CELEBRATING SIXTY YEARS

SCMS 2019
CONFERENCE PROGRAM

Sheraton Grand Seattle
MARCH 13–17
March 13, 2019

Dear Friends:

On behalf of the City of Seattle, I extend my warmest greetings to all of those attending the 2019 Annual Conference of the Society for Cinema and Media Studies. It is a privilege to welcome you to our great city and the beautiful Evergreen State.

Thank you for joining us in Seattle for your conference. The Emerald City is a vibrant and diverse community that boasts a wide variety of recreational attractions, from our breathtaking natural beauty and outdoor activities to our thriving theater and music district, world-class museums and fine dining. I am certain that you will find your hosts to be warm and hospitable, and I hope you enjoy your stay with us.

Again, welcome to Washington. I am proud to have the nation’s leading scholarly organization dedicated to promoting a broad understanding of film, television and related media gathered here in our city. Please accept my best wishes for rewarding and productive conference.

Sincerely,

Jenny A. Durkan
Mayor of Seattle
Dear 2019 Conference Attendees,

This year marks the 60th anniversary of the Society for Cinema and Media Studies. Formed in 1959, the first national meeting of what was then called the Society of Cinematologists was held at the New York University Faculty Club in April 1960. The two-day national meeting consisted of a business meeting where they discussed their hope to have a journal; a panel on sources, with a discussion of “off-beat films” and the problem of renters returning mutilated copies of Battleship Potemkin; and a luncheon, including Erwin Panofsky, Parker Tyler, Dwight MacDonald and Siegfried Kracauer among the 29 people present. What a start!

The Society has grown tremendously since that first meeting. We changed our name to the Society for Cinema Studies in 1969, and then added Media to become SCMS in 2002. From 29 people at the first meeting, we now have approximately 3000 members in 38 nations. The conference has 423 panels, roundtables and workshops and 23 seminars across five-days. In 1960, total expenses for the society were listed as $71.32. Now, they are over $800,000 annually. And our journal, first established in 1961, then renamed Cinema Journal in 1966, was renamed again in October 2018 to become JCMS: The Journal of Cinema and Media Studies.

This conference shows the range and breadth of what is now considered “cinematology,” with panels and awards on diverse topics that encompass game studies, podcasts, animation, reality TV, sports media, contemporary film, and early cinema; and approaches that include affect studies, eco-criticism, archival research, critical race studies, and queer theory, among others. No matter its expansion, the current society still shows what the initial mission statement defined as a “devotion to the medium as craft and art” and “a fellowship in spirit, in mind, and in performance.”

One way we celebrate the history of our field and our society is through our Distinguished Career Achievement Award. This year, we give it to Donald Crafton whose work on early cinema, animation, performance, and sound embodies the society’s devotion to various media as craft and art. I hope you will join us at the Awards Ceremony on Friday at 5:00 PM and at the reception following to celebrate Professor Crafton and our other award winners, and to share in the fellowship of this venerable society.

Have a great conference,

Pamela Robertson Wojcik
President
Welcome to the 60th annual conference of the Society for Cinema and Media Studies. I am honored to be this year's Program Chair for what I hope will be an intellectually rewarding and socially satisfying experience in the beautiful city of Seattle.

This fall we received 1200 proposals for pre-constituted panels, seminars, roundtables, workshops, and open call papers from a wide variety of independent scholars, graduate students, and faculty of all ranks. I am indebted to this year's Program Committee, who carefully read every proposal and, in some cases, formed many of the open call panels that grace this program. Thank you to Peter Alilunas, Miranda Banks, Andrew Bottomley, Steven Cohan, Robin Curtis, Lindsey Decker, Cary Elza, Elizabeth Evans, Mark Gallagher, Rebecca Gordon, F. Hollis Griffin, Claire Henry, Daniel Herbert, Laura Horak, Sarah Keller, Bill Kirkpatrick, Melanie Kohnen, Derek Kompare, Dimitrios Latsis, Juan Llamas Rodriguez, Neepa Majumdar, Jeffrey Middents, Lori Morimoto, Miriam Petty, Isabel Pinedo, Kevin Pinedo, Kevin Sanson, Mel Stanfill, Neil Verma, and Pamela Robertson Wojcik. Each generously gave much of their time and expertise to ensure that the program reflects the diversity, currency, and depth of scholarship in which our membership is engaged.

I also relied on the wisdom of previous Program Chairs, and would like to thank Steven Cohan, Pamela Robertson Wojcik, and Nick Davis for their input and help along the way. This was our second year using the submissions and review software designed by Open Water, and I'm grateful to their support team for their ongoing flexibility in designing and redesigning a portal to fit our needs.

This year's conference offers something for every specialty or interest and we've tried to organize the schedule, where possible, according to related research streams; for example, panels on animation are scheduled to follow each other in the same room on Thursday. Likewise, panels featuring Queer Theory and/or History are scheduled to follow each other Friday and Saturday. Other topics may have “mini” streams of similar design (following each other in the same room). We hope this enables attendees to take advantage of research interests without having to spend too much time mapping conference movements. Likewise, and building on last year's success, we have continued scheduling seminars for Sunday mornings. We received a deep and diverse selection of seminar proposals this year, and we are pleased with the wide array of research and pedagogical interests represented. Please note one addition to the seminars: This year, conveners had the option of opening their seminars to the all conference attendees. If you have not already signed up for a seminar, you still have the opportunity to take advantage of this enriching chance to collaborate with peers in a more informal setting than offered elsewhere in the conference (open seminars are identified in the program). And, as per last year, seminars are followed by a coffee break leading into the last panels of the day.

Beyond the panels, roundtables, workshops, and seminars, the conference also features a number of exciting special events organized by the Host Committee and other groups. The Seattle Host Committee has organized a fabulous event, “Evergreen Media: Film, Television, and New Media in Seattle,” for Thursday evening at 7:00 PM at the SIFF Egyptian Theatre. The evening will feature a panel of scholars, video clips, and short films highlighting the robust media culture located in Seattle. Thank you to our Host Committee—Kirsten Moana Thompson (Co-Chair), James Tweedie (Co-Chair), Lauren Berliner, Lyall Bush, David Coon, Dani Kissinger, Kathy Morrow, Leilani Nishime, Zaya Rustamova, and John Trafton—for organizing this event, and for putting together the Seattle guide found in your conference app. Other events of interest include “Reframing Ethnographic Media: Edward Curtis, Franz Boas, and the Kwakiutl First Nation,” “An Evening with Something Weird Video,” and a memorial to Frank Ukadike on Wednesday evening, and “The Secret Lives of Filmmakers: An Insider's View of the Industry with Alan and Joyce Rudolph,” on Saturday evening, all in the conference hotel. This year we've also added a “pop-up” booth on Friday morning and Saturday afternoon in the hotel where members can “Ask a Librarian” or “Ask an Archivist” research questions. For those looking to go farther afield, SCMS is offering a hosted tour of the Paramount Theatre.
on Thursday morning. Note as well that the Emerald City Comic Con coincides with our conference so there may be events of interest for SCMS members. Finally, if you’d like to honor and celebrate this year’s award recipients—and see old friends and colleagues—please join us at the Awards Ceremony and Reception starting with the awards at 5pm on Friday evening.

One of the most enriching parts of being Program Chair is being exposed to both the depth and the breath of research interests pursued by our membership. From classical Hollywood to video games, spectatorship to cos-play studies, Film and Media Studies SCMS scholars bring a wealth of subjects to the conference. As this suggests, our membership has grown since we were first known as the Society for Cinematologists sixty years ago. Likewise, our membership has grown from under forty to more than 3,000 at this time. While this makes for a much larger conference than in the past, one of the virtues of such growth is that our meeting now includes scholars from all over the globe, including: Australia, Austria, Belgium, Britain, Canada, Czech Republic, Costa Rica, Chile, China, Egypt, Finland, France, Germany, India, Ireland, Israel, Italy, Japan, Lebanon, Mexico, the Netherlands, New Zealand, Norway, Paris, Poland, Qatar, Scotland, Singapore, South Korea, Spain, Sweden, Switzerland, Taiwan, and the United States. If you’re new to SCMS, welcome and we hope you find the annual conference to be a gratifying experience. To returning members, thank you for your continued support of the Society. I’d also like to extend a special welcome to independents scholars and those attendees affiliated with the various archives, film festivals, and other organizations. Your presence enriches all of our work.

Finally, none of this—not the conference, not the awards, not the newsletters, not the social media and conference app—could be done without the herculean efforts of the SCMS staff housed either in the home office in Oklahoma or offsite. Communications Coordinator Margot Tievant keeps us apprised of all SCMS news throughout the year, and especially during conference time, while Erfana Enam, who recently joined the staff as our Financial Analyst, manages to keep our books in the black. While long-term conference scheduler Bruce Brasell left SCMS this year, we were fortunate that he left behind a strong legacy so that our new scheduler, Thomas J. West, could step in and help to create a program that combines diversity across panel sessions while also looking for places of contact and overlap. Website Content Manager Aviva Dove-Viebahn, who will be leaving this position later this year, has helped us all with our personal conference scheduling by managing our conference app, Crowd Compass, a much needed addition to the event. And Executive Director Jill Simpson keeps the whole show running while acting as the Society’s liaison with other scholarly and arts groups.

My final thanks are reserved for the two individuals who labor year round to make the SCMS annual conference an invigorating and enjoyable intellectual and social event. As Director of Conferences and Events, Leslie LeMond identifies conference sites, negotiates contracts, coordinates rooms for panels and special events, and oversees the exhibition hall, among numerous other responsibilities. She is the core of our annual event, and I am indebted to her experience at conference planning and her deep knowledge and understanding of our, sometimes quirky, needs. I really couldn’t have done it without her. Likewise, Program Coordinator Molly Youngblood has become a crucial component in her relatively short tenure at SCMS. Always facing demanding tasks with good humor, a razor sharp mind, and an unmatched organizational sense, she has been integral to the success of the conference. And while she recently left SCMS, her influence is on every page of this program. I wish Molly the best as she moves on to another exciting stage in her career.

While my list of thanks could go on, and apologies if I’ve left anyone out, I encourage all attendees to make the most of the conference—attend a session focusing on something outside your specialty, stop by a SIG or Caucus meeting, explore the exhibit hall, meet someone new, or simply enjoy your time in Seattle.

Paula J. Massood
Program Chair & President-Elect
Letter from the Executive Director

Dear SCMS Colleagues,

Thank you for joining us for SCMS’s 60th annual conference! We are so pleased to be marking this milestone year in the culturally rich and vibrant city of Seattle.

Seattle is home to respected film and media studies programs at Seattle University, the University of Washington, and Cornish University, all represented on the 2019 Host Committee.

Upon your arrival, it won’t take long to recognize that Seattle has a thriving cinema and media culture. That culture is rooted in the early 20th century when scores of movie houses popped up in the downtown area, some established in the 1920’s by Hollywood’s major movie studios as regional distribution hubs. Many of these theatres were of lavish design. While very few of the original venues remain today, the opulent Paramount Theatre, only a 5-minute walk from the Sheraton Grand Seattle, serves as an exception. Fortunately, it was saved from the wrecking ball by former Microsoft executive Ida Cole in 1993 when she purchased it and raised the funds to restore it to its original glory. The Paramount reopened in 1995. Today it serves as a cinema, live performance venue, and art gallery, and is known as “The People’s Theatre.” Please don’t miss the special tour of this historic jewel that the Host Committee arranged for you on Thursday, March 14 at 11:00 am.

Another local site that might be of interest to all you cinephiles with some free time on your hands is the nearby town of North Bend in the Snoqualmie Valley. An approximately 30-minute drive from Seattle, North Bend is the setting for the original Twin Peaks TV series. If you visit, don’t miss Twede’s Café, also known as the Double R Diner in the series. At Twede’s, you can order up a piece of cherry pie and “a damn fine cup of coffee,” just like Special Agent Dale Cooper.

In addition to its historic sites and venues, Seattle is home to a strong film and media community. There is an abundance of non-profit organizations who work collaboratively to make Seattle, if not the world, a better place in which to live. While there are too many to mention here, I will draw your attention to two that are playing a role in the 2019 Seattle Conference. The Seattle International Film Festival (SIFF), now in its 45th year, is geared towards the audience experience drawing thousands from around the world each spring. Between festivals, the organization provides year-round programming and educational components for Seattle area residents. SIFF is an in-kind sponsor for this year’s Host Committee event, Evergreen Media: Film, Television, and New Media in Seattle. Northwest Film Forum, the site of some of our SIG events, is also a pivotal member of the community. The non-profit organization supports filmmakers, offers classes, and provides an important hub for film and media makers, activists, and audiences. We are very proud to be working with both organizations.

Please carve out some time to join the SCMS Board for the annual Members’ Business Meeting on Thursday, March 14 from 8:00-9:00 AM in the Cirrus room on the 35th Floor. Meeting attendance is a great way to be updated on the Society’s performance over the last year and to hear about exciting new endeavors such as the launch of our new website, and our partnership with Notre Dame University and Kings College London (KCL) to present a three-day summer symposium, “London, Cinema and Media Gateway,” in July. Just as we introduced last year, the meeting will be formatted as a listening session allowing you time to provide your feedback to the Board.

Please join me in thanking the 2018 Host Committee members for their hard work. I would especially like to thank Co-Chairs Kirsten Moana Thompson and James Tweedie for adeptly keeping all the many pieces moving in the same direction over the last several months. I hope you will take advantage of the wonderful suggestions they’ve curated for you on all things Seattle in this year’s Host Committee Guide section of the conference program.
In closing, thank you to the Board of Directors including our President, Pam Wojcik, and our Program Chair, Paula Massood for your countless contributions to SCMS. In closing, I owe a huge debt of thanks to staff members Molly Youngblood, Margot Tievant, Erfana Enam, Leslie LeMond, Aviva Dove-Viebahn, and Del LeMond. I appreciate each one of you and all that you brought to the table this year in making SCMS and our annual conference what it is. As we bid a fond farewell to Molly as she begins a new chapter in her life, we thank her for her amazing work over the past two-and-a-half years as SCMS's Program Coordinator.

Have a wonderful time in Seattle!

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

From the Society of Cinematologists . . .

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<th>Years</th>
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... 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, *JCMS: Journal of Cinema and Media Studies*, the SCMS website, awards for excellence in film and media studies, and various other initiatives related to media research, education, and policy.

SCMS Executive Council

**OFFICERS**

Pamela Robertson Wojcik  University of Notre Dame  President

Paula J. Massood  Brooklyn College, CUNY  President-Elect

Tim Havens  University of Iowa  Secretary

Bambi Haggins  University of California, Irvine  Treasurer

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Joshua Nelson  University of Oklahoma  Home Office Representative

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**2019 Conference Program Committee**

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Miranda Banks  Emerson College

Andrew Bottomley  SUNY Oneonta

Steven Cohan  Syracuse University

Robin Curtis  Albert-Ludwigs-Universität Freiburg

Lindsey Decker  Boston University

Cary Elza  University of Wisconsin-Stevens

Elizabeth Evans  University of Nottingham

Mark Gallagher  University of Nottingham

Rebecca Gordon  Northern Arizona University

F. Hollis Griffin  Denison University

Claire Henry  Massey University

Daniel Herbert  University of Michigan

Laura Horak  Carleton University

Sarah Keller  University of Massachusetts Boston

Bill Kirkpatrick  Denison University

Melanie Kohnen  Lewis and Clark College

Derek Kompare  Southern Methodist University

Dimitrios Latsis  Ryerson University

Juan Llamas Rodriguez  University of Texas at Dallas

Neepa Majumdar  University of Pittsburgh

Jeffrey Middents  American University

Lori Morimoto  Independent Scholar

Miriam Petty  Northwestern University

Isabel Pinedo  Hunter College

Kevin Sanson  Queensland University of Technology

Mel Stanfill  University of Central Florida

Pamela Robertson Wojcik  University of Notre Dame

Neil Verma  Northwestern University
2019 Host Committee

CO CHAIR Kirsten Moana Thompson  Seattle University
CO CHAIR James Tweedie  University of Washington
John Trafton  Seattle University
Lyall Bush  Cornish College of the Arts
Kathy Morrow  University of Washington

David Coon  University of Washington Tacoma
Dani Kissinger  Northwestern University
Zaya Rustamova  Kennesaw State
Leilani Nishime  University of Washington
Lauren Berliner  University of Washington Bothell

Conference Staff

PROGRAM COORDINATOR: Molly Youngblood
SESSION SCHEDULER: Thomas J. West III
COMMUNICATIONS COORDINATOR: Margot Tievant
SCMS FINANCIAL ANALYST: Erfana Enam
WEBSITE MANAGEMENT/COORDINATION: Aviva Dove-Viebahn
DIRECTOR OF CONFERENCES & EVENTS: Leslie LeMond

ASSISTANT CONFERENCE MANAGER: Ginger Leigh
PROGRAM DESIGNER, TYPESETER & GRAPHICS DESIGNER: Del LeMond
GRAPHICS ASSIST: Sherrie Reyna
CONFERENCE ASSISTANTS: Bob Derryberry & Robert Derryberry
CONFERENCE PHOTOGRAPHER: Michael Kackman

Special Thanks

A special thanks to the following for their support and assistance with the 2019 conference:

Joel Neville Anderson
Christine Becker
Steven Cohan
Nick Davis
Aviva Dove-Viebahn
Erfana Enam
Maile Hetherington
Michael Kackman
Charlie Keil
Bill Kirkpatrick
Paula Massood
Patrice Petro
Margot Tievant

Haidee Wasson
Pamela Robertson Wojcik
Molly Youngblood
SACRED HEART UNIVERSITY, SCHOOL OF COMMUNICATION, MEDIA & THE ARTS
James Castonguay
Andrew Miller
COLOR HOUSE
Heather Beach
Phil Knight
Gary Nyenhuis
Britni Rickson

TRIUMPH EXPO + EVENTS INC.
Dave Bendt
Hannah Martin

PSAV
Sean Begley

SHERATON
Meaghan Fox
Cheryl Macaraeg

TAGBOARD
Bryce Dickerson

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. Unless otherwise noted, all meetings, panels, workshops, and events will take place at the conference hotel—Sheraton Grand Seattle, 1400 6th Avenue, Seattle, Washington 98101 USA.
Registration Hours

ROOM METROPOLITAN BALLROOM–PRE-FUNCTION AREA • 3rd Floor

Tuesday, March 12
4:00 PM – 6:00 PM

Tuesday hours for name badge and conference program
pick-up only (pre-registered attendees)

Wednesday, March 13
9:00 AM – 6:00 PM

Thursday, March 14
8:00 AM – 5:15 PM

Friday, March 15
8:00 AM – 5:00 PM

Saturday, March 16
8:00 AM – 5:45 PM

Sunday, March 17
8:30 AM – 1:30 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.
# Schedule of Events at a Glance

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<tr>
<th>TUESDAY</th>
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FRIDAY March 15:
- 8 am – 5:00 pm: Registration open
- 9 – 10:45 am: Session J
- 9 am – 12:45 pm: Ask a Librarian/Ask an Archivist Pop-Up
- 11 am – 12:45 pm: Session K
- 1 – 2:45 pm: Session L
- 3 – 4:45 pm: Session M
- 5 – 6:15 pm: AWARDS CEREMONY
- 6:15 – 7:15 pm: Reception

SATURDAY March 16:
- 8 am – 5:45 pm: Registration open
- 8:30 – 9:30 am: Institutional Members Chairs’ Breakfast
- 9:45 – 11:30 am: Session N
- 11:45 am – 1:30 pm: Session O
- 1:45 – 3:30 pm: Session P
- 3:45 – 5:30 pm: Session Q
- 5:45 – 7:30 pm: Session R
- 7:30 pm – 9 pm: Graduate Student Members’ Meeting and Reception
- 8:30 – 10:00 pm: Special Event

SUNDAY March 17:
- 8:30 am – 1:30 pm: Registration open
- 9:00 – 10:00 am: Session S — Seminars
- 10:45 – 11:30 am: Coffee Break
- 11:30 am – 1:15 pm: Session T
- 1:30 – 3:15 pm: Session U

SUNDAY March 17:
- 9 – 10:45 am: Session S — Seminars
- 10:45 – 11:30 am: Coffee Break
- 11:30 am – 1:15 pm: Session T
- 1:30 – 3:15 pm: Session U

SUNDAY March 17:
- 7:30 pm – 9 pm: Graduate Student Members’ Meeting and Reception
2019 Conference Sponsors

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

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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, 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

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SCMS Social Media & Mobile App

Follow us on Twitter (@SCMStudies) and Instagram (@scmstudies). Use #SCMS19 to post about your experiences during the conference. Find us on Facebook: facebook.com/SCMStudies and keep up to date on conference events via our mobile app.

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

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

Keep an eye out for our new and improved website, coming this spring!

Live Tweeting

To facilitate virtual conversations arising from the annual meeting, SCMS encourages attendees to tweet using #SCMS19. 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.
SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Meetings are held in the Sheraton Grand Seattle unless otherwise noted.

Chelan is located on the 1st Floor. Ballard is located on the 3rd Floor.

WEDNESDAY, MARCH 13

12:00 PM – 1:45 PM Transnational Cinemas Scholarly Interest Group Ballard

2:00 PM – 3:45 PM Adult Film History Scholarly Interest Group Chelan

Discuss updates, elections, SIG business, announcements, and distribute info relevant to our members.

4:00 PM – 5:45 PM Fan and Audience Studies Scholarly Interest Group Ballard

4:00 PM – 5:45 PM Transmedia Studies Scholarly Interest Group Chelan

Short intro presentation, overview of key publications over the past year; discussion of new directions in the field, and exploration of what audience members have been researching in this area of study.

6:00 PM – 7:45 PM Urbanism/Geography/Architecture Scholarly Interest Group Ballard

6:00 PM – 7:45 PM Sound and Music Studies Scholarly Interest Group Chelan

Update our membership on our activities, such as our student writing award, our 2018 SIG member publication list, and plans for future events with other SIGs.

