

LAND ACKNOWLEDGMENT

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>

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.

SCMS 2018

CONFERENCE PROGRAM

SHERATON CENTRE TORONTO
TORONTO, ONTARIO, CANADA

March 14–18

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 7PM 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 7PM 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 Yaasib 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



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From the Society of Cinematologists . . .

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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
1981–1983	John L. Fell
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
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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, <i>President-elect</i>

. . . 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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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

- 9:00 – 10:45 AM **Session A**
- 11:00 AM – 12:45 PM **Session B**
- 1:00 – 2:45 PM **Session C**
- 3:00 – 4:45 PM **Session D**
- 5:00 – 6:45 PM **Session E**
- 7:00 – 9:00 PM **SPECIAL EVENT: Toronto: Global Television Production Center**
- 7:00 – 9:00 PM **SPECIAL EVENT: Film, Media, and Toronto's Built Environment**
- 7:00 – 9:00 PM **SPECIAL EVENT: Unlimited Animation: A Tribute to Hannah Frank**

Thursday, March 15

- 9:00 – 10:00 AM **MEMBERS' BUSINESS MEETING**
- 10:00 – 11:45 AM **Session F**
- 12:00 – 1:45 PM **Session G**
- 2:00 – 3:45 PM **Session H**
- 4:00 – 5:45 PM **Session I**
- 5:45 – 6:45 PM **RECEPTION**
- 6:45 – 8:00 PM **AWARDS CEREMONY**
- 8:30 – 10:30 PM **SPECIAL EVENT: Re:Orientations: Richard Fung on Queer Asian-Canada**
- 8:30 – 10:30 PM **SPECIAL EVENT: Silent Gems of Toronto's Archives: *Another Day and Secrets of the Night***

Friday, March 16

- 8:30 – 10:00 AM **Institutional Members Chairs' Breakfast**
- 10:00 – 11:00 AM **SPECIAL SESSION: Best Practices in Applying for Funds to Support Scholarship**
- 11:15 AM – 1:00 PM **Session J**
- 1:15 – 3:00 PM **Session K**
- 3:15 – 5:00 PM **Session L**
- 5:00 – 6:00 PM **SPECIAL EVENT: Graduate Student Reception**
- 7:00 – 9:30 PM **SPECIAL EVENT: Mediated Belongings: Indigenous Film and Environmental Justice**
- 7:30 – 9:30 PM **SPECIAL EVENT: Tribute to Chuck Kleinhans**

Saturday, March 17

- 9:00 – 10:45 AM **Session M**
- 11:00 AM – 12:45 PM **Session N**
- 1:00 – 2:45 PM **Session O**
- 3:00 – 4:45 PM **Session P**
- 5:00 – 6:45 PM **Session Q**
- 7:00 – 8:40 PM **HOST COMMITTEE EVENT: An Evening with Guy Maddin**
- 9:00 – 11:00 PM **HOST COMMITTEE EVENT: Reception**

Sunday, March 18

- 9:00 – 10:45 AM **Session R—Seminars**
- 10:45 – 11:30 AM **COFFEE BREAK**
- 11:30 AM – 1:15 PM **Session S**
- 1:30 – 3:15 PM **Session T**



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



Instagram

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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 <refugorestrooms.org>](http://Refuge<refugorestrooms.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>](mailto: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 Mezzanine.

Wednesday, March 14

9:00 – 10:45 AM	Television Studies Scholarly Interest Group	Kent
9:00 – 10:45 AM	Adult Film History Scholarly Interest Group	Simcoe/Dufferin
11:00 AM – 12:45 PM	Sound and Music Studies Scholarly Interest Group	Kent
	<i>Topics and agenda items include: Claudia Gorbman Student Writing Prize; our bibliography of members' research; other future initiatives for members</i>	
11:00 AM – 12:45 PM	Transnational Cinemas Scholarly Interest Group	Simcoe/Dufferin
	<i>Topics and agenda items include: survey results; name change consideration; meet & greet among attendees</i>	
1:00 – 2:45 PM	Children's and Youth Media and Culture Scholarly Interest Group	Kent
	<i>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</i>	
1:00 – 2:45 PM	Media, Science, and Technology Scholarly Interest Group	Simcoe/Dufferin
3:00 – 4:45 PM	Experimental Film and Media Scholarly Interest Group	Kent
3:00 – 4:45 PM	Documentary Studies Scholarly Interest Group	Simcoe/Dufferin
	<i>Topics and agenda items include: venues for documentary scholarship; promoting online scholarly discussion of documentary; possible events for SCMS 2019</i>	
5:00 – 6:45 PM	Film and Media Festivals Scholarly Interest Group	Kent
5:00 – 6:45 PM	Animated Media Scholarly Interest Group	Simcoe/Dufferin

Thursday, March 15

10:00 – 11:45 AM	Central/East/South European Cinemas Scholarly Interest Group	Kent
10:00 – 11:45 AM	Video Game Studies Scholarly Interest Group	Simcoe/Dufferin
12:00 – 1:45 PM	Latino/a Caucus	Kent
	<i>Topics and agenda items include: discussion of the caucus mission statement and outreach; revamping of the mentorship program; 2018 special event; bibliography project</i>	
12:00 – 1:45 PM	Classical Hollywood Scholarly Interest Group	Simcoe/Dufferin
	<i>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</i>	
2:00 – 3:45 PM	French/Francophone Scholarly Interest Group	Kent
2:00 – 3:45 PM	Queer Caucus	Simcoe/Dufferin
4:00 – 5:45 PM	Middle East Caucus	Kent
	<i>Topics and agenda items include: collaborative panels and workshops; film programming opportunities for 2019; oral history initiatives</i>	
4:00 – 5:45 PM	Women's Caucus	Simcoe/Dufferin
	<i>Topics and agenda items include: presentation of Graduate Student Writing Prize; panel titled "Gendered Realities in Today's Early Career Environments"</i>	

Friday, March 16		
11:15 AM – 1:00 PM	Comedy and Humor Studies Scholarly Interest Group	Kent
11:15 AM – 1:00 PM	Scholarly Interest Group Coordinating Committee <i>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.</i>	Simcoe/Dufferin
1:15 – 3:00 PM	Caucus Coordinating Committee <i>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</i>	Kent
1:15 – 3:00 PM	Film Philosophy Scholarly Interest Group	Simcoe/Dufferin
3:15 – 5:00 PM	Caucus on Class <i>Topics and agenda items include: upcoming Caucus elections; plans to network and organize around the amalgam of crises surrounding academic labor</i>	Kent
3:15 – 5:00 PM	Fan and Audience Studies Scholarly Interest Group <i>Topics and agenda items include: breakout sessions on various research, graduate student, and career queries, in conjunction with the Comics Studies SIG</i>	Simcoe/Dufferin
6:00 – 7:45 PM	Television Studies Scholarly Interest Group	York
6:00 – 7:45 PM	Video Game Studies Scholarly Interest Group	Maple West
6:00 – 7:45 PM	Libraries & Archives Scholarly Interest Group	Cedar
8:00 – 9:45 PM	Black Caucus	Willow West
Saturday, March 17		
9:00 – 10:45 AM	Scandinavian Scholarly Interest Group <i>Topics and agenda items include: areas of special interest in current and recent scholarship; opportunities for interdisciplinary collaboration inside and outside our SIG</i>	Kent
9:00 – 10:45 AM	Radio Studies Scholarly Interest Group	Simcoe/Dufferin
11:00 AM – 12:45 PM	CinemArts Scholarly Interest Group	Kent
11:00 AM – 12:45 PM	Comics Studies Scholarly Interest Group <i>Topics and agenda items include: breakout sessions on various research, graduate student, and career queries, in conjunction with the Fan and Audience Studies SIG</i>	Simcoe/Dufferin
1:00 – 2:45 PM	War and Media Studies Scholarly Interest Group <i>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</i>	Kent
1:00 – 2:45 PM	Horror Studies Scholarly Interest Group <i>Topics and agenda items include: potential future events; panel selection at subsequent conferences; the possibility of a student essay award</i>	Simcoe/Dufferin
3:00 – 4:45 PM	Silent Cinema Cultures Scholarly Interest Group <i>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</i>	Kent
3:00 – 4:45 PM	Media Industries Scholarly Interest Group	Simcoe/Dufferin
5:00 – 6:45 PM	Urbanism/Geography/Architecture Scholarly Interest Group <i>Topics and agenda items include: outreach to other scholarly groups, our mentoring program, and Mediapolis journal</i>	Kent
5:00 – 6:45 PM	Digital Humanities and Videographic Criticism Scholarly Interest Group	Simcoe/Dufferin

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

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

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

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Concordia University, Mel Hoppenheim School of Cinema
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Become an Institutional Member

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
- Free website ad accessible via the institutional membership list on cmstudies.org
- 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
- Guidelines for Program Review and other assessment resources
- Discounted rates on books

Sign Up Today

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

Thanks to Our 2017–2018 Donors

Many thanks to those who generously donated to the Award, General, Travel, and SCMS-U Funds:

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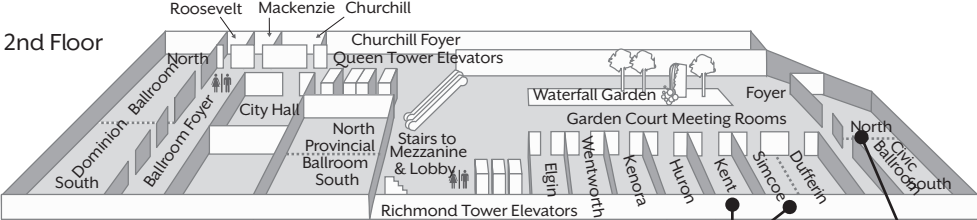
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Nominations for Pedagogy & Distinguished Career Achievement Awards

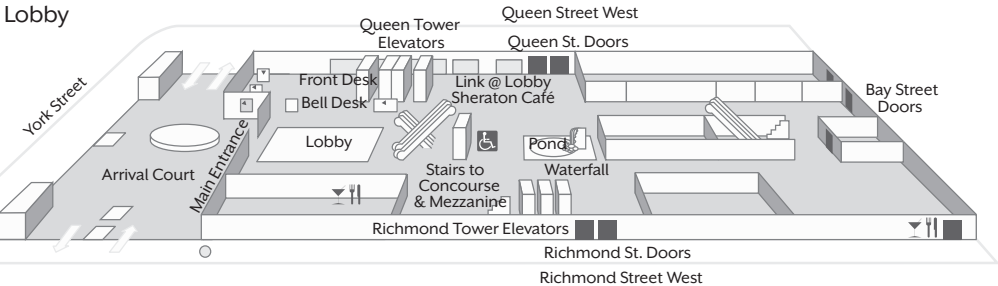
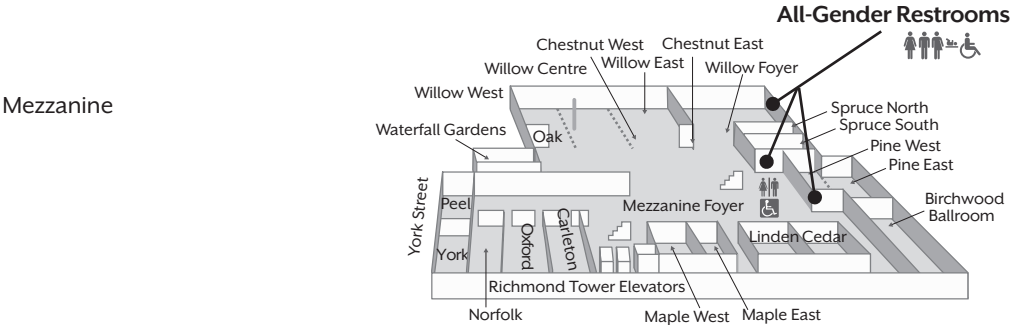
All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider deserving of the Distinguished Career Achievement and Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1 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 at Glance

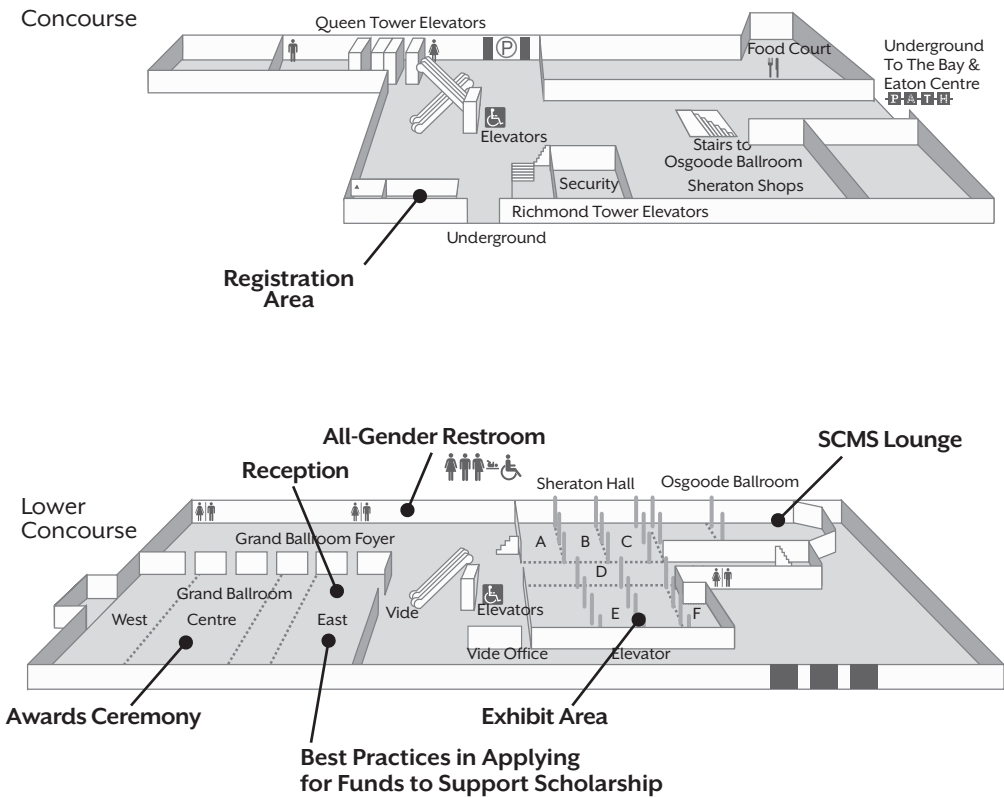


Caucus / SIG Meeting Rooms

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



Meeting Space at a Glance



Toronto 2018

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.

