Seminars are closed sessions. Only pre-registered participants and auditors may attend.
### Towards Adaptable Media Pedagogy

**Room:** Spruce, Mezzanine  
**Seminar Leaders:**  
- Melissa Lenos  
  - Donnelly College  
- Anna Froula  
  - East Carolina University

**Participants:**  
- Catherine Clepper  
  - Cornell University  
- Nick Davis  
  - Northwestern University  
- Nicole Hentrich  
  - University of Michigan

**Auditors:**  
- Sara Bakeman  
  - University of Southern California  
- Yifen Beus  
  - Brigham Young University Hawaii  
- Megen de Bruin-Mole  
  - Cardiff University  
- Chelsea McCracken  
  - Beloit College  
- Dana Och  
  - University of Pittsburgh  
- Catherine Martin  
  - Boston University  
- Benjamin Schultz-Figueroa  
  - University of California Santa Cruz

### Genre Studies Methodology for Film, Television, and New Media

**Room:** Chestnut East, Mezzanine  
**Seminar Leaders:**  
- Grant Wiedenfeld  
  - Sam Houston State University  
- Annie Berke  
  - Hollins University

**Participants:**  
- Byron Fong  
  - University of Rochester  
- Jedd Hakimi  
  - University of Pittsburgh  
- Mike Phillips  
  - The Graduate Center, CUNY  
- Michelle Robinson  
  - University of North Carolina at Chapel Hill  
- Eileen Rositzka  
  - Freie Universität Berlin  
- Emily Saidel  
  - University of Michigan, Ann Arbor  
- Nathan Scoll  
  - University of Utah  
- Janet Staiger  
  - University of Texas at Austin  
- Fengyun Zhang  
  - University of California, Los Angeles

**Auditors:**  
- Claudia Calhoun  
  - New York University  
- Lindsey Decker  
  - Boston University  
- Herbert Eagle  
  - University of Michigan  
- Loretta Goff  
  - University College Cork  
- Andree Lafontaine  
  - Aichi University  
- Vincenzo Maselli  
  - Sapienza University of Rome  
- Katherine Morrissey  
  - University of Kentucky  
- Kristof Van den Troost  
  - The Chinese University of Hong Kong  
- Erin Wiegand  
  - Northumbria University  
- S. Topiary Landberg  
  - University of California, Santa Cruz  
- Christine Holmlund  
  - University of Tennessee (Emerita)

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
### R18 Race, Policing, and Media

**Room:** Chestnut West, Mezzanine  
**Seminar Leaders:**  
- Daniel Grinberg * University of California, Santa Barbara  
- Michael Litwack * University of Alberta

**Participants:**  
- Kendra Atkin * University of Southern California  
- Christine Goding Doty * Northwestern University  
- Gareth Hedges * Independent Scholar  
- Azaan Khamis * Wilfrid Laurier University  
- Joshua Mitchell * University of Southern California  
- Hudson Moura * Ryerson University  
- Hannah Mueller * Hunter College, CUNY  
- Christian Rossipal * New York University

**Auditors:**  
- Sasha Crawford-Holland * University of Southern California  
- Anat Dan * Tel Aviv University  
- Andrew McLaughlin * University of Oregon  
- Magda Yuksel * University of Toronto  
- Carole Gerster * University of California, Santa Cruz

### R19 The Crisis of Academic Labor and the Future of Film and Media Studies

**Room:** Willow East, Mezzanine  
**Seminar Leaders:**  
- Jamie Rogers * University of California, Irvine  
- Christopher Robé * Florida Atlantic University

**Participants:**  
- Jane Glaubman * Cornell University  
- Randolph Jordan * Ryerson University  
- Sima Kokotovic * Concordia University, Montreal  
- Dimitrios Latsis * Ryerson University  
- Barbara Mennel * University of Florida  
- Alisa Perren * University of Texas at Austin  
- Monica Sandler * University of California, Los Angeles  
- Benedict Stork * Seattle University

**Auditors:**  
- Hannah Airriess * University of California, Berkeley  
- Mark Lynn Anderson * University of Pittsburgh  
- Cynthia Baron * Bowling Green State University  
- Caroline Bem * Université de Montréal  
- Linda Liu * University of Massachusetts Boston  
- Nicole Erin Morse * University of Chicago  
- Jennifer Proctor * University of Michigan-Dearborn  
- Amanda Shubert * University of Chicago

**Sponsor:** Caucus on Class

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Seminars are closed sessions. Only pre-registered participants and auditors may attend.
Sundays, March 18
9:00 – 10:45 AM

**R20** Non-theatrical film
Hemispheric American Perspectives

**ROOM** Willow Centre, Mezzanine

**SEMINAR LEADERS**
Julian Etienne  * University of Texas at Austin
Laura Isabel Serna  * University of Southern California