THURSDAY, MARCH 14

9:15 AM – 11:00 AM Children’s and Youth Media and Culture Scholarly Interest Group Ballard

9:15 AM – 11:00 AM Libraries and Archives Scholarly Interest Group Chelan

11:15 AM – 1:00 PM Horror Studies Scholarly Interest Group Ballard

11:15 AM – 1:00 PM War and Media Studies Scholarly Interest Group Chelan

Business and networking meeting for all interested in War and Media studies. Membership not required.

1:15 PM – 3:00 PM Queer Caucus Ballard

1:15 PM – 3:00 PM French/Francophone Scholarly Interest Group Chelan

Elections will be held this year.

3:15 PM – 5:00 PM Experimental Film and Media Scholarly Interest Group Ballard

3:15 PM – 5:00 PM Film Philosophy Scholarly Interest Group Chelan

5:00 PM – 7:00 PM Critical Media Pedagogies Scholarly Interest Group

Explore nonprofit film and arts center Northwest Film Forum; enjoy drinks and food; and, talk pedagogy. Also: announcement of awards; recent publications by SIG members; and, plans for future actions. Meeting co-sponsored by the Simpson Center for the Humanities at University of Washington. Meeting held at Northwest Film Forum, 1515 12th Ave.

5:15 PM – 7:00 PM Latino/a Caucus Ballard

(1) Mentorship Program; (2) Writing Challenge; (3) Precarious Labor additions to the Board; (4) 2020 SCMS preparation; (5) Graduate Student Essay Award; (6) Book List/Publications; (7) Founders Plus

5:15 PM – 7:00 PM Media, Science, and Technology Scholarly Interest Group Chelan

Presenting grad student writing award, a dissertation workshop, and other SIG business.

FRIDAY, MARCH 15

9:00 AM – 10:45 AM Documentary Studies Scholarly Interest Group Ballard

Annual meeting for all members to discuss important initiatives like our new grad student mentorship program, among other issues.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>9:00 AM – 10:45 AM</td>
<td>Film and Media Festivals Scholarly Interest Group</td>
<td>Chelan</td>
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<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Women in Screen History Scholarly Interest Group</td>
<td>Ballard</td>
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<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Caucus Coordinating Committee</td>
<td>Chelan</td>
</tr>
<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Digital Humanities and Videographic Criticism Scholarly Interest Group</td>
<td>Richmond</td>
</tr>
<tr>
<td>11:00 AM – 12:45 PM</td>
<td>Animated Media Scholarly Interest Group</td>
<td>Meeting offsite: McMenamins Six Arms, 300 E Pike St.</td>
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<tr>
<td>1:00 PM – 2:45 PM</td>
<td>Middle East Caucus</td>
<td>Ballard</td>
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<tr>
<td>1:00 PM – 2:45 PM</td>
<td>SIG Coordinating Committee</td>
<td>Chelan</td>
</tr>
<tr>
<td>3:00 PM – 4:45 PM</td>
<td>Caucus on Class</td>
<td>Ballard</td>
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<tr>
<td>3:00 PM – 4:45 PM</td>
<td>Asian/Pacific American Caucus</td>
<td>Chelan</td>
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<tr>
<td>7:15 PM – 9:00 PM</td>
<td>Scandinavian Scholarly Interest Group</td>
<td>Jefferson A &amp; B</td>
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<tr>
<td>7:15 PM – 9:00 PM</td>
<td>Television Studies Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td>9:15 PM – 11:00 PM</td>
<td>Black Caucus</td>
<td>Issaquah A&amp;B</td>
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**SATURDAY, MARCH 16**

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:45 AM – 11:30 AM</td>
<td>Radio Studies Scholarly Interest Group</td>
<td>Ballard</td>
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<tr>
<td>9:45 AM – 11:30 AM</td>
<td>Central/East/South European Cinemas Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td>11:45 AM – 1:30 PM</td>
<td>CinemArts Scholarly Interest Group</td>
<td>Ballard</td>
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<tr>
<td>11:45 AM – 1:30 PM</td>
<td>Oscar Micheaux Society</td>
<td>Chelan</td>
</tr>
<tr>
<td>1:45 PM – 3:30 PM</td>
<td>Women's Caucus</td>
<td>Ballard</td>
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<tr>
<td>1:45 PM – 3:30 PM</td>
<td>Silent Cinema Cultures Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td>3:45 PM – 5:30 PM</td>
<td>Nontheatrical Film and Media Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td>3:45 PM – 5:30 PM</td>
<td>Comedy and Humor Studies Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td>5:45 PM – 7:30 PM</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>Ballard</td>
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<tr>
<td>5:45 PM – 7:30 PM</td>
<td>Comics Studies Scholarly Interest Group</td>
<td>Chelan</td>
</tr>
<tr>
<td>9:45 AM – 11:30 AM</td>
<td>We will announce our annual essay award winner, discuss election-related process, and announce our new co-chairs.</td>
<td>Chelan</td>
</tr>
<tr>
<td>11:45 AM – 1:30 PM</td>
<td>Our meeting features a panel on Women's Activism in the Academy and Beyond, with discussion to follow. We will also award the annual Women's Caucus graduate student writing prize.</td>
<td>Ballard</td>
</tr>
<tr>
<td>3:45 PM – 5:30 PM</td>
<td>Discuss teaching dossier, SIG elections, etc.</td>
<td>Ballard</td>
</tr>
<tr>
<td>5:45 PM – 7:30 PM</td>
<td>This meeting will feature a dialogue between the SIG members and two professionals from the comic book industry about their craft, practice, and labor.</td>
<td>Chelan</td>
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</table>

**SUNDAY, MARCH 17**

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>11:30 AM – 1:15 PM</td>
<td>Media Industries Scholarly Interest Group</td>
<td>Ballard</td>
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<tr>
<td>11:30 AM – 1:15 PM</td>
<td>Media and the Environment Scholarly Interest Group</td>
<td>Chelan</td>
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<tr>
<td>1:30 PM – 3:15 PM</td>
<td>Classical Hollywood Scholarly Interest Group</td>
<td>Ballard</td>
</tr>
<tr>
<td>11:30 AM – 1:15 PM</td>
<td>We invite all current and interested members to join us. We will present the new coordinators and news about new journals, and discuss upcoming elections and sponsored sessions for 2020.</td>
<td>Chelan</td>
</tr>
<tr>
<td>1:30 PM – 3:15 PM</td>
<td>Meeting topics: A discussion of upcoming events and plans.</td>
<td></td>
</tr>
</tbody>
</table>
Policy on Virtual Participation in Conferences

The SCMS annual conference requires physical attendance by all presenters. Although the Society is encouraged by recent innovations in teleconferencing technology and appreciates the many contingencies that may prevent attendance, this policy is based on the following concerns: 1) the annual conference places a premium on face-to-face interaction and conference-wide participation; 2) at most conference hotels technology costs are prohibitive and performance is unpredictable; 3) virtual linkages and technology mishaps tend to undermine the overall flow of conversation and interaction; 4) a stable connection often consumes excessive bandwidth and therefore comes at the expense of other conference events; and 5) the Society offers other options for virtual participation and exchange through its website and social media venues.

2019 Audio Visual Policy

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

- LCD projector (and audio)
- VGA Cable (Please make sure you 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. If you have questions about AV or the Society’s audiovisual policy, please contact our Director of Conferences and Events.

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 technician is 206.549.7444. State you would like a PSAV technician to come to the room and tell them the issue you are experiencing. You may also call if you need a PSAV technician to come speak with you if you have extensive questions to ask before your presentation. Thank you.
Conference Hotel Amenities

Thanks for staying at the Sheraton Grand Seattle—If you booked a room at the Sheraton Grand Seattle under the SCMS room block (online or by phone), your guest room rate includes complimentary Internet access.

Wireless Internet access—Standard in all meeting space at SCMS 2019. This includes the Exhibit Area (Metropolitan Ballroom, 3rd Floor) and the SCMS Lounge/Recharge Area (Capitol Hill, 3rd Floor). You will need to obtain a password at Conference Registration (Metropolitan Ballroom–Pre-Function Area, 3rd Floor). The hotel front desk will provide details of how to log onto the Internet in your guest room so that it is taken care of on your final bill.

Green Partnership

2018 Green Seal-Silver Hotel Award—The Sheraton was awarded the Silver Green Seal Standard Hotel Award and participates in a local recycling and composting program. For more information on the Sheraton Grand Seattle and SCMS’ sustainability policies, please visit <https://www.cmstudies.org/page/going_green>.

Make a Green Choice Program—Thanks to this hotel initiative (which started at the Sheraton Grand Seattle!), 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 the hotel 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—To find a nearby place to plug in an electric car (EV), use PlugShare's database of over 50,000 charging stations <https://www.plugshare.com/>.

Wellness

Nursing area—You are welcome to nurse where ever you feel comfortable feeding your child. If you are looking for a more private space, you can use the SCMS nursing area (Dashpoint, 4th Floor, Pike Street Tower).

Hours for the nursing area: Wednesday 12:00 PM – 7:45 PM, Thursday 8:00 AM – 7:00 PM, Friday 9:00 AM – 5:00 PM, Saturday 8:30 AM – 7:30 PM, and Sunday 9:00 AM – 3:15 PM.

Quiet room—During the conference, persons who desire a quiet place to prepare for a presentation may visit the SCMS quiet room (Alki Boardroom, 4th Floor, Pike Street Tower).

Hours for the quiet room: Wednesday 12:00 PM – 7:45 PM, Thursday 8:00 AM – 7:00 PM, Friday 9:00 AM – 5:00 PM, Saturday 8:30 AM – 7:30 PM, and Sunday 9:00 AM – 3:15 PM.
**Fitness Center**—Located on the 35th Floor (Pike Street Tower) with sweeping views of Seattle, the multi-level Sheraton fitness center features complimentary 24/7 guest access. The bi-level exercise room is equipped with state-of-the-art Life Fitness Signature Series equipment. This integrated equipment offers an interactive heart rate system along with a 15-inch touch-screen console to select entertainment options. Equipment also includes: Treadmills, Elliptical Cross-Trainers, Exercise Bikes, Single Station Resistance Equipment, and Free Weights.

**Northwest Art Collection**—The hotel features a multi-million dollar art collection managed by the hotel’s very own Art Curator, Margery Aronson. It is open to the public and features original works of art by famous northwest artists, including glass master Dale Chihuly.

**Indoor Heated Pool**—Overnight guests enjoy complimentary access to the heated lap pool in our fitness center. This 35th Floor facility allows spectacular natural sunlight and dazzling views of Puget Sound, Lake Union, and the Olympic and Cascade Mountain ranges.

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**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 restrooms are an important part of making the annual conference more inclusive. All-person, all-access restrooms are available at the Sheraton Grand Seattle on the Third Floor (close to the Ravenna rooms). The hotel also has two, single stall All-Gender restrooms on the 4th Floor of the Pike Street Tower. All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the map on page 27. To find other safe restrooms in Seattle, visit Refuge <refugerestrooms.org>.

**On-Site Accessibility Issues**—Should you encounter an accessibility issue at SCMS 2019, 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>.

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**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.
SCMS Anti-Harassment Statement

As an association, the Society for Cinema and Media Studies is strongly committed to building and supporting a robust scholarly and educational community built on the tenets of diversity, equity, and the free and civil exchange of ideas with fundamental respect for the rights, dignity, and value of all persons (See SCMS Position Statement November 21, 2016). The values of respect, equity, and nondiscrimination should inform conduct whether in speech or act; whether in formal, informal or social settings; whether in-person or remotely.

At our national conference and throughout the year, SCMS is committed to providing an environment where all members, participants, and volunteers are treated with equal consideration in a harassment-free space. Certain behavior is specifically prohibited and will not be tolerated in person, in writing, or remotely, including: harassment or intimidation based on race, religion, language, gender, sexual orientation, gender identity, gender expression, disability, appearance, or other protected group status; sexual harassment or intimidation, including verbal harassment, unwelcome sexual attention, stalking (physical or virtual), sexual coercion, or unsolicited physical contact; the use of power or professional status to threaten, coerce, or harass someone, whether verbally or physically; or threatening behavior, whether verbal or physical. During the annual conference as well as any SCMS sponsored events, participants (whether members, presenters, staff, students, attendees, guests, vendors, contractors, exhibitors, volunteers, or media representatives) are expected to observe these rules and behaviors in all conference venues, meetings, special events, tours, receptions, hotel spaces, as well as online venues and social events on or off site involving members. Within the context of SCMS policy and the professional practices of scholarship, critical examination of beliefs and viewpoints does not, by itself, constitute hostile conduct or harassment. Similarly, the use of imagery or language in the context of a professional discussion might not constitute hostile conduct or harassment.

If you have experienced any unwelcome behavior or harassment, please contact the Executive Director or any member of the Board of Directors, a member of Hotel Security, and/or a local police officer. Please report any physical assault or threats to the local police department.

Reporting an incident of harassment does not obligate the complainant to pursue any further action. Everyone will be treated fairly and with dignity and respect throughout the investigation process due to the enormous consequences an allegation of harassment can have for all parties involved. To the extent possible, the investigation will be handled confidentially and sensitively. All allegations will be documented by a designated member of the Board of Directors or SCMS Home Office and may, if warranted, be referred to local law enforcement. SCMS will handle matters that fall under a violation of these policies individually, in a manner deemed fit by the Board of Directors.
Accessibility

The Society for Cinema & Media Studies is committed to providing access and reasonable accommodation in its services, programs, activities, education, and employment for individuals with disabilities.

The Sheraton Grand Seattle is also 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 the main lobby entrance. The main lobby has a marble floor. Elevators connect all levels of each property. Each elevator has Braille numerals beside each control button. Restrooms in lobbies and on meeting room floors are ADA accessible, wheelchair accessible and have tactile signage. There are no restrictive steps to enter the hotel or within the hotel. Valet parking and on site accessible self-parking is available at the hotel. The hotel has an accessible fitness center, swimming pool and business center.

Guest Rooms—Mobility-accessible doors feature at least 32 inches of clear door width. There are 12 accessible rooms with king beds. Five have roll-in bathrooms. Accessible rooms also offer the following: adjustable height hand-held shower wand, bathroom vanity at an appropriate height, grab bars in the bathroom, a lowered deadbolt, lowered electrical outlets, lowered night guards and peepholes on guest room doors, and no transfer showers are available. Hearing-accessible features include a visual fire alarm, portable communications kits containing visual alarms and notification devices, and TTY. TVs have closed captioning.

Meeting Rooms—All rooms and floors of the hotel are accessible.

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

Conference Events—All conference events at the Sheraton Grand Seattle are fully accessible by elevator.

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/email Cheryl Macaraeg, Senior Event Manager, <cheryl.macaraeg@sheratonhotels.com> or (206) 330-3007.

If you need to rent a medical device (e.g., scooters or wheelchairs) for your stay, email or call Scootaround, info@scootaround.com, (888) 441-7575 or Access Medical Equipment Co. at (206) 365-7700 where you can arrange a short term rental with delivery to the hotel.

For information regarding Accessible Transportation, Scooter Rentals, Service Animal policies, and other Accessibility information, please look under the Conference Tab > SCMS Policies > Accessibility.

SCMS Lounge/Recharge Area with Computer/Printer Access

ROOM CAPITOL HILL • 3rd Floor

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 2019 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.
**Exhibit Hours***

**ROOM METROPOLITAN BALLROOM • 3rd Floor**

Thursday, March 14  
10:30AM–5:30PM

Friday, March 15  
9:00AM–5:00PM

Saturday, March 16  
9:00AM–4:00PM

*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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- Columbia University, Department of Anthropology
- Concordia University, Mel Hoppenheim School of Cinema
- Denison University, Department of Media
- Florida Atlantic University, School of Communication & Multimedia Studies
- Georgia State University, School of Film, Media & Theatre
- Indiana University-Bloomington, The Media School
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- University of Oregon, Cinema Studies
- University of Pittsburgh, Film and Media Studies
- University of Southern California, School of Cinematic Arts
- The University of Texas at Austin, Department of Radio-Television-Film
- University of Washington, Comparative Literature, Cinema & Media (CLCM)
- University of Wisconsin-Milwaukee, Film Studies Program
- Villa Maria College, Digital Filmmaking
- Washington University in St. Louis, Film and Media Studies
- York University, Department of Cinema and Media Arts
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http://www.cmstudies.org/?page=institut_membership
## Nominations for Distinguished 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 Distinguished Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1 in each case. For further information, including additional criteria required for each award, please visit the Awards section of the SCMS website: cmstudies.org.
Meeting Space at a Glance

PIKE STREET TOWER, 35TH FLOOR

UNION STREET TOWER, FOURTH FLOOR
Seattle Vicinity Map

KEY

to Locations of Special Events

- Evergreen Media
- Paramount Theatre & Historic Theatres Library: A Hosted Tour
- Grrrls Night Out
TO ALL SCMS MEMBERS

YOU’RE INVITED!

Members’ Business Meeting
Thursday, March 14
8:00 AM – 9:00 AM
ROOM CIRRUS • 35th Floor, Pike Street Tower
All SCMS members are encouraged to attend the annual Members’ Business Meeting to learn more about SCMS and current strategic processes. We are excited to introduce some of the key features of SCMS’s new website. Members will also meet and can address questions to members of the Board, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

Paramount Theatre & Historic Theatres Library:
A Hosted Tour
Thursday, March 14
11:00 AM – 12:00 PM
LOCATION PARAMOUNT THEATRE • 911 Pine Street
Seattle Theatre Group (stgpresents.org), the largest arts organization in the Pacific Northwest, programs and operates three historic theatres in Seattle. Their flagship theatre is The Paramount which opened in 1928 as a movie house and is a designated historic landmark. You will be able to tour parts of the theatre and learn about historic and current film and performing arts presentations. The last 15 minutes of the tour will include a visit to the Historic Theatres Library adjacent to the theatre.

Awards Ceremony
Friday, March 15
5:00 PM – 6:15 PM
ROOM GRAND BALLROOM C & D • 2nd Floor
Please join us in acknowledging and honoring this year’s award recipients.

Reception
Friday, March 15
6:15 PM – 7:15 PM
ROOM GRAND BALLROOM A & B and PRE-FUNCTION AREA • 2nd Floor
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.

Coffee Break
Sunday, March 17
10:45 AM – 11:30 AM
ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor

Ask a Librarian/Ask an Archivist
Friday, March 15
9:00 AM – 12:45 PM
Saturday, March 16
1:00 PM – 5:00 PM
ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor
You’ve got questions? We’ve got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions on the 3rd Floor of the Sheraton Grand Seattle.

Ask a Digital Humanities Scholar/Videographic Critic
Friday, March 15
1:30 PM – 5:00 PM
Saturday, March 16
9:00 AM – 12:00 PM
ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor
Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth on the 3rd Floor of the Sheraton Grand Seattle on Friday and Saturday to answer questions about DH and Videographic Practice and provide technical tutorials.
INSTRUCTIONS
FOR PANEL AND WORKSHOP CHAIRS

1. Presentations should not exceed 90 minutes total, to ensure discussion time.
   • 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 respectfully acknowledge that our event today is taking place on the ancestral territory of the Duwamish, Muckleshoot, Snohomish, Snoqualmie, Suquamish, and Tulalip peoples. We pay respect to their Elders past and present and extend that respect to their descendants and to all Indigenous people. To acknowledge this land is to recognize its longer history and our place in that history; it is to recognize these lands and waters and their significance for the peoples who lived and continue to live in this region, whose practices and spiritualities were and are tied to the land and the water; and whose lives continue to enrich and develop in relationship to the land, waters and other inhabitants today.