CO-OP CABS: CO-OPCABS.COM, (416) 504-2667

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
quinnsteakhouse.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
overeasystaurants.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) 363-6150
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

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

banhmiboy.com

Asian-fusion sandwiches
Average entrée: \$10

Byblos

11 Duncan St.
(647) 660-0909

byblostoronto.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

George Restaurant

111C 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

Frascati Restaurant

33 Elm St.
(416) 977-4338

adegarestaurante.ca

Seafood, Portuguese, Mediterranean
Average entrée: \$20-25

Golden Thai Restaurant

105 Church St.
(416) 868-6668

goldenthai.ca

Average entrée: \$25-30

Vagabondo Italian Ristorante & Lounge

32 Wellington St. E.
(416) 862-1999

vagabondo.ca

Pizza and house-made pasta
Average entrée: \$20-30

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
obcafe grill.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

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

Rasa

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

Playa Cabana

111 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
Baja-style tacos and seafood
Average entrée: \$10-15

New Sky

353 Spadina Ave.
(416) 596-8787
newskyrestaurant.ca
Chinese bistro
Average entrée: \$15

Maizal

133 Jefferson Ave.
(647) 351-0135
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

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

Merci Mon Ami

171 Liberty St. E.
(647) 436-3832
mercimonami.ca
Modern bistro with specialty baguette-style sandwiches
Average entrée: \$15

Bars/Hangouts

Cactus Club Café

77 Adelaide St. W.
(416) 748-2025
cactusclubcafe.com
Casual fine dining

Earls

150 King St. W.
(416) 916-0227
earls.ca
Burgers, global comfort food, cocktails,
wines, and beers

SPiN Toronto

461 King St. W.
(416) 599-7746
toronto.wearespin.com
Rec-room themed hangout featuring
ping pong, global food, cocktails and DJs

WVRST

609 King St. W.
(416) 703-7775
wvrst.com
Modern beer hall that specializes in
artisan sausages and craft beer

The Bier Markt

600 King St. W.
(416) 862-1175
thebiermarkt.com
Brasserie with over 150 brands of beer,
plus live music and a Belgian menu of
seasonal fare

Brassaii

461 King St. W.
(416) 598-4730
brassaii.com
Loft-like restaurant/lounge with
Mediterranean-inspired fare and drinks

Beerbistro

18 King St. E.
(416) 861-9872
beerbistro.com
High ceilings and a long list of brews in
a lively, elegant spot with a varied, beer-
tinged menu

Bar Hop

391 King St. W.
(647) 352-7476
barhopbar.com
Intimate tavern serving a large variety
of craft and bottled beers, plus upscale
bar chow

Cibo Wine Bar

522 King St. W.
(416) 504-3939
cibowinebar.com
Rustic Italian flare blended with a vibrant
nightlife

Clubs

The Drake Hotel

1150 Queen St. W.
(416) 531-5042
thedrakehotel.ca
Sleek café, two bars, and a nightclub

The Fifth Social Club

225 Richmond St. W.
(416) 979-3000
thefifth.com
Stylish former loft hosting private
events, DJs, and dancing crowds

The Ballroom Bowl

145 John St.
(416) 597-2695
theballroom.ca
Large entertainment venue with 10-pin
bowling, dozens of TVs, a rooftop patio,
and pub fare

Early Mercy

540 King St. W.
(416) 507-0777
earlymercy.com
A rustic yet chic bar with a spacious
patio

The Citizen

522 King St. W.
(416) 703-2800
thecitizen.to.com
Home-cooked classics and craft
cocktails inspired by the restaurant/bars
of the 1930s

Spice Route

499 King St. W.
(416) 849-1808
spiceroute.ca
A luxe nightclub-style setting for a
menu of Indo-Chinese small plates and
signature alcoholic teas

Karaoke

Bar + Karaoke Lounge

360 Yonge St.
(416) 340-7154
bar-plus.com

The Office Pub

117 John St.
(416) 977-1900
theofficepub.ca

B-Boss KTV

283 Spadina Ave., Suite 201
(647) 350-8589
bbossktv.com

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 Rubens'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>)

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
hotdocscinema.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) 368-3110
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
yukyus.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

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

Loblaws

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

DRY CLEANERS

Express Dry Cleaners (In the Sheraton Centre)

123 Queen St. W.
(416) 203-8035

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

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

Type Books

883 Queen St. W.
(416) 366-8973
typebooks.ca

BMV Books

471 Bloor St.
(416) 967-5757
bmvbooks.com

Silver Snail

329 Yonge St.
(416) 593-0889
silversnail.com

Kops Records

229 Queen St. W.
(416) 593-8523
kopsrecords.ca

Sonic Boom

215 Spadina Ave.
(416) 532-0334
sonicboommusic.com

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

Toronto Vicinity Map



Please see <http://bit.ly/SCMS2018Map> for the Google map.

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.

session

A

9:00–10:45 AM

WEDNESDAY * MARCH 14, 2018

WEDNESDAY

MARCH

14

A1 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”

A2 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, Chi-noise?’: The Sonic Avant-Garde in China”

Ben Ogradnik * *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 **Anastasia Salter** * *University of Central Florida*
 CO-CHAIR **Bridget Blodgett** * *University of Baltimore*

Anastasia 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

A4 **Hailing the Nation through
Social Media**

CHAIR **Tilottama Karlekar** * *Colorado College*

Tilottama Karlekar * *Colorado College* * “Reimagining
 Protest: Mediating Contemporary Student Movements
 in India”

Andrew O. McLaughlin * *University of Oregon* * “War
 Porn: A Political Economic Case Study of *Funker530* and
 Its Partners”

Stephen Monteiro * *Concordia University* * “‘This Is
 My Self’: Photography, Agency, and Identity in Indian
 Mobile Media”

Lin Sun * *University of Iowa* * “Meme Producers as
 New Means to Organize Online: A Case Study of Huang
 Zitao, the ‘Patriotic’ Celebrity”

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

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

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”

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

A11 The Art and Craft of Media LaborCHAIR **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 / DocumentaryCHAIR **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 Dejanee** * *Central Michigan University*

Tisha Dejanee * *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*

Kathy Newman * *Carnegie Mellon University* * and **Steven Gotzler** * *Carnegie Mellon University* * “Using the Television ‘Mega-text’ to Find Social Class in 1950s Television”

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 TelevisionCHAIR **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 SignaturesCHAIR **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

.2

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
Tempo, Movement, Migration, Reflection

.2

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**

, 2

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”

MEETING

9:00 – 10:45 AM

**Television Studies
Scholarly Interest Group**ROOM **Kent**, 2nd floor

MEETING

9:00 – 10:45 AM

**Adult Film History
Scholarly Interest Group**ROOM **Simcoe/Dufferin**, 2nd floor**A25** **Old Texts in New Contexts**

, 2

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”

session

B

11:00 AM–12:45 PM

WEDNESDAY * MARCH 14, 2018

B1 New Dimensions
of Media ActivismCHAIR **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 Haastруп** * *University of Copenhagen* *
“‘#imwithmeryl’: Celebrity Activism, Self-Presentation,
and Social Media”

SPONSOR Critical Media Pedagogy Scholarly Interest Group

B2 Drone Aesthetics, Aerial Views,
and Inhuman CamerasCHAIR **Drew Ayers** * *Eastern Washington University***Andrew Utterson** * *Ithaca College* * “Images of
an ‘Open City’: Paris by Air in Aleksandr Sokurov’s
Francoфонia (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

B3 Embodied Filmmaking Practices in Experimental CinemaCHAIR **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

B4 The Politics and Culture of Media OnlineCHAIR **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

B5 New Lenses on Masculinity in MediaCHAIR **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* * “Fatherhood and the Family Dog: Shaping Masculinity and Multispecies Kinship in American Family Films, 1992–2008”**B6 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* * “Digital (Awkward) Black Girls: Exploring Representation of Black Women on Netflix”**Roger Hallas** * *Syracuse University* * “Global Participatory Photography and the Moving Image”**Nicholas Balais** * *University of Waterloo* * “New Trajectories of Imperfect Cinema: Cuban Film Practices and Global Maker Culture”

B7 Machineries of Identity / Cultures of Visuality

- CHAIR **micha cárdenas** * *University of Washington*
- micha cárdenas** * *University of Washington* * “The Android Goddess Declaration: After Man(ifestos)”
- Kirsty Dootson** * *Yale University* * “‘Whitest of All on Color TV’: Minstrelsy at the BBC in 1967”
- 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”

B8 Mediating Love, Desire, and Lust

- CHAIR **Stacey Weber-Feve** * *Iowa State University*
- Stacey Weber-Feve** * *Iowa State University* * “Free Women?": Sensuality and Embodied Spectatorship in Malgorzata 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*”

B9 Central American Moving Images and the Neoliberal Age

- CHAIR **Vinodh Venkatesh** * *Virginia Tech*
- María del Carmen Caña Jiménez** * *Virginia Tech* * “Symptoms of a Civil War: Affect, Disease, and Urban Violence in Arturo Menéndez's *Malacrianza*”
- 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 *Malacrianza* (2014)”
- Vinodh Venkatesh** * *Virginia Tech* * “*Capitán Centroamérica*: Televised and Web Incarnations of the Superhero Genre”

B10 Intersections Japanese Media Fan Cultures Through a Fan Studies Lens

- CHAIR **Lori Morimoto** * *Independent Scholar*
- RESPONDENT **Douglas Schules** * *Rikkyo University*
- 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 Broadcaster 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”

SPONSOR Comedy and Humor Studies Scholarly Interest Group

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

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

Keith Bennie * *Toronto International Film Festival* *
“Audience First: Educational Film Programming”

Andrew Douglas * *Bryn Mawr Film Institute* * “Your
Local Arthouse: Partner in Education”

Brendan Kredell * *Oakland University* * “University-
Festival Collaboration: An Experiential Approach”

Paul McEwan * *Muhlenberg College* * “Professors and
Art Cinemas: True Collaboration”

Rebecca Meyers * *Bucknell University* * “Building Film
Culture, Movie by Movie”

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

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*”

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”

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

**B22 Media Technologies,
New and Old**

, 2

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”**B23 Advertising and
the Measuring of Audiences**

, 2

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* Irreverent Integrated Advertising”**B24 Images of Infrastructure
and Geography**

, 2

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”**B25 Horror, Humor, and Desire
New Studies in Genre**

, 2

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”

11:00 AM – 12:45 PM

SESSION **B**

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*

session

C

1:00–2:45 PM

WEDNESDAY *

MARCH 14, 2018

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*”

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: Pula 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 Ephemeral 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 * “Vincente Manicotti Minnelli and the Media Ecology Project: Schlock Data on *In the Life*”

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*

Malini Guha * *Carleton University* * “Adventure Cinema in the Age of Austerity: The Case of Miguel Gomes’ *Arabian Nights* (2015) Trilogy”

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”

Julie Lobalzo-Wright * *University of Warwick* * “The Self-Authoring Star Image: Kirk Douglas’ Real Life and Hollywood 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*

Kayti Lausch * *University of Michigan, Ann Arbor* * “The Satellite of God: How the Christian Broadcasting Network’s Cable and Satellite Strategies Transformed Religious Broadcasting”

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 EaglesContracts, 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, Copyright, 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

C23 Imagining Race in the Past and the Present

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CHAIR **Aviva Briefel** * *Bowdoin College***Aviva Briefel** * *Bowdoin College* * “Somebody’s Trying to Kill Me, and I Think It’s My White Girlfriend: *Get Out* and the New Female Gothic”**Liz Clarke** * *Brock University* * “Whitewashing the American Civil War: American Film of the 1910s”**Jenny Barrett** * *Edge Hill University* * “The Enslaved Subject: Subjectification and the Neo-slave Narrative Onscreen”**Kevin Chew** * *University of Cambridge* * “On War and Cuteness: The Utopian Politics of Disney’s *Zootopia* (2016)”

C24 Moving Images Beyond Us

Posthumanism and Film Philosophy

, 2

CHAIR **Chelsea Birks** * *University of Glasgow*CO-CHAIR **Terrance McDonald** * *Brock University***Terrance McDonald** * *Brock University* * “Mystical Images: The Posthuman Cinematic Forms of Herzog and Kunuk”**Toby Neilson** * *University of Glasgow* * “Living in A World-without-Us: Contemporary Science Fiction Cinema and the (Dis)Appearance of the Human in the Anthropocene”**Christine Evans** * *University of British Columbia* * “The World within Us: Cinematic Fantasies of Ecology”**Chelsea Birks** * *University of Glasgow* * “Mermaids and Superpigs: Loving Nature under Global Capitalism”

SPONSOR Film Philosophy Scholarly Interest Group

C25 Sounding Sensorial Histories

Audio Transmissions in Media Technology

, 2

CHAIR **Amy Skjerseth** * *University of Chicago*CO-CHAIR **Sarah Lerner** * *University of California, Santa Barbara***Patrick Sullivan** * *University of Rochester* * “Wacky Aurality: The Sound of Hanna-Barbera’s Cartoon Worlds”**Amy Skjerseth** * *University of Chicago* * “Sounding out of Time: Audio-Visual Inscriptions of Feminine and Nonhuman Subjectivity in *The Wall/Die Wand* (2012)”**Harry Burson** * *University of California, Berkeley* * “Hearing the Cloud: Sound, Environment, and Representing the Supersensible”**Sarah Lerner** * *University of California, Santa Barbara* * “Listening with LIGO: Gravitational Waves, Audification, and Sounds from the Cosmos”

SPONSOR Sound and Music Studies Scholarly Interest Group

MEETING

1:00–2:45 PM

Children’s and Youth Media and Culture Scholarly Interest Group

ROOM **Kent**, 2nd floor

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

MEETING

1:00–2:45 PM

Media, Science, and Technology Scholarly Interest Group

ROOM **Simcoe/Dufferin**, 2nd floor

session

D

3:00–4:45 PM

WEDNESDAY * MARCH 14, 2018

WEDNESDAY

MARCH

14

D1

Tales of Two Cities

Media Culture & Urban Representations
in Montreal and Toronto, 1960–1980

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*

ROUNDTABLE PARTICIPANTS

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*”**D4** Viral Videos
Platform, Disease, and AffectCHAIR **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**D5** Critical Lenses on Recent CinemaCHAIR **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*”**D6** Genre in National/
Transnational ContextsCHAIR **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 favoloso*”**Siavash Yansori** * *Columbia University* * “‘Space of Innocence’ in Asghar Farhadi’s Modern Melodramas”

D7 Spectatorship and SpeculationCHAIR **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)”**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”**Michelle Kelley** * *Washington University in St. Louis* * “It’s Everybody’s Business: Economic Educational Film and Christian Free Enterprise in the United States, 1945–1975”**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

D9 Beyond Legacies
Inter-Asia Film Theories Then and NowCHAIR **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

D10 On the Margins and Ruins of European Identity in CinemaCHAIR **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 LGBTQQ 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 Kirshntner** * *University of Wisconsin-Milwaukee* * “The ‘Trouble’ with Clara Bow: Electric Forces at Odds on Hollywood’s Early Sound Stages”**Kerry McElroy** * *Concordia University* * “Lulu et Montréal: Louise Brooks’ Québécois Connection and the Implications of a Masculinist Film Historiography”**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**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”**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”**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**

3:00 – 4:45 PM

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”

D23 Everywhere Infrastructure

The Systems, Structures,
and Ideologies of Big Tech

.2

CHAIR **Andrea Zeffiro** * *McMaster University*RESPONDENT **Rena Bivens** * *Carleton University***Mél Hogan** * *University of Calgary* * “Templating the Body, from Eugenics to Storing Digital Data onto DNA”**Elizabeth Ellcessor** * *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

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

.2

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

D25 Global Distribution Circuits

.2

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: Makeshift 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 floorTOPICS AND AGENDA ITEMS INCLUDE: *venues for documentary scholarship; promoting online scholarly discussion of documentary; possible events for SCMS 2019*

session

E

5:00 – 6:45 PM

WEDNESDAY



MARCH 14, 2018

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 theFranchise: 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”

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

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’”

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

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”

Faith 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”

SESSION

E

5:00 – 6:45 PM

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”

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”

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

E10 Television and Abuse Programmes, Archives, Practices

CHAIR **Karen Boyle** * *University of Stirling*

CO-CHAIR **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”

E11 Romcom Urbanism

Genre, Gender, and Place

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

CO-CHAIR **Anna Viola Sborgi** * *King's College London*

Joshua Glick * *Hendrix College* * “Dreaming on the Edge: Coney Island, Classical Hollywood, and the Persistence of Nostalgia”

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

E12 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”

E13 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

E14 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 **Torkild Thanem** * *Stockholm University* * “‘Let Us Guide You’: Sex Education Films in Sweden, 1940s – 2010s”

SPONSOR Documentary 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 Eiffe: 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*”

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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”

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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

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 nácar* (2015) and *La muerte de Pinochet* (2011)”

Zachary Campbell * *Whitman College* * “Duration and Oblivion”

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”

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

5:00 – 6:45 PM

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

.2

CHAIR **Suzanne Leonard** * *Simmons College***Victoria Sturtevant** * *University of Oklahoma* *
“Happily Ever After(birth): Interrogating Hollywood’s Babytopias”**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 Aging, Female Celebrities, Media, and Queer Performance

.2

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

.2

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

MEETING

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

EVENT COORDINATORS Eleanor Patterson, Liz Clarke, R. Colin Tait, Sarah Matheson



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).