**PARTICIPANTS**
- Catherine Benamou  * University of California, Irvine
- Julia Gonzalez de Canales Carcener  * University of Vienna
- Tanya Goldman  * New York University
- Martin Johnson  * The Catholic University of America
- Ana López  * Tulane University
- Ian Murphy  * University of North Carolina, Chapel Hill
- Javier Ramirez  * Indiana University
- Irene Rozsa  * Concordia University, Montreal

**AUDITORS**
- Alia Ayman  * New York University
- Monica Garcia Blizzard  * Kenyon College
- Joseph Clark  * Simon Fraser University

**R21** Critical Ethnic Studies and Cinema and Media Studies
A Conversation

**ROOM** Willow West, Mezzanine

**SEMINAR LEADER** Beenash Jafri  * University of California, Davis

**PARTICIPANTS**
- Hend Alawadhi  * Kuwait University
- Crystal Camargo  * Northwestern University
- Amber Hodge  * University of Mississippi
- Zahra Khosroshahi  * University of East Anglia
- Melissa Molloy  * Victoria University of Wellington
- Isabel Pinedo  * Hunter College, CUNY
- Emily Rauber Rodriguez  * University of Southern California

**AUDITORS**
- Joel Neville Anderson  * University of Rochester
- Isabella Goulart  * University of Sao Paulo
- Arcelia Gutierrez  * University of Michigan
- Belinda Qian He  * University of Washington, Seattle
- Kirsten Lew  * University of California, Los Angeles
- Brandy Monk-Payton  * Fordham University
- Gerald Sim  * Florida Atlantic University

Seminars are closed sessions. Only pre-registered participants and auditors may attend.
Reality and Identity in 21st Century American Television

**ROOM** Huron, Second floor

**SEMINAR LEADERS** Amanda Ann Klein * East Carolina University and Erin A. Meyers * Oakland University

**PARTICIPANTS**
- Emily Blout * University of Virginia
- Kelsey Cameron * University of Pittsburgh
- Rose Routh * Emory University
- Andrea Ruehlicke * University of Illinois, Urbana-Champaign
- Raffi Sarkissian * University of Southern California
- Dahlia Schweitzer * University of California, Los Angeles

**AUDITORS**
- Benjamin Kruger-Robbins * University of California, Irvine

Seminars are closed sessions. Only pre-registered participants and auditors may attend.

**SPECIAL EVENT**

**SUNDAY, MARCH 18**
10:45 – 11:30 AM

Coffee Break

**ROOM** Mezzanine Foyer, Mezzanine

**SPONSORED BY**
- University of Notre Dame,
  College of Arts and Letters
- SCMS
**S1** Broadcasting Play
Mediating Videogames for an (Inter)active Audience

**Chair**
Alexander Champlin  *  University of California, Santa Barbara
Andrew Ferguson  *  Washington and Lee University
   “Bad Games, Broken-World Playing, and the Scholarship of Repair”
Matt Knutson  *  University of California, Irvine
   “Buffered Time: Connected Asynchronicity on Twitch”
Alexander Champlin  *  University of California, Santa Barbara
   “Liveness at Play: Twitch Streaming and the Production of Immediacy”

**Sponsor**  Video Game Studies Scholarly Interest Group

**S2** The Academy is Born
Examining the Formative Years of the Academy of Motion Picture Arts and Sciences

**Chair**
Luci Marzola  *  University of Southern California
Barbara Hall  *  Writers Guild Foundation
Dimitrios Latsis  *  Ryerson University
   “Industrial Historiography: The Early Educational Activities of the Academy of Motion Pictures Arts and Sciences”
Luci Marzola  *  University of Southern California
   “The Science of the Academy: AMPAS and the Fundamental School of Sound”
Monica Sandler  *  University of California, Los Angeles
   “Inside the AMPAS Reorganization Committee: Collective Bargaining, the Oscars, and the Battle for the Academy’s Future”

**Sponsor**  Classical Hollywood Scholarly Interest Group

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**Session S**

11:30 AM – 1:15 PM

**Sunday**  *  March 18, 2018

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**S3 Beyond the Sound System**  
The Cultural Contexts for Cinema’s Audio Formats

**Chair** Eric Dienstfrey  * University of Wisconsin–Madison  
**Respondent** Katherine Spring  * Wilfrid Laurier University  
**Meredith Ward**  * Johns Hopkins University  

**K.J. Donnelly**  * University of Southampton  
“The Silent Film Music Industry: Format Translation in the Age of Pathological Historicism”

**Eric Dienstfrey**  * University of Wisconsin–Madison  
“Historicizing the Fake: Digital Software and the Archaeology of Dead Media Aesthetics”