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 session promptly to allow time for travel between panels and set-up for the next session.
session A

Wednesday, March 13
12:00 PM – 1:45 PM

A1 Queer Archival Registers
The Precarious Promise of New Media Archives

CHAIR Marika Cifor ♦ Indiana University Bloomington
Cait McKinney ♦ California State University, Northridge
“Alfred Kinsey’s Period Tracking App: Intimate ‘Archives’ and Mediated Histories of Data Science”
Alexander Cho ♦ University of California, Irvine
“Acceleration, Extraction, Evasion: Social Media Sentiment Analysis and Queer of Color Resistance”
Markia Cifor ♦ Indiana University Bloomington
“How Is Remembered Lives: Surviving AIDS in the Instagram Archive”
China Medel ♦ University of North Carolina at Chapel Hill
“Brown Time: veteranas_and_rucas and Latinx Image Archiving in the Face of Gentrification”

SPONSOR Libraries and Archives Scholarly Interest Group

A2 Disruptive Cinema Exhibition
From Alternative Content Consumption to Expanded Spectatorship Practices

CHAIR Sarah Atkinson ♦ King’s College London
Su-Anne Yeo ♦ Emily Carr University of Art + Design
“Cinema Kabuki and the Production of Liveness”
Carter Moulton ♦ Northwestern University
“They Are Acting Like The Dursleys’: Constructing and Controlling The Blockbuster Experience”
Helen Kennedy ♦ University of Brighton
“Secret Cinema: From Event-Led to Experience Led Film Distribution Models”
Sarah Atkinson ♦ King’s College London
“One Night—One Camera—One Take: Immediacy, Liveness, Authenticity in Lost in London LIVE”

SPONSOR Fan and Audience Studies Scholarly Interest Group
A3 Television Audiences and Fans in the Streaming Era

CHAIR  Kelly Kessler  DePaul University
Zachary A. Zahos  University of Wisconsin-Madison  “Memed Hams: YouTube Appropriations of The Simpsons and the Vernacular Avant-Garde”
Michael Rennett  The University of Texas at Austin  “Recreating Reality TV: The Fandom and Labor of YouTube’s Survivor: Maryland”
Kelly Kessler  DePaul University  “Tweets, Gleeks, and racheldoesstuff: Hybridizing Broadway and TV Fandom in Online Promotion of 21st Century Musical Series”
Dan Hassoun  Indiana University  “Watching, But Not Too Much’: Managing the Attention and Distraction Boundary in Binge-Watching Practices”

A4 Spiritualism and Cinema

CHAIR  Murray Leeder  University of Calgary
RESPONDENT  Matthew Solomon  University of Michigan
Murray Leeder  University of Calgary  “Spiritualist Reception of Anti-Spiritualist Films in Britain, 1913–1926”
Kevin Chabot  University of Toronto  “Pure Medium(ship): Photography, Film, Automatic Writing”

A5 Global Ethics and Aesthetics

CHAIR  James Prakash Younger  Trinity College
Laurence Kent  King’s College London  “The Metaphysical Screen: Cavell, Deleuze, and The Outside”
Lia Turtas  Cornell University  “Heretical Animism: The Spiritual Automaton of Pier Paolo Pasolini’s Cinema”
James Prakash Younger  Trinity College  “Radical Anachronism: Rasa Aesthetics in Bengali Art Cinema”
Dylan Suher  Harvard University  “May Fourth’s Forgotten Territory: The Story of Chinese Film Literature”

A6 Feminist Intermediality and Innovation

CHAIR  Erin Harrington  University of Canterbury, New Zealand
Rosanna Maule  Concordia University  “Intermediality and Women’s Agency in Media Culture”
Heather Osborne-Thompson  California State University Fullerton  “Stylistic and Generic Heterogeneity in Big Little Lies”
Erin Harrington  University of Canterbury, New Zealand  “XX marks the spot? Gender, aesthetics and representation and contemporary horror anthology films”
Conn Holohan  NUI Galway  “Living in Style: Gender, Class and Camera Movement in Late-1930s Melodrama”
A7 Time Keeps on Slipping
Temporal Dimensions of Genre and Authorship

CHAIR
Jiwon Ahn  Keene State College
Zak Roman  University of Oregon  "The Regressive Teleology of the Revivalist Parody Film"
Jiwon Ahn  Keene State College  "Empowered Through Time: The Time Slip Narrative in Recent East Asian Films"
Christopher Ernst  Stevenson University  "The Owls Are Not What They Seem—Screen Memories and Depictions of the Supernatural in Twin Peaks: The Return"
Seth A. Friedman  DePauw University  "Split Authorial Personality: M. Night Shyamalan’s Reputation and the Misdirection Film Sequel"

A8 Uncanny Media and Questions of Subjectivity

CHAIR
Andrea Braithwaite  University of Ontario Institute of Technology
Marc Olivier  Brigham Young University  "Postdigital Gothic: Ghosting the Ghost from Social Media in Unfriended: Dark Web (2018)"
Andrea Braithwaite  University of Ontario Institute of Technology  "Spectres of Surveillance: Uncannimedia in Contemporary Teen TV"
Jordan Schroeder  University of North Carolina at Chapel Hill  "The Disembodied Viewer: Subjectivity and the Essay Film"
Kevin John Bozelka  Bronx Community College, CUNY  "Crisis Historiography and Genre ‘Death’: Towards a Non-Narrative History of the Hollywood Musical"

A9 Have Soundtrack, Will Travel
Sound and Intermedia After Lives

CHAIR
Joy Hayes  University of Iowa
Martin Roberts  Dartmouth College  "Celluloid Heroes: Merry Christmas, Mr. Lawrence and Cosmopolitan Cinema"
Amy Monaghan  Clemson University  "Seeing Sound: The Poor Image and the Rich Soundtrack of Until the End of the World"
Joy Hayes  University of Iowa  "Documenting Authority: Radio and the Rise of Documentary in the Interwar Period"

A10 Stars and Characters

CHAIR
Kyle Meikle  University of Baltimore
Jennifer Smith  University of Wisconsin-Madison  "Fictional Heroism and Digital Embodiment: The Social Media Politics of Mark Hamill and Chris Evans"
Tim Bell  Indiana University  "The Modular Man: Copyright, Continuity and Character"
Kyle Meikle  University of Baltimore  "Produced by Reese Witherspoon"
Kuhu Tanvir  University of Pittsburgh  "Complete 45 levels to get into Shah Rukh Khan’s House: Mobile Fandoms and Fan: The Game"
**A11 Japanese Cinema and the Long Postwar**

**Chair**
- Hiroshi Kitamura • College of William and Mary
- Irene González-López • Kingston University • “Adaptations and Remakes: Imagining Occupied Japan”
- Takuya Tsunoda • Columbia University • “Witness, Narrative, and Diegetisation: Postwar Industrial Cinema in Japan”
- Hiroshi Kitamura • College of William and Mary • “Meanings of Nostalgia and Hometown in Nobuhiko Obayashi’s Onomichi Trilogy”
- Jennifer Coates • University of East Anglia • “Nostalgia and Reception: A New Audience Studies For Japan’s Unending Postwar”

**A12 The Rural/Urban Cinema Imaginary**

**Chair**
- Dane Reighard • University of California, Los Angeles
- Dane Reighard • University of California, Los Angeles • “The Unknowable Village of Andrei Konchalovsky”
- Yushi Hou • University of Southampton • “Spatiality in Transportation: Dark City Space in Contemporary Chinese Neo-Noir”
- Loretta Goff • University College Cork • “Horror and the Nation: Representing Ireland, the American ‘Other’ and Cultural Fear”

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**A13 Comics Across Borders**

**Chair**
- Mark Minett • University of South Carolina
- Will Schmenner • University of Pennsylvania/Temple University • “The Anthropocene in Slumberland and Coconino County: Splitting and Bridging the Sciences and the Humanities with Comics”
- Jayson Quearry • Georgia State University • “When Logan Looked: Destabilizing Intermedia Borders with Comic Book Objects”
- Mark Minett • University of South Carolina • “Adventures in Rhythm: Superhero Storytelling and Rhythmic Strategies in American Comic Books of the Thirties and Forties”
- Niels Niessen • University of Amsterdam • “Black Panther across Media (Marvel, Kendrick Lamar, Ta-Nehisi Coates)”

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- Comics Studies Scholarly Interest Group

**A14 Salt, Stars, Strings, and Sounds**

**New Media Archaeologies**

**Chair**
- Christophe Wall-Romana • University of Minnesota
- Liam Young • Carleton University • “Salt: Fragments from the History of a Medium”
- Christophe Wall-Romana • University of Minnesota • “Astronomy and the Origins of ‘Cinema’: Edison, Flammarion and the Telescope (1867–1888)”
- Henry Adam Svec • University of Waterloo • “Tangled Archives: Harry E. Smith, String Figure Collection, and Imaginary Media Design”
- Lillian Holman • University of Wisconsin–Madison • “‘It Will Be Completely Changed, Honey’: Rediscovering the Dictabelt’s Significant Role in the Moving Image Archive”
**A15** Sounds of Space, Stilling Time
Transmedia Practices in Contemporary Chinese Cinemas

**CHAIR** Ellen Chang ♦ University of Washington

**CO-CHAIR** Beth Tsai ♦ SUNY Oneonta

Ellen Chang ♦ University of Washington ♦ “Try to Walk to the Sound of My Footsteps so that We Can Stay Together’: Embodied Experience and the Sinophonic Symphony”

Christina Yuen Zi Chung ♦ University of Washington ♦ “Sinophone Temporalities and the Art of Arrest”

Katherine Grube ♦ New York University ♦ “Form Cannot be Fixed: Movement, Images, and the Work of Geng Jianyi”

Beth Tsai ♦ SUNY Oneonta ♦ “Transnational Spectator, Transmedia Exhibition: Introducing Sleep-in Cinema where Films become Dreams”

**A16** Tactics and Politics of Social Media

**CHAIR** Sarah Laiola ♦ Coastal Carolina University

Nicolette Little ♦ University of Calgary ♦ “Rape-Related Mourning on a Social Network Site: Leah Parsons’ ‘Facebooked’ grief and the Angel Rehtaeh Parsons Page”

Zizi Li ♦ University of California, Los Angeles ♦ “‘I’m Not a Human, But am I Still a Person?’: A Post-Human Discussion on AI, Race, and Gender Through the Case of Miquela”

Mikki Kressbach ♦ Michigan State University ♦ “Period Hacks: Menstruating in the Big Data Paradigm”

Sarah Laiola ♦ Coastal Carolina University ♦ “we hAvE cHaNgEd OuR tErMs Of SeRvIcE’: Internet Memes as Systemic Critique to Online Governance and Policy”

**A17** The Franchise Era
Managing Media in the Digital Economy

**CHAIR** Bryan H. Hartzheim ♦ Waseda University

James B. Fleury ♦ University of California, Los Angeles ♦ “The (Im)Perfect Organism: Dissecting the Alien Media Franchise”

Jennifer L. Gillan ♦ Bentley University ♦ “Wakanda (Content) Forever! Television and Franchising at Disney-ABC, Comcast-NBCUniversal, and Netflix”

Rayna Denison ♦ University of East Anglia ♦ “How to Animate Your Franchise: How to Train Your Dragon, Franchising Practices and the Industrial History of DreamWorks”

Bryan H. Hartzheim ♦ Waseda University ♦ “Transmedia to Go: Licensed Mobile Gaming in Japan”

**A18** Color and Materiality in Electronic Media

**CHAIR** Lida Zeitlin Wu ♦ University of California, Berkeley

Carolyn Kane ♦ Ryerson University ♦ “Electrographic Screens: From Neon to Large-Scale LED”

Lida Zeitlin Wu ♦ University of California, Berkeley ♦ “The Pastel Palette: Artifice, Digitization, and Ambivalent Aesthetics”

Stephen Groening ♦ University of Washington ♦ “Colorcalm”

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\textbf{A19} Negotiating Risk  
Women in Media  

\textsc{Chair}  
Maya Sidhu  
Dahlia Schweitzer  
\textit{Art Center College of Design}  
“From Marlowe to Mars: Tracing the Evolution of the Private Eye”  
Maya Sidhu  
\textit{University of California, Berkeley}  
“Women and the Con in Two Films by Director Marguerite Viel”  
Eric Forthun  
\textit{The University of Texas at Austin}  
“Women on Late-Night: Representation, Experimentation, and Industrial Risk”  
Lucia Soriano  
\textit{Washington State University}  
“Negotiating Popular Feminism in Freeform’s \textit{The Bold Type}”

\textbf{A20} Leaving the Movie Theater  
New International and Intermedial Approaches to Film Exhibition  

\textsc{Chair}  
Christina Petersen  
\textit{Eckerd College}  
Patrick Brame  
\textit{University of Wisconsin-Milwaukee}  
“(Home)Theater Away From Theater: The Blurring Boundaries of Home Exhibition in World War II America”  
Hamidreza Nassiri  
\textit{University of Wisconsin-Madison}  
“By the Public, For the Public: Exhibition in the Digital Age with a Focus on the Ammar Movement in Iran”  
Laura Fish  
\textit{The University of Texas at Austin}  
“Rebirth of Cinematic Heritage: Iranian Cinema on New Viewing Platforms”  
Christina Petersen  
\textit{Eckerd College}  
“Get Closer to Your Favorite Movies’ Virtual Reality and Cinephilia in Post-Cinematic Exhibition Environments”

\textsc{Sponsor}  
Middle East Caucus

\textbf{M E E T I N G}  
Wednesday, March 13  
12:00 PM – 1:45 PM  
\textsc{Room}  
BALLARD  3rd Floor  
Transnational Cinemas  
Scholarly Interest Group
**B1 Queer Auteur, Queer Genre**

**CHAIR** Yi Li ♦ Northern Illinois University

Yi Li ♦ Northern Illinois University ♦ “Poetic Realism on a Blank Canvas: Homonormativity and Urban Identity in Andrew Haigh’s *Weekend* (2011)”

Nathan Workman ♦ Old Dominion University ♦ “Gay Superbowl: RuPaul’s *Drag Race* As Contact Sport”

Jamie Hook ♦ Indiana University Bloomington ♦ “Multiple Melodramas: Melodramatic Influences and Their Uses in the Cinema of John Waters”

Amanda Doxtater ♦ University of Washington ♦ “The Queer Failure of Ingmar Bergman’s *All These Women* (1964)”

**B2 Fan-Made Merchandise**

**CHAIR** Avi Santo ♦ Old Dominion University

Elizabeth Affuso ♦ Claremont Colleges ♦ “Handmade Fandom: Female Fans, Fashion, and the Gig Economy”

Matt Hills ♦ University of Huddersfield ♦ “RedBubble and the Symbolic Capital of Professionalized Fandom in *Doctor Who* Design Work”

Avi Santo ♦ Old Dominion University ♦ “Here Comes the Generall: *Black Panther* Okoye and Shuri Fan-made merchandise and the commodity value of Black fandom”

Lauren Boumaroun ♦ University of California, Los Angeles ♦ “Fashionistas of Fandom: Culture and Community in the Geek Fashion Industry”

**SPONSOR** Fan and Audience Studies Scholarly Interest Group

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Wednesday, March 13
2:00 PM – 3:45 PM
B3 Netflix
The New Transnational Television Frontier

CHAIR Swapnil Rai  Wesleyan University
CD-CHAIR Sharon Shahaf  The University of Texas at Austin

Sebnem Baran  Smith College  “Streaming, Genre Hybridization and the Glocalization of Quality”
Joseph Straubhaar  The University of Texas at Austin  “A Multicultural Approach to Quality TV in Times of Netflix. Exploring Brazil and Spain”
Sharon Shahaf  The University of Texas at Austin  “Netflix’s Fauda: The new Israeli Global Flow”

SPONSOR Transnational Cinemas
Scholarly Interest Group

B5 Imagining Otherwise
Futurisms in Global Indigenous Media

CHAIR Kristin Dowell  Florida State University

Channette Romero  The University of Georgia  “Post? Apocalypse, Indigeneity, and Science Fiction Cinema”

Karrmen Crey  Simon Fraser University  “Immersed in Language: Lisa Jackson’s Biidaaban: The First Light (2018)”

William Lempert  Bowdoin College  “Dreaming Down the Track: Futuremaking as Placemaking in Aboriginal Australian Film Production”

Kristin Dowell  Florida State University  “Native Slip-Stream and Ancestral Worlds: Indigenous Futurism In the Stop-Motion Films of Amanda Spotted Fawn Strong”

SPONSOR Women’s Caucus

B6 Women Mediating Narratives in U.S. Film and Television

CHAIR Sara Bakerman  University of Southern California

Ilka Brash  Leibniz University of Hannover  “Dichotomies of Seeing and Being Seen in the Later Pearl White Serials”

Sara Bakerman  University of Southern California  “‘He Was Like an Oak Tree’: Reframing Star Legacies in the Retrospective Television Documentary”

Donna Campbell  Washington State University  “When ‘Back to the Land’ meets ‘Escape to the City’: Barbara Stanwyck, Bette Davis, and Pre-Code Rural Nostalgia”

Jennifer Clark  Fordham University  “The CBS Women’s Group: Feminist Activism in the Network Workplace”

SPONSOR Women in Screen History
Scholarly Interest Group
**B7 Thinking Rhythm in Film and Media**

**CHAIR** Jennifer Barker  ♦  Georgia State University

**Co-CHAIR** Elena del Rio  ♦  University of Alberta

Jennifer Barker  ♦  Georgia State University  ♦  “Colorful Rhythms: Mise-en-scène and the Rhythms of Childhood in *The Florida Project*”

Gregory Flaxman  ♦  University of North Carolina at Chapel Hill  ♦  “Between Cinema and Mathematics: Continuity, Arrhythmia, and the Irrational Cut”

Domietta Torlasco  ♦  Northwestern University  ♦  “What is the Rhythm of Water? On Jean Vigo’s *L’Atalante*”

Elena del Rio  ♦  University of Alberta  ♦  “Bill Viola’s *The Path*: Ecology as Rhythm(ology)”

**SPONSOR** Film Philosophy Scholarly Interest Group

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**B9 Music and the Public Interest in the Streaming Era**

**CHAIR** Brian Fauteux  ♦  University of Alberta

Brian Fauteux  ♦  University of Alberta  ♦  “What Does ‘Music in the Public Interest’ Sound Like?”

Elena Razlogova  ♦  Concordia University, Montreal  ♦  “ Provincializing Spotify: The Free Music Archive, Echo Nest, and the Public Access Origins of a Recommendation Algorithm”

Christopher Cwynar  ♦  Defiance College  ♦  “Remixing the Scene to Build the Brand: Local Public Radio and Popular Music in the Streaming Era”

Andrew deWaard  ♦  University of California, Los Angeles  ♦  “Streaming Media in the Second Gilded Age: Initial Public Offerings, Private Equity, and the Public Interest”

**SPONSOR** Radio Studies Scholarly Interest Group

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**B8 Shifting Horror Boundaries**

**CHAIR** Margaret Woodward  ♦  University of Southern California

Margaret Woodward  ♦  University of Southern California  ♦  “I Didn’t Think I Would See You Again’: The Rape-Revenge Film, Reincarnated”

Maxime Bey-Rozet  ♦  University of Pittsburgh  ♦  “A Certain Tendency in French Horror Cinema: The Cases of Raw and Revenge”

Genevieve Newman  ♦  University of Pittsburgh  ♦  “We Feel Time: Temporality and Embodiment in 2014’s *It Follows*”

Christine Snyder  ♦  The Graduate Center, CUNY  ♦  “This Here Is Daisy Domergue’: Gender, Horror, and History in Quentin Tarantino’s *The Hateful Eight*”

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**B10 Techniques of Measurement**

**CHAIR** Lindsey Lodhie  ♦  Harvard University

Yeon Kyoung Lim  ♦  City University of Hong Kong  ♦  “Archive and Tertiary Memory: How We Reorient Our Time with Technical Things”

Michelle Smiley  ♦  Bryn Mawr College  ♦  “Eadweard Muybridge and the Digital Gesture”

Lindsey Lodhie  ♦  Harvard University  ♦  “Artificial Tears: Affective Science and the Mise-en-Scene of the Laboratory”

Shuyi Xiong  ♦  Columbia University  ♦  “Suspension and Repetition of Temporality: In the Mood for Love as a Mind-Game Film”
**B11 Film and Spectatorship in Intermedial Japan**

**Chair:** William Carroll  
University of Chicago

**Respondent:** Junko Yamazaki  
University of California, Los Angeles

**Yuta Kaminishi**  
University of Washington  
“Youth in the Capitalist Mediascape: A Recontextualization of the Shōchiku Nouvelle Vague”

**William Carroll**  
University of Chicago  
“The Virus of Viewing: J-Horror as Interactive Media Theory”

**Chie Niita**  
Waseda University  
“Screening ‘Other Digital Stuff’: Live Broadcast of Theatre in Cinema Exhibition in Japan”

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**B12 Nodes of the Neighbourhood**

**Chair:** Elisa Jochum  
Humboldt-Universität zu Berlin

**Elisa Jochum**  
Humboldt-Universität zu Berlin  
“In the Hallways of the Cinematic Neighbourhood (1929–1964)”

**Timothy Jones**  
Robert Morris University  
“A Case of Pub Cinema: Changing Neighborhoods, Craft Beer, and Creative Consumption”

**Glen Wood**  
York University  
“East Baltimore’s Expanding Scene: Surveillance and Visibility”

**Jesús Costantino**  
University of New Mexico  
“Neighborhoods across Deep Time”

**Sponsor:** Media, Science, and Technology Scholarly Interest Group and Urbanism/Geography/Architecture Scholarly Interest Group

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**B13 Video Games and Screencasts**

**Chair:** Christopher Bingham  
University of Oklahoma

**Christopher Bingham**  
University of Oklahoma  
“Voyeuristic Survival: Surveillance as Game Mechanic”

**Ian Peters**  
Brenau University  
“Nuka Cola, Tourist’s Delight, and You!—Apocalyptic Tourism and Critical Dystopias in Post-9/11 Open World Video Games”

**E. Brooke Phipps**  
Colorado State University  
“Victory Royale: Twitch’s Commodification of Multiculturalist Misogyny through Fortnite’s Playbour”

**Hyo Jung Kim**  
Stony Brook University  
“Gridhood: On Pirated Streaming by Transnational K-Pop Fans and the Computational Grids Reframing the Virtual Networks”

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**B14 Insides Out**

**Chair:** Zachary Price  
Cornell University

**Bishnupriya Ghosh**  
University of California, Santa Barbara  
“Accidental Beauty: The Microscopic Imagination in Post World War II Epidemiological Documentaries”

**Zachary Price**  
Cornell University  
“Molecular Interiority: Visual Effects and the Micropolitics of Gender”

**Tanine Allison**  
Emory University  
“Digital Transference: Race, Gender, and the Transformational Promise of Motion Capture”

**Drew Ayers**  
Eastern Washington University  
“Intimate Aesthetics: Camera Technology, Animal Interiority, and Planet Earth II”
**B15** Women in Contemporary South Korean Cinema

**CHAIR** Nam Lee  
Chapman University

Hyangjin Lee  
Rikkyo University  
“The Portrayals of Women in South Korean Historical Films, Dongju: A Portrait of a Poet and Anarchist from Colony”

Hyekyon Sim  
Chung-Ang University  
“Old Women/Actresses as Herstorical Agents of Tainted History: The Cases of I Can Speak and The Bacchus Lady”

Hyun Seon Park  
Sogang University  
“The Discursive Formation of Korean Femme Fatales: From the Cold War era to the Post-feminist Explosion”

Inyoung Nam  
Dongseo University  
“Vanishing Daughters: Pathology of Patriarchy in Women-directed Mystery Thrillers Missing and The Truth Beneath”

**SPONSOR** Asian/Pacific American Caucus

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**B16** Instagram as a Production Site for Visual Culture
Platform Fandom, Social Justice, Aspirational Labor

**CHAIR** Tamara Kneese  
University of San Francisco

Stefania Marghitu  
University of Southern California  
“Below the Line Visibility and Social Justice through Instagram: The Case of The Handmaid’s Tale’s Costume Designer”

Jaap Verheul  
King’s College London  
“Instagram’s Indexicality: Social Media Activism and The New Objectivity of Digital Photography”

Tamara Kneese  
University of San Francisco  
“Re-fashioning the Shop Girl: Instagram and Vintage Labor Aesthetics”

Gry Rustad  
University of Oslo  
“Watching Instagram: Reception and Textual Engagement on Instagram”

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**B17** Feeling Alive
Studying Sparks of Affect in Contemporary Trans Media Objects

**CHAIR** Eliza Steinbock  
Leiden University

Eliza Steinbock  
Leiden University  
“Drop in to Shimmering: On Scanning Affective Signs and Sounds in Dandy Dust and I.K.U.”