SPECIAL EVENT

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*

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Niehoff Center for Film and Media Studies,
Urbanism/Geography/Architecture
Scholarly Interest Group
SCMS

Transmedia Studies Scholarly Interest Group
Transnational Cinemas Scholarly Interest Group
University of Toronto, Innis College
University of Toronto, Cinema Studies Institute

EVENT COORDINATORS Stanley Corkin, Amy Corbin

SPECIAL EVENT

WEDNESDAY, MARCH 14

7:00 – 9:00 PM

Unlimited Animation

A TRIBUTE TO HANNAH FRANK

ROOM Willow Centre & East, Mezzanine

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
Animated Media Scholarly Interest Group

SCMS
CinemArts Scholarly Interest Group
Experimental Film and Media Scholarly Interest Group

EVENT COORDINATORS Ian Bryce Jones, Timothy Jones, Mikki Kressbach, Jordan Schonig, Ryan Pierson



THE UNIVERSITY OF
CHICAGO

SPECIAL EVENT

THURSDAY, MARCH 15

9:00 – 10:00 AM

Members' Business Meeting

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.



Join Us

Thursday at 6:45 PM
for the Awards Ceremony
Grand Ballroom West & Centre,
Lower Concourse

THURSDAY

MARCH

15

session

F

10:00–11:45 AM

THURSDAY * MARCH 15, 2018

THURSDAY

MARCH
15

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*"

SPONSOR 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, Canonicity, 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”**Joetxo Cerdan** * *Universidad Carlos III de Madrid* *
“Experience, Migration, and Experimental Documentary: Naomi Uman’s Diptych *Leche* (1998) & *Mala leche* (2003)”**Virginia Bonner** * *Clayton State University* * “What Comes Afterwards: The Power of the False in Alfonso Cuarón’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”

F7 Archives of the City Decay, Remediation, Memory

CHAIR **Susan Lord** * *Queen's University*
CO-CHAIR **Janine Marchessault** * *York University*

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”

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Scholarly Interest Group

F8 Bodies in Spaces Physical Media Consumption

CHAIR **Tupur Chatterjee** * *University of Texas at Austin*

Tupur Chatterjee * *University of Texas at Austin* * “Architectures of Happiness: Designing the ‘Malltiple’ 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”

F9 Exploitation Cinema and Transnational Identity

CHAIR **Ryan Rashotte** * *Lakeland University*

Johnny Walker * *Northumbria University* * “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”

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F10 Women Filmmakers in France

CHAIR **Maureen Turim** * *University of Florida*

Tami Williams * *University of Wisconsin-Milwaukee* * “Rediscovering Nicole Védres: A Pioneer of the Historical Essay Film in Postwar France”

Mary Wiles * *University of Canterbury* * “The Movement and Music of Céline Sciamma's *Bande de filles*”

Maureen Turim * *University of Florida* * “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”**Alexander Russo** * *The Catholic University of America*
 * “Punch Cards and Playlists: Computation, Curation,
 and Labor in the Algorithmic Aesthetics of 1960s Radio
 Formats”**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 **Neepta Majumdar** * *University of Pittsburgh***Neepta Majumdar** * *University of Pittsburgh* *
 “Documentary Biopolitics: Surveillance Aesthetics and
 the Idea of Europe in Nikolaus Geyrhalter’s *Abendland*
 (2011)”**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 FictionCHAIR **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
Celebrity, Collaboration, and Aging
in the Worlds of David LynchCHAIR **Will Scheibel** * *Syracuse University*RESPONDENT **Martha Nochimson** * *David Lynch Graduate School of Cinematic Arts***Kirsty Fairclough** * *University of Salford* * “David Lynch: The Celebrity Life”**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”**F17** Post-WWII Governing
Genealogies of Cinematic
InstitutionsCHAIR **Hadi Gharabaghi** * *New York University*RESPONDENT **Isabelle Freda** * *Hofstra University***Hadi Gharabaghi** * *New York University* * “‘Margaret Mead Film Festival’?: Questioning a Title through a Critical Race Genealogy of ‘Americana Film Series’”**Terri Ginsberg** * *The American University in Cairo* * “The McCarthyist Foundations of Academic Cinema Studies: Abstract Expressionism, U.S. Cultural Diplomacy, and the Institutional Study of Film”**Priya Jaikumar** * *University of Southern California* * “Licenses, Raw Stock, and the Terms of Creativity in Post-Independence Indian Cinema”

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F18 Water, Mud, Soil
Mediating the ElementalCHAIR **Lisa Han** * *University of California, Santa Barbara***Weixian Pan** * *Concordia University* * “Islands, Reefs, or Rocks: Eco-legal Reclamation of Ocean Space and Speculative Videation”**Amaru Tejeda** * *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”

SPONSOR Media and the Environment Scholarly Interest Group

F19 **“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*”

F20 **Archival Explorations**
 Crossovers Between Film History and Theory

CHAIR **Grazia Ingravallo** * *Brunel University London*
 RESPONDENT **Susan Ohmer** * *University of Notre Dame*

Grazia Ingravallo * *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”

F21 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*

F22 **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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Fan and Audience Studies Scholarly Interest Group

F23 Bodies and Embodiment

.2

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”**F24 Genealogies of Political Cinema**

.2

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”

SPONSOR Film Philosophy Scholarly Interest Group

F25 The Trouble with Representation
Race in Film History

.2

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, Egalité, Fraternité’: The 1923 French Ban of *The Birth of a Nation* and the African American Myth of Color-blind France”**Paul Fileri** * *American University* * “The Silences of the Voice Dislocated: French Postcolonial Racism, Med Hondo, and the Crisis of Cinéma Vérité Documentary”

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

THURSDAY

MARCH

15

session

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12:00–1:45PM

THURSDAY * MARCH 15, 2018

THURSDAY

MARCH
15

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 3* * "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*"

Reba Wissner * *Montclair State University* * "Chaos and Creation: Music, Redemption, and the Atomic Bomb in *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*"

SPONSOR Sound and Music Studies Scholarly Interest Group

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"

Wan-Jun Lu * *University of Wisconsin-Madison* * "Building a Global TV Community: Borders, Protocols, and Transnational Media Flows on Viki"

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"

SPONSOR Caucus on Class

**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* *
“The Battle for Playdates: Paramount and the Temporal Management of Distribution, 1921–1924”

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* * “Implied 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 Acousmètre”

Jean-Paul Kelly * *University of Toronto* * “‘Drama, in the shape of exceptional happenings’: Fairness and the Non-Objective Documentary”

SPONSOR Documentary Studies Scholarly Interest Group

**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”

SPONSOR 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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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* * “Doing Queer Feminism and Making Lesbian Pornography: The Publishing Praxis of *On Our Backs* Magazine”

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”

SPONSOR Critical Media Pedagogy Scholarly Interest Group



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Follow SCMS on Instagram
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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

G15 **More than Costumes** A Survey On the Multifaceted Work of Hollywood Costume Designers

CHAIR **Elizabeth Lundén** * *Stockholm University*
Anne Coco * *Academy of Motion Pictures Arts and Sciences* * “Dressed to Thrill: Costume Design through an Archival Lens”
Lies Lanckman * *University of Kent* * “Mrs. Thalberg’s Nightgown: The Sartorial Transformations of Norma Shearer”
Elizabeth Lundén * *Stockholm University* * “The Case of Lux Flakes: The Costume Designers as Fashion Experts and Endorsers during the Studio Era”
Julie Nakama * *University of Pittsburgh* * “‘The Helen Rose Originals Are Fabulous’: The Fashion Show Featurette as a Site of Industrial Reflexivity”

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”

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*
* “‘Without Why’: Time-Lapse Flowers and the Movement of Abstraction”
- Inga Pollmann** * *University of North Carolina at Chapel Hill* * “Environmental Aesthetics: The Politics of a Latent Image from Early Cinema to Contemporary Art Cinema”
- 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”
- SPONSOR Media and the Environment Scholarly Interest Group

G19 My Name is Peaches

Blackness and Gender in Film and Media

- CHAIR **Samantha Sheppard** * *Cornell University*
- CO-CHAIR **Michael Gillespie** * *City College of New York, CUNY*
- Michael Gillespie** * *City College of New York, CUNY*,
and **Samantha Sheppard** * *Cornell University* *
“Choreographing Black Girl Becoming: Sonic Visuality and Haptic Exercise in *The Fits*”
- Jerome P. Dent, Jr.** * *University of Rochester* * “Endless Disguise: Figuring Gender and Race in the Horror Film”
- Jamie Rogers** * *University of California, Irvine* *
“Intertextuality and Diasporic Communion in Julie Dash’s *Daughters of the Dust* and Beyoncé’s *Lemonade*”
- SPONSOR Black Caucus

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

G22 Screen Sculptures Space, Place, Situation

.2

- 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"

SPONSOR Experimental Film and Media Scholarly Interest Group

G23 The Productive Failures of Political Cinema

.2

- 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"

G24 Rethinking Noir

.2

- 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"

G25 Data Analytics and New Audience Imaginaries

.2

- 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

H

2:00–3:45 PM

THURSDAY * MARCH 15, 2018

THURSDAY

MARCH
15

H1

ROUNDTABLE

Canadian Cinema Since 2000

New Perspectives

CHAIR

Charles Tepperman * *University of Calgary*

CO-CHAIR

Lee Carruthers * *University of Calgary*

ROUNDTABLE PARTICIPANTS

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”

H2

Media and American Political Crisis

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*”**H4** **Transparency and Opacity**
Surveillance Optics in the Digital AgeCHAIR **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”**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* *
“Problematizing a Feminist Icon: The Construction of the Gaze in *Wonder Woman* (2017)”

SPONSOR Women's Caucus

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”

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

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* * “Love in the Time of TRIPS: Intellectual Property, Free Trade, and Korea – Latin American Filmic Exchange”

SPONSORS Asian/Pacific American Caucus, Latino/a Caucus, and Transnational Cinemas Scholarly Interest Group

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

H11 Reframing Sports MediaCHAIR **Kristen Fuhs** * *Woodbury University***Brett Kashmere** * *University of California, Santa Cruz* *
“Analyzing NFL (Tele-)Films through Apparatus Theory”**Robert Cavanagh** * *Emerson College* * “Stick to Sports:
Identity, Politics, and the Boundaries of Sports Media”**Alexander Johnston** * *University of California, Santa Cruz*
* “Salesman and Saint: The Television Commercials of
Muhammad Ali”**Kristen Fuhs** * *Woodbury University* * “The Contingent
Stardom of the Olympic Athlete”**H12 Color**
From Dream Screen to Green ScreenCHAIR **Megan Alvarado Saggese** * *University of
California, Irvine***Megan Alvarado Saggese** * *University of California,
Irvine* * “‘Gorgeous Lifelike Color’: Cinematic Space
and Latin American Kinetic Art”**William Carroll** * *University of Chicago* * “The History
of a Broken Blue *Shōji* Screen: Color in Suzuki Seijun’s
Nikkatsu Action Films”

SPONSOR CinemArts Scholarly Interest Group

H13 Silent-Era Horror CinemaCHAIR **Murray Leeder** * *University of Calgary***Murray Leeder** * *University of Calgary* * “*The
Avenging Conscience* (1914) and the Definitional
Challenges of Silent-Era Horror Cinema”**Kendall R. Phillips** * *Syracuse University* * “Feminine
Superstition: Masculinity and the Supernatural in the
Early American Cinema”**Gary D. Rhodes** * *Queen’s University of Belfast* * “The
First Vampire Films”**Harry Benshoff** * *University of North Texas* * “Chasing
The Bat from Page (1908) to Stage (1920) to Screen
(1926)”SPONSORS Horror Studies Scholarly Interest Group and
Silent Cinema Scholarly Interest Group**H14 In/visible Aesthetics**
Contemporary Political Documentaries
and Their Mediated GazesCHAIR **Cristina Formenti** * *University of Milan***Nea Ehrlich** * *Ben Gurion University of the Negev* *
“Shattering Illusions: Bad VR or Good Documentary?”**Joshua D. Miner** * *University of Kansas* * “Hybrid
Documentary Aesthetics in Indigenous Animation and
Videogames”**Cristina Formenti** * *University of Milan* * “Absenting
the Subject to Create a Documentary’s ‘Star-Director,’
or How Sabina Guzzanti Plays with In/visibility”**Katerina Korola** * *University of Chicago* * “Blue like
the Mediterranean: The Work of the Monochrome in
the Atlas Group Archive”

SPONSOR 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

H16 Examining Visual Discourses in Post-Fukushima JapanCHAIR **Mitsuyo Wada-Marciano** * *Carleton University*RESPONDENT **Mark Roberts** * *The University of Tokyo, Center for Philosophy***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”**Mitsuyo Wada-Marciano** * *Carleton University* * “*Nuclear Nation I and II* (2012, 2015), a Study of Nuclear Refugees in Post-Fukushima Japan”**H17 The Spectacle of Conflict**

War, Trauma, and Gender in Contemporary Cinema

CHAIR **Karen Randell** * *Nottingham Trent University*RESPONDENT **Stacy Takacs** * *Oklahoma State University***Elena Caoduro** * *University of Bedfordshire* * “Bodies in Revolt: Masculinity, Spatial Politics, and the Troubles”**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”