**SPONSOR** Sound and Music Studies Scholarly Interest Group

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**S4 Questions of Queerness**  
Presence, Absence, Affect

**Chair** Lauren Pilcher  * University of Florida  
**Lauren Pilcher**  * University of Florida  
“Deep South Queers: Intersectionality and Authenticity in Southern Documentary”

**Greg Youmans**  * Western Washington University  
“When We Were Jung: The Centrality of Jungian Ideas and Aesthetics to Liberation-Era Queer Experimental Filmmaking”

**William J. Simmons**  * University of Southern California  
“The Absent Queer in Lars von Trier’s *Nymphomaniac*”

**Sergio Rigoletto**  * University of Oregon  
“Parentheticality and Affect in Xavier Dolan’s *Laurence Anyways*”

---

**S5 Time, Violence, and Death**

**Chair** Allison Rittmayer  * Northwestern State University  
**Allison Rittmayer**  * Northwestern State University  
“Reflections on Mortality: Time and Death in the Works of Agnès Varda”

**Katie Lally**  * University of California, Santa Cruz  
“Violence and the Sacred in the Films of Bruno Dumont”

**Sam B. Girgus**  * Vanderbilt University  
“The Violence and Death of Time in Tommy Lee Jones’s *The Three Burials of Melquiades Estrada* (2005)”

**Tomas Elliott**  * University of Pennsylvania  
“Marat/Sade/Artaud/Deleuze”

**SPONSOR** Media and the Environment Scholarly Interest Group

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**S6 Radical Environments**  
Threat, Transformation, and Media Sensibility

**Chair** Greg Siegel  * University of California, Santa Barbara  
**Joshua Malitsky**  * Indiana University  
“Sound and/as Energy in Esfir Shub’s *KShE*”

**Selmin Kara**  * OCAD University  
“World Upside Down: Transmediating the Anthropocene”

**Greg Siegel**  * University of California, Santa Barbara  
“Media, Meteorology, Contingency”

**Martina Broner**  * Cornell University  
“Going Out on a Limb: Embodiment and Virtual Reality in a Threatened Landscape”

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S7 Colonies and Colonialism

CHAIR Dalina Perdomo  University of Iowa

Dalina Perdomo  University of Iowa  “Cinelibre, Pueblo Preso: La Gran fiesta and the Structures of Contradiction in Puerto Rico’s Stillborn National Cinema”

Emily Rauber Rodriguez  University of Southern California  “‘Blinding Our People with a Fantasy World’: Chicano Students’ Early Media Criticism, 1969 – 1979”

S8 Childhood, Adolescence, and Coming of Age

CHAIR Lauren Davine  Ryerson University

Lauren Davine  Ryerson University  “Queering Female Adulthood: The Woman-Child in Contemporary American Film”

Jason Scott  Arizona State University  “Ero-Autism: Some Intersections of Sexuality, Gender, Adolescence, and Neurodiversity in Recent Series Television”

Michael Rennett  Texas A&M University–Corpus Christi  “Diverse Paths to Adulthood: The Impact of Race and Ethnicity on Emerging-Adult Narratives”

Ryan Bowles Eagle  California State University, Dominguez Hills  “The Parent Trap: How Media Studies Scholar-Parents Navigate Pediatricians’ Screentime Recommendations”

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S9 ROUNDTABLE

AI, Social Media, and The New Modes of Programmed Sociality

CHAIR Taina Bucher  University of Copenhagen

Tero Karppi  University of Toronto, Mississauga  “Facebook, AI, and the Human Condition”

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S10 The Beginnings and Ends of New Media

CHAIR Andrew Lison  SUNY Buffalo

Andrew Lison  SUNY Buffalo  “Reconsidering Post-Electoral Mythologies: ‘Fake News’ and Big Data”

Jennifer Blaylock  University of California, Berkeley  “New Media, Neo-Media: The Brief Life of Socialist Television in Ghana”


Paul Benzon  Skidmore College  “Zombie Media and the Untimely Resurrection of the Flip Phone”

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**S11 Media Maintenance**

**Chair**: Zach Melzer * Concordia University

**Zach Melzer** * Concordia University * “Mending Cinema”

**Matthew Hockenberry** * New York University * “The Performance of Preservation for Dead Media Maintenance”

**Bhargavi Narayanan** * University of California, Santa Barbara * “Infrastructures in Circulation: The Lives and After-lives of Political Banners in South India”

**S12 Modernism Then and Now**

**Chair**: Alexander Kauffman * Philadelphia Museum of Art

**Alexander Kauffman** * Philadelphia Museum of Art * “The Kinematic Turn of 1913: Cubist Cinema Beyond Film”

**Bernadette Salem** * Lancaster University * “Cinema’s First Space Tourists: Commercial Space Flight in the Time of Méliès”