Harper Shalloe  
Brown University  
“Bad Film: On Let Me Die a Woman and Cinematic Lure”

Hilary Malatino  
Penn State University  
“Sparkle and Fade: Tracing Flat Affect in Trans Documentary”

Jian Chen  
The Ohio State University  
“Racial Trans Voice and the Borders of the U.S. National Body”

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**B18** Histories of Film Stock
Material and Transformation

**CHAIR** Alice Lovejoy  
University of Minnesota

Pansy Duncan  
Massey University  
“Toward a Natural History of Film Form: Celluloid, Plasticity, and the Vue Transformations”

M.M. Chandler  
Santa Monica College  
“A Great Future in Plastics: How Acetate Film and Plastic Museum Displays Sought to Make the World a Better Place”

Alice Lovejoy  
University of Minnesota  
“Raw Material: Film Stock and the Atomic Bomb”
### B19 The Matter of Media in the Avant-Garde University

**CHAIR**  
Jeff Menne  
Oklahoma State University

**RESPONDENT**  
Justus Nieland  
Michigan State University

Tim Ridlen  
University of California, San Diego  
“Process and Production in the Enrichment Economy: Robert Morris’s Finch College Project”

John Powers  
Washington University in St. Louis  
“The Sensing Personality: Barbara Hammer’s Theory of Touch, the University, and the Postwar Avant-Garde”

Jeff Menne  
Oklahoma State University  
“Thomas Stockham, Computer Graphics, and the Future of the University in Utah”

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Experimental Film and Media Scholarly Interest Group

### B20 Emerging Trends in Exhibition and Distribution

**CHAIR**  
Ryan Lizardi  
SUNY Polytechnic Institute

**Respondent**  
Ryan Lizardi  
SUNY Polytechnic Institute  
“The Political Economy of MoviePass: The Limits of Entertainment Big Data”

Samantha Herndon  
The University of Texas at Austin  
“Celluloid and tech giants: On gentrification and Seattle’s changing cinema landscape”

Iuliia Glushneva  
Concordia University Montreal  
“Analog Bazaars: The Gorbushka Market and Media Consumption in Postsocialist Russia of the 1990s”

Katherine Morrow  
University of Washington  
“Internet Movies in Mainland China: New Media Distribution and the Shanzhai Feature”

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**MEETING**

Wednesday, March 13  
2:00 PM – 3:45 PM

**ROOM**  
CHELAN  
1st Floor

**Adult Film History**  
Scholarly Interest Group

*Discuss updates, elections, SIG business, announcements, and distribute info relevant to our members.*
**C1** Queer Pop In and Beyond Post–2010 China
Mediating “Chineseness” in the Music and TV industries

- **CHAIR** Jing Jamie Zhao  
  University of Warwick
- Yuan Gao  
  Washington University in St. Louis  
  “‘Amit, Wake Up': Indigeneity, Feminism and Taiwanese Popstar Chang Hui-mei's Music Production”
- Yizhou Guo  
  University of California, Santa Cruz  
  “Please Watch the Show With the Post–90s': Postsocialist Youth and Queer Deviation in a Chinese Online Talk Show”
- Eve Ng  
  Ohio University  
  “People Like Us: Rearticulating Queer (and) Singaporean in a Web Series”
- Jing Jamie Zhao  
  University of Warwick  
  “The Rap of China: Local Queer, Global TV, Authentic Chinese, and Western Decadence”

**C2** Negotiating Prestige and Spectacle
Historical Studies on Film Exhibition, Venues, and Spatiality

- **CHAIR** Elizabeth C. Lunden  
  Stockholm University
- **CO-CHAIR** Kim Khavar Fahlstedt  
  Uppsala University
- **RESPONDENT** Kathy Fuller-Seeley  
  The University of Texas at Austin
- Annie Fee  
  University of Oslo  
  “Art Cinema as Elite Cinema: Ciné-Clubs, Repertory Cinemas and the Interwar Emergence of a Social Divide”
- Kim Khavar Fahlstedt  
  Uppsala University  
  “Prologue to Hollywood: Tracing Sid Grauman's Exhibition Practices”
- Elizabeth C. Lunden  
  Stockholm University  
  “Hollywood In and Out: A Look into the Academy Awards Ceremony's Transition from Private Banquet to Public Spectacle”

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Scholarly Interest Group
C3 In and Out of Contemporary Television

CHAIR Nick Marx  Colorado State University
Emily Saidel  University of Michigan  “Rehearsing Atypical Succession: Negotiating Democratic Anxieties Through Primetime Presidencies”
Christina Wilkins  University of Winchester  “Serialising the Psyche: Adaptations of Psychopaths on TV”
Nick Marx  Colorado State University  “Brand X: MTV’s The State and Generation X in Television’s Multi-Channel Transition”

C5 Indigenous Perspectives Across Media

CHAIR Josslyn Luckett  New York University
Joshua Miner  University of Kansas  “Low Poly, Low Rez: Digital Animation and Cultural ‘Resolution’ in Indigenous Game-Based Media”
Josslyn Luckett  New York University  “Creating a New Native Cinema Straight Outta Seattle: Sandra Sunrising Osawa’s Upstream Rebellion”
Katariina Kyrola  Åbo Akademi University  “Queer Feminist Indigenous World-Making in the Sámi TV Comedy Njuoska bittut (2012)”

C4 20th Century Cinematic Aesthetics as a Political Practice

CHAIR Aruna Ekanayake  University of California, Los Angeles
Aruna Ekanayake  University of California, Los Angeles  “Above So Below: Déjà Vu, Alter-diegetic Temporality, and a ‘Radical Elsewhere’”
Taryn Ely  University of Rochester  “Spectral Impairment: Tony Conrad, Disability, and Non-representational Strategies of Representation”
Sarah Hamblin  University of Massachusetts Boston  “Red Kittens: Eisenstein’s Animal Revolution”
Brook Henkel  St. Lawrence University  “To the Planetarium: Alexander Kluge, Astronomy, and Expanded Cinema”

C6 Scenes of Feminist Solidarity 1

CHAIR Amelie Hastie  Amherst College
CO-CHAIR Aimee Dixon Anthony  George Mason University
Aimee Dixon Anthony  George Mason University  “The Black Elite Community of African American Women Filmmakers of Early Cinema”
Amelie Hastie  Amherst College  “On Location, In Solidarity: Debra Granik’s Feminist Film Practice”

SPONSOR Women in Screen History Scholarly Interest Group

WEDNESDAY MARCH 13
4:00 PM 5:45 PM
**Session C**

### Aesthetic Practices in Transnational Cinemas

**Chair:** Alex Lykidis  
*Montclair State University*

- Alex Lykidis  
  *Montclair State University*  
  “Aesthetics of Crisis: Art Cinema and Neoliberalism”

- Slaveya M. Minkova  
  *University of California, Los Angeles*  
  “Urban Space and Cross-Cultural Collective Memory: Transnationalism in Post-Socialist film from China and Eastern Europe”

- Hugo Ljungbäck  
  *University of Wisconsin-Milwaukee*  
  “‘Her Silent Seaming’: Foregrounding Labor in Nazlı Dinçel’s Handcrafted Cinema”

- Dan Bashara  
  *DePaul University*  
  “Light Over Matter: The New Bauhaus’s Cinematic Language of Dematerialization”

**Sponsor:** Central/East/South European Cinemas Scholarly Interest Group and Transnational Cinemas Scholarly Interest Group

### Female Horror Filmmakers: Aesthetics, Gender Politics, and Genre

**Chair:** Sonia Lupher  
*University of Pittsburgh*

- Nina Martin  
  *Connecticut College*  
  “Love Will Kill You: Women Directors Fracturing Fairytale Horror”

- Sonia Lupher  
  *University of Pittsburgh*  
  “Laughter and a Scream: Female-Directed Horror-Comedy Shorts”

- Joan Hawkins  
  *Indiana University*  
  “Violent Femmes”

- Andrea Wood  
  *Winona State University*  
  “Motherhood as Nightmare: Creepy Children and the Queer Art of Maternal Failure”

**Sponsor:** Horror Studies Scholarly Interest Group

### Transmedia Sonic Experiences

**Chair:** Carlo Cenciarelli  
*Cardiff University*

- Morgan Harper  
  *University of Toronto*  
  “Sound as Affective Barrier: White Noise and the Promise of Terminating Tension”

- Landon Morrison  
  *McGill University*  

- Carlo Cenciarelli  
  *Cardiff University*  
  “‘Dear David Bowie’: iPod listening as Inner Speech”

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

### Activating and Reactivating the Archives

**Chair:** Zachariah Anderson  
*University of Wisconsin-Milwaukee*

- Joni Hayward  
  *University of Wisconsin-Milwaukee*  

- Yael Mazor  
  *Tel Aviv University*  
  “Re-examining the Archive as Gesture in Sergei Loznitsa’s Austerlitz”

- Brandon McCasland  
  *University of Iowa*  
  “She Shreds: Counter-archive for a Counterpublic”

- Zachariah Anderson  
  *University of Wisconsin-Milwaukee*  
  “Unstable Historical Evidence: The Battle of the Somme (1916) and the Contested Meanings of Archival War Images”

**Sponsor:** Libraries and Archives Scholarly Interest Group
C11  Cinema and Ecology in Japan

CHAIR & RESPONDENT  Philip Kaffen  University of North Carolina, Charlotte
Joel Neville Anderson  University of Rochester  “Floating Invaders: Autonomous Vehicles in the Unceded Territories of Nuclear Warfare’s Pre-History”
Mark Roberts  University of Tokyo Center for Philosophy  “‘Post-Nature’ and Post-Disaster Cinema in Japan”

C12  Media In/And Spaces

CHAIR  Tim Anderson  Old Dominion University
Kaitlin Forcier  University of California, Berkeley  “Endless Images: Looped Media, Digital Temporality, and the Gallery”
Tim Anderson  Old Dominion University  “Encountering Counter Publics at the Record Counter: A History of US Self-Service Record Retail and Mediated Publics”
Daniel D’Amore  Harvard University  “Mapping, or an Ecological Approach to Listening to New Music America 1986”
Heather Birdsall  University of California, Los Angeles  “Looking Into the Eyes of Mara: Kinetic Narratives in Disneyland’s Indiana Jones Adventure”

C13  Recalibrating the Threshold of Women’s Visibility
Embodied History in Contemporary Feminist Performance

CHAIR  Amy Skjerseth  University of Chicago
CO-CHAIR  Sarah Lerner  University of California, Santa Barbara
Jaime Gray  University of California, Santa Barbara  “‘Women’s Work’ from Textiles to Computer Technology: Beryl Korot’s Text and Commentary as Durational Performance”
Steven Maye  University of Chicago  “What Muteness Enables in Wim Wender’s Pina”
Amy Skjerseth  University of Chicago  “Consent and the Electric Lady: Verbal/Nonverbal Hybridity in Janelle Monáe’s Dirty Computer”
Sarah Lerner  University of California, Santa Barbara  “Sounds of Divine Suspiration: Female Sexuality and the Breathing Body in The Holy Girl”

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Made You Look
Follow SCMS on Instagram @scmstudies
Be sure to tag your Instagram photos with #SCMS19.
**C14 Alternative Archives**
**Politics and Pedagogy**

**CHAIR** Matthew Holtmeier  East Tennessee State University

Andrew Robbins  University of Oregon  “The Politics and Limitations of Archiving Queerness: Valencia and The San Francisco Transgender Film Festival”

Kate Cronin  The University of Texas at Austin  “If They Won’t Let Us Dream, We Won’t Let Them Sleep: Audiovisual Human Rights Archives in Chile”

Tom Slootweg  Utrecht University  “Tools for Reflection: Working with Digital Television Archives in the Classroom”

Matthew Holtmeier  East Tennessee State University  “Images, Maps, Movies: Bioregional Imaginaries of Cascadia from the Archives”

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**C15 Cinema and Issues of Representation in South-East Asia**

**CHAIR** Siao Yuong Fong  National University of Singapore

Chul Heo  Nanyang Technological University  “Production Culture in Southeast Asian Cinema: The Way Filmmakers Tells Aesthetics and Practices in Production”

Siao Yuong Fong  National University of Singapore  “Performing fear in a society of control – Television production practices in Singapore”

Ka Lok Sobel Chan  Academy of Film, Hong Kong Baptist University  “Politics of Cinematic Representation: Hong Kong Films and Documentaries after Post-Umbrella Movement”

Nathaniel Heneghan  Oberlin College  “Nothing to Confess—Politics of Passing and the System of Confession in Zainichi Korean Cinema”

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**C16 SESQUI to Netflix**
**How Digital Engagement Constructs and Disrupts National Screen Culture**

**CHAIR** Diane Burgess  University of British Columbia

**CO-CHAIR** Kirsten Stevens  University of Melbourne

Tess Van Hemert  Queensland University of Technology  “Mapping Local and Regional Film Festivals: Digital Engagement, Audiences and Sustainability in Queensland, Australia”

Claudia Siconolfo  York University  “Touring SESQUI: 360-Degrees of Canadian Nationhood”

Kirsten Stevens  University of Melbourne and Diane Burgess  University of British Columbia  “Reframing National Screen Culture in the Age of Netflix: A Comparative Analysis of Canada and Australia”

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

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**C17 Propped Up**
**Fan Cultures and Fabricated Objects**

**CHAIR** Caitlin McCann  University of California, Los Angeles

Josh Stenger  Wheaton College  “Rapt in Plastic: Cosplay, 3D Printing, Fabrication, and the (re)Making of Fandom”

Elizabeth Nielsen  University of Massachusetts Amherst  “Touching Greatness: Hannibal Props as Fan Relics”

Caitlin McCann  University of California, Los Angeles  “The Fan-Made Moment: Defining Prop Culture Within DIY”

Sean Duncan  University of Virginia  “Personal Workshop: Playable Fan-Made Objects in a Customizable Card Game”

**SPONSOR** Fan and Audience Studies Scholarly Interest Group
C18  Starts and Stops in Media Technology

CHAIR  Chris Robinson  University of Arkansas, Little Rock
William Boddy  Baruch College, CUNY  “Exploring Hollywood’s Missing Link: The Rise and Fall of Postwar Theatre Television”
Chris Robinson  University of Arkansas, Little Rock  “The Forgotten Return Of Technicolor: Behind The Little-Known Revival of The Dye-Transfer Process”
MJ Clarke  California State University, Los Angeles  “Laserdiscs and the Discourse of Interactivity”

C19  Non-Theatrical Cinemas
Making Markets

CHAIR  Alex Kupfer  Vassar College
Joshua Mitchell  University of Southern California  “Mary Pickford’s Mugshot: Promoting Early Film in Prison”
Alex Kupfer  Vassar College  “‘She Goes to Vassar’: Women’s Colleges, Amateur Cinema, and Off-Campus Distribution in the 1930s”
SPONSOR  Nontheatrical Film and Media Scholarly Interest Group

C20  Streaming Across Media

CHAIR  Peter C. Kunze  Eckerd College
Caleb Allison  Indiana University  “Collecting the Uncollectible: Residual Hardware, Streaming Aesthetics and the Criterion Collection”
Lindsay Giggey  California State University, Dominguez Hills  “Over-the-Air to Over-the Top: The Good Fight, CBS All Access, and Redefining Broadcast for a Subscription Model”
Peter C. Kunze  Eckerd College  “Mediating the Unmediated: BroadwayHD and the Black Market for Broadway”
Gaelle Bouaziz  Boston University  “HBO and Netflix Sans Frontières: Streaming and the Transnationalization of Original Programming”

MEETING
Wednesday, March 13
4:00 PM – 5:45 PM
ROOM  BALLARD  3rd Floor

Fan and Audience Studies
Scholarly Interest Group

MEETING
Wednesday, March 13
4:00 PM – 5:45 PM
ROOM  CHELAN  1st Floor

Transmedia Studies
Scholarly Interest Group

Short intro presentation, overview of key publications over the past year, discussion of new directions in the field, and exploration of what audience members have been researching in this area of study.
Wednesday, March 13
6:00 PM – 7:45 PM

**D1 Queer Politics and Aesthetics Across Media**

**CHAIR**
Boaz Hagin ◆ Tel Aviv University
Raz Yosef ◆ Tel Aviv University and
Boaz Hagin ◆ Tel Aviv University ◆ “Beyond Homonationalism: Queer Temporality and Ethnicity in Contemporary Israeli Gay and Lesbian Cinema”
Jonathan Cicoski ◆ Cornell University ◆ “The Bittersweet Queer Romance: Affect, Genre, Temporality”
Alice Pember ◆ Queen Mary, University of London ◆ “This Party is Political: the Moving Politics of the Queer Dancefloor in 120 BPM (2016)”
Jonathan Devine ◆ University of Pittsburgh ◆ “Animating the Queer and Documenting the Trans*: Bennett Wallace Becomes a Real Boy”

**D2 Data, Machines and Algorithms in Online Media**

**CHAIR**
Denise Mann ◆ University of California, Los Angeles
Brandon Green ◆ University of California, Los Angeles ◆ “How to Win Fans and Influence Pupils: Branding and Self-Help on MasterClass.com”
Denise Mann ◆ University of California, Los Angeles ◆ “AI Deep Learning: Traversing the Uncanny Valley to Profits”
Brittany Murphy ◆ University of California, Los Angeles ◆ “That’s Inappropriate: Sustaining Labor and the Social Influencer”
Gary Kafer ◆ University of Chicago ◆ “Looking Like YouTube: Algorithmic Aesthetics and Content ID”
**D3** Bodies and Genders on Television

**Chair:** Ashlynn d’Harcourt  
*The University of Texas at Austin*

*Ashlynn d’Harcourt*  
*The University of Texas at Austin*  
“The New New Normal: How the Comedians of ‘Take My Wife’ Normalize Otherness”

*Marisela Chavez*  
*Northwestern University*  
“Time to Care About Gymnastics Again: Gender, Televisual Discontinuity, and the Olympic Athlete”

*Daphne Gershon*  
*University of Wisconsin-Madison*  
“Maybe it is a Big Deal? Portrayals of Erectile Dysfunction in Television Comedy”

**D5** Indigeneity, Film and Oceania

**Chair:** Ian Conrich  
*British University in Egypt*

*Yifen Beus*  
*Brigham Young University, Hawaii*  

*Ian Conrich*  
*British University in Egypt*  
“Depicting Diaspora within New Zealand Cinema: Pacific Islanders and the Return Home”

*Amber P. Hodge*  
*University of Mississippi*  
“She’s Half Polynesian-and the Wrong Half: Indigeneity in Princess Kaiulani (2009) and The Descendants (2011)”

*Eva Rueschmann*  
*Hampshire College*  
“Visions of Indigeneity: Gender and Genre in Ivan Sen’s Outback Noirs Mystery Road (2013) and Goldstone (2016)”

**D4** Subversive Media Embodiments

**Chair:** Anthea Kraut  
*University of California, Riverside*

*Curran Nault*  
*The University of Texas at Austin*  
“The Spectre of Filipinx Femmepire: Call Her Ganda and the Activist Afterlife of Jennifer Laude”

*Ben Ogrodnik*  
*University of Pittsburgh*  
“Radical Ordinary: Gesture, History, and Portraiture in the Work of Kevin Jerome Everson”

*Ani Maitra*  
*Colgate University*  
“Rethinking Queer Cinematic ‘Worlding’ and Aesthetic Dissidence: Notes on the KASHISH Festival and Karishma Dube’s Devi”

*Anthea Kraut*  
*University of California, Riverside*  
“Nancy Kwan, Racialized Corporeality, and the Indexicality of the Filmic Dancing Body”

**D6** Scenes of Feminist Solidarity 2

**Chair:** Shilyh Warren  
*The University of Texas at Dallas*

*Erin Nunoda*  
*University of Toronto*  
“Queer Loneliness: Sadie’s Bedroom and the Politics of Celibate Relationality”

*Negar Mottahedeh*  
*Duke University*  
“Freedom is neither Eastern nor Western it is planetary”

*Sara Saljoughi*  
*University of Toronto*  
“Collectivity, Iran, Cinema”

*Shilyh Warren*  
*The University of Texas at Dallas*  
“Racial Politics and Imagined Solidarity in Feminist Docs of the 1970s”

**Sponsor:** Women’s Caucus

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**WEDNESDAY**

**MARCH 13**

**6:00 PM**

**7:45 PM**

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51
**D7** The Long Durée
Time, Space, and the Real

**CHAIR**
Chelsea Birks ◆ University of British Columbia

**Stephan Boman** ◆ University of California, Santa Barbara ◆ “Warning the Future: Deep Time, Environmental Media, and the Representation of Nuclear Waste”

**Chelsea Birks** ◆ University of British Columbia ◆ “*Uninterrupted* (2017) as Interactive Documentary: Optimism, Technology, and Environmental Ethics”

**Thomas Lawson** ◆ University of Pittsburgh ◆ “Chirping the Cosmic Banal: Non-Sonic Listening at LIGO”

**Julio Bezerra** ◆ Universidade Federal do Rio de Janeiro ◆ “Antiphilosophy: Jean Epstein and Speculative Realism”

**D9** Representations of Refugees in the Age of Networks

**CHAIR**
Magda Yuksel ◆ University of Toronto

**Chris Campanioni** ◆ The Graduate Center, CUNY ◆ “Based on a True Story: The Fashioning & Effacement of the Refugee”

**Christian David Zeitz** ◆ University of Toronto ◆ “Politics of Westcentric and Refugee Affect in *Degrassi: The Next Class*”

**Magda Yuksel** ◆ University of Toronto ◆ “The Network of Hate: Islamophobic Representations of War Refugees in European Union”

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War and Media Studies Scholarly Interest Group

**D8** Horror Grows Up

**CHAIR**
Jason Middleton ◆ University of Rochester

**CO-CHAIR**
Aviva Briefel ◆ Bowdoin College

**Adam Lowenstein** ◆ University of Pittsburgh ◆ “Remapping Horror and Trauma: The Case of George A. Romero’s *Martin* (1978)”