SPONSOR War and Media Studies Scholarly Interest Group

H18 Stop-Motion Animation

Historical, Theoretical, and Aesthetic Dimensions

CHAIR **Andrea Comiskey** * *Franklin & Marshall College***Panpan Yang** * *University of Chicago* * “Time Derails: Stop-Motion Tricks in Silent Cinema”**Andrea Comiskey** * *Franklin & Marshall College* * “A Technique or a Style?: Stop-Motion in/and Digital Animation”**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”

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*
- CO-CHAIR **Frédéric 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”

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* *
- “Postal Patriarchy?: Women and Mail in Hollywood Cinema, 1939–1955”
- Alan Nadel** * *University of Kentucky* *
- “Terry Malloy and Taft-Hartley: Organized Labor, Gendered Economies, and the Right to Work in *On the Waterfront*”
- 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

.2

- 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

H24 **Sonic, Aquatic, Robotic**
Black Embodiment in the Afrofuturist Imagination

.2

- 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*”

H25 **Representing the Great Recession**

.2

- 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*”

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

THURSDAY
MARCH
15

session



THURSDAY * *

4:00–5:45 PM

MARCH 15, 2018

11

Trump's WomenGender, 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"

12

ROUNDTABLE

Revisiting the "Classics"Contemporary Perspectives on Core
Debates in Media Theory

CHAIR

Sharon Shahaf * *Georgia State University*

ROUNDTABLE PARTICIPANTS

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"**Biswarup 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

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

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 Sustainance 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

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”

16 Creating Histories, Critiquing Sources Piecing Together Media History from 1910 to the 1980s

CHAIR **Jennifer Porst** * *University of North Texas*

CO-CHAIR **Deborah L. Jaramillo** * *Boston University*

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”

Maya Montañez Smukler * *The New School* * “The Directors Guild of America: Method and Access”

Karen Petruska * *Gonzaga University* * “The Ultimate Insiders: Evaluating TV Critics as Access Points to the Past”

17 Borders and Migrations

CHAIR **Shota Ogawa** * *Nagoya University*

Shota Ogawa * *Nagoya University* * “Border-Crossing Korean Blockbusters and Japan’s Border Envy: Revisiting the Korean Wave in Japan, 1989 – 2010”

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*”

18 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*”

19 Visualities and Politics of Place and Space

Global Mediations in Contemporary Latin American Narrative and Documentary Film

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*”

SPONSOR Latino/a Caucus

110 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 Védres’s Cinephilia and the Diversity of Postwar French Cinema”

Richard Neupert * *University of Georgia* * “Post-WWII French Animation: Jean Image, the French Disney”

SPONSOR French/Francophone Scholarly Interest Group

111 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

112 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”

113 Silent Horror Films in the Sound Film Era

CHAIR **Olga Tchepikova-Treon** * *University of Minnesota, Twin Cities*

Nathaniel Bell * *Azusa 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 Sellers’ *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

114 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

115

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

116

New Expansions in Star StudiesCHAIR **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”

117

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”

118

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

119 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 Potterton * *University of California, Los Angeles* * “Visualizing Democracy: Policy, Narrative, and Mise-en-scène of Hollywood Films in Post-War Korea, 1945–1948”

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

120 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, Programing, and Translation”

SPONSOR Film and Media Festivals Scholarly Interest Group

121 Queer Asian Cinemas

Temporalities, 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-Styled 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

, 2

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

123 Psychiatry, Policing, and Incarceration

, 2

CHAIR **Christopher Cwynar** * *Defiance College*

Christopher Cwynar * *Defiance College* * “Ear Hustle and the Ambivalent Politics of the First-Person Narrative Non-Fiction Podcast Genre”

Olivia Banner * *University of Texas at Dallas* *
“The Gaze of Psychiatric Videotape: Gendering and Racializing the Cybernetic Patient”

Chris Barnes * *Syracuse University* * “Mapping the Prison in *The Prison in Twelve Landscapes*”

Eric Forthun * *University of Texas at Austin* * “Maria Bamford, *Lady Dynamite*, and the Stand-up Comic’s Influence on the Sitcom Format”

124 Before AIDS

Mediating Non-Normative Genders and Sexualities in the 1970s

, 2

CHAIR **Daniel Laurin** * *University of Toronto*

CO-CHAIR **Dan Udy** * *King’s College London*

RESPONDENT **Elsbeth 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

, 2

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”

THURSDAY

MARCH
15

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

Erika Balsom * *King’s College London* * “Instant Failure: Polaroid’s Polavision, 1977–1980,” *Grey Room* 66 (Winter 2017): 6–31.

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

Martha J. McNamara * *Wellesley College* and **Karan Sheldon** * *Northeast Historic Film* * *Amateur Movie Making: Aesthetics of the Everyday in New England Film, 1915–1960* (Indiana University Press, 2017)

Best Essay in an Edited Collection Award

WINNER

Luka Arsenjuk * *University of Maryland* * “‘to speak, to hold, to live by the image’: Notes in the Margins of the New Videographic Tendency” in *The Essay Film: Dialogue, Politics, Utopia*, eds. Caroline Eades and Elizabeth Papazian (New York: Columbia University Press/Wallflower Press, 2016), 275–299.

HONORABLE MENTION

Alexander Zahlten * *Harvard University* * “1980s Nyū Aka: (Non)Media Theory as Romantic Performance,” in *Media Theory in Japan*, eds. Marc Steinberg and Alexander Zahlten (Durham, NC: Duke University Press, 2017), 200–220.

THURSDAY

MARCH
15

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

SPECIAL EVENT

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

**Ryerson
University**

THURSDAY

MARCH
15

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



UNIVERSITY OF TORONTO
INNIS COLLEGE

THURSDAY

MARCH

15

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

FRIDAY

MARCH

16

**Ryerson
University**

**Faculty of
Communication
& Design**



UNIVERSITY OF TORONTO
LIBRARIES



Cinema Studies Institute
UNIVERSITY OF TORONTO



UNIVERSITY OF TORONTO
FACULTY OF ARTS & SCIENCE



English
UNIVERSITY OF TORONTO
SCARBOROUGH



Visual Studies
UNIVERSITY OF TORONTO
MISSISSAUGA



Institute of Communication, Culture, Information & Technology
UNIVERSITY OF TORONTO
MISSISSAUGA



UNIVERSITY OF
ST. MICHAEL'S COLLEGE
IN THE UNIVERSITY OF TORONTO



UNIVERSITY OF TORONTO
FACULTY OF INFORMATION
McLuhan Centre for Culture & Technology

school of the arts, media
performance & design | **YORK** UNIVERSITY



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 (FIAP), 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.

FRIDAY

MARCH

16

session

J

11:15 AM – 1:00 PM

FRIDAY * MARCH 16, 2018

FRIDAY

MARCH
16

J1 **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

J2 **The (Post)feminist Continuum**
History, Celebrity and Formations of
Culture

CHAIR **Yvonne Tasker** * *University of East Anglia*

Rachel O’Neill * *University of York* * “The Promise of Wellness: Femininity, Health, Labour”

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”

13 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”

14 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”

15 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”

SPONSOR: Classical Hollywood Scholarly Interest Group

16 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”

7

Cinema and the Anthropocene 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

8

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

9

Postwar Japanese Cinema as a Social Medium Active Participation and the Democratization of Viewership

CHAIR **Rea Amit** * *Illinois College***Rea Amit** * *Illinois College* * “The Emancipated Friends of the Studio: Tōei’s Network of Activists, Gamers, and Analog Bloggers”**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”

10

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”

SPONSOR Radio Studies Scholarly Interest Group

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”

FRIDAY

MARCH

16

||15 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*”

||16 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”

SPONSOR Transnational Cinemas Scholarly Interest Group

||17 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”

||18 Theorizing *Everything* Perspectives on David O’Reilly’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”

Leon Gurevitch * *Victoria University of Wellington* * “The Powers of *Everything*: Simulation, Computation, and the Scale of the Game Gaze”

SPONSOR Animated Media Scholarly Interest Group

19

Fresh From the Fight

The Fight Sequence in Contemporary Cinema

CHAIR **Lindsay Steenberg** * *Oxford Brookes University*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** * *Oxford Brookes University* * “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”

20

Exploring Failure in Transnational Audiovisual IndustriesCHAIR **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!*”

SPONSOR Media Industries Scholarly Interest Group

21

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)”

22

ROUNDTABLE**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

FRIDAY

MARCH

16

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.

FRIDAY

MARCH
16



Explore ...
the SCMS Exhibit Area
Sheraton Hall E & F,
Lower Concourse
see page 21 for Exhibit Hours

session

K

1:15–3:00 PM

FRIDAY * MARCH 16, 2018

K1 The Legacy of Robin Wood

CHAIR **Greg Burris** * *American University of Beirut*

CO-CHAIR **Barry Keith Grant** * *Brock University*

RESPONDENT **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”

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* * “Moving Image Archives Committee”

FRIDAY

MARCH

16

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*

 RESPONDENT **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”

SPONSOR Media, Science, and Technology Scholarly Interest Group

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/biopsics*, *Wittgenstein* and *Caravaggio*”

Gregory Flaxman * *University of North Carolina at Chapel Hill* * “The Gravity of the Image: Force and Frame in the Long History of Cinema”

Bishnupriya Ghosh * *University of California, Santa Barbara* * “Living with Numbers: Digitality and the Screening of Chronic HIV Infection”

SPONSOR Film Philosophy Scholarly Interest Group

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, BordersCHAIR **Ryan Conrath** * *Syracuse University***Ryan Conrath** * *Syracuse University* * “Intervalllic 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 Shantkovich** * *New York University* * “On Excess: Gastronomic Landscapes in *Babette’s Feast* and *The Cook, the Thief, His Wife & Her Lover*”**K8** Mapping Audiences
The Use of Cartography in Fan and Audience StudiesCHAIR **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

K9 Queer Interface
Video Games, Embodiment, and CodeCHAIR **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”**Whitney Pow** * *Northwestern University* * “c://Downloads/Deep Pit/Deeper/Deeper: A Queer Politics of Computing in Porpentine’s Video Game *Foldscape*”**Aubrey Anable** * *Carleton University* * “The Domestic Interface and Queer Time in *Gone Home*”**Ricardo Zulueta** * *University of Miami* * “Queer Counter gaming Narratives: Ascending Levels in Ryan Trecartin’s *Priority Innfield*”

SPONSOR Video Game Studies Scholarly Interest Group

K10 Eco/Eco
The Environmental Ramifications of Media EconomicsCHAIR **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”SPONSORS Media and the Environment Scholarly Interest Group
and Media Industries Scholarly Interest Group

K11 **Imaging Past, Present, Future**
Special Effects and HistoriographyCHAIR **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 FullerCHAIR **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 CinemaCHAIR **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 SoundtrackCHAIR **Colleen Montgomery** * *Rowan University*CO-CHAIR **Katherine Quanz** * *University of Wisconsin-Madison***Jennifer Fleegeer** * *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 ComedyCHAIR **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 CinemaCHAIR **Justin Remes** * *Iowa State University***Colin Gardner** * *University of California, Santa Barbara*
* “Ecosophical Chaoids: Drilling Into Language with
Guy Debord’s *Hurléments 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**Transnational Tensions of Production,
Distribution, and CompetitionCHAIR **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** * *Boğaziçi 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

FRIDAY

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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 Ornítólogo*”

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: 901 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”

K22 Women, Creative Agency, and Sound Era Cinema Questions of Method and History

.2

CHAIR **Melanie Bell** * *University of Leeds*CO-CHAIR **Helen Hanson** * *University of Exeter***Melanie Bell** * *University of Leeds* * “Below the Line
and Outside History: Female Technicians and the
British Film Industry, 1930 – 1970”**Helen Hanson** * *University of Exeter* * “Textures of
Choice, Genres of Work: Gender, Scale, and Agency in
Classical Hollywood Production Histories”**Shelley Stamp** * *University of California, Santa Cruz* *
“Film Noir’s ‘Gal Producers’ and the Female Market”**Lisa Stead** * *University of Exeter* * “Out of the
Shadows: Women’s Star Archives, Intimacy, and
Creative Agency”SPONSORS Classical Hollywood Scholarly Interest Group *and*
Women in Screen History Scholarly Interest Group

MEETING

1:15 – 3:00 PM

Caucus Coordinating CommitteeROOM **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

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session



3:15–5:00 PM

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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”

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 Zagarrío** * *Università Roma Tre* * “Virtual Reality and The Postmodern *Impegno*”**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*”

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”

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*”

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L7 Aesthetics of AttunementCHAIR **Iggy Cortez** * *University of Pennsylvania*CO-CHAIR **Rizvana Bradley** * *Yale University***Nick Salvato** * *Cornell University* * “The Art of Infidelity 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**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”**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**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”

L11 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 Cine-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”

L12 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*”

L13 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”

SPONSOR Horror Studies Scholarly Interest Group

L14 Gaming Cultures and Player Communities

CHAIR **Amy Dawson-Andoh** * *University of Michigan*
* *Ann Arbor*

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”

Reem Hilu * *McGill University* * “Computing Couples: Marital Self-Help Software in the 1980s”

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, Remixing ‘Friday’”

Kariann Goldschmitt * *Wellesley College* * “The Long History of the 2017 Spotify ‘Fake Music’ Scandal”

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”

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

L19 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”

L20 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*”

L21 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”

Katrin Pesch * *University of California, San Diego* * “The Poisoned Flume: On Material Resources and Meaning Making in the Videographic Essay”

L22 Hollywood’s Industry Strategies Revised

CHAIR **Janet Staiger** * *University of Texas at Austin*

Wyatt Phillips * *Texas Tech University* * “Early Hollywood’s Genre System: Building Protocols of Reception, Training Viewers, and Normalizing the Mass Audience”

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

FRIDAY

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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.

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University of Toronto, Scarborough
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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,
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and Culture Shifts Documentary Series



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FRIDAY
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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-Máijä Tailfeathers: the 2011 anti-fracking documentary *Bloodland* and the auto-biographical *Bihttöš* (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.

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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



Women and Gender Studies Institute
UNIVERSITY OF TORONTO



FRIDAY

MARCH

16

SPECIAL EVENT

FRIDAY, MARCH 16

7:30 – 9:30 PM

Tribute to Chuck Kleinhans

ROOM **Civic Ballroom**, 2nd floor

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
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Northwestern University,
Gender & Sexuality Studies Program
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Arts, Cinema Studies Department

Concordia University, Mel Hoppenheim School of Cinema
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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

Northwestern | COMMUNICATION
Department of Radio/Television/Film



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.