**Adam Pugen** * University of Toronto * “The Phenomenology of ‘Digital Modernism’: Schoenberg’s Twelve-Tone System as Ideational World Design”

**Kendra Atkin** * University of Southern California * “Cinema as Gift/Cinema as Demand in *The Cabinet of Dr. Caligari*”

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

**S13 Celebrity and the Contemporary Horror Film**

**Chair**: Lindsey Decker * Boston University

**Dana Och** * University of Pittsburgh * “The Fame that Wouldn’t Die: Horror Comedy, Celebrity, and the Body”

**Lindsey Decker** * Boston University * “Harry Potter and the Scary Ghost Lady: Daniel Radcliffe’s Transnational Star Appeal and *The Woman in Black*”

**Genevieve Newman** * Independent Scholar * “Fandom and the Resurrection of Fear in Millennial Horror”

**Charlie Oughton** * Regent’s University London * “And the Stars Came Crashing Down: Reassessing the Roles of Female Horror Filmmakers and Their Fandoms”

**Sponsor**: Horror Studies Scholarly Interest Group

**S14 New Approaches to 1970s Documentary Film and Theory**

**Chair**: Matthew Croombs * University of Calgary

**Co-Chair**: Kate Rennebohm * Harvard University

**Kate Rennebohm** * Harvard University * “Anna (1975): Cinema, Video, and the Ethics of Reviewing”

**Matthew Croombs** * University of Calgary * “A Militant’s Voyage through Art History: René Vautier’s Documentaries for Algerian Television”

**Trevor Stark** * University of Calgary * “Serialized Death: Straub-Huillet, Schoenberg, and the Architecture of Fascism”

**Jessica Bardsley** * Harvard University * “Liquid History and the Vitalist Materiality of Chick Strand’s *Kristallnacht* (1979)”

**Sponsors**: CinemArts Scholarly Interest Group and Documentary Studies Scholarly Interest Group
**S15** Rethinking Ideology in Apparatus Theory

**CHAIR** Randall Halle * University of Pittsburgh

- Aniko Imre * University of Southern California * “Socialist Dispositives in Postsocialist Media Cultures”
- Barbara Mennel * University of Florida * “Voices of Finance: Dance in the Landscape of Finance”
- Jesse Anderson-Lehman * University of Pittsburgh * “Anime on Netflix: How Streaming Alters Production”
- Michael Gott * University of Cincinnati * “Europe by ‘Airport Cinema’: Representation, Mobility, and the Cinematic Apparatus”

**S16** Resistant Aesthetics
Film and Media Activism

**CHAIR** J. Carlos Kase * University of North Carolina at Wilmington

- Richard Mwakasege-Minaya * University of Michigan * “The Cuban Exile Campaign: Latinx Media Activism and Conservative Latinidad”
- Hend Alawadhi * Kuwait University * “Militant Film Collectives: Examining the Legacy of the Palestinian Film Unit (PFU)”
- Matt Sienkiewicz * University of Rochester * “New Wave in the Neo Empire: Afghanistan’s Jump Cut Cinema Collective as Artistic Resistance”

**S17** Quality TV
New Questions about Prestige and Politics

**CHAIR** Joanne Morreale * Northeastern University

- Joanne Morreale * Northeastern University * and Nathan Blake * Northeastern University * “The Illusion of Control: Considering Mr. Robot”
- Sarah Matheson * Brock University * “Is TV ’TIFF Worthy’?: Television at the Toronto International Film Festival”
- Despina Kakoudaki * American University * “A Virtual Winter: On CGI, Climate Change, and the Absence of Ecology in Game of Thrones”
- Hannah Mueller * Hunter College, CUNY * “‘Steal It or Scam It’: Poverty and the Commodified Body in Showtime’s Shameless”

**S18** Women Directors and Female Bodies

**CHAIR** Sarah Smyth * University of Southampton

- Sarah Smyth * University of Southampton * “Authorship, Subjectivity, and the Horror Film: Challenging the Representation of the Pregnant Woman in Alice Lowe’s Prevenge (2016)”
- Andrea Braithwaite * University of Ontario Institute of Technology * “Playing the Flâneuse: Space and Movement in Female Detective Games”
- Sonia Lupher * University of Pittsburgh * “The Rise of the Female Horror Filmmaker/Fan”
- Nina Martin * Connecticut College * “‘I’d Kill for This Role’: Gender and Hollywood Horror”

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**SPONSOR** Horror Studies Scholarly Interest Group
**S19 Los Angeles and Cinema**
An Interdisciplinary Site