**Jason Middleton** ◆ University of Rochester ◆ “In Your Eyes: Intimacy and Precarity in *Arkangel*”

**D10** WORKSHOP
On The Nose Dialogues, Welcome!
Teaching Screenwriting to Non-Neurotypical (NNT) Students

**CHAIR**
Daniel Garcia ◆ The University of Texas at Arlington

**SPONSOR**
Critical Media Pedagogies Scholarly Interest Group
**D11 Emergent Genres, Politics, and Identities in Contemporary North and South Korean Cinema**

**CHAIR** Hye Seung Chung  
*Colorado State University*

*Dong Hoon Kim*  
*University of Oregon*  

*Jinsoo An*  
*University of California, Berkeley*  
“Stupendous Villainy: The Figure of the Pro-Japanese Collaborators in Recent South Korean Films”

*Mark Plaice*  
*University of Central Lancashire*  
“Neoliberal Noir in a Post-Conspiracy Era: Public prosecutors and the politics of South Korean crime film since 2016”

*Hye Seung Chung*  
*Colorado State University*  
“Indie Filmmaking and Queer Advocacy: Converging Identities in Leesong Hee-il’s Films and Writings”

**D12 Neoliberal Motherhood in Popular Culture**

**CHAIR** Caroline Bayne  
*University of Minnesota*

**CO-CHAIR** Bree Trisler  
*University of Minnesota*

*Elizabeth Hornsby*  
*Southeastern Louisiana University*  
“#OilyMomBoss: Neoliberalism and Motherhood”

*Bree Trisler*  
*University of Minnesota*  
“One Nation, Under Mom: Neoliberal Discourses of Motherhood in Gun Politics”

*Caroline Bayne*  
*University of Minnesota*  
“Mommy Always Wanted to be in A Ladder Match: Professional Wrestling, Neoliberal Motherhood, and Reality Television”

*Darcey Morris*  
*Goucher College*  
“TTC Online: Monetizing Instagram’s Infertility Community”

**D13 Critiquing the Pathologized Body**

**CHAIR** Marina Levina  
*The University of Memphis*

*Marina Levina*  
*The University of Memphis*  
“Don’t Breathe (2016), disability, vulnerability, and the affective politics of cruelty”

*Stephanie Mastrostefano*  
*University of Oregon*  
“‘King of the Lab’: Representations of Disabled Masculinity on Bones”

*Michael Metzger*  
*Block Museum, Northwestern University*  
“Standish Lawder’s Shock Corridor: Flicker, Neuropsychiatry and the Mediated Female Body”

*Tamas Nagypal*  
*Oregon State University*  
“Myroslav Slaboshpytskyi’s The Tribe and The Post-Socialist Cinema of Cruel Pessimism”

**D14 Digital Technologies**

**Personal Computers to AI**

**CHAIR** Andrew Lison  
*University at Buffalo, SUNY*

*Michael Black*  
*University of Massachusetts Lowell*  
“Usability and Crisis: Tracing the Origins of Today’s Invisible Personal Computers”

*Caitlin McClune*  
*The University of Texas at Austin*  
“The Sanctity of Sharded Beings: Cyborg Rights, Labor, and Machine Learning in Cultural Texts”

*Jesse Anderson-Lehman*  
*University of Pittsburgh*  
“From Cel to Audiovisual Object: Animation and MPEG-4”

*Andrew Lison*  
*University at Buffalo, SUNY*  
“The Speed of Thought: Artificial Intelligence and Computing Power”

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

**D15 East Asian Cultural Politics and Pushback**

**CHAIR** Se Young Kim  
**Vanderbilt University**
Seungyeon Gabrielle Jung  
**Brown University**  
“Borders and Fields: Images of the ‘88 Seoul Olympics Game”
Se Young Kim  
**Vanderbilt University**  
“Cruelty, Dignity, Play: K-Pop and Korean Cable Reality Television”
Ken Provencher  
**Loyola Marymount University**  
“Ghostly Appropriations: The Cooling of Japanese Audiovisuality”
Lauren Parker  
**Colby College**  
“Retaking Tiger Mountain: Revolutionary Model Opera in Contemporary Chinese Cinema”

**D16 Social Networking and Cultural Politics**

**CHAIR** Danny Kimball  
**Goucher College**
Annemarie Iddins  
**Fairfield University**  
“The Digital Carceral: Media Infrastructures, Digital Cultures and State Surveillance in Post-Arab Spring Morocco”
Rae Moors  
**University of Michigan**  
“The Sound of Progressive Talk: Pod Save America and the Cultural Formation of Podcasting”
Danny Kimball  
**Goucher College**  

**D17 Fans and Audiences Across Media**

**CHAIR** Braxton Soderman  
**University of California, Irvine**
Brett Siegel  
**The University of Texas at Austin**  
“Fantasy Sports Paratexts and the Structured Silence Surrounding Domestic Violence”
Lin Sun  
**The University of Iowa**  
“Reinforcing Conformity on Chinese Social Media: Trolling the Celebrities’ Extra-Marital Affairs”
Braxton Soderman  
**University of California, Irvine**  
“Media, Spectatorship, and the Ideology of Play”
Jennifer Zale  
**Independent Scholar**  
“Combating Female Ageism While Shrinking the Generation Gap on Netflix’s Grace and Frankie”

**SPONSOR** Fan and Audience Studies Scholarly Interest Group

**D18 Underground Media**

**CHAIR** Daryl Meador  
**New York University**
Erin Espelie  
**University of Colorado Boulder**  
“Subterranean Cinema: Seeking Out Respite and Hermitages in the Anthropocene”
Daryl Meador  
**New York University**  
“The Cinema of Extractions in a Texas Fracking Exhibit”
Almudena Escobar López  
**University of Rochester**  
“The Middle of Nowhere: Cohabitation and Ethnopoetics in the Work of Sky Hopinka”
Leo Goldsmith  
**New York University**  
“The Subterranean Avant-Garde: Found Footage and the American Underground”

**SPONSOR** Experimental Film and Media Scholarly Interest Group
D19  An Interior Vision
African Film in the Decades After Independence

CHAIR  Rachel Gabara  University of Georgia
Vincent Bouchard  Indiana University
“French Cultural Centers as West African Cinematic Institutions, 1961–1981”
Rachel Gabara  University of Georgia
“Filming Independence”
Jude Akudinobi  University of California, Santa Barbara
“Post-Independence African Cinema: Indices and Inquiries”

SPONSOR  Black Caucus and French/Francophone Scholarly Interest Group

D20  Eco-Media

CHAIR  Christopher Walker  Colby College
Christopher Walker  Colby College
“Networks of Decay: Trees, Mushrooms, and Green Burial Media”
Matt Thompson  University of Toronto
“Cetacean Cinema: Orca and the Difficulty of Capturing Whales on Film”
Isaac Rooks  University of Southern California
“All This Machine Does’: Imagining and Visualizing the Cinematic Animal Body in the ‘Jaws’ Franchise”
Ennuri Jo  University of Southern California
“What the Water Said: Cinema’s Materiality and the Anthropocene”

SPONSOR  Media and the Environment Scholarly Interest Group

MEETING
Wednesday, March 13
6:00 PM – 7:45 PM
ROOM BALLARD  3rd Floor
Urbanism/Geography/Architecture Scholarly Interest Group

MEETING
Wednesday, March 13
6:00 PM – 7:45 PM
ROOM CHELAN  2st Floor
Sound and Music Studies Scholarly Interest Group

Update our membership on our activities, such as our student writing award, our 2018 SIG member publication list, and plans for future events with other SIGs.

Trending ...
Like SCMS on Facebook facebook.com/SCMStudies
Join us for a critical look at the history and legacy of ethnographic media in the Pacific North West. This special event features a rare public presentation of Franz Boas’ Visual Fieldnotes recorded with the Kwakiutl First Nation in 1930 and a screening of Marie Clements’ new documentary film, *Looking at Edward Curtis* (23 min), which foregrounds indigenous voices in its examination of Curtis’ photography and filmmaking with the Kwawka’wakw.

The Boas material—which consists of 16mm film and wax cylinder audio recordings made on Boas’ last trip to Fort Rupert (Tsaxis)—will be presented by Kathryn Bunn-Marcuse, director of the Bill Holm Center of Northwest Art at the Burke Museum in Seattle, with Kaleb Child and Coreen Child of the Kwakiutl Nation. They will discuss the production and archival history of these materials and explore how their return to the Kwakiutl Nation can contribute to efforts to assert hereditary privileges and foster ongoing cultural education.

The presentations will be followed by a roundtable discussion of the colonial histories of anthropological film, the work of Edward Curtis and Franz Boas as it affects the Kwakiutl people, and the relevance of these films in the continuing cultural practice of the current generation of Kwawka’wakw.

**PARTICIPANTS**

- **Kathryn Bunn-Marcuse** ✧ *Director of the Bill Holm Center for Northwest Art at the Burke Museum*
- **Kaleb Child, Musgamdzi** ✧ *Kwakiutl Nation*
- **Coreen Child, Yakawilas** ✧ *Kwakiutl Nation*

**SPONSORS** Nontheatrical Film and Media Scholarly Interest Group, Silent Cinema Scholarly Interest Group, Documentary Studies Scholarly Interest Group, Texas Tech University Literature, Social Justice, and Environment (LSJE) program, Seattle University Film Studies Program
**SPECIAL EVENT**
Wednesday, March 13
8:30 PM

**ROOM BALLARD** • 3rd Floor

**Frank Ukadike Memorial Event**

**TRIBUTE AND RECEPTION**

Tribute event for Professor Frank Ukadike, one of the founding figures of African film studies with his very influential *Black African Cinema* which has been in use in classrooms across North American universities over the past two decades. The event will reflect on Professor Ukadike’s contribution to the discipline of film studies and to the SCMS community. The event will include a short photo montage along with brief video testimonies on the resonance of his presence and work from the perspective of academics, filmmakers, and others who knew him.

**MODERATORS**

Jude Akudinobi • *University of California, Santa Barbara*

Aboubakar Sanogo • *Carleton University*

**SPONSORS**

SCMS and the Black Caucus

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**SPECIAL EVENT**
Wednesday, March 13
9:30 PM – 11:00 PM

**ROOM BOREN** • 4th Floor

**An Evening with Something Weird Video**

**DISCUSSION AND SCREENING**

Founded by Mike Vraney in 1992, Seattle-based film preservation and distribution company Something Weird Video has become an indispensable resource for scholars working on a wide range of low-budget independent cinema that often lacks formal archival homes. SWV’s catalog includes thousands of short and feature films, including exploitation films, softcore and hardcore adult films, horror films, industrial/educational/hygiene films, African American race films, Poverty Row B-movies, Soundies, striptease loops, and much more.

For this event, Lisa Petrucci Vraney will join us for a discussion and Q&A about how the label launched by her late husband became the “scrappy Criterion Collection” for obscure cinema; the challenges of finding and saving little-known films; and the company’s digital restoration collaborations with other archival entities amid latter-day changes in the home video market.

The event will feature a short screening of film excerpts demonstrating SWV’s wide range of holdings, testifying to it as an important repository of changing attitudes about gender and sexuality; non-normative identities and practices; censorship; and a panoply of generic appeals, from the sex melodrama and the pseudo-documentary to the horror film.

**MODERATORS**

David Church • *Northern Arizona University*

Elena Gorfinkel • *King’s College London*

**PARTICIPANTS**

Lisa Petrucci Vraney • *Owner, Something Weird Video*

**SPONSORS**

Adult Film History Scholarly Interest Group, Queer Caucus, Horror Studies Scholarly Interest Group, SCMS
SPECIAL EVENT
Thursday, March 14
8:00 AM – 9:00 AM
ROOM CIRRUS • 35th Floor, Pike Street Tower

Members’ Business Meeting
All SCMS members are encouraged to attend the annual Members’ Business Meeting to learn more about SCMS and current strategic processes.

We are excited to introduce some of the key features of SCMS’s new website. Members will also meet and can address questions to members of the Board, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

Refreshments will be provided.

Name Badge
If you need a replacement badge, they are available at Registration for $5 USD.

Replacement badges will only be printed during registration hours (see page 11).
Thursday, March 14
9:15 AM – 11:00 AM

E1 Animation, Technology, and Identity

CHAIR Christopher Holliday  King’s College London
Cristina Formenti  University of Milan
“Shaping Cartoon Identities: The Twitter Mock-autobiographies of Contemporary Televisual Animated Characters”
Christopher Holliday  King’s College London
“Retroframing the Future: Digital De-Aging Technologies in Contemporary Hollywood Cinema”
Mihaela Mihailova  University of Michigan
Alexander Sergeant  Bournemouth University
“Coming Back to the Water: HydroFeminist Animation in Disney’s Moana (2016)”

SPONSOR Animated Media Scholarly Interest Group

E2 Self and Society in Video Games

CHAIR KT Wong  University of California, Irvine
Amy Dawson-Andoh  University of Michigan
“Tracing the Roots of Global Media Flows: Translator Agency and Creativity in Digital Games”
KT Wong  University of California, Irvine
“Same yet Different: The Colonialist Positioning of Southeast Asians as Mobile Gamers in Industry Reports”
Shannon Lawlor  University College Dublin
“The Game Plays You: Defining Self-Reflexivity in Video Games”
Bryan Sebok  Lewis & Clark College
“Gaming Cascadia: Preparing for the ‘Big One’ via Educational Video Games”
E3 Early Contributions in Sound and Vision

CHAIR Meredith Bak  Rutgers University

Meredith Bak  Rutgers University  "Animating Play: Early Cinema, Toy History, and Schoenhut's Humpty Dumpty Circus"

Beth Corzo-Duchardt  Lafayette College  "A Dialectic of Mobility and Stasis: The Poster Image in Early Cinema"

Allain Daigle  University of Wisconsin-Milwaukee  "Spectacular Visions: E. Krauss and the Emergence of Cinematic Lenses in Paris"

Harry Burson  University of California, Berkeley  "Stereo in the 19th Century: Space, Audition, and the Théâtrophone"

SPONSOR Silent Cinema Scholarly Interest Group

E4 New Perspectives on Documentary

CHAIR Jinying Li  University of Pittsburgh

Dave Burnham III  University of Chicago  "Between Form and Fact: Kevin Jerome Everson's 'Documentary' Burden"

Jinying Li  University of Pittsburgh  "The Virtual Walls: Metaphor, Mediation, and Making the Experimental Virtual-Reality Film 47 KM"

Yuki Nakayama  University of Michigan  "'It's All Kinichi Hagimoto's Fault': Japanese Variety Programs, Documentary Impulse, and Television Aesthetics"

Laurel Ahnert  Georgia State University  "The Object as Witness: Abandoned Objects, Desert Borderlands and Documentary Representations of the Refugee Crisis"

SPONSOR Documentary Studies Scholarly Interest Group

E5 Hollywood in Transition

The Historiography of Industrial Change

CHAIR Eric Smoodin  University of California, Davis

Eric Smoodin  University of California, Davis  "Speak to us in French! The Transition to Sound, International Markets, and Fox Folies at the Moulin-Rouge"


Jon Lewis  Oregon State University  "Antonioni's America: the American Counterculture and Hollywood in Transition"

Anna Everett  University of California, Santa Barbara  "Race and the Science Fiction/Superhero Genre Reboot: Hollywood's Afrofuturist Imaginary"

SPONSOR Classical Hollywood Scholarly Interest Group

E6 Revolution Aesthetics and Activism

CHAIR Catherine Benamou  University of California, Irvine

Qui Nguyen Ha  University of Southern California  "Avant-garde Qualities of Vietnamese Revolutionary Cinema in the 1960s and Early 1970s"

Oscar E. Quiros  University of Costa Rica  "El Salvador 2.0: The Alternative Video Aesthetics"

Catherine Benamou  University of California, Irvine  "Media Acts in the Age of Migration: Spanish-Language Television Responds to the U.S. Immigration Crisis"

E7 | Experiments in New Television(s)  
History, Form, Community

Chair: Lauren Herold  
Co-Chair: Jason Nebergall  
Elizabeth Alsop  
Alison Wielgus  
Jason Nebergall  
Lauren Herold

E9 | Screen Objects  
Screen Media and Object Relations Theory

Chair: Scott Richmond  
Elizabeth Reich  
James Hodge  
Scott Richmond

E8 | “The Internet is for Porn”  
Media Archaeology and the Cyberporn of the 1990s

Chair: Peter Alilunas  
Co-Chair: John Stadler  
Peter Alilunas  
John Stadler  
Lynn Comella  
Rebecca Holt

E10 | Cinematography in Early Soviet Cinema

Chair: Lilya Kaganovsky  
Lilya Kaganovsky  
Maria Belodubrovskaya  
Joan Neuberger  
Vincent M. Bohlinger

SPONSOR: Experimental Film and Media Scholarly Interest Group  
SPONSOR: Adult Film History Scholarly Interest Group
**E11** Disability History, Media History

**CHAIR**  Bill Kirkpatrick  ◆  Denison University
**CO-CHAIR**  Ilana Emmett  ◆  Northwestern University

Mack Hagood  ◆  Miami University  ◆  “Dismedia Theory and Histories of Media Technology”

Bill Kirkpatrick  ◆  Denison University  ◆  “The Fourth Body: Embodiment and Biopolitics in Radio Health Programming”


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**E12** Diplomatic Activism

**Reanimating the Global USIA Motion Picture Corpus and Its Archival Remnants**

**CHAIR**  Julide Etem  ◆  Indiana University, Bloomington

Bret Vukoder  ◆  Carnegie Mellon University  ◆  “Negotiating Goals of Access and Decentralization in the (Re)Construction of the USIA Motion Picture Archive”

Hadi Gharabaghi  ◆  New York University  ◆  “The Bureaucratic Order in Documentary Diplomacy from the United States to Iran during the WWII to the Cold War”

Julide Etem  ◆  Indiana University, Bloomington  ◆  “Film Diplomacy in the U.S.-Turkey Communication Network”

Brian Real  ◆  Southern Connecticut State University  ◆  “Networks of Screen Diplomacy: The USIA as a Patron of Nontheatrical Art”

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**E13** Approaching Television

**In the Internet Era**

**Audiences, Production, Interfaces and Algorithms**

**CHAIR**  Catherine Johnson  ◆  University of Nottingham

Bärbel Göbel-Stolz  ◆  Coventry University  ◆  “Transcultural Audiences: Global TV and the Reinvention of Scale”

Catherine Johnson  ◆  University of Nottingham  ◆  “Online TV Interfaces: Constructing the Experience of Television in the Internet Era”

Ayesha Taylor-Camara  ◆  University of Nottingham  ◆  “Collect, Inform, Educate, Entertain: Public Service Broadcasting in the Age of Big Data”

Serra Tinic  ◆  University of Alberta  ◆  “The Local Confronts the Global: New Dimensions in Transnational TV in the OTT Age”

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**E14** American Pedagogies, Pathologies, and Politics

**CHAIR**  Paul McEwan  ◆  Muhlenberg College

Benjamin Kruger-Robbins  ◆  University of California, Irvine  ◆  “Healing through Quality TV: AIDS Public Pedagogy, Awards Discourse, and NBC’s 1980s Rebranding”

Erica Moulton  ◆  University of Wisconsin-Madison  ◆  “Good Divines: Orson Welles and Roger Hill’s Everybody’s Shakespeare as Pedagogical Paratexts in the American Classroom”

Brendan McGillicuddy  ◆  University of Minnesota  ◆  “Trumpism and the Rhetoric of Media Pathology”

Paul McEwan  ◆  Muhlenberg College  ◆  “Re-Writing Griffith in Nate Parker’s The Birth of a Nation and Spike Lee’s BlackKKKlansman”

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**E15** Spirits of Resistance  
The Politics of Monstrosity in South and Southeast Asian Horror Film

**CHAIR** Rosalind Galt  
King’s College London

Rosalind Galt  
King’s College London  
“Alluring Monsters: Gender Dissidence in the Malaysian Pontianak Film”

Sangita Gopal  
University of Oregon  
“The Ecology of the Monster: Environmental Futures and Hindi Horror Cinema”

Adam Knee  
Lasalle College of the Arts  
“Ghosts and Other Female Aggressors in the Modern Vietnamese Horror Film”

Bliss Lim  
University of California, Irvine  
“Queering the Zombie Movie: Remington and the Curse of the Zombadings”

**SPONSORS** Asian/Pacific American Caucus and Horror Studies Scholarly Interest Group

**E16** The Transnational Auteur, Then and Now  
New Directions in the Global Politics and Cultures of Authorship

**CHAIR** Parichay Patra  
BITS Pilani  
Goa

Colin Burnett  
Washington University in St. Louis  
“Colonial Transnationalism: The Auteur Meets the Resistance in the Making of L’Orient qui vient (Leenhardt, 1937)”

Cael Keegan  
Grand Valley State University  
“Wanting the Trans/Auteur: Transgender Phenomenology and the Paradox of Authorship”

Ignacio Sanchez Prado  
Washington University in St. Louis  
“The Mexican Auteur in the Age of Cinematic Crisis”

Parichay Patra  
BITS Pilani, Goa  
“Undecidable/Undesirable: Cine-Tectonic Shifts beyond the Nation”

**SPONSOR** Transnational Cinemas  
Scholarly Interest Group

**E17** Demystifying Acting in Film and Television  
Craft Discourse, Production Records, and the Power of Screen Performances

**CHAIR** Cynthia Baron  
Bowling Green State University

Aaron Taylor  
University of Lethbridge  

Cynthia Baron  
Bowling Green State University  
“Viola Davis: An Acting Approach Representative of American Film and Television Performance”

R. Colin Tait  
Texas Christian University  
“Queen of Peak TV: Elisabeth Moss as Actor-Producer in The Handmaid’s Tale”

Elliott Logan  
University of Queensland  
“Revelation and Mystery in Screen Performance”

**E18** Location Shooting and Placemaking  
A Cross-Disciplinary Approach to Cinematic Geographies

**CHAIR** Amy Corbin  
Muhlenberg College

Chris Lukinbeal  
University of Arizona  
“Old Tucson Studios and the Landscapes of Sonoran Westerns”

Amy Corbin  
Muhlenberg College  
“Filming Oakland: From Narrative Journeys to Racial and Economic Geographies”

Sylvia Chong  
University of Virginia  
“We Were In China’: Location Research, Los Angeles Chinatown and Scenic Yellowface in The Good Earth (1937)”

**SPONSOR** Urbanism/Geography/Architecture Scholarly Interest Group
Renewing the American Narrative

**CHAIR**  Sam Girgus  Vanderbilt University

**CO-CHAIR**  Colleen Glenn  College of Charleston

**RESPONDENT**  Cynthia Lucia  Rider University

Lara Casey  Vanderbilt University  “The Code, Silence, and Its Modern Echo: Ida Lupino’s Outrage (1950)”

John Macready  Collin College  “Traversing the American Desert: Political Barrenness in Hannah Arendt and Children of Men”

Colleen Glenn  College of Charleston  “Jimmy Stewart: Renewal and Reinvention After the War”

Sam Girgus  Vanderbilt University  “From Generation to Generation (L’Dor V’Dor): Wyler, Lumet, and Spielberg and the Struggle for America’s Soul”

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**MEETING**
Thursday, March 14
9:15 AM – 11:00 AM

**ROOM**  BALLARD  3rd Floor

Children’s and Youth Media and Culture Scholarly Interest Group

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Cinema and Planetary Consciousness

**CHAIR**  Tiago de Luca  University of Warwick

**Janine Marchessault**  York University  “Real Time Atmospheric as Planetary Aesthetics in Contemporary Media Art”

**Chris Russell**  Carleton University  “Anthropocene Now!: Visualizing the Planetary in Contemporary Photography and Film”

**Tiago de Luca**  University of Warwick  “The Unseen World Across the World: Wildlife Film and the Visibility of the Earth”

**Zoe Druick**  Simon Fraser University  “‘A Wide-Angle View of Fragile Earth’: Capitalist Aesthetics in the Work of Yann Arthus-Bertrand”

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**MEETING**
Thursday, March 14
9:15 AM – 11:00 AM

**ROOM**  CHELAN  1st Floor

Libraries and Archives Scholarly Interest Group

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**SPECIAL EVENT**
Thursday, March 14
11:00 AM – 12:00 PM

**LOCATION**  PARAMOUNT THEATRE  911 Pine Street

Paramount Theatre & Historic Theatres Library
A Hosted Tour

Seattle Theatre Group (stgpresents.org), the largest arts organization in the Pacific Northwest, programs and operates three historic theatres in Seattle. Their flagship theatre is The Paramount which opened in 1928 as a movie house and is a designated historic landmark. You will be able to tour parts of the theatre and learn about historic and current film and performing arts presentations. The last 15 minutes of the tour will include a visit to the Historic Theatres Library adjacent to the theatre.