FRIDAY

MARCH
16

session

M

9:00–10:45 AM

SATURDAY * MARCH 17, 2018

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"

SATURDAY

MARCH

17

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 Acousmètre”

M4 Defining “Appropriate Fandom”

CHAIR **Mark Stewart** * *University of Amsterdam*

Mel Stanfill * *University of Central Florida* * “Branding and Corraling: 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* *
“Digging through Fox Holes: 20th Century-Fox, Global Archives, and African Cinemas”

Emily Carman * *Chapman University* * “A Misfit Cinema: Hollywood in Transition in 1961”

SPONSOR Classical Hollywood Scholarly Interest Group

M6 Underground Circulations European Scenes of the 1960s and 1970s

CHAIR **Juan Suárez** * *University of Murcia*

Miguel Fernández Labayan * *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”

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 Ankeron * *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”

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”

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* *
 “Women’s Work: Anita Loos, Jeanie Macpherson, and the Female Screenwriter in Silent-Era Hollywood”
- 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, Femeness, 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* * “Through Thick and Thin: Theme Song Vocality and the Amplification of Black Women’s Voices in Televisual Form, 1993–2008”
- Meenasarani Murugan** * *Fordham University* *
 “Unfair & Lovely: Theorizing TV Surfaces through Mindy’s Project of South Asian Diasporic Visuality”

SPONSOR Women’s Caucus

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 Keightley** * *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 Black 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 PuzzlesNarratives and Media Debates
on Sexual ConsentCHAIR **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

.2

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

9:00–10:45 AM

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”

SPONSORS French/Francophone Scholarly Interest Group and Silent Cinema Scholarly Interest Group

SATURDAY

MARCH

17

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”

Erica Stein * *Vassar College* * “The Cool World, Urban Renewal, and the Symphonic Rejection of Blight”

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”

Luke Stark * *Dartmouth College* * “Re-scoping the Private Image: Visuality and the Body in the New Gilded Age”

Kelli Moore * *New York University* * “The Pessimistic Eye: Using Automatic Reporting Devices in Studies of Perceptual Bias in Legal Reasoning”

SPONSOR CinemArts Scholarly Interest Group

SATURDAY

MARCH

17

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

N9 Stardom from Below
Latin American Icons and
Their Cinematic Ascent

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

**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”

N10 Invisible Vietnam
Counter-archives and the Visual
Mediation of War

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”

N11 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* *
“Ameliorative Homecomings: Migrant Subjectivity in
A Sinner in Mecca (2015) and *Who’s Gonna Love Me
Now?* (2016)”

SPONSORS *Queer Caucus and*
Documentary Studies Scholarly Interest Group

N12 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* *
“Censorship as Cultural Resistance: The Chinese
Government’s ‘Uplift’ of National Images in 1930s
Hollywood”

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*

SATURDAY

MARCH

17

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

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

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

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”

N17 Useful Television

Historical Methods and Models

CHAIR **Ethan Thompson** * *Texas A&M University-Corpus Christi*

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

N18 Intersectionality in Classical Hollywood Cinema

CHAIR **Delia Konzett** * *University of New Hampshire*

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”

N19 Listening In

Surveillance, Complaint, Audibility, and the Techno-politics of Reception

CHAIR **Rory Solomon** * *New York University*

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

N20 VR Aesthetics 2

Forms and Formats

CHAIR **Philippe Bédard** * *Université de Montréal*

RESPONDENT **Adam Sulzdorf-Liszkiewicz** * *RUST LTD.*

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”

N21 Race, Ethnicity and the American Cinematic SuburbsCHAIR **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

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 floorTOPICS AND AGENDA ITEMS INCLUDE: *breakout sessions on various research, graduate student and career queries, in conjunction with the Fan and Audience Studies SIG.***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”

session



SATURDAY



1:00–2:45 PM

MARCH 17, 2018

01 **Remembering Carrie Fisher**
An Interdisciplinary Exploration

CHAIR **Tanya Zuk** * *Georgia State University*

Ken Feil * *Emerson College* * “Postcards from the Valley of the Dolls: Carrie Fisher, Jacqueline Susann, Star Gossip, and Feminist Camp Authorship”

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”

02 **ROUNDTABLE**
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”

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Scholarly Interest Group

SATURDAY

MARCH

17



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*
Jane Shattuc * *Emerson College* * “Touring Violence and Poverty: Rocha’s *The Aesthetic of Hunger* and English-Language Documentaries about Rio de Janeiro”
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”

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”
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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 *Hakuōki*”

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*

Rielle 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

010

Patterns of Behavior

The Fates of Empirical Motion Study

CHAIR **Seth Barry Watter** * *Pace College*

CO-CHAIR **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 Mating 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”

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SATURDAY

MARCH

17



O11

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”

Brian Fauteux * *University of Alberta* * “Curating Tradition on Satellite Radio: Bob Dylan, Storytelling, and the ‘Authentic’ Voice”

Andrew Bottomley * *SUNY Oneonta* *
“Machine-Powered Taste: Algorithmic Curation and the Invisible Labor of Pandora Internet Radio”

SPONSOR Radio Studies Scholarly Interest Group

O13

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 * *Edinburgh 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

O12

“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

O14

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*”



015 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

016 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

017 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”

018 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 Exterra 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”

SATURDAY

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019 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

020 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 Squeel: 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”

021 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”

022 Hollywood Professionalism

CHAIR **Abigail Cheever** * *University of Richmond*

Lawrence Webb * *University of Sussex* * “Warner Bros., Professional Films and the New Hollywood ‘Making-of’ Documentary”

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*



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Conference Registration area.

SATURDAY

MARCH

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session

P

3:00–4:45 PM

SATURDAY * MARCH 17, 2018

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 Ropars-Wuilleumier’s écriture filmique”

James Leo Cahill * *University of Toronto* * “‘The Double Inconstancy’: L’Esprit de M-C Wuilleumier”

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P2

Looking Back at “The Transgender Look”

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

SATURDAY

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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*”

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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*”

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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 **Katheen 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*”

Katheen 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”

SPONSOR Comics Studies Scholarly Interest Group

P9 Alternative Televisions, Alternative Modernities Countering the Post-Network Model

CHAIR **Joaquín Serpe** * *Concordia University*

Joaquín 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”

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SATURDAY

MARCH

17



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some great deals!

P10 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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Media, Science, and Technology Scholarly Interest Group

P11 All the World’s a Stage Labor and Identity beyond the Screen

CHAIR **Denise McKenna** * *Palomar College*

Lauren Steimer * *University of South Carolina* * “The Dangers of Difference: Organizational Rhetorics of Safety and Training in Stunt Work”

Denise McKenna * *Palomar College* * “Hiding in Plain Sight: Gender, Immaterial Labor, and the Red Carpet”

Mark Lynn Anderson * *University of Pittsburgh* *
“Managing Stars in Early Hollywood: The Promotion of Clara Kimball Young”

SPONSOR Caucus on Class

P12 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”

P13 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

SATURDAY

MARCH

17

P14 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

P15 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”

P16 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”

P17 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 Tholas-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*
 CO-CHAIR **Helen Stuckey** * *RMIT University* *
Melbourne

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

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

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”

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*

P22 Beyond Transmedia
New Approaches to the Aesthetics of the
Multimedia Franchise

.2

- 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”
- Drew Morton** * *Texas A&M University-Texarkana* * “Being Luke Skywalker: Transmedia Play and Cultural Reenactment”

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*

MEETING

3:00 – 4:45 PM

Media Industries
Scholarly Interest Group

ROOM Simcoe/Dufferin, 2nd floor

session

Q

SATURDAY

5:00–6:45 PM

MARCH 17, 2018

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

SATURDAY

MARCH

17

Q3 André Bazin's New CenturyCHAIR **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 Amateur Film as Counter-archive**CHAIR **Joseph Clark** * *Simon Fraser University*CO-CHAIR **Louis Pelletier** * *Université de Montréal***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 WitchesCHAIR **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 GodzillaCHAIR **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”**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*”**Isabella Goulart** * *Universidade de São Paulo* * “Spanish-Language Hollywood Films in Brazil: Representations of Gender and Family”

SPONSOR Latino/a Caucus

Q10 Transmedia Practices in Contemporary Teen TelevisionCHAIR **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

Q11 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

Q12 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

Q13 ROUNDTABLE Mediating Charlottesville #2 Charlottesville and Our Fractured Classroom

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”

Q14 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

Q15 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

Q16 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 Hoetger * *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

Q17 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 Hulubraty: Gender and Immaterial Labor in Hulu’s Corporate Culture”

SPONSOR Television Studies Scholarly Interest Group

Q18 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”

SATURDAY

MARCH

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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”**Marshall Poe** * *The New Books Network* * “Spreading Knowledge ‘Trapped’ in Books”

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 Scandiffio * *Toronto International Film Festival (TIFF)*

SATURDAY

MARCH

17

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

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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 Scandiffio, Keith Bennie, Jessica Lam



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UNIVERSITY OF TORONTO



SATURDAY

MARCH

17

session

R

9:00–10:45 AM

SUNDAY * MARCH 18, 2018

SEMINARS

R1

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*

SUNDAY

MARCH

18

Seminars are closed sessions. Only pre-registered participants and auditors may attend.

R2

Adult Film History

Methods and Methodologies

ROOM Sheraton Hall B, Lower Concourse

SEMINAR LEADERS **Peter Alilunas** * *University of Oregon* and
Lynn Comella * *University of Nevada, Las Vegas*

PARTICIPANTS

James Coates * *The Australian National University*
Rebecca Holt * *Concordia University*
Darshana Sreedhar Mini * *University of Southern California*

Andrew Owens * *DePaul University*
Benjamin Strassfeld * *University of Michigan*
Melis Umut * *Stony Brook University, SUNY*

AUDITORS

Jing Jing Chang * *Wilfrid Laurier University*
Li Cornfeld * *Amherst College*
Finley Freibert * *University of California, Irvine*
Elena Gorfinkel * *King's College London*
Patrick Keilty * *University of Toronto*
Jules O'Dwyer * *Trinity Hall, University of Cambridge*

Laura Helen Marks * *Tulane University*
Susanna Paasonen * *University of Turku*
Constance Penley * *University of California, Santa Barbara*
John Paul Stadler * *Duke University*

R3

Making Videographic Criticism

The Videographic Epigraph

ROOM Sheraton Hall C, Lower Concourse

SEMINAR LEADERS **Kevin Ferguson** * *Queens College, CUNY* and
Jason Mittell * *Middlebury College*

PARTICIPANTS

Ariel Avissar * *Tel Aviv University*
Josie Barth * *McGill University*
Christopher Boulton * *The University of Tampa*
Samantha Close * *DePaul University*

Desirae Embree * *Texas A&M University*
Eleni Palis * *University of Pennsylvania*
David Richler * *Carleton University*
Iain Robert Smith * *King's College London*

AUDITORS

Alex Bordino * *University of Massachusetts Amherst*
Chelsey Crawford * *North Central College*
Alla Gadassik * *Emily Carr University of Art + Design*
Eva Hageman * *University of Richmond*
Itay Harlap * *Sapir Academic College*

Nicholas Miller * *Loyola University, Maryland*
Tanya Shilina-Conte * *SUNY Buffalo*
Louisa Stein * *Middlebury College*
Josh Stenger * *Wheaton College-Massachusetts*
James Younger * *Trinity College*

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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

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*

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SUNDAY**MARCH****18**

R6**New Directions in Black Film and Media Scholarship****ROOM** Norfolk, Mezzanine

SEMINAR LEADERS **Racquel Gates** * *College of Staten Island, CUNY*
Michael Gillespie * *The City College of New York, CUNY*
Beretta Smith-Shomade * *Emory University and*
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*

R7**Protest Footage from 1968****ROOM** Oxford, Mezzanine**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 Schweppe * *University of Toronto*
Christopher Sieving * *University of Georgia*
Diane Waldman * *University of Denver*

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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*
Moirá 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*

SUNDAY**MARCH**
18

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R10**Media and Energy Studies****ROOM** **Maple East, Mezzanine**

SEMINAR LEADERS **Brian Jacobson** * *University of Toronto and*
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*

R11**Mediated Space by/for Young People****ROOM** **Linden, Mezzanine**

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

R12**New Approaches to Film Aesthetics****ROOM** Cedar, Mezzanine

SEMINAR LEADERS **Todd Berliner** * *University of North Carolina at Wilmington and*
Malcolm Turvey * *Tufts University*

PARTICIPANTS

Lorenzo Fabbri * *University of Minnesota, Twin Cities*
Marc Furstenau * *Carleton University*
Laura Jaramillo * *Duke University*

Joseph Pomp * *Harvard University*
Jessica Ruffin * *University of California, Berkeley*
Félix Veilleux * *University of Toronto*

AUDITORS

Elizabeth Alsop * *CUNY Graduate Center*
Cameron Clark * *Vanderbilt University*
Leigh Duck * *University of Mississippi*
Amanda Greer * *University of Toronto*
Morgan Harper * *University of British Columbia*

Katie Lally * *University of California, Santa Cruz*
James Lastra * *University of Chicago*
Azalia Muchransyah * *SUNY Buffalo*
Carolina Rueda * *University of Oklahoma*
Josette Wolthuis * *University of Warwick*

R13**Video Games and Material Culture****ROOM** Birchwood Ballroom, Mezzanine

SEMINAR LEADERS **Carly Kocurek** * *Illinois Institute of Technology and*
Chris Hanson * *Syracuse University*

PARTICIPANTS

Kara Andersen * *Brooklyn College, CUNY*
Nick Bestor * *University of Texas at Austin*
David Leblanc * *Concordia University*
Daniel Reynolds * *Emory University*

John Sanders * *Syracuse University*
Rachel Watson * *University of Colorado Boulder*
Lesley Willard * *University of Texas at Austin*
Hong-An Wu * *University of Texas at Dallas*

AUDITORS

Mats Bjorkin * *University of Gothenburg*
Nicholaus Gutierrez * *University of California, Berkeley*
Philipp Dominik Keidl * *Concordia University*
Montreal
Insook Park * *Columbia University*

Felan Parker * *University of Toronto*
Graeme Stout * *University of Minnesota*
Jaroslav Svelch * *University of Bergen*
Shan Mu Zhao * *University of Southern California*

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R14**Creative Critical Writing Seminar****ROOM** Pine East, Mezzanine**SEMINAR LEADER** **Holly Willis** * *University of Southern California***PARTICIPANT****Katie Model** * *OCAD University***Sarah O'Brien** * *University of Virginia***Hannah Paveck** * *King's College London***Angelo Restivo** * *Georgia State University***Kathryn Siegel** * *King's College London***Arthur Wang** * *Yale University***Elizabeth Wijaya** * *Cornell University***Greg Youmans** * *Western Washington University***AUDITORS****Aviva Dove-Viebahn** * *Arizona State University***Erin Espelie** * *University of Colorado at Boulder***Junting Huang** * *Cornell University***Alison Levine** * *University of Virginia***Kiki Loveday** * *University of California, Santa Cruz***Mazyar Mahdaviyar** * *Dodge College of Film and Media Arts***Alfredo Martinez-Exposito** * *University of Melbourne***Elena Razlogova** * *Concordia University***Laurel Westrup** * *University of California Los Angeles***Shannon Wong-Lerner** * *University of North Carolina***R15****Crippling the Screen**
Cripface and Intersectionality**ROOM** Pine West, Mezzanine**SEMINAR LEADERS** **James Deaville** * *Carleton University and*
Kristen Loutensock * *University of Wisconsin, Madison***PARTICIPANTS****Neta Alexander** * *New York University***Linnea Hussein** * *New York University***Bill Kirkpatrick** * *Denison University***Caitlin Manocchio** * *University of California, Los Angeles***Andrew Tubbs** * *University of Iowa***Carol Vernallis** * *Stanford University***AUDITORS****Olivia Banner** * *University of Texas at Dallas***Emma Ben Ayoun** * *University of Southern California***Sean Donovan** * *University of Michigan***Brian Plungis** * *New York University**Seminars are closed sessions. Only pre-registered participants and auditors may attend.*