**CHAIR**
John Trafton  * Seattle University

René Thoreau Bruckner  * Columbia College Hollywood
   * “Wildness Enclosed: The Film-Animal Industry in
Los Angeles”

James Tweedie  * University of Washington  * “The Art
Director as Architect, or the Construction of Classical
Hollywood”

Michael Green  * Arizona State University  *
“Whiteness in the Los Angeles-Set Films of Emma
Stone and Ryan Gosling”

John Trafton  * Seattle University  * “L.A. Punk Cinema
and La Caméra-Stylo”

**S20 Racial Politics**
in Cinema and Television

**CHAIR**
Annie Sullivan  * Northwestern University

Annie Sullivan  * Northwestern University  *
“Mediating the Rebellion: Kathryn Bigelow’s Vision of
Detroit and Local Televisual Responses to Urban Crisis”

Steve Swetich  * King’s College London  * “The People
v. White Supremacy: Images of Race, Activism, and O.J.
Simpson”

Rachel Watson  * University of Colorado Boulder
   * “Brothers From Another Mother: The Uncanny
Relationship between the United States and South
Africa”

Jacqueline Pinkowitz  * University of Texas at Austin
   * “Rape and Race’: Exposing/Exploiting Slavery’s
Monstrous Intimacies in Late 1960s and Early 1970s
Slavery Exploitation Films”

**S21 WORKSHOP**
Handmade, Hands-On, and Low-Tech Practices in Media Pedagogy

**CHAIR**
Steven Doles  * Syracuse University

**WORKSHOP PARTICIPANTS**

Steven Doles  * Syracuse University
Sarah O’Brien  * University of Virginia
Kelsey Cameron  * University of Pittsburgh
Marina Hassapopoulou  * New York University
Eva-Lynn Jagoe  * University of Toronto

**SPONSOR**
Critical Media Pedagogy Scholarly Interest Group

**SUNDAY**
**MARCH 18**
**SESSION 11:30 am – 1:15 pm**

**S22 Fandom, Reception, and Critique in a Digital Age**

**CHAIR**
Henry Wermer-Colan  * Temple University

Henry Wermer-Colan  * Temple University  *
“Calculating the Politics of Aesthetics: A Distant
Reading of Iraq War Film Reviews”

Lesley Willard  * University of Texas at Austin  *
“#FanArtFriday: A Case for the (Increasing) Importance
of Data and Mixed Methods in Fan Studies”

Lida Zeitlin Wu  * University of California, Berkeley  *
“Referential Mania Goes Live: NABOKV-L and the
Emergence of an Online Critical Discourse”

Jennifer deWinter  * Worcester Polytechnic Institute
   * “Not So Cool in Game Studies: The Pressures on
‘Cool Japan’ from Sex Simulations, Doujinshi, and Fan
Translations”

**SPONSOR**
Fan and Audience Studies Scholarly Interest Group
MEETING
11:30 AM – 1:15 PM
Critical Media Pedagogy
Scholarly Interest Group
ROOM Kent, 2nd floor
TOPICS AND AGENDA ITEMS INCLUDE: interactive workshop on tools and skills for critical media literacy in the age of participatory media—plus snacks!

MEETING
11:30 AM – 1:15 PM
Nontheatrical Film and Media Scholarly Interest Group
ROOM Simcoe/Dufferin, 2nd floor
TOPICS AND AGENDA ITEMS INCLUDE: elections, discussion of SIG sponsorship process, SIG events in 2019, and nontheatrical film and media publishing initiative

Soap Drive
Contribute to the 2018 SCMS Soap Drive
As an organization, we are collecting used & unused/opened & unopened hotel soaps, shampoos, conditioners, and other toiletry items that people in need might find useful. Please take your donations to the Registration area and look for the soap drive bin.
**Session T1: Queer Resistance / Queer Media**

**Chair:** Peter Marra * Wayne State University

- **Peter Marra** * Wayne State University * “Killer Queens: Horror and the Queer Art of Drag”
- **Robert LaRue** * Moravian College * “Fifty Shades of Gay: Roland Emmerich’s Stonewall and the Violence of Mainstream Queer Representations”
- **Kirsten Lew** * University of California, Los Angeles * “From Social Problem to Melodrama: Censoring Queerness and Racism in Stahl’s *Imitation of Life*”
- **Jake Pitre** * Carleton University * “The Radical Arc of Queer Redemption in *Steven Universe*”

**Sponsor:** Queer Caucus

**Session T2: Workshop**

**Designing and Facilitating Media Camps for Youth**

**Chair:** Barbara Brickman * University of Alabama
**Co-Chair:** Jacqueline Vickery * University of North Texas

**Workshop Participants**

- **Lora Taub-Pervizpour** * Muhlenberg College
- **Carla Carter-Bishop** * University of North Texas
- **Ida Yoshinaga** * University of Hawaii-Manoa