Meet at the front doors of the theatre at 911 Pine St. and wear conference badge (for security reasons).
Thursday, March 14
11:15 AM – 1:00 PM

**Session F**

**F1 Animation that Works**
Sponsored Animation in Taiwan, Japan, and the United States

**Chair:** Kristen Moana Thompson  
Seattle University

**Kirsten Moana Thompson**  
Seattle University  
“Disney for Hire? Sponsored Disney Animation, from Bucky Beaver to Ludwig Von Drake”

**Jason Douglass**  
Yale University  
“Beyond Anime? Reconceiving Japanese Animation History Through Early Animated Television Commercials”

**Ai-Ting Chung**  
University of Oregon  
“Taiwanbar Studio: Promoting Taiwan with Animated Products of Taiwan”

**Susan Ohmer**  
University of Notre Dame  
“The Mickey Mouse in Macy’s Parade: Character and Corporeality in 1930s U.S. Animation”

**Sponsors:** Animated Media Scholarly Interest Group and Nontheatrical Film and Media Scholarly Interest Group

**F2 Gaming On and Beyond Screens**

**Chair:** Paul J. Booth  
DePaul University

**Ahmed Asi**  
University of California, Santa Barbara  
“Haunted Stages and Re-Performed Fantasies: Theatrical Practices in Final Fantasy XIV”

**Thomas Welch**  
University of Wisconsin-Madison  
“Platforms of Identification: Understanding the Construction of the Gaming Audience Through Discursive Interface Analysis”

**Nick Bestor**  
The University of Texas at Austin  
“Post-Licensing: The Digital and Analog After-Life of Warhammer 40,000: Conquest”

**Paul J. Booth**  
DePaul University  
“Escape from a Conference Presentation”

**Sponsor:** Video Game Studies Scholarly Interest Group
F3  The Music of Sound
Listening to the Movies

CHAIR  Daniel Varndell  •  University of Winchester
Daniel Varndell  •  University of Winchester  •  “Killer Soundtracks: Music and Torture”
Murray Pomerance  •  Independent Scholar  •  “Shoot the Piano Player”
Rebecca Bell-Metereau  •  Texas State University  •  “Siren Songs of Sex and Death: Want that Climax Loud, Fast or Violent?”

F4  Women’s Documentaries in the Middle East

CHAIR  Hatim El-Hibri  •  George Mason University
Nadia Yaqub  •  University of North Carolina at Chapel Hill  •  “Arab Women’s Documentaries of the Long 1970s”
Rania Gaafer  •  Universität Siegen  •  “Here and Now: Affect, Female Agency and the New Materiality of Crisis in the Middle East and North Africa”
Anat Dan  •  University of Pennsylvania  •  “Unsettling: Ethnography as a Practice of Disturbance”
Najmeh Moradiyan-Rizi  •  University of Kansas  •  “Mediating Transnational Alliances through Documentary: The Case of Sonita”

F5  Eyes on the Prize
Awards Study Within the Media Industries

CHAIR  Monica Sandler  •  University of California, Los Angeles
CO-CHAIR  Paul McDonald  •  King’s College London
Paul McDonald  •  King’s College London  •  “Producing Prestige: Media Industries and the Awards System”
Monica Sandler  •  University of California, Los Angeles  •  “The Birth of a Prize Economy: Building the First ‘Awards Season’ in Global Post-WWII”
Marijke Valck  •  Utrecht University  •  “Awards, Audiences, and Critics: Transformations in Taste and Cultural Evaluation”
Michael Reinhard  •  University of California, Los Angeles  •  “Industrializing Identity: Censorship, Performance, and ‘Rocking the Vote’ at the 1990 VMAs”

F6  The Laboring Body
Race and Gender in Radical Cinema

CHAIR  Jamie Rogers  •  Clemson University
RESPONDENT  Terri Francis  •  Indiana University, Bloomington
Edward Troy  •  Clemson University  •  “Exclusions in Post-colonialist Critique: Black Female Subjectivity in La Noire de . . .”
Jamie Rogers  •  Clemson University  •  “The Labor of Rebellion: Black Feminist Aesthetics of the L.A. Rebellion School of Film”

SPONSOR  Middle East Caucus
SPONSOR  Caucus on Class
**F7 The Politics of Television**

**CHAIR** Heather Hendershot  Massachusetts Institute of Technology

*Heather Hendershot*  Massachusetts Institute of Technology  “Revisiting the Roots of ‘Liberal Media Bias’: Network News Coverage of the 1968 Chicago Democratic National Convention”

*Jelena Jelusic*  Northwestern University  “Liveness and History in Cold War TV Events -- Non-Alignment in the State Funeral of Josip Broz Tito”


**F9 Film Reboots: Contemporary Discourses and Practices**

**CHAIR** Constantine Verevis  Monash University, Melbourne

*Daniel Herbert*  University of Michigan  “Rethinking the ‘Supersystem’: Film Reboots and the Teenage Mutant Ninja Turtles”

*Kathleen Loock*  Freie Universität Berlin  “Reboot, Requel, Legacyquel: Jurassic World and the Nostalgia Franchise”

*Jennifer Forrest*  Texas State University  “From Ocean to Ocean: Serial Fluidity and Ocean’s 8”

*Constantine Verevis*  Monash University, Melbourne  “Future Perfect: Blade Runner and its sequels”

**F8 Sounds of Racial Resistance**

**CHAIR** Silpa Mukherjee  University of Pittsburgh

*Evelyn Kreutzer*  Northwestern University  “Busting Beethoven: Nam June Paik’s ‘Guerilla TV’ at WGBH”

*Dixon Li*  University of Pennsylvania  “Smooth Skins, Careful Tasks”

*Silpa Mukherjee*  University of Pittsburgh  “Starry Nights: 1980s Bombay and Disco as Contraband”

**SPONSOR** Sound and Music Studies Scholarly Interest Group

**F10 Aesthetics and Affect**

**CO-CHAIR** Kelli Fuery  Chapman University

*Kelli Fuery*  Chapman University  “The Emotional Work of Television: Memory as Bizarre Sharp Object”

*Sean Desilets*  Boston University  “Dislocated Landscapes: Reygadas’s Post Tenebras Lux”

*Grant Bollmer*  North Carolina State University  “William James’ Planchette: Automatism, Spiritualism, and Media in the History of the Psychology of Affect”

*Jordan Schonig*  University of Chicago  “Durational Metamorphoses: Reconsidering Stillness from Avant-Garde to Arthouse”

**SPONSOR** Film Philosophy Scholarly Interest Group
F11 Revisiting the Work of Claude Lanzmann
Testimonial Acts of Remembrance and Denial

CHAIR: Ohad Landesman • Tel Aviv University
CO-CHAIR: Katie Model • OCAD University

Ohad Landesman • Tel Aviv University
“Exploring the Etiology of a Jewish Homeland: When Claude Lanzmann Visited Israel”

Jennifer Cazenave • Boston University
“A Work of Mourning Always Incomplete: Claude Lanzmann’s Archive of the Catastrophe”

Katie Model • OCAD University
“Pentimento of Denial: Claude Lanzmann’s A Visitor From the Living”

Michael Renov • University of Southern California
“The Staging of Testimony in Claude Lanzmann’s The Last of the Unjust”

SPONSOR: Middle East Caucus

F12 Invisible Images

CHAIR: Justin Remes • Iowa State University
Richard Misek • University of Kent
“The Unseen Film”

Thomas Day • University of Edinburgh
“The Temporality of Moving-Image Décollage”

Justin Remes • Iowa State University
“Naomi Uman’s Strip Tease”

Tom Gunning • University of Chicago
“The Effect of Disappearing”

SPONSORS: CinemArts Scholarly Interest Group
and Experimental Film and Media Scholarly Interest Group

F13 More than “Molasses”
Fan Magazines as Sites of Debate

CHAIR: Tamar Jeffers McDonald • University of Kent

Michael Slowik • Wesleyan University • “That’s a Very Pretty Speech: The Equation of Sound Films with Truth in the Late 1920s”

Tamar Jeffers McDonald • University of Kent • “Do you know your color harmony in make-up as all Hollywood stars do? Movie magazines, stardom and Technicolor”

Heather Addison • University of Nevada, Las Vegas • “Newest Ideas about Brain Power: Hair Color and Jean Harlow, Hollywood’s Platinum Blonde”

Mark Lynn Anderson • University of Pittsburgh • “Respect the Matron: The Sadomasochism of Mrs. Wallace Reid, 1923-1935”

SPONSORS: Classical Hollywood
Scholarly Interest Group and Silent Cinema
Scholarly Interest Group

F14 Global Constellations of Feminist Experimental Film and Video
Dislocating Western Perspectives

CHAIR: Dijana Jelaca • Brooklyn College, CUNY

Kristin Lené Hole • Portland State University • “Hearing and Seeing the Distance: Mediating Images in the Work of Mounira al Solh, Basma Alsharif, and Samira Alkassim”

Tanya Shilina-Conte • University at Buffalo, SUNY • “Folded Feminisms: Iranian Experimental Women Filmmakers”

Masha Shpolberg • Yale University • “Feminist Filmmaking Under Socialism: The case of Ewa Partum and Natalia LL”

Dijana Jelaca • Brooklyn College, CUNY • “Reclaiming the Ghost Histories of Feminist Experimental Work in Yugoslavia”

SPONSORS: Central/East/South European Cinemas
Scholarly Interest Group and Women’s Caucus
### F15 Platform Transnationalism and Bodily Performance in Korean Wave Fan Cultures

**Chair & Respondent:** Regina Lee  
University of Washington

İpek Celik Rappas  
Koc University  
“Hyper-Masculinity, Militarism, and K-Pop Fandom in Turkey”

Tony Tran  
Boston College  
“I Tried Kpop Idol IU’s diet ‘GONE WRONG LOL’*: Gender, Dieting, and Negotiating Beauty in K-Pop Global Fandoms”

Wan-Jun Lu  
University of Wisconsin-Madison  
“Governing Transnational Fandom by Platforms”

Michelle Cho  
McGill/University of Toronto  
“Vicarious Media: Liveness, Serial Affect, and Platform Mediation in K-pop Fandoms”

**Sponsor:** Fan and Audience Studies  
Scholarly Interest Group

### F16 Investigating Crime Films from Transnational Perspectives

**Chair:** Sarah Delahousse  
York College, CUNY

Sarah Delahousse  
York College, CUNY  
“The French-American Origins and Appeal of Jasset’s Protéa (1913), France’s First Female Spy Film”

Aleksander Sędzielarz  
University of Minnesota-Twin Cities  
“A Finger on the Trigger: Tango, Anarcho-Syndicalism and the Cinematic Imaginary of Urban Crime in 1930s Buenos Aires”

William Covey  
Slippery Rock University  
“Rebellious Mothers in Korean Neo-Noir”

Jonathan Risner  
Indiana University-Bloomington  
“Gated Crimes: Neoliberal Spaces and the Pleasures of Paranoia in Las viudas de los jueves (2009) and Betibú (2014)”

**Sponsor:** Transnational Cinemas  
Scholarly Interest Group

### F17 Acting and Mise-en-Scène

**Chair:** Katherine Kinney  
University of California, Riverside

Patrick Keating  
Trinity University  
“‘Acting Without Moving: On Lighting and Performance’”

Sharon Marie Carnicke  
University of Southern California  
“The Actor’s Geography of Thought: How the Technique of Inner Monologue, Then and Now, Uses and Creates Mise-en-Scène”

Katherine Kinney  
University of California, Riverside  
“I’m walkin’ here!: Acting in the Street”

Behre Ozalp  
University of California, Los Angeles  
“The Making of a Male in Ağır Roman / Cholera Street (1997)”

**Sponsor:** Transnational Cinemas  
Scholarly Interest Group

### F18 Space and/as Media

**Chair:** Rory Solomon  
New York University

Mona Damluji  
University of California, Santa Barbara  
“Oil, Film and Infrastructure: A Historical View from Iraq”

Elizabeth Gleesing  
Syracuse University  
“The Future in the Present Tense: Integrating Drones into the Everyday in Amazon’s Prime Air”

Germaine Hagogoua  
University of Kansas  
“FollowMeTo Everywhere: Analyzing Selfies as Spatial Habitus and Placemaking Practices”

Alia Haddad  
University of Southern California  
“Making the Desert Bloom: Landmines of Subversion in Ave Maria and Ismail”

**Sponsor:** Transnational Cinemas  
Scholarly Interest Group
**F19 Mediated Identities**

CHAIR Brendan Kredell • Oakland University

Brendan Kredell • Oakland University

“Mapping Cultural Difference and Media Consumption in the Home Video Market: A Spatial Approach to Audience Studies”

Andre Cavalcante • University of Virginia

“Transdigital Sex Work: Managing Economic Insecurity Via the Digital and Analog”

Kerli Kirch • University of Miami

“Construction and Reception of Setos as Exoticized Museum Artifacts in the Estonian film, Taarka”

Joseph Coppola • University of Pennsylvania

“Can You Copyright a Dream? A ‘Media Archeology’ Approach to Martin Luther King Jr.”

**F20 Political Climates**

Media Genealogies of Uncertainty in Atmospheric Prediction

CHAIR Mary Ann Doane • University of California, Berkeley

Yuriko Furuhata • McGill University

“Air-conditioned Futures: A Transpacific Media Genealogy of Weather Forecasting”

Thomas Patrick Pringle • Brown University

“We become resilient as a nation: Documentary Ascertainment and Climatic Civil Defense”

Derek Woods • Dartmouth University

“Platforms of Extinction: A Critique of Existential Risk”

SPONSORS Media and the Environment Scholarly Interest Group and Media, Science, and Technology Scholarly Interest Group

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**MEETING**

Thursday, March 14

11:15 AM – 1:00 PM

**MEETING**

Thursday, March 14

11:15 AM – 1:00 PM

**Horror Studies**

Scholarly Interest Group

**War and Media Studies**

Scholarly Interest Group

Business and networking meeting for all interested in War and Media studies. Membership not required.

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Explore . . .

the SCMS Exhibit Area

Metropolitan Ballroom, 3rd Floor

see page 23 for Exhibit Hours
Thursday, March 14
1:15 PM – 3:00 PM

**G1** The Uses of Metaphor
Representing the Body through Animation

**CHAIR** Nicholas Miller  • Loyola University Maryland

Eric Herhuth  • Tulane University  • “Animated by Others’: Paradoxical Figures in Judith Butler’s Theory of Subject Formation”

Erwin Feyersinger  • University of Tübingen  • “Audiovisual Metaphors of the Human Body in Animated TV Shows for Children”

Carmen Hannibal  • Royal College of Art, London  • “Situating Animated Metaphors in Theories of Mental Imagery: From Visual Perception to Imagination”

Nicholas Miller  • Loyola University Maryland  • “The Photograph of Dorian Gray: Visual Rhetoric, Series Photography, and the Transforming Body”

**SPONSOR** Animated Media Scholarly Interest Group

**G2** Contemporary Video Game Cultures and Textual Identity Formation

**CHAIR** Jacob Mertens  • University of Wisconsin-Madison

CO-CHAIR Camilo Diaz Pino  • West Chester University of Pennsylvania

Jacob Mertens  • University of Wisconsin-Madison  • “‘I Wanna Be Like Mike’: NBA 2K18’s Microtransactions and the Commodification of Black Culture”

Camilo Diaz Pino  • West Chester University of Pennsylvania  • “A Prehistoric Post-Apocalypse: Interrogating the evocation of Jōmon culture in The Legend of Zelda: Breath of the Wild”

Casey Long  • University of Wisconsin-Madison  • “Hyper-Emphasized Dialects and Vocal Performance in Video Games: Cindy’s Southern Accent in Final Fantasy XV”

John Murray  • University of Central Florida  • “Designed to Obey: Problematizing the ‘Neutral’ Developer through Detroit: Become Human”
**G3** Sounds Bad
Investigating Crime Soundwork from the Golden Age of Radio to the Golden Age of Podcasting

**CHAIR** Catherine Martin  Boston University
**Neil Verma** Northwestern University  “Nobody Knows Anything: Epistemology as Style in True Crime Podcasting”
**Catherine Martin** Boston University  “Eliminating ‘Blood and Thunder’ from Containment Culture: Postwar Radio Crime Dramas as Unwelcome Noise”
**Amanda Keeler** Marquette University and **Andrew Bottomley** SUNY Oneonta  “In the Dark and True Crime Reinvestigation Podcasts as Public Service”
**Josie Barth** McGill University  “‘Delightful, Distinguished,’ and Deadly: Gender, Intimate Address, and Advertising in Midcentury Crime/Horror Radio”

**SPONSOR** Radio Studies Scholarly Interest Group

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**G4** Embodying the Humanitarian in Immersive Documentary and Virtual Reality

**CHAIR** Eszter Zimanyi University of Southern California
**CO-CHAIR** Emma Ben Ayoun University of Southern California
**RESPONDENT** Pooja Rangan Amherst College
**Juan Llamas Rodriguez** The University of Texas at Dallas  “In Spite of Empathy”
**Marit Corneil** University of Trondheim, Norway (NTNU)  “Expanding Documentary: Experiments in Total Cinema”
**Eszter Zimanyi** University of Southern California and **Emma Ben Ayoun** University of Southern California  “Sensing the Absent Body: Haptic Virtuality and Humanitarianism”

**SPONSORS** Documentary Studies Scholarly Interest Group, Film Philosophy Scholarly Interest Group and War and Media Studies Scholarly Interest Group

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**G5** ROUNDTABLE
Physical Media and Pedagogy in Archival Practice and Course Development

**CHAIR** Saul D. Kutnicki Indiana University
**CO-CHAIR** Andy Uhrich Indiana University
**Brian Meacham** Yale University Film Study Center  “Acquiring Film from Ebay to Teach Archiving”
**Jimi Lee Jones** University of Illinois at Urbana-Champaign  “Co-teaching for Hands-on Digital Preservation”
**Lauren Bratslavsky** Illinois State University  “Teaching broadcast history with physical media”
**Nedda Ahmed** Georgia State University  “Paper Collections and Aiding the Artist-Researcher”

**SPONSORS** Libraries and Archives Scholarly Interest Group, Silent Cinema Scholarly Interest Group and Critical Media Pedagogies Scholarly Interest Group

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**G6** Passive Viewers and Non-Participatory Fans
Digital Television and Everyday Life

**CHAIR** Rhiannon Bury Athabasca University
**CO-CHAIR** Elizabeth Evans University of Nottingham
**Rhiannon Bury** Athabasca University  “Television 2.0 and Everyday Life”
**Lothar Mikos** Filmuniversität Babelsberg  “Binge Watching and the Organization of Everyday Life”
**Patricia Ferrante** FLACSO, Argentina  “Digital TV On the Go : Watching While Commuting in Buenos Aires”
**Elizabeth Evans** University of Nottingham  “Calculating the Cost: The Mundane Work of Engagement’ in Transmedia Culture”

**SPONSOR** Television Studies Scholarly Interest Group
**G7  The Intersection Will be Televised**

**CHAIR** Annie Laurie Sullivan ♦ Northwestern University and DePaul University

Annie Laurie Sullivan ♦ Northwestern University and DePaul University ♦ “Imagining Black Futures through Television: Dr. Gilbert Maddox, TV Technology, and Urban Change in the 1960s City”

Nathan Rossi ♦ The University of Texas at Austin ♦ “Rethinking Mixed Race Families: Transracial Adoption in NBC’s This is Us and HBO’s Here and Now”

Thomas J. West III ♦ Independent Scholar ♦ “Chivalry is Dead: The Pleasures of Queer Failure in Contemporary Historical Television”