R16**Towards Adaptable Media Pedagogy****ROOM** Spruce, Mezzanine

SEMINAR LEADERS **Melissa Lenos** * *Donnelly College and*
Anna Froula * *East Carolina University*

PARTICIPANTS

Catherine Clepper * *Cornell University*
Nick Davis * *Northwestern University*

Nicole Hentrich * *University of Michigan*

AUDITORS

Sara Bakerman * *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*

R17**Genre Studies Methodology for Film, Television, and New Media**
Development Since Altman's Semantic/Syntactic/Pragmatic Approach**ROOM** Chestnut East, Mezzanine

SEMINAR LEADERS **Grant Wiedenfeld** * *Sam Houston State University and*
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)*

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SUNDAY**MARCH**
18

R18**Race, Policing, and Media****ROOM** Chestnut West, Mezzanine

SEMINAR LEADERS **Daniel Grinberg** * *University of California, Santa Barbara and*
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 and*
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 Airiess * *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

R20

Non-theatrical film

Hemispheric American Perspectives

ROOM Willow Centre, Mezzanine

SEMINAR LEADERS **Julian Etienne** * *University of Texas at Austin and*
Laura Isabel Serna * *University of Southern California*

PARTICIPANTS

Catherine Benamou * *University of California, Irvine*
Julia Gonzalez de Canales Carcereny * *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 Qjan He * *University of Washington, Seattle*

Kirsten Lew * *University of California, Los Angeles*
Brandy Monk-Payton * *Fordham University*
Gerald Sim * *Florida Atlantic University*

SUNDAY**MARCH**
18

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R22**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*

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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
SCMSUNIVERSITY OF
NOTRE DAME

College of Arts and Letters

session

S

11:30 AM–1:15 PM

SUNDAY * MARCH 18, 2018

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*

RESPONDENT

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

SUNDAY

MARCH
18

S3 Beyond the Sound SystemThe Cultural Contexts
for Cinema's Audio FormatsCHAIR **Eric Dienstfrey** * *University of Wisconsin-Madison*RESPONDENT **Katherine Spring** * *Wilfrid Laurier University***Meredith Ward** * *Johns Hopkins University* *
“Old Models in Listening with Dolby Atmos:
The Extra-Cinematic and the Rise of 21st-Century
Surround Sound”**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

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 Mur-tality: 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”**S6 Radical Environments**Threat, Transformation,
and Media SensibilityCHAIR **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”

SPONSOR Media and the Environment Scholarly Interest Group

S7 Colonies and ColonialismCHAIR **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”

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

**S9 ROUNDTABLE
AI, Social Media,
and The New Modes of
Programmed Sociality**CHAIR **Taina Bucher** * *University of Copenhagen*CO-CHAIR **Tero Karppi** * *University of Toronto, Mississauga*

ROUNDTABLE PARTICIPANTS

Andrea Guzman * *Northern Illinois University* * “How Artificiality Matters in Communication”**Ganaele Langlois** * *York University* * “A Media Archeology of Machinic Being”**Tero Karppi** * *University of Toronto, Mississauga* * “Facebook, AI, and the Human Condition”**Taina Bucher** * *University of Copenhagen* * “The Human Touch in AI”**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”**Kyle Stine** * *Johns Hopkins University* * “Other Ends of Cinema: *On Logistics* (2014)”**Paul Benzon** * *Skidmore College* * “Zombie Media and the Untimely Resurrection of the Flip Phone”

SPONSOR Media, Science, and Technology Scholarly Interest Group

S11 Media MaintenanceCHAIR **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 FilmCHAIR **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 TheoryCHAIR **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*
- J. Carlos Kase** * *University of North Carolina at Wilmington* *
“The Fever Dreams of Third Cinema: Exploring Aesthetic Excess and Grotesquerie in the Neglected Peripheries of Radical Filmmaking”
- 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”

SPONSOR Middle East Caucus

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”

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 Cámara-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

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

T

1:30–3:15 PM

SUNDAY * MARCH 18, 2018

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

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

SUNDAY

MARCH
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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”

Nicole Wallenbrock * *Syracuse University* * “Gender and Immigration in the Sahara: An *Africaine’s* Clandestinity, *Hope* (Lokjine, 2014)”

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 Pataphysics”

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*”

Belén 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 Zubeil * *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* * “Rapacious Revenge: Sexualized Violence, Neoliberalism, and Settler-colonial Politics in Elle-Máijá Tailfeathers’ *A Red Girl’s Reasoning* (2012)”

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

T11

Orientalist Palettes

Asian Women as Cinematic Technique and Affective Form

CHAIR **Mila Zuo** * *Oregon State University***Feng-mei Heberer** * *New York University* * “Hito Steyerl’s Racial Montage”**Mila Zuo** * *Oregon State University* * “The Chinese Feminine Cool (Maggie Cheung) and its ‘Hot’ Limitations (Bai Ling)”**Lily Wong** * *American University* * “Recoding Chineseness: Transpacific Engagements in *Seeking Asian Female*”

SPONSOR Asian/Pacific American Caucus

T12

Virtual Reality, Virtual Selves, and Computational ResearchCHAIR **Maria Engberg** * *Malmö University***Maria Engberg** * *Malmö University* * and **Jay David Bolter** * *Georgia Institute of Technology* * “Watching in the Round: 360° Films, VR, and Mobile Cinematics”**David Leblanc** * *Concordia University* * “Learning the Hard Way: Media-Based Training from Video to VR”**Adam Daniel** * *Western Sydney University* * “Stories in Space: Screenwriting Paradigms in Virtual Reality”

T13

Plasticene

Material and Conceptual “Plastics” in Cinema and Media Studies

CHAIR **Emily Verla Bovino** * *University of California, San Diego***Adam Lauder** * *Social Sciences and Humanities Research Council, Toronto* * “‘Time after Time’: Hanne Darboven and the Plasticity of Number”**Kenneth Rogers** * *York University* * “Pathways Diversions: Plastic Media and Neuro-ecologies”**Laila Shereen Sakr** * *University of California, Santa Barbara* * “Media Sousveillance on Its Back”**Heather Davis** * *Independent Scholar* * “Plastic Media”

T14

Making History and Pressing Boundaries in Documentary FilmCHAIR **Sandra V. Navarro** * *Western New England University***Sandra V. Navarro** * *Western New England University* * “Documenting Childhood: Mediating Memory and the Ephemeral in *El edificio de los chilenos*”**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”**Kate Hearst** * *Independent Scholar* * “Negotiations: Making History with Film”**Elizabeth Kaszynski Gilmore** * *Indiana University* * “Exhibiting White Saviors: *Invisible Children Rough Cut* and Ambivalent Benevolence”

SUNDAY

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T15

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*

T16

Still Gazing at the Stars

CHAIR

Swapnil Rai * *Brown University***Swapnil Rai** * *Brown University* * “Of Courtesans, Dream Girls, and Brahmin Beauties: Female Star Switching Power in Bollywood Production Culture”**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”

T17

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”

T18

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

T19 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

T20 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*”

Aaron Rich * *University of Southern California* * “The Past Lives and Afterlives of Rome: Research Bibles and Visual History in *Quo Vadis*”

Saul Kutnicki * *Indiana University* * “St. Louis by Design: Escape From New York amidst a Contemporary Urban Crisis, 1971 – 1981”

SPONSOR Classical Hollywood Scholarly Interest Group

T21 We’re Still Here

Politicizing the Nonhuman Turn across Media

CHAIR **Neta Alexander** * *New York University*

RESPONDENT **Richard Grusin** * *University of Wisconsin-Milwaukee*

Moirá 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”

T22 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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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).

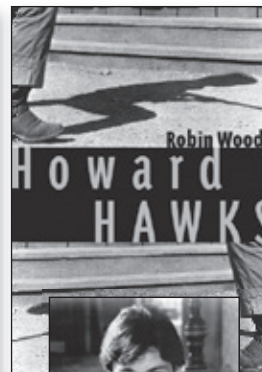
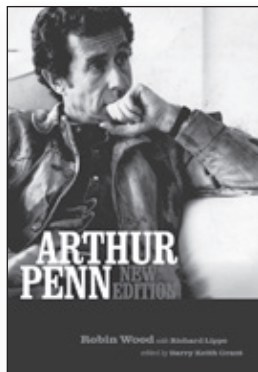
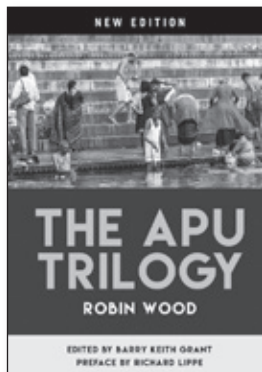
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If your institution is interested in hosting the undergraduate conference in the future, please contact Jill Simpson (scms-director@ou.edu).

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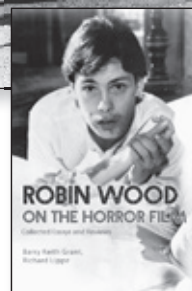
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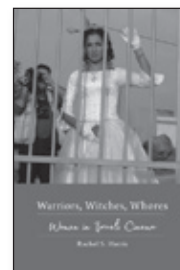
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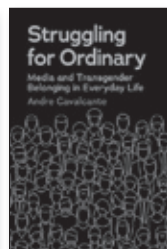
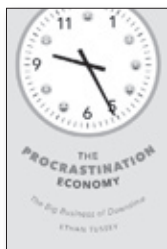
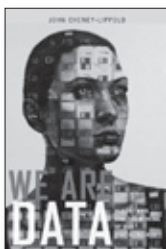
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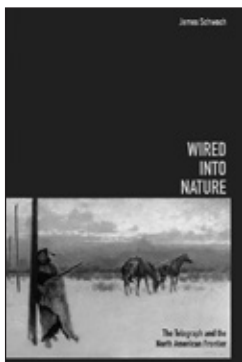
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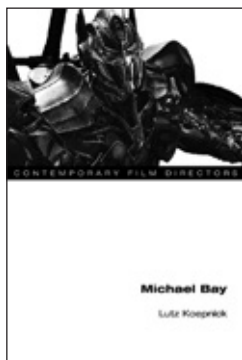
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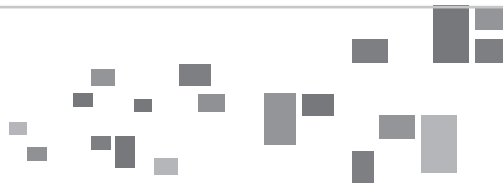
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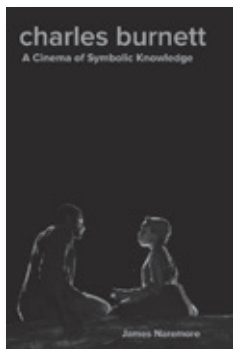
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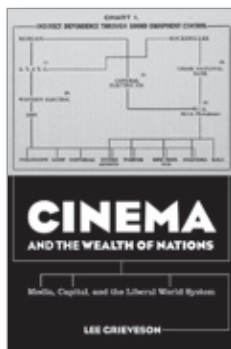
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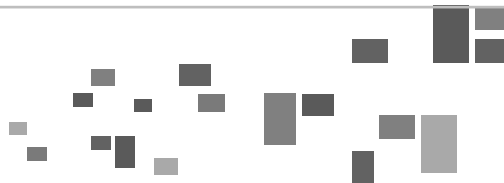
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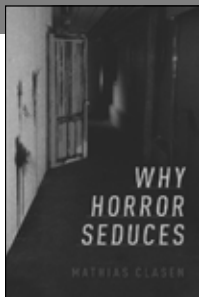
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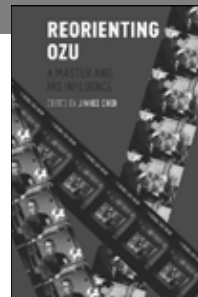
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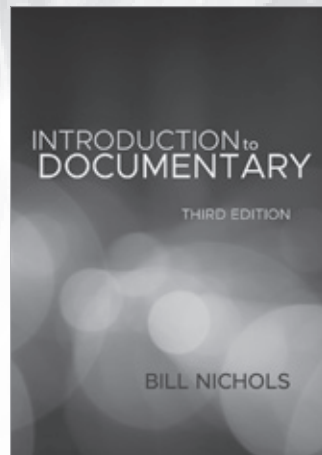
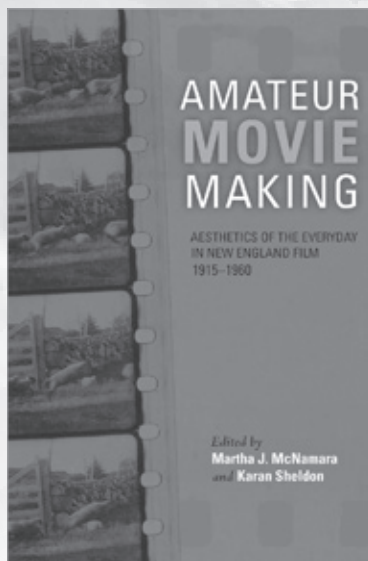
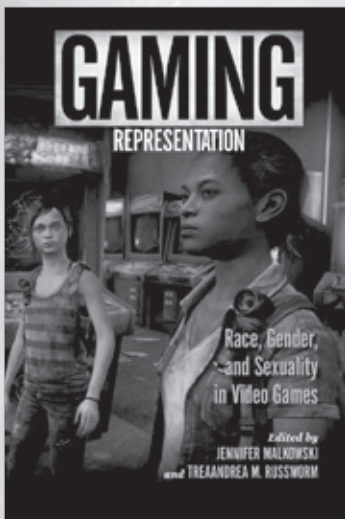
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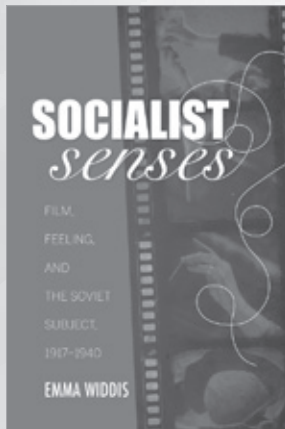
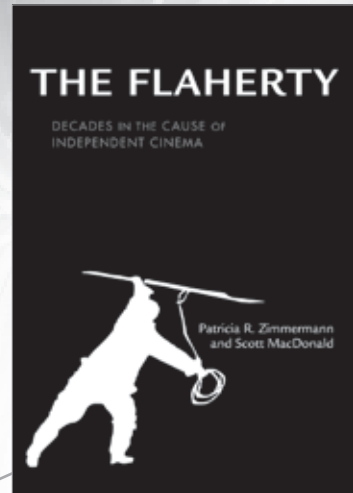
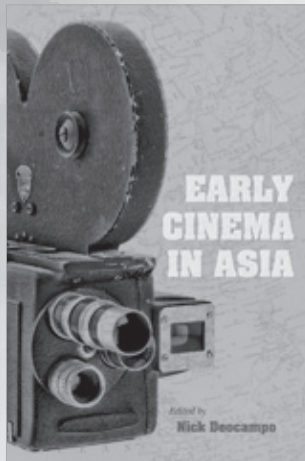
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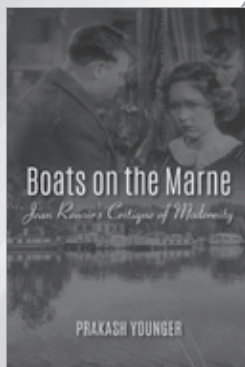
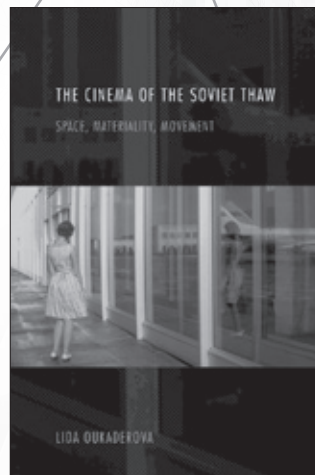