**Sponsor:** Children’s and Youth Media and Culture Scholarly Interest Group
T3 Subversive Media/Subversive Comedy

CHAIR Rob King * Columbia University
CO-CHAIR Nicholas Sammond * University of Toronto
Rob King * Columbia University * “The Revelations of Bill Hicks: Standup and Televangelism on Parallel Tracks”
Jessica Hoover * University of North Texas * “As Seen on TV: The Carol Burnett Show, Second Wave Feminism, and the One-Two Punch to Advertising”
Peter Kunze * University of Texas at Austin * “Black Conservative Satire, Social Media Celebrity, and the Alt Right”
Nicholas Sammond * University of Toronto * “Flatulence Will Get You Everywhere: The Kipper Kids and Non-sense Video”
SPONSOR Comedy and Humor Studies Scholarly Interest Group

T4 Political Economies of Online Streaming

CHAIR Emily West * University of Massachusetts Amherst
Emily West * University of Massachusetts Amherst * “Amazon, Digital Monopolies, and the Pleasures of Digital Enclosure”
Danny Kimball * Goucher College * “Net Neutrality, Monopoly Power, and Privatized Regulation in the New Media and Broadband Industries”
Ian Murphy * University of North Carolina at Chapel Hill * “The Great Video Pivot and the Crisis in Online Publishing”
SPONSOR Media Industries Scholarly Interest Group

T5 21st Century Screen Migrants A Convergence of Surveillance, Fantasy, and Empathy

CHAIR Nicole Wallenbrock * Syracuse University
CO-CHAIR Drew Paul * University of Tennessee, Knoxville
Drew Paul * University of Tennessee, Knoxville * “Forced Migration and Fantasies of Return in Palestinian Cinema”
Valerie Behiery * Independent Scholar * “Migrants and Refugees in Contemporary Moving Image Art: Ghazel’s Home (stories) and Bouchra Khalili’s The Mapping Journey Project”
SPONSOR Middle East Caucus

T6 Gender and Aging in Global Media

CHAIR C. Lee Harrington * Miami University
C. Lee Harrington * Miami University * “Aging and Indian Television: Mega-Serials in Tamil Nadu”
Sophie Saint-Just * Williams College * “Making a Caribbean Landmark Film: The Material Conditions of Rue Cases-Nègres (1983)”
Liam Burke * Swinburne University of Technology * “Generation Emigration?: How New Media Is Facilitating Various Forms of ‘Return’ for Older Migrants”
Andrea Schmidt * Willamette University * “‘Into the Wild’: Frauenförderungspläne, or Women’s Advancement Initiatives, in the German Film and Television Industries”
## T7  Reinventing Surrealism

**Chair**  Jessica Balanzategui  *  Swinburne University of Technology

Jessica Balanzategui  *  Swinburne University of Technology  *
“‘Shaye Saint John’ and the Aesthetics of the Digital Gothic: The Subversive (Dis)embodiments of Outsider Art on YouTube”

Paulina Tomkowicz  *  University of Pittsburgh  *
“Fernando Arrabal and Long Live Death: Why Cinema Matters for the College of Paraphysics”

Mi Young Park  *  Southern Illinois University Carbondale  *
“Female Workers and Surrealism in the Post-Cinematic Age: Factory Complex (2014)”

Devin Thomas  *  New York University  *
“Possession: Jean Rouch and the Magic in and of Film”

## T8  Reviewing the Nation and Rethinking “National” Cinemas

**Chair**  Meta Mazaj  *  University of Pennsylvania

Gohar Siddiqui  *  Clark University  *
“Docufictions and Cinematic Truth in Afghani Cinema: Gender and Religion in Siddiq Barmak’s Osama”

Belen Vidal  *  King’s College London  *
“Transplanted blossoms: Reading International Casts through the Deferrals of Cinephilia in Spain”

Melis Umut  *  Stony Brook University  *
“When Pathos Meets Eros: The 1970s ‘Erotic Melodramas’ in Turkish Cinema”

Nava Dushi  *  Lynn University  *
“Foxtrot, A Dangerous Dance: The Politicization of State Funding”

## T9  Occupation, Colonization, and Displacement

**Chair**  Shekhar Deshpande  *  Arcadia University

Marla Zobel  *  Western Kentucky University  *
“Filming Haiti’s Le Poloné: Transnational Encounters in Contemporary Polish Cinema”

Graig Uhlin  *  Oklahoma State University  *
“Fires at Sea: Lifeboat Cinema and Population Displacement”

Joseph Pomp  *  Harvard University  *
“French Government Subsidies of African Film Production, or the Gift that Keeps on Giving (and Taking)”