Jennifer Myers Baran ♦ University of Washington Tacoma ♦ “Truth and Justice for All?: An Intersectional Investigation of Disability in True Crime’s Wrong Man Narrative”

**G8  Audiovisual Appropriation, Cultural Appropriation, Ethics**

**CHAIR** Jaimie Baron ♦ University of Alberta

Courtney R. Baker ♦ Occidental College ♦ “White Out Conditions: Artists Bringing White Supremacy into View”

Eleni Palis ♦ University of Pennsylvania ♦ “Fabricating Fats Waller: Be Kind Rewind and Faked Appropriation”

Lauren M. Cramer ♦ Pace University ♦ “The Genius of Appropriation”

Jaimie Baron ♦ University of Alberta ♦ “The Ethics of Empathy in of the north and Open Casket”

**G9  The Politics and Perils of Professionalization**

**Analyzing Creative Labor Across Media Institutions**

**CHAIR** Aniko Imre ♦ University of Southern California

Carolyn Birdsall ♦ University of Amsterdam ♦ “Creative Agency in the Margins: Gendered Sound Work and Radio Aesthetics in European Comparison, 1930–1950”


Caroline Frick ♦ The University of Texas at Austin ♦ “Have the Lunatics Taken over the Asylum? The Rise of the Media Preservation Professional”

Catherine Russell ♦ Concordia University, Montreal ♦ “Archiology and the National Film Board of Canada: Recycling Indigenous Images”

**SPONSORS** Caucus on Class and Media Industries Scholarly Interest Group

**G10  In and Out of Sight**

**Special Effects Materialities in a Transnational Lens**

**CHAIR** Kartik Nair ♦ Temple University

**CO-CHAIR** Anu Thapa ♦ University of Iowa

**RESPONDENT** Julie Turnock ♦ University of Illinois at Urbana-Champaign

Anu Thapa ♦ University of Iowa ♦ “Divine Optics: The Aesthetics of Miracles on 1980s’ Indian Television”

Kartik Nair ♦ Temple University ♦ “Blood, the Stain of the Film Set: The Sticky Materiality of Profilmic Special Effects”

Hye Jean Chung ♦ Kyung Hee University ♦ “Composite Cities: Heterotopic Cityscapes in Contemporary Science Fiction Cinema”
**Dissent and Disorder in Spanish Cinema of the ‘80s**

**Chair**  Dean Allbritton  
*Colby College*

Sarah Thomas  *Brown University*  “Vice as Virtue: Reframing the Convent in *Entre tinieblas* (Almodóvar, 1983)"

Dean Allbritton  *Colby College*  “Perverts and Sickos: Selling Sex and Illness in the Spanish ‘80s”

Tom Whittaker  *University of Warwick*  “Sound, Sensation and Syringes in *El pico* (Eloy de la Iglesia, 1983)"


**Hispanic, Indigenous, Oriental, White**

The Transnational Star Discourses of Dolores del Río and Lupe Vélez

**Chair**  Diana Norton  *The University of Texas at Austin*

**Respondent**  Nicolas Poppe  *Middlebury College*

Mary Kate Donovan  *Skidmore College*  “Chinese Spitfire: Lupe Vélez in *East is West* and *Oriente es occidente*”

Monica Garcia Blizzard  *Emory College*  “Lupe Vélez’s ‘Whiteness’ in Mexico: *La Zandunga* (1937)"

Diana Norton  *The University of Texas at Austin*  “Marian Imagery as Hispanicizing Project in the Transnational Star Discourse of Dolores del Río”

**SPONSOR**  Latino/a Caucus

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**Data Mediations**

**Chair**  Jennifer Hessler  *University of California, Santa Barbara*

**Respondent**  Jennifer Holt  *University of California, Santa Barbara*

Jennifer Hessler  *University of California, Santa Barbara*  “Cheating the Ratings: Viewer Diaries as a Technology/Text of Mediated Audience Labor”

Patrick Vonderau  *Stockholm University*  “Fakes, Likes, and Fiction”

Lisa Parks  *Massachusetts Institute of Technology*  “Dirty Data: The Cleaners, Media Infrastructures, and Film/Media Studies”

Mark Andrejevic  *Pomona College and Monash University*  “Post-Verification Media: Operationalism and Representation”

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

**Blackness Across Media**

**Chair**  Christopher Sieving  *University of Georgia*

Nicholas Forster  *Yale University*  “‘These Walls Keep in More than They Keep Out’ The Transmedial Tendrils of Bill Gunn’s Black Picture Show”

Aurore Spiers  *University of Chicago*  “Blackface Performance(s) in Edgar Arceneaux’s *Until, Until, Until …* (2015)”

Leslie Marsh  *Georgia State University*  “Mapping the (re)emergence of Black Cinema in Brazil: *Bróder* (2010) and *Branco sai, preto fica* (2014)”

Christopher Sieving  *University of Georgia*  “Ready, Set, Stop: Bill Gunn’s Disappeared Debut and the Limits of the New Hollywood”
Examining Ethics in East Asian Cinema

Chair: Melissa Chan  University of Southern California
Co-Chair: Jinhee Park  University of Southern California
Melissa Chan  University of Southern California  “Sinophone Bodies: Analyzing Networked Ethics and Disability in The One-Armed Swordsman”
Jinhee Park  University of Southern California  “From Spectacle of the Other to Spectator of the Other: Transposing North Korean Spies in Spy Genre Cinema”
Sue Heun K. Asokan  University of California, Irvine  “Selfish Sacrifice/Sovereign Guilt – Deconstructing the Ethical Hero in Postmodern Korean Film”
Soo Hyun Lee Jackelen  University of Minnesota  “Women on the Border of Transgression: Gender and Body Politics in 1960s South Korean Comedy Films/Presentation”

Reassessing the Legacy of Trinh T. Minh-ha on the 30th Anniversary of Surname Viet Given Name Nam

Chair: Melissa Phruksachart  University of Michigan
Peter Feng  University of Delaware  “Postcolonial Critique and Social Media ‘Mini Docs’”
Laan Duong  University of Southern California  “On Not Forgetting Vietnam and the Making of Memory”
Sunny Xiang  Yale University  “Intimacy as Method”
Domitilla Olivieri  Universiteit Utrecht  “Speaking Nearby: A Route through Trinh’s Films”
Sponsors: Asian/Pacific American Caucus and Documentary Studies Scholarly Interest Group

Noir (In)Visibilities in Postwar Hollywood

Acting, Stardom, and Fan Culture

Chair: Will Scheibel  Syracuse University
Co-Chair: Julie Grossman  Le Moyne College
Julie Grossman  Le Moyne College  “Lauren Bacall and ‘The Lean’: Performance Style and 1940s Film Noir”
Charlene Regester  The University of North Carolina at Chapel Hill  “Dark Desires, White Obsessions, and Black Signifiers: An Examination of Race in Double Indemnity”
Will Scheibel  Syracuse University  “A Blue Shade of Noir: Star Suffering and Postwar Female Trauma in Whirlpool”
Shelley Stamp  University of California, Santa Cruz  “Noir’s Tough Guys and their Female Fans”
Sponsor: Classical Hollywood Scholarly Interest Group
**G18: Serial Formations**

- **Chair**: Theodore Geier  
  University of California, Davis

- **Sarah O’Brien**: University of Virginia  
  “Animal Flows in Post-Network Television”

- **Sarah Juliet Lauro**: University of Tampa  
  “[____] Lives Matter: The Use of Animal Imagery in Contemporary Black Cinema”

- **Theodore Geier**: University of California, Davis  
  “Serial Singularities: Loving the Impossible Creature of the Contemporary Film Franchise”

- **Akira Lippit**: University of Southern California  
  “Anagrammaticat People”

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

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**G19: Who’s It Made For**

- **Chair**: Shekhar Deshpande  
  Arcadia University

- **Jane Greene**: Denison University  
  “Government Girls and Sailors’ Wives: World War II Romantic Comedy”

- **Sarah Panuska**: Michigan State University  
  “Camping at the Margins: Camp, Curation, and Archival Practices in Cheryl Dunye’s The Watermelon Woman”

- **Maxfield Fulton**: Yale University  
  “Atomic Masculinities: The Comedic Function of Ken Adam’s Production Design in Dr. Strangelove”

- **Carl Burgchardt**: Colorado State University  
  “‘Emotional Allegory’ in The Yearling (1946)”

- **Sponsors**: Children's and Youth Media and Culture Scholarly Interest Group and Comedy and Humor Studies Scholarly Interest Group

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**G20: Water Worlds**

- **Chair**: Lisa Han  
  University of California, Santa Barbara

- **Respondent**: Cleo Woelfle-Erskine  
  University of Washington

- **Lisa Han**: University of California, Santa Barbara  
  “Deep Dark Media: Transparency and Mediation at the Seabed”

- **Adam Diller**: Temple University  
  “An Archiveology of the Chthulucene: The film and photo archives of the Bonneville Power Administration”

- **Jon Crylen**: Independent Scholar  
  “Representing Slow Violence in Recent Undersea Film”

- **Sarolta Cump**: San Francisco State University  
  “Performing The River: A Queer Ecology”

- **Sponsor**: Media and the Environment Scholarly Interest Group
Thursday, March 14
3:15 PM – 5:00 PM

**H1 Sonic, Iconic, and Anime-tronic**
Voice and Identity in Animation

**Chair** Heather Warren-Crow • Texas Tech University

**Co-Chair** Kara Andersen • Brooklyn College, CUNY

Heather Warren-Crow • Texas Tech University • “Madoka Magica, Affective Labor, and the Girly Voice”

Kara Andersen • Brooklyn College, CUNY • “You’re Not that Kind of Predator: Racialized Voice Acting and Transracial Voice Casting in Animation”

Colleen Montgomery • Rowan University • “Double Dubbing: Voicing Disney Animation’s French Language Versions”

Regina Arnold • University of San Francisco • “Rage Against the Machine from Inside the Machine: The Sound of Female Rage in Aggretsuko: Tomorrow Is Another Day”

**Sponsor** Animated Media Scholarly Interest Group

**H2 Women in Video Games**
Some Histories

**Chair** Carly Kocurek • Illinois Institute of Technology

Jennifer DeWinter • Worcester Polytechnic Institute • “Yoko Kanno’s Operatic Techno Jazz, or the Challenges of Uncovering Women in Japanese Game Histories”

Christopher Hanson • Syracuse University • “Monochrome to Multimedia: Roberta Williams’s Games and The Transformation of Personal Computers”

Carly Kocurek • Illinois Institute of Technology • “Factory Floors, PTA Meetings, and Chambers of Commerce: How Women Shaped Early Video Games”

Anastasia Salter • University of Central Florida • “Plundered Hearts: The Mostly Forgotten History of Romance Games”

**Sponsor** Video Game Studies Scholarly Interest Group
H3 | Disquieting Labor
The Battles of New Hollywood Audio Workers

CHAIR | Katherine Quanz  
Harry Ransom Center
CO-CHAIR | Eric Dienstfrey  
The University of Texas at Austin

Julie Hubbert  
University of South Carolina  
“Auteur Music and Labor”
Katherine Quanz  
Harry Ransom Center  
“Runaway Traditions: The Controversy of Mixing Fiddler on the Roof in London”
Liz Greene  
Liverpool John Moores University  
“(Re)placing Sound: Postproduction Tensions During the Making of The Elephant Man (1980)”
Eric Dienstfrey  
The University of Texas at Austin  
“Invisible by Design: Star Wars, the ISO, and the Adoption of Wide-Range Volume”

SPONSOR | Sound and Music Studies
Scholarly Interest Group

H4 | Documenting Trauma

CHAIR | Megan Alvarado-Saggese  
University of California, Berkeley

Man Fung Yip  
University of Oklahoma  
“All of Us Are Part of the Monster: Toxic Sublimity and Ethical Reflexivity in Zhao Liang’s Behemoth”
Graeme Stout  
University of Minnesota-Twin Cities  
“Stasis and Temporality in Philip Scheffner’s Havarie”
Hannah Soebbing  
University of Southern California  
“Landscapes of Historical Trauma: Space and the Ethics of the Subjective Gaze in Kirsten Johnson’s Cameraperson”

H5 | ROUNDTABLE
Recalibrating Teaching, Research, and Advising in the #MeToo Moment

CHAIR | Lucas Hilderbrand  
University of California, Irvine
CO-CHAIR | Miranda Banks  
Emerson College
Suzanne Leonard  
Simmons College  
“Reassessing Roseanne as a Feminist Text”
Priscilla Ovalle  
University of Oregon  
“Teaching the Multifaceted Structures of Power”
Kristen Warner  
University of Alabama  
“Layers of Discourse from Public to Back Channel”

SPONSOR | Critical Media Pedagogies
Scholarly Interest Group

H6 | Women Filmmakers after the Second Wave

CHAIR | Abigail Cheever  
University of Richmond

Nicholas Godfrey  
University of Flinders  
“From Funny Girl to The Main Event: Barbra Streisand as star auteur in the New Hollywood”
Abigail Cheever  
University of Richmond  
“She’s a Professional Now: Claudia Weill and Girlfriends”
Hayley O’Malley  
University of Michigan  

SPONSOR | Women in Screen History
Scholarly Interest Group
H7  Hidden TV Histories
CHAIR  Charlotte Howell  Boston University
Alex Bevan  University of Queensland  “The Transferal of Labor Across Creative Industries in Early Australian Television Drama”
Jeffrey Brassard  St. Joseph’s College University of Alberta  “Misunderstanding Raymond: Cultural Technology Transfers in Transnational Scripted Format Production”
Frank Mondelli  Stanford University  “Technolinguistic Poiesis: Algorithmic Sign Language and Broadcast Media in Japan”
Selena Dickey  The University of Texas at Austin  “Complicating Television Distribution History: VHF Booster Stations and the Local Fight for National Television”

H8  Cultural Diversity and the Global Media Flow
The Local Dimension in Contemporary Television Production
CHAIR  Larissa Christoforo  Université de Montréal
CO-CHAIR  Giulia Taurino  University of Bologna
Larissa Christoforo  Université de Montréal  “Theorizing TV Across Borders: the local dimensions of televisual fiction and the production of knowledge”
Giulia Taurino  University of Bologna  “Translocality in European Television: the case of Arte”
Marc-Antoine Lévesque  Université de Montréal  “Sharp Objects: when a fictional Missouri locality meets a Québécois production”

H9  WORKSHOP
Practical Activism in the Academy
CHAIR  Amanda Ann Klein  East Carolina University
CO-CHAIR  Jacinta Yanders  The Ohio State University
PARTICIPANTS  Aviva Dove-Viebahn  Arizona State University
SPONSOR  Critical Media Pedagogies Scholarly Interest Group

H10  Transnational Ethnicities in Television
CHAIR  Sarah Matheson  Brock University
Thais Miller  University of California, Santa Cruz  “Representations of Refuseniks and Soviet Jewish Emigration in GLOW: Gorgeous Ladies of Wrestling”
Andree Lafontaine  University of Tsukuba  “The Refracted Gazes of NHK’s Home Sweet Tokyo”
Sarah Matheson  Brock University  “Transnational Media Studies and ‘Invisible TV’: Canadian Programming in the U.S.”
SPONSOR  Television Studies Scholarly Interest Group

THURSDAY
MARCH 14
3:15 PM
5:00 PM
**H11** Contestation and Containment
Women’s Agency in the Media Industry

**CHAIR** Amanda Cote  
*University of Oregon*

Graham Eng-Wilmot  
*Goucher College*  
“We Don’t Need Another Hero?: Film Fantasies of Black Female Stars in the Mid-1980s”

Vanessa Cambier  
*University Of Minnesota*  
“Feminism and Animation: The Underexamined Relationship Between Women’s Animation and Feminist Aesthetics”

Helle Kannik HaSTRUP  
*University of Copenhagen*  
“‘Why I Wear Black’: Celebrity Activism and Cultural Critique at The Golden Globe Awards Show”

Megan Boyd  
*University of Wisconsin-Madison*  
“A Ripple of Mirth, Feminine in Sound: Female Audiences and Lost Histories of Silent Comedy”

**SPONSOR** Women in Screen History  
Scholarly Interest Group

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**H12** ROUNDTABLE
Digital Processes and Racial Formations, Redux

**CHAIR** Tara McPherson  
*University of Southern California*

Kara Keeling  
*University of Chicago*  
“Privacy, Propriety and Black Women’s Embodiment”

Lisa Nakamura  
*University of Michigan*  
“Automating Racial Empathy: VR and the Undercommons”

Wendy Chun  
*Simon Fraser University*  
“Community’s Dark Side: Segregation Algorithms”

Tara McPherson  
*University of Southern California*  
“Platforming White Supremacy”

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**H13** Transforming Media and Culture in the 60s and 70s

**CHAIR** Philip Drake  
*Queen Margaret University, Edinburgh*

Corinna Kirsch  
*Stony Brook University and San Francisco Art Institute*  
“The Life and Death of ‘Iris,’ a Cybernetic Sculpture”

Jack Hamilton  
*University of Virginia*  
“We Can Conquer the World: Stevie Wonder and the Keyboard Synthesizer in the 1970s”

Lawrence Webb  
*University of Sussex*  
“The Big Apple Turns Sour: Location Shooting and Media Activism in Koch Era New York”

Adrien Sebro  
*University of California, Los Angeles*  
“Remember, I’ve Been Black the Longest’: Black Actresses’ Response to Racial and Gender Politics in 1970s Sitcoms”

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**H14** Transnational Marginalities

**CHAIR** Nishant Shahani  
*Washington State University*

Matt Sienkiewicz  
*Boston College*  
“Representing Refuge: Contemporary Afghan Filmmakers in European Exile”

Mary Schmitt  
*University of California, Irvine*  
“Black Liberation or Neoliberal Fantasy? An Analysis of Pan-Africanism and Black Radicalism in Marvel’s Black Panther”

Nishant Shahani  
*Washington State University*  
“New Queer Representations in Indian Film: The Politics of Liberal Longing”

Nick Davis  
*Northwestern University*  
“Faces Places: Locating and Representing Transgender in A Fantastic Woman (2017) and They (2017)”
**H15**  
**Found Histories**  
Re-animating Fragments of South Asian Film and Media Cultures  

*Chair*  
Manishita Dass  
Royal Holloway  
University of London, UK  

Anuja Jain  
University of St. Andrews  
“Re-membering Archives and Memory: En Route and Amateur Film in Postcolonial India”  

Manishita Dass  
Royal Holloway  
University of London  
“Fugitive Images: Reframing 1950s Bombay Cinema through Visual Ephemera”  

Samhita Sunya  
University of Virginia  
“Between Bangles and Blue Films: The Illicit Economies of Celluloid Waste, 1960s–1970s”  

Padma Chirumamilla  
University of Michigan  
“The Cinematic Roots of the South Indian Cable Industry”  

*Sponsor*  
Nontheatrical Film and Media Scholarly Interest Group

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**H16**  
**Moving Latin America**  
New Directions in Affect Theory and Latin American Cinema  

*Chair*  
Olivia Cosentino  
The Ohio State University  

*Nilo Couret*  
University of Michigan  
“Affectively Charged Bodies in ‘Bad’ and Popular Cinemas”  

Victoria Ruetalo  
University of Alberta  
“The Kunsmarkt Affair: XSCREEN’s Underground Explosion and the Postwar Cinema of Attraction”  

Olivia Cosentino  
The Ohio State University  
“Disjunctures: Affect, Violence and the Everyday in Contemporary Mexican Documentary”  

Santiago Rozo Sánchez  
Washington University in St. Louis  
“Affective Witnesses: Towards ‘New’ Ways of Feeling Violence in Colombian Contemporary Cinema”  

Nilo Couret  
University of Michigan  
“Feeling Worthless: The Deadpan Comedy in Latin America”  

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**H17**  
**United Artists 1979–2019**  
The Evolution of a Hollywood Major Studio into a Specialty Film Division  

*Chair*  
Yannis Tzioumakis  
University of Liverpool  

Justin Wyatt  
University of Rhode Island  
“United Artists, Fourth Quarter 1980: Catastrophe, Corporate Image and the Rise of Infotainment”  

Gary Needham  
University of Liverpool  
“United Artists, Cruising (1980), and the Controversy of Blind-bidding”  

Yannis Tzioumakis  
University of Liverpool  

Lisa Dombrowski  
Wesleyan University  
“Once More, with Ray: United Artists Re-enters the Specialty Market”  

*Sponsor*  
Media Industries Scholarly Interest Group

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**H18**  
**Sights and Sites**  
Cities, Place and Representation in Film and TV  

*Chair*  
Lucia Salas  
California Institute of the Arts  

Megan Hoetger  
University of California, Berkeley  
“The Kunsmarkt Affair: XSCREEN’s Underground Explosion and the Postwar Cinema of Attraction”  

Robert Joseph  
University of Dayton  
“Blood and Flood on the Streets of New Orleans: Katrina Exploitation”  

Harry Karahalios  
Duke University  
“Filming the City in Flames: Representations of Athens Before and During the Economic Crisis”  

Sezen Kayhan  
Koç University  
“Self-Orientalism as a Marketing Strategy: Turkish Period Drama Series in the Netflix U.S.”  