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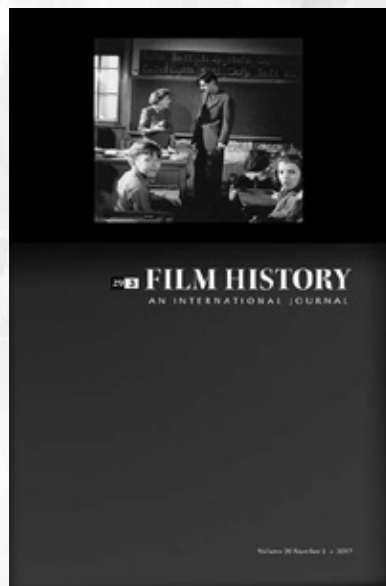
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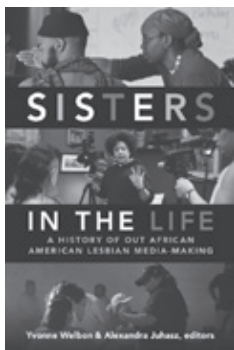
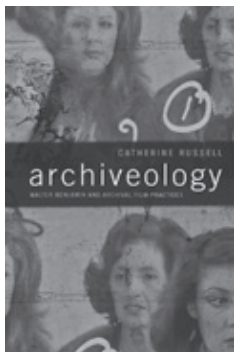
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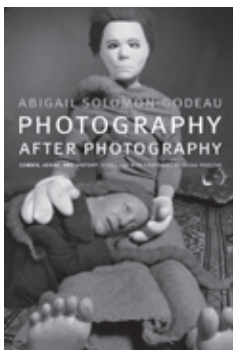
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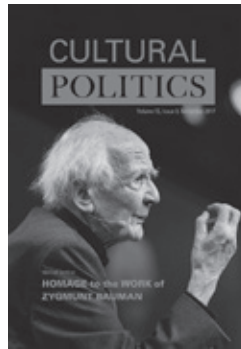
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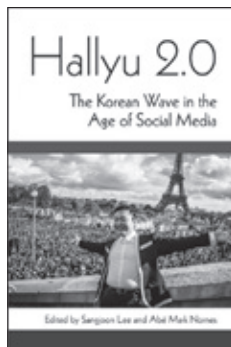
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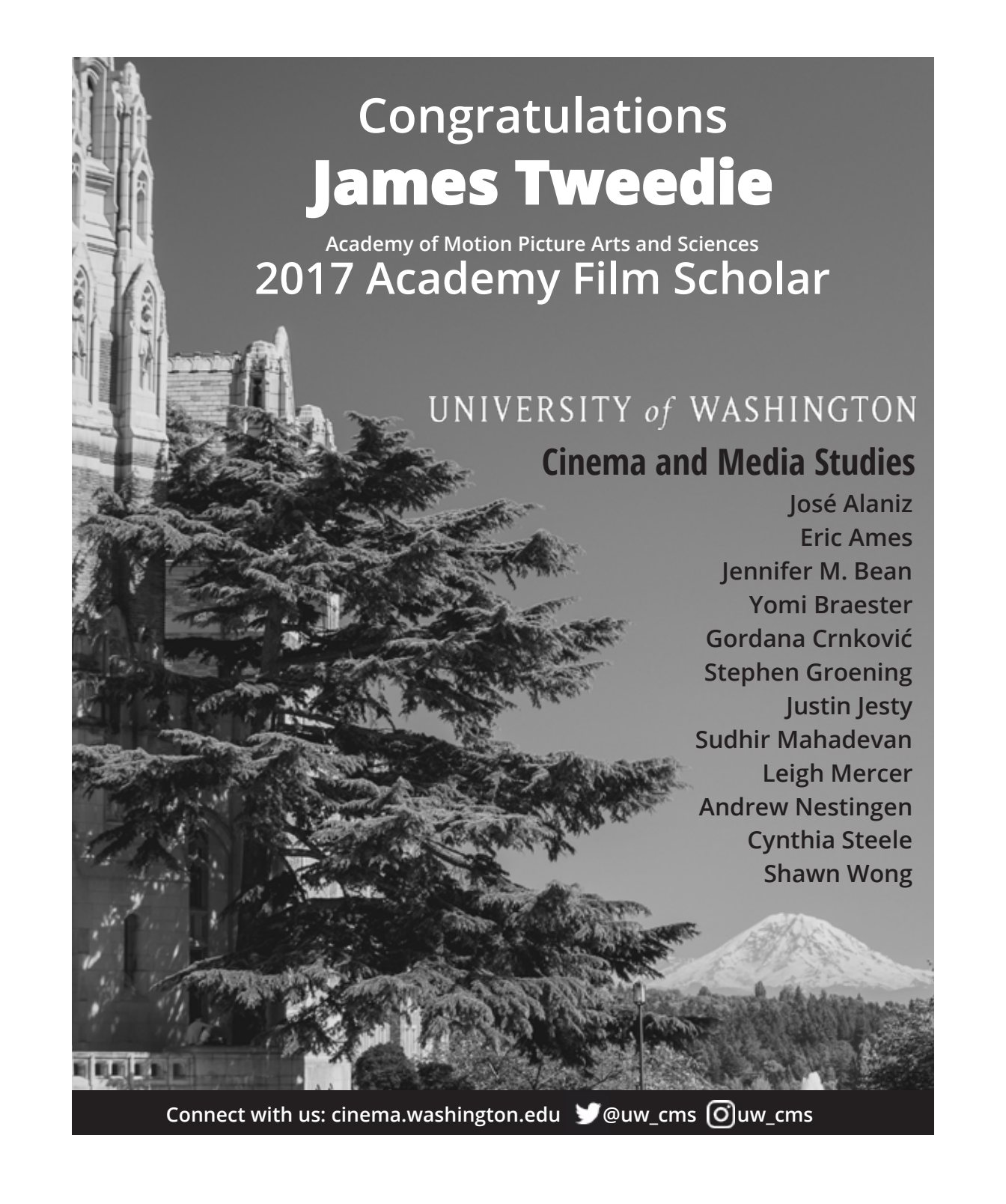
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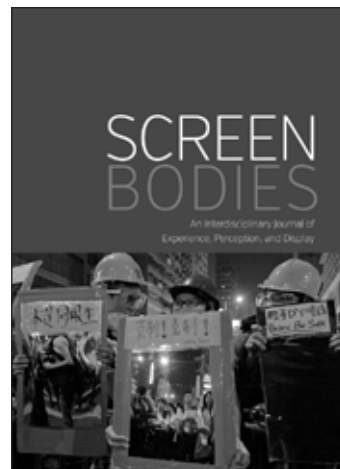
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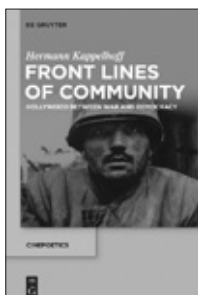
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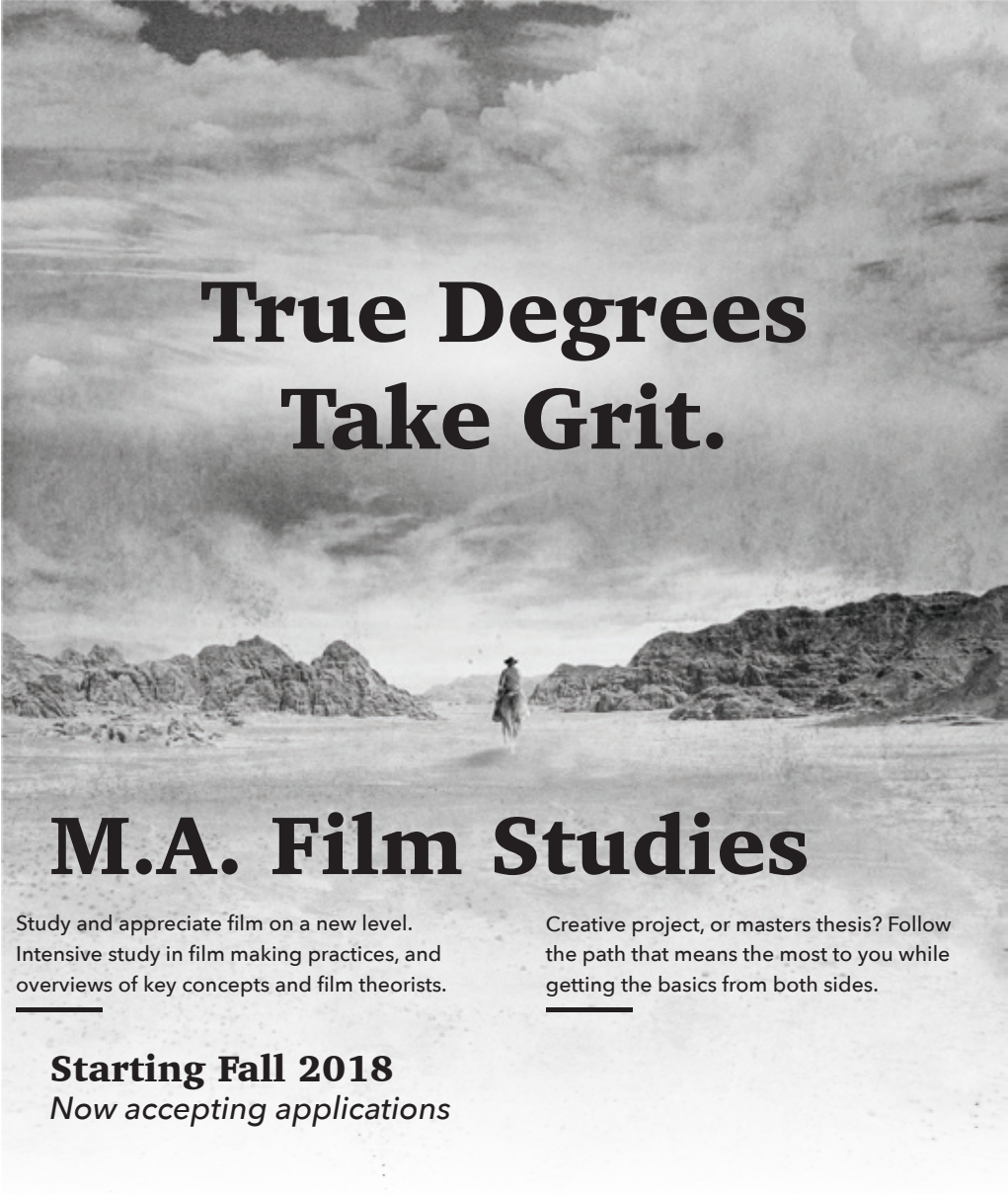
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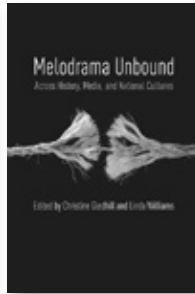
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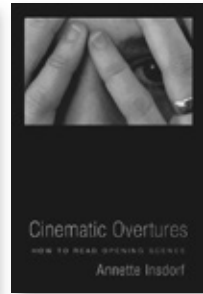
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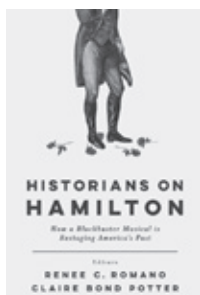
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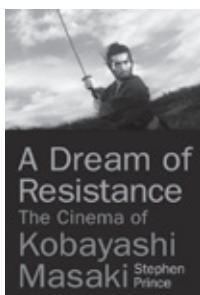
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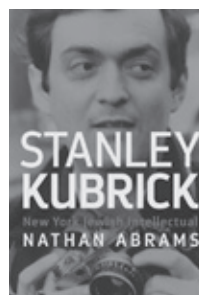
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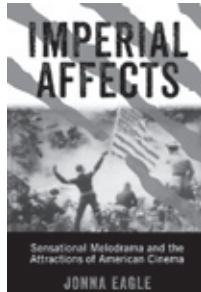
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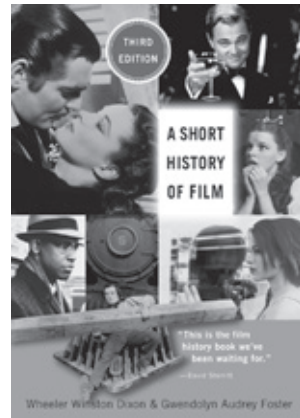