Kascindra Shewan  *  McMaster University  *

**Sponsor**  Transnational Cinemas Scholarly Interest Group

## T10  Cinematic Sound

**Chair**  Darshana Mini  *  University of Southern California

Darshana Mini  *  University of Southern California  *
“Un-sound’ Cinema: Sound, Sex, and Desire in Indian Cinema”

Woojeong Joo  *  Nagoya University  *
“Imagining Sound beyond Nation: How Japan Understood and Adapted American Technology in the Early History of Sound Cinema”

Brooke McCorkle  *  SUNY Geneseo  *
“Liveness, Music, Media: The Case of the Cine-concert”

Silpa Mukherjee  *  University of Pittsburgh  *
“Loudness in the Air: The New Digital Sonotope of Item Numbers of Bombay Cinema”

**Sponsor**  Sound and Music Studies Scholarly Interest Group
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<td>CHAIR</td>
<td>Mila Zuo * Oregon State University</td>
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<td>Feng-mei Heberer * New York University * “Hito Steyerl’s Racial Montage”</td>
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<td>Mila Zuo * Oregon State University * “The Chinese Feminine Cool (Maggie Cheung) and its ‘Hot’ Limitations (Bai Ling)”</td>
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<td>Lily Wong * American University * “Recoding Chineseness: Transpacific Engagements in Seeking Asian Female”</td>
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<td>Emily Verla Bovino * University of California, San Diego</td>
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<td>Adam Lauder * Social Sciences and Humanities Research Council, Toronto * “Time after Time’: Hanne Darboven and the Plasticity of Number”</td>
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<td>Kenneth Rogers * York University * “Pathways Diversions: Plastic Media and Neuro-ecologies”</td>
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<td>Laila Shereen Sakr * University of California, Santa Barbara * “Media Sousveillance on Its Back”</td>
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<td>Heather Davis * Independent Scholar * “Plastic Media”</td>
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<td>Maria Engberg * Malmö University</td>
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<td>Maria Engberg * Malmö University * and Jay David Bolter * Georgia Institute of Technology * “Watching in the Round: 360° Films, VR, and Mobile Cinematics”</td>
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<td>David Leblanc * Concordia University * “Learning the Hard Way: Media-Based Training from Video to VR”</td>
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<td>Adam Daniel * Western Sydney University * “Stories in Space: Screenwriting Paradigms in Virtual Reality”</td>
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<td>Sandra V. Navarro * Western New England University * “Documenting Childhood: Mediating Memory and the Ephemereral in El edificio de los chilenos”</td>
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<td>Eduardo Ledesma * University of Illinois at Urbana-Champaign * “A Fast Look at Slow Cinema: Dead Slow Ahead (2015) and the Spanish Sci-Fi Documentary Movement”</td>
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<td>Kate Hearst * Independent Scholar * “Negotiations: Making History with Film”</td>
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<td>Elizabeth Kaszynski Gilmore * Indiana University * “Exhibiting White Saviors: Invisible Children Rough Cut and Ambivalent Benevolence”</td>
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WORKSHOP
Syllabus Hack
Introducing Television Studies in the Internet Era

CHAIR
Casey McCormick  *  McGill University

WORKSHOP PARTICIPANTS
David Pierson  *  University of Southern Maine
Jacinta Yanders  *  Ohio State University
Bridget Kies  *  University of Wisconsin–Milwaukee
Melanie Kohnen  *  Lewis and Clark College
Charlotte Stevens  *  Birmingham City University

Still Gazing at the Stars

CHAIR
Swapnil Rai  *  Brown University


Wesley Jacks  *  University of California, Santa Barbara  *  “Big in China: Transnational Stars in Early Reform-Era China”

Josh Jackson  *  University of California, Berkeley  *  “Multichannel Networks, YouTubers, and Machine-Managed Celebrity”

Widening Histories of the Small Screen
TV’s Connections to Music, Theatre, and the Avant-Garde

CHAIR
Norma Coates  *  University of Western Ontario

Norma Coates  *  University of Western Ontario  *  “Rock to the Rescue: Rock Concert Programs on Late Night TV in the 1970s”

Britta Hanson  *  University of Texas at Austin  *  “‘She Flew into 65,000,000 Hearts’: Peter Pan, Broadway, and the 1950s TV Musical”

Dillon Hawkins  *  Oklahoma State University  *  “Experimental TV: The Children’s Television Workshop and the Avant-Garde”

Kit Hughes  *  Colorado State University  *  “Theater Television, Corporate Communication, and Narrowcast Networks”