*Sponsor*  
Central/East/South European Cinemas Scholarly Interest Group
**H19 The Stakes of Watching and/or Appearing in Film and Television**

**Chair** Pete Porter  ◆  Eastern Washington University
Kelly M. Coyne  ◆  Northwestern University  ◆  “The Deuce’s ‘Frenzy of the Visible’”
Kristen Anderson Wagner  ◆  Solano College  ◆  “‘My body hasn’t aged as well as I have. Blow us.’ Carrie Fisher and the Unruly Aging Actress”
Gabriel Carter  ◆  Western Washington University  ◆  “Talking to Myself: Narcissistic Video Pornography in Boogie Nights”
Luke Robinson  ◆  University of New South Wales  ◆  “Spectres of death: the double disappearance of the face in Strangers on a Train (1951)”

**H20 Cinema, Climate, and Colonialism**

**Chair** Debashree Mukherjee  ◆  Columbia University
Brian Jacobson  ◆  University of Toronto  ◆  “Clouzot’s Climate of Fear”
Nadine Chan  ◆  University of Chicago  ◆  “Tropical Malaise of a Technological Medium: Color, Climate, and the Anti-Archivability of Film”
Debashree Mukherjee  ◆  Columbia University  ◆  “Untimely Cinema: Monsoon as Media in Colonial Bombay”

**Sponsor** Media and the Environment Scholarly Interest Group
Thursday, March 14
5:15 PM – 7:00 PM

11 Life and Its Animation

Chair
Katerina Korola ◆ University of Chicago

Co-Chair
Cassandra X. Guan ◆ Brown University

Katerina Korola ◆ University of Chicago
“Flowers Born of War: On the Grotesque Morphology of Avant-Garde Media Practice”

Cassandra Guan ◆ Brown University
“The Subject of Animation: Emotional Animals, Immaterial Labor, and the Invention of Caricature”

Joseph P. Henry ◆ The Graduate Center, CUNY
“Empathy, Solidarity, and Other Things in Kuhle Wampe”

Pao-Chen Tang ◆ University of Chicago
“The Autistic Assassin: Performing Trans-Species Communication in The Assassin”

Sponsors
Animated Media Scholarly Interest Group and CinemArts Scholarly Interest Group

12 Monstrous Representations
The Politics of Monsters in Video Games

Chair
Jaroslav Svelch ◆ University of Bergen

Co-Chair
Sarah Stang ◆ York University

Sarah Stang ◆ York University
“Witches, Hags, and Crones: Old Age and Female Monstrosity in Video Games”

Jaroslav Svelch ◆ University of Bergen
“On Becoming a Monster: BioShock’s ‘Splicers’ as Computational Others”

Darshana Jayemanne ◆ Abertay University
“Monstrous Internationalism and Racial Fetishism: Monstrosity and Race in Shin megami tensei and World of Warcraft”

Stephanie Jennings ◆ Rensselaer Polytechnic Institute
“The Monstrous American South, According to White Liberals and Resident Evil 7”

Sponsor
Video Game Studies Scholarly Interest Group
session I

13 The Productive Tensions of Industry Practice
Contested Commodities Across Media

CHAIR Rachel Kunert-Graf  University of Washington
Phillip Duncan  University of Oregon  “Paper Tigers: The Big Cat Commodity in the Narratives of National Geographic Television Programming”
Ian Faith  University of Iowa  “What Does Gold Farming Have To Do With Online Toxicity and Loot Boxes?”
Khadijah White  Rutgers University-New Brunswick  “Rebranding Right-Wing Politics Through Race, Gender, and Class—Consumerism, the Tea Party and the News”

14 Cinema-Truth and Its Discontents
Documentary Critiques in Global Film

CHAIR Julia Alekseyeva  Harvard University
Hongwei Chen  Brown University  “Chinese Educational Film and the Documentary Concept: Wartime Elaborations”
Julia Alekseyeva  Harvard University  “Critiques of Cine-Truth in Matsumoto Toshio’s Neo-Documentary”
Scott Birdwise  York University  “Digipoetics and Biopoetics: Poetry and Image in Humphrey Jennings and John Akomfrah ‘After’ Brexit”
Alexandra Juhasz  Brooklyn College, CUNY  “I’ve Left Documentary Entirely: #FakeNews in the Social Media Age”

15 Educational Media Networks
History, Theory, and Practice

CHAIR Eric Hoyt  University of Wisconsin-Madison
Josh Shepperd  Catholic University of America/Penn State University  “Media Studies Public: The Rise of Public Media Industries during the Television Freeze, 1948–1953”
Eric Hoyt  University of Wisconsin-Madison and Stephanie Sapienza  University of Maryland  “Digitizing and Reviving the Archives of the National Association of Educational Broadcasters”
Allison Perlman  University of California, Irvine  “Developing NET: The Role of Underwriting in Building an Educational Television Network”

SPONSORS Digital Humanities and Videographic Criticism Scholarly Interest Group, Radio Studies Scholarly Interest Group and Nontheatrical Film and Media Scholarly Interest Group

16 ROUNDTABLE
Hidden Histories
Researching Feminized and Delegitimated Media

CHAIR Erin Meyers  Oakland University
Elana Levine  University of Wisconsin-Milwaukee  “The Archival Richness of the Daytime TV Soap Opera”
Allison McCracken  DePaul University  “Precarious Archives: Preserving Pop Music Fandom”
Abigail De Kosnik  University of California, Berkeley  “The Lost and Vulnerable Archives of Female Fans”
Diana W. Anselmo  Georgia State University  “Early Film Queer Audiences and Personal Archives”
Erin Meyers  Oakland University  “Only in Us!: Celebrity Gossip as Ephemeral Media”

SPONSOR Documentary Studies Scholarly Interest Group
17 Racial Engagements in 2010s Small-Screen Fictions

Chair
Celeste Reeb ◆ University of Oregon

Kiah Bennett ◆ Colorado State University
“Emb(Rae)cing Awkward: Comedy, Ambivalence, and Representation on YouTube”

Jacqueline Johnson ◆ The University of Texas at Austin
“‘Cool Cool Cool’: The Multiracial Family and White Racism in Brooklyn Nine-Nine”

Celeste Reeb ◆ University of Oregon
 “[Baltimore] or [Bawlmer]? - Rhetorical choices in Captioning Language and Race”

Megan Reilly ◆ University of Southern California
“The Horror of Racialized Space in Atlanta: Robbin’ Season”

Sponsor: Black Caucus

18 ROUNDTABLE
Videographic Scholarship

Chair
Maria Pramaggiore ◆ Maynooth University

Lisa Henderson ◆ Western University
“Vocal Youth, Vocal Aging”

Neepa Majumdar ◆ University of Pittsburgh
“Voicing/Unvoicing: Some Video Essay Quandaries”

Maria Hofmann ◆ Middlebury College
“Coming to Terms with Artistic Voice as a Scholar”

Hoang Tan Nguyen ◆ University of California, San Diego
“Are You OK?: Gay Asian Sex Sounds”

Susan Harewood ◆ University of Washington Bothell
“Coloniality, Voices, and Videographic Practice”

Sponsor: Digital Humanities and Videographic Criticism Scholarly Interest Group

19 Early Hollywood
Promotional Discourse, Visual Culture, and Industrial Identity

Chair
Doron Galili ◆ Stockholm University

Denise McKenna ◆ Palomar College

Shawn Shimpach ◆ University of Massachusetts Amherst
“The one greatest national publicity medium – Magazines and Remediation in the Pre-Hollywood Motion Picture Industry”

Hilary Hallett ◆ Columbia University

Denise McKenna ◆ Palomar College and Charlie Keil ◆ University of Toronto
“Hollywood on Parade: Charity as Public Engagement and Civic Spectacle”

Doron Galili ◆ Stockholm University
“Early Hollywood, Cultural Legitimacy, and Photoplay Magazine’s Resident Psychoanalytic Theorist”

Sponsor: Silent Cinema Scholarly Interest Group

110 Records and Cassettes,
Colonialism and Migration
Infrastructures and Material Networks of South-South Media Flows

Chair
Claire Cooley ◆ The University of Texas at Austin

Co-Chair
Ramna Walia ◆ The University of Texas at Austin

Claire Cooley ◆ The University of Texas at Austin
“His Master’s Voices: Colonial and Commercial Sound Media Infrastructures Between Egypt and India”

Blake Atwood ◆ The American University of Beirut
“Infrastructures of Exchange: Media Between Iran and Lebanon”

Ramna Walia ◆ The University of Texas at Austin
“Imaginary Travels: Dubai and the ‘Sensory Infrastructures’ of Local Malegaon Video Productions”

Sponsor: Middle East Caucus
**[11] Imagining “Other” National Identities in Contemporary Media**

**CHAIR & RESPONDENT**
L.S. Kim  
*University of California, Santa Cruz*

**CO-CHAIR**
Gilberto Blasini  
*University of Wisconsin-Milwaukee*

Tasha Oren  
*Tufts University*  
“*Everything’s a Dumpling: The Extensions of Food Media*”

Beretta Smith-Shomade  
*Emory University*  
“I Shall Wear a Crown: Oprah the Savificent”

Gilberto Blasini  
*University of Wisconsin-Milwaukee*  
“*Los domirriqueños or the Comedic Cinematic Configuration of the Contemporary Puerto Rican Nation*”

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**[12] Women Film Workers in Australian, Irish, and Swedish Cinema**

**Institutional Settings and Policy Endeavors**

**CHAIR**
Louise Wallenberg  
*Stockholm University*

**CO-CHAIR**
Ingrid Stigsdotter  
*Stockholm University*

Louise Wallenberg  
*Stockholm University*  
“Experiencing Male Dominance in Swedish Film Production: Experiences of Women Film Workers, 1950s to 2010s”

Lisa French  
*RMIT University, Melbourne*  
“Gender Still Matters: Achieving Sustainable Gender Progress in Australian Audio-visual Industries”

Anne O’Brien  
*Maynooth University*  
“Gendered Cultures of Production in the Irish Film Industry”

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**[13] Mediating the Politics of Gender**

**CHAIR**
Andrea Kelley  
*Auburn University*

Gina F. Marchetti  
*University of Hong Kong*  
“The Look, the Leer, the Glance and the Gaze: #MeToo in Hong Kong and the People’s Republic of China”

Linda Liu  
*University of Massachusetts Boston*  
“The Pleasures and Perils of Victimhood: Feminism, Power, and Vulnerability in *Scream 4*”

Tess McClernon  
*Concordia University*  
“Scandalous Stardom: Jean Seberg and the Black Panther Party”

Sungjae Lee  
*School of the Art Institute of Chicago*  
“The Pleasures and Perils of Victimhood: Feminism, Power, and Vulnerability in *Scream 4*”

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**[14] Temporality and Aesthetics Across Art Cinema and the Avant-Garde**

**CHAIR**
Michael Walsh  
*University of Hartford*

Michael Zryd  
*York University*  
“Trajectories of Modernism and Abstraction in Hollis Frampton’s *Hapax Legomena* (1971–72)”

Trevor Mowchun  
*University of Florida*  
“The Value of Timelessness in Abbas Kiarostami’s *24 Frames*”

Maureen Turim  
*University of Florida*  
“Jia’s *Still Life*: Timing and Composition”

Michael Walsh  
*University of Hartford*  
“James Benning and the Durational Turn”
Queering the 1980s
Historiography, Sexuality and Masculinity

CHAIR: Myrna Moretti • Northwestern University
CO-CHAIR: Samuel J. Reimer • University of Toronto

Dani Kissinger • Northwestern University
“‘There’s Something Inside Me’: Suburban Horror and Queerness on Elm Street”

Samuel Reimer • University of Toronto
“Gunning For Iceman: Historicizing Top Gun’s Homoerotic Discourse”

Myrna Moretti • Northwestern University
“The AIDS Movie of the Week: Representing the Epidemic in 1980s Primetime”

Joseph DeLeon • University of Michigan
“From 9th Avenue to YouTube: Nelson Sullivan’s Queer Home Videos”

Inside Hollywood 1
Labor and the Making of Film

CHAIR: Ben Strassfeld • University of Michigan

Katie Bird • University of Pittsburgh “The DIY History of Behind the Lens: An Association of Professional Camerawomen, 1984–1996”

Shawna Kidman • University of California, San Diego “Can Hollywood’s Infrastructure Support the Aspirations of #MeToo?”

Lea Jacobs • University of Wisconsin-Madison “Making They Were Expendable at MGM during World War II”

SPONSOR: Caucus on Class

A Very Special Episode
How Revolutions Get Televised

CHAIR: Jonathan Cohn • University of Alberta

Co-CHAIR: Philip Scepanski • Marist College

Jonathan Cohn • University of Alberta “Blackface on a White Christmas: Bewitched combats ‘Sneaky Racism’”

Philip Scepanski • Marist College “‘What You Talkin’ Bout Mrs. Reagan?’: VSEs, the War on Drugs, and TV’s Moral Commitment to Deregulating in the 1980s”

Jennifer Porst • University of North Texas “Thanksgiving Orphans: A Very Special Thanksgiving Episode of Cheers, the TV Industry, and Sitcoms in the 1980s”

Christine Becker • University of Notre Dame “Knife Crime and Passion: A Very Special Episode of the BBC Soap Opera EastEnders”

SPONSOR: Television Studies Scholarly Interest Group

Gender in Screen Industries and Celebrity Cultures

CHAIR: Nicole Keating • Woodbury University

Soumik Pal • Southern Illinois University, Carbondale “The Muslim Star and The Female Star in Fascist Hindutva: Construction of Authenticity in Bollywood Stardom”

Kriszta Pozsonyi • Cornell University “Where on Television Are You, Mrs. Maisel?”

Nicole Keating • Woodbury University “Script Girl: A Cultural Analysis of the Marginalization of Script Supervisors and the Emerging Reel Equity Movement”

SPONSOR: Women in Screen History Scholarly Interest Group
**Activist Fields**  
*Post-Kantian Inquiry into Film and Media Form*

**CHAIR**  
Thomas Lamarre  
*McGill University*

Deborah Levitt  
*The New School*  
“The VR Event: Perceptual Infrastructure, Homuncular Flexibility, and Worldly Sensibility”

Phillip Thurtle  
*University of Washington*  
“Envisioning Development through Animation”

Thomas Lamarre  
*McGill University*  
“On Having No Screen: VR and the Re-Discovery of Gut Thought”

Victor Fan  
*King’s College London*  
“Rethinking Humanity: Political Activism as a Media Environment Understood through Buddhism”

**Netflix’s Glow**

**CHAIR**  
Michael Faucette  
*Caldwell Community College*

Kendall Phillips  
*Syracuse University*  
“Exploiting GLOW: Critical Media Practices”

Anna Varadi  
*The New School*  
“I’m a fucking bovine mutant: GLOW, the 1980s, and the (Un)Tamed Performance of the Female Body”

Jessica Krenek  
*University of Maryland*  
“I know . . . why don’t I have a stalker?: GLOW and the Consumption of Fandom”

**SPONSOR**  
Television Studies Scholarly Interest Group

**Evergreen Media**  
*Film, Television, and New Media in Seattle*

DIRECTIONS: From front door or Sheraton, go right on 6th Ave past Pike Street to Pine Street, and make a right onto Pine Street. Follow 10 minutes to SIFF Egyptian (located at Pine and Harvard).

Though overshadowed by media capitals like Los Angeles, New York, Vancouver and other cities, Seattle boasts a vibrantly progressive film and media community. With issues of the environment, homelessness, gender equality, and queer identity often at the forefront, media production in Seattle and the larger Pacific Northwest region provides a unique site for cinema and media scholars to engage with relevant and emerging cultural trends. This event will feature a panel of Seattle and Pacific Northwest professionals in the world of film, television, and new media. The panel will feature video clips and short films highlighting their work, accompanied by a conversation and Q and A session that explores their contributions to the broader U.S. and global film and media culture.
MODERATORS

John Trafton  ●  Seattle University
Myles McNutt  ●  Old Dominion University

PARTICIPANTS

Lacey Leavitt  ●  Film Producer
Amy Lillard  ●  Executive Director, Washington Filmworks
Beth Barrett  ●  Artistic Director, Seattle International Film Festival
Rachel Price  ●  Director, Moving Image Preservation of Puget Sound
Gretchen Burger  ●  Co-founder, Fearless 360 (Seattle based virtual reality company)

Sam Berliner  ●  Programing and Operations Manager, Translations: Seattle Transgender Film Festival
David Drummond  ●  Seattle-based Film and Television Location Manager
Tony Fulgham  ●  Director, All is Well (Seattle based commercial production company)

EVENT COORDINATORS

John Trafton  ●  Seattle University
Eleanor Patterson  ●  Auburn University

Alfred Martin, Jr.  ●  University of Iowa

HOST COMMITTEE MEMBERS

CO-CHAIR Kirsten Moana Thompson  ●  Seattle University
CO-CHAIR James Tweedie  ●  University of Washington
John Trafton  ●  Seattle University
Lyall Bush  ●  Cornish College of the Arts
Kathy Morrow  ●  University of Washington

David Coon  ●  University of Washington Tacoma
Dani Kissing  ●  Northwestern University
Zaya Rustamova  ●  Kennesaw State University
Leilani Nishime  ●  University of Washington
Lauren Berliner  ●  University of Washington Bothell

SPONSORS Women’s Caucus, Television Industries Scholarly Interest Group, Women in Screen History Scholarly Interest Group, Urban/Geography/Architecture Scholarly Interest Group, Auburn University School of Communication & Journalism, The University of Iowa Department of Communication Studies, Seattle University Film Studies Program, Seattle International Film Festival, SCMS
SPECIAL EVENT
Thursday, March 14
7:30 PM – 10:00 PM
LOCATION: PALOMINO • 1420 5th Avenue

Grrrls Night Out
8:00 PM Dinner
Doors Open at 7:30 PM

Sign up and purchase tickets here: https://bit.ly/2TeyS0C

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. Please forward this invitation to any other conference-goers you think might be interested. We especially want to reach out to international scholars and graduate students.

Palomino is located in close proximity to the conference hotel and can be accessed by foot. There is the option of vegetarian, vegan or gluten free meals. There is an open cash bar (has to be paid in cash); Wine, beer, and other beverages available but not included in the price of the ticket.

Please contact the event organizers for Grrrls Night Out if you want to reserve a vegan/vegetarian option. The restaurant is wheelchair accessible, but we would need to know a week in advance. Feel free to send an email with questions to Karen A. Ritzenhoff (Ritzenhoffk@CCSU.edu) or Sarah Sinwell (sarah.sinwell@utah.edu).

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).

RECEPTION
Thursday, March 14
8:00 PM – 10:00 PM
ROOM ASPEN • 2nd Floor

University of Wisconsin-Madison,
Department of Communication Arts
Reception

Reception for faculty, students, alumni, and friends of the Department.
Friday, March 15
9:00 AM – 10:45 AM

**J1 Liberating Film**
LGBTQ Cinema After Stonewall

**CHAIR** Roxanne Samer • Clark University
**CO-CHAIR** Chelsea McCracken • Beloit College
Roxanne Samer • Clark University • “Lesbian Potentiality and Women’s Experimental Cinema of the 1970s”
Allison Ross • University of Southern California • “Queering Identity in Early Outfest Documentaries”
Chelsea McCracken • Beloit College • “Does a secret gay mafia run Hollywood?: Re-examining Hollywood’s Gay Mini-Cycle”
Matthew Connolly • Minnesota State University, Mankato • “Filming Sleaze in Charm City: John Waters as Queer Regional Filmmaker”

**SPONSOR** Queer Caucus

**J2 Documentary Listening at Europe’s Borders**
Nonfictional Film and Its Voices

**CHAIR** Christopher Pavsek • Simon Fraser University
**RESPONDENT** Michael D. Richardson • Ithaca College
Olivia Landry • Lehigh University • “At the Borders of (In)Visibility: Philip Scheffner’s Revision and the Audibility of Migrant Deaths”
Brad Prager • University of Missouri • “The Perspective from the Fence: Those Who Jump at the Edges of Fortress Europe”
Christopher Pavsek • Simon Fraser University • “Conversations at the Border: Nikolaus Geyrhalter’s The Border Fence”

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

Media and the Reproduction of the Relations of Military Production

CHAIR  Stacy Takacs  Oklahoma State University
Yizhou Xu  University of Wisconsin-Madison  “Sonic Arenas: Competitive Radiosports and Civil-Military Interactions during Mao-Era China”
James Paasche  DePauw University  “On the Road in Vietnam: Bob Hope, the U.S.O., and the Vietnam War”
Stacy Takacs  Oklahoma State University  “Fortress Americana, or TV on the Frontiers of the GWOT”
Kevin Howley  DePauw University  “‘It’s What We Do Every Day’: Recruiting Tomorrow’s (Robotic) Warriors”

SPONSOR  War and Media Studies
Scholarly Interest Group

Neoliberalism and Film Aesthetics

CHAIR  Anna R. Cooper  University of Arizona
Timotheus Vermeulen  University of Oslo  “A Class of Their Own: Welfare, Class, Labor, and Neoliberalism in ‘Quirky’ Cinema”
Erica H. Stein  Vassar College  “Off the Grid: Authenticity, Neoliberalism, and The Urban in Independent Cinema”
Louis Bayman  University of Southampton  “Flog It: Performance Anxiety and Neoliberal Disenchantment in Hollywood”
Anna R. Cooper  University of Arizona  “Transforming Whiteness: Neoliberalism and Race in Transformers and Harry Potter”

Landscapes of Memory and State Power in Latin American Film

CHAIR  Monica Lopez Lerma  Reed College
Elaine Basa  University of Wisconsin-Milwaukee  “Fonts of Remembrance: Cinema, Digital Streaming and Social Media Platforms as (Re)sources for Chilean Collective Memory”
Jennifer Alpert  University of California, Berkeley  “Believe at Your Own Risk: The Apocryphal as a Way of Understanding Argentina’s Brutal Past in La Era del Ñandú”
Oscar A. Perez  Skidmore College  “Local Landscapes, Global Conversations: Two Environmental Documentary Films from Latin America”
Lauren Peña  The University of Texas at Austin  “Framing Surveillance, Outsiders, and Urban Landscape in the Cuban Film Últimos días en La Habana (2016)”

SPONSOR  Latino/a Caucus

When the Woman Directs . . . a Genre Film

CHAIR  Julia Erhart  Flinders University
Mary Harrod  University of Warwick  “‘Genrefying’ the Real: Kathryn Bigelow’s Detroit as a cine-fille’s film”
Katarzyna Paszkiewicz  University of the Balearic Islands  “‘Welcome to the Golden Age of Women-Directed Horror’—J. Vuckovic, A. Clark, R. Benjamin and K. Kusama’s XX (2017)”
Julia Erhart  Flinders University  “‘Feminist hindsight’, a ‘chic black hat’, and one ‘spectacular racoon coat’: Gillian Armstrong’s Period Film Errors”
Dawn Hall  Western Kentucky University  “Questions of Genre and Adaptation in Kelly Reichardt’s Certain Women”

SPONSOR  Horror Studies Scholarly Interest Group
**J7 Color Transmissions**  
Aesthetics