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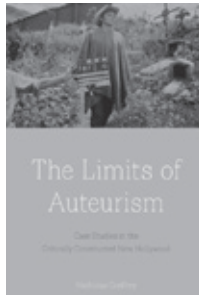
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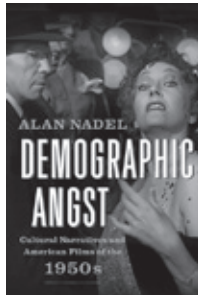
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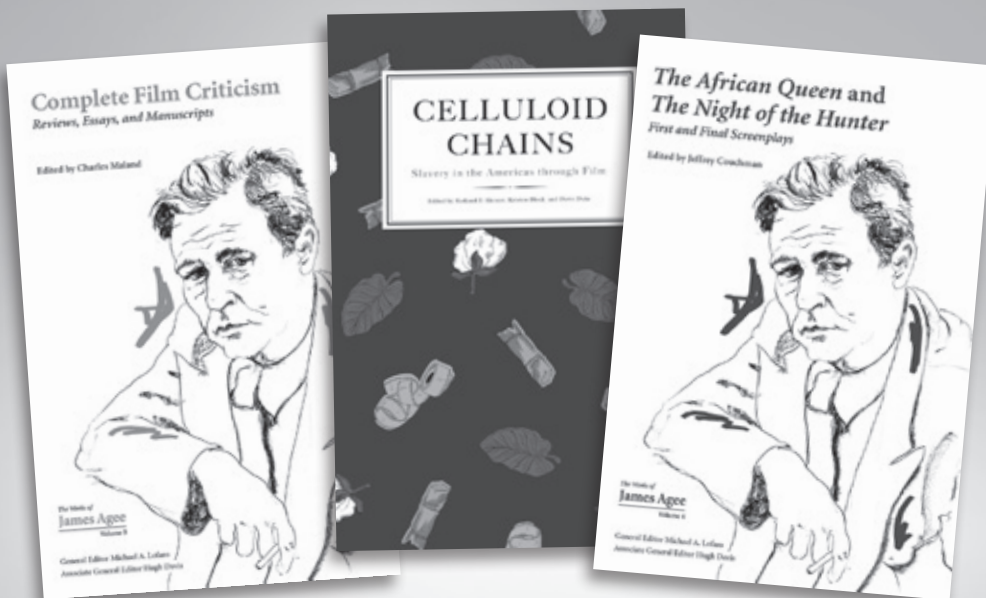
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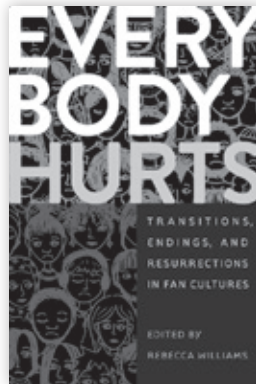
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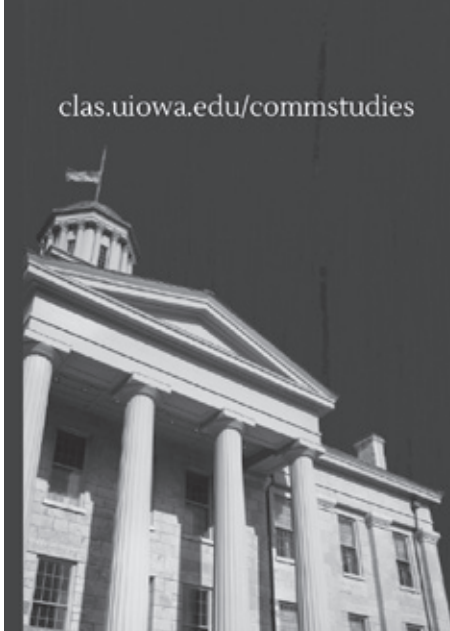
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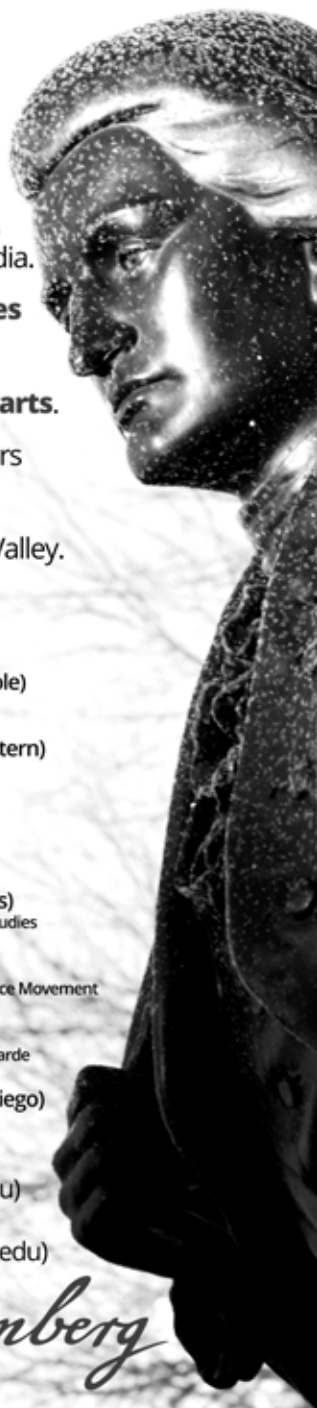
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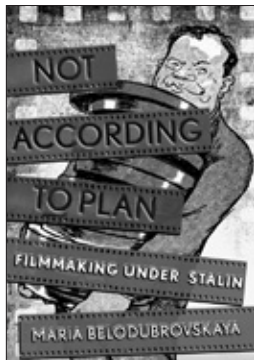
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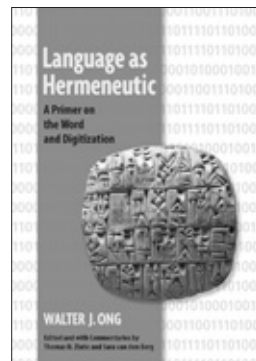


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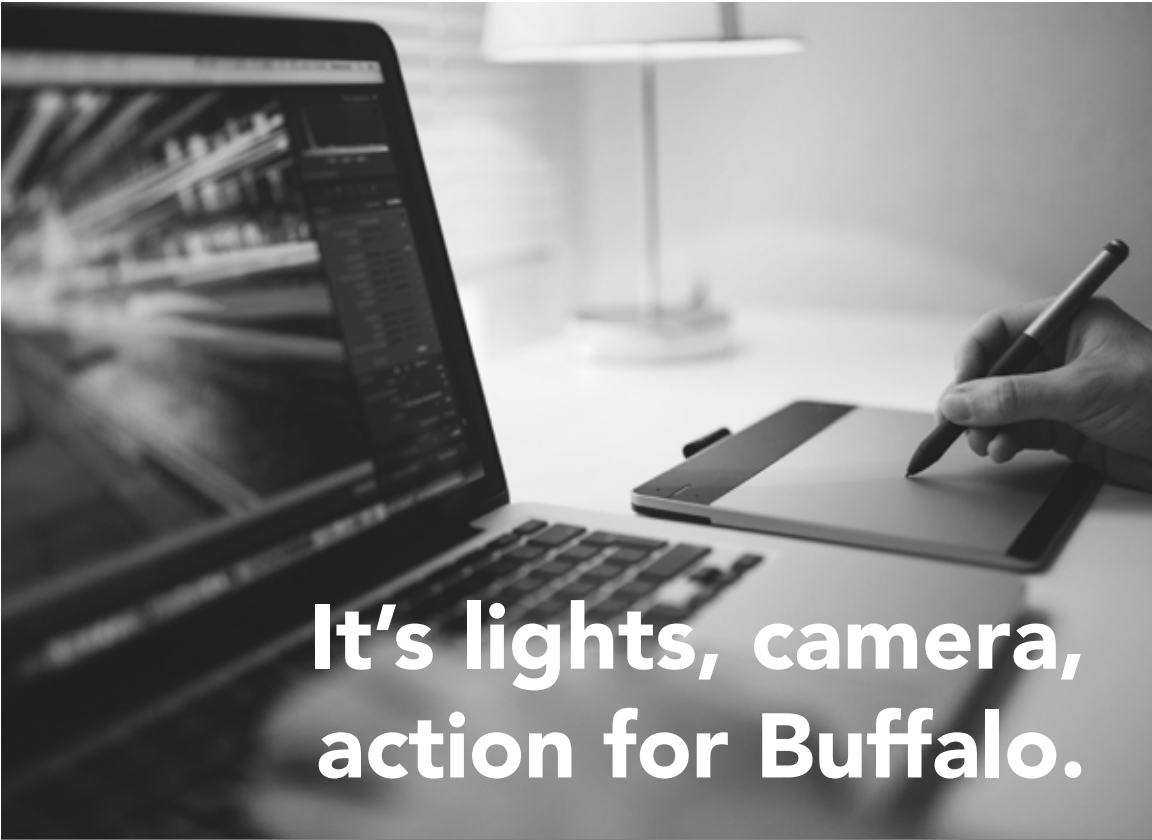
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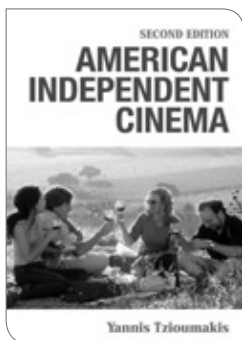
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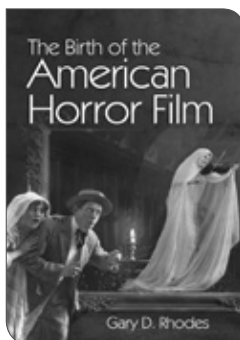
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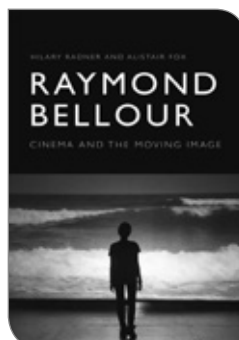
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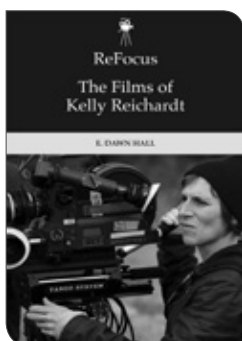
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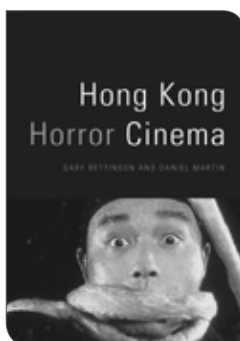
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Film and Media Studies is an interdisciplinary undergraduate program at the University of Oklahoma designed to give students a broad understanding of film and media history, theory, and criticism. OU Film and Media Studies, in the College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

Established in 1890, the University of Oklahoma is known for its academic excellence and strong sense of community. Attracting top students from across the nation and more than 100 countries around the world, it is a comprehensive public research university offering a wide array of undergraduate, graduate, and professional programs and extensive continuing education and public service programs. It ranks first in the nation among public universities in the number of National Merit Scholars enrolled, and its 2000-acre Norman Campus houses fifteen colleges with approximately 1300 faculty serving more than 26,000 students.

<http://ou.edu/cas/fms>



IN MEMORIAM

We lost leaders in film and media this past year.



Peter Bondanella

1943–2017

Photo Credit: Indiana University Bloomington Website



Hannah Frank

1984–2017

Photo Credit: UNCW Film Studies Facebook



Brian Henderson

1941–2017

Photo Credit: Dave Pape



Chuck Kleinhans

1942–2017

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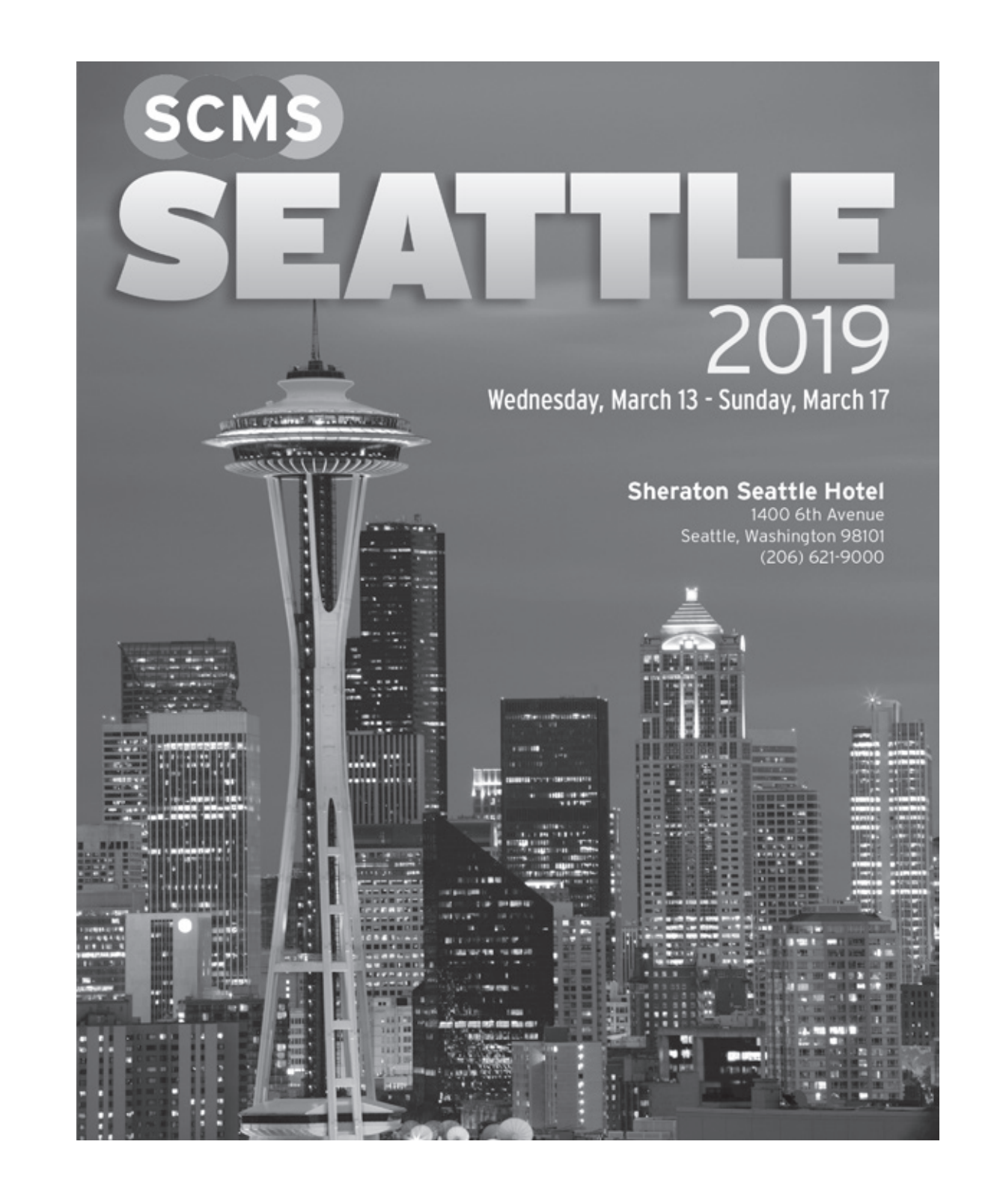
The Society for Cinema and Media Studies announces
its call for proposals for the 2019 conference.

Please join us Wednesday, March 13—Sunday, March 17, 2019
at the Sheraton Seattle Hotel.

Seattle is a bustling port town in the Pacific Northwest, known for its independent and vibrant music, film, and art scenes. Also recognized as the “Emerald City,” Seattle is known for the historic Pike Place Market, the Space Needle, the original Starbucks, Amazon’s headquarters, and more. Seattle is home to institutions such as the University of Washington, Seattle University, as well as the Northwest Film Forum, the Seattle International Film Festival, and the Henry Art Gallery.

The 2019 SCMS Conference Program Committee welcomes quality paper, panel, workshop, and roundtable proposals on any topic related to cinema and media studies. Proposal submission forms will be available through the SCMS website on June 1, 2018. The deadline for proposals is Friday, August 31, 2018 (5:00 PM, Central Time).





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