Screening Military Films
Nontheatrical Sites and Spaces during World War II

CHAIR
Joshua Mitchell  *  University of Southern California

CO-CHAIR
Javier Ramirez  *  Indiana University

Martin L. Johnson  *  The University of North Carolina at Chapel Hill  *  “A Distant Local View: The Small Town Film and U.S. Cultural Diplomacy, 1942–1965”

Joshua Mitchell  *  University of Southern California  *  “Military Films and Wartime Labor in the American Prison during World War II”

Javier Ramirez  *  Indiana University  *  “Framing American and Mexican American: Military Institutions and Nontheatrical Exhibition during and Post-WWII”

SPONSOR  Nontheatrical Film and Media Scholarly Interest Group
Contemporary French Ecocinema

CHAIR: Hannah Holtzman * University of Virginia
RESPONDENT: Alison Murray Levine * University of Virginia
Liz Groff * University of Miami * “‘Quand le ciel bas et lourd pèse comme un couvercle’: Atmospheric Aesthetics in Cinema”
Hannah Holtzman * University of Virginia * “French Webdocs and Nuclear Disaster in Japan”
Audrey Evrard * Fordham University * “‘Après l’usine, la terre!’: Redefining Militant Filmmaking in the 21st Century”

SPONSORS: French/Francophone Scholarly Interest Group and Media and the Environment Scholarly Interest Group

Hidden Labor in the Spotlight
Hollywood Production Below the Line

CHAIR: Katherine A. Johnson * Indiana University
Katherine A. Johnson * Indiana University * “Action, that’s what: Stunt Work in the Western”
Amos Stailey-Young * University of Iowa * “Synthetic Nature: Classical Hollywood Location Shooting in Cecil B. DeMille’s *Union Pacific*”

SPONSOR: Classical Hollywood Scholarly Interest Group

We’re Still Here
Politicizing the Nonhuman Turn across Media

CHAIR: Neta Alexander * New York University
RESPONDENT: Richard Grusin * University of Wisconsin-Milwaukee
Moira Weigel * Harvard University * “Aquarium/Film: Verne, Williamson, and Immersion”
Neta Alexander * New York University * “Make Room for Roomba: Cleanliness, Choreography, Capital”
Arthur Wang * Yale University * “Dehumanizing Consent: Coercive Media and Game Theories of the Nonhuman”

Hybrid Practices
Contesting Mythologies in Scholarly and Creative Projects

CHAIR: Christina Corfield * University of California, Santa Cruz
Christina Corfield * University of California, Santa Cruz * “Technological Anachronism and Craft as Media Historiography”
Amy Ruhl * Independent Scholar * “Between Tin Men: Remaking *Oz* into a Feminist Historiography”
Kiki Loveday * University of California, Santa Cruz * “What You Love: The Library at Alexandria, Quotation, and Survival”

SPONSORS: Women’s Caucus and Women in Screen History Scholarly Interest Group
MEETING 1:30 – 3:15 pm
Media and the Environment Scholarly Interest Group

ROOM Kent, 2nd floor

Topics and agenda items include: new elections; the student essay prize; a workshop on environmental justice and pedagogy.

MEETING 1:30 – 3:15 pm
Transmedia Studies Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

Join Us Next Year
in Seattle, Washington
March 13–17, 2019
Sheraton Seattle
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Thank you so much for your service - you will be greatly missed!

Victoria E. Johnson
Nick Davis
Linda Mizejewski
The Society for Cinema and Media Studies is proud to announce its support for the sixth annual Society for Cinema and Media Studies Undergraduate Conference.

Originating at the University of Notre Dame in 2013, the SCMS Undergraduate Conference offers undergraduate students a forum to present papers representing their best work in the field. A unique international event, the 2018 installment represents the first time the SCMS Undergraduate Conference will take place in Canada. The panel will be composed of Wilfrid Laurier University Film Studies faculty, who will select the best papers from the proposals received. The resulting conference will allow undergraduate students the rare opportunity to share their cinema and media history, criticism, and theory work with peers from across the world.

We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at Wilfrid Laurier University, April 6-7, 2018. The 2019 Conference will be hosted by the faculty of the University of Notre Dame in Notre Dame, Indiana. The deadline for submitting to this year’s conference has passed but members are encouraged to think about the 2019 conference. More information about next year’s conference will be available on the SCMS website in the fall.

Questions about the 2018 conference should be directed to Dr. Russell Kilbourn, at Wilfrid Laurier University (rkilbourn@wlu.ca).

Questions about the 2017 conference should be directed to Dr. Graeme Stout, at the University of Minnesota (stou0046@umn.edu).

If your institution is interested in hosting the undergraduate conference in the future, please contact Jill Simpson (scms-director@ou.edu).

For the call for papers, please visit https://cmstudies.site-ym.com/?page=undergraduate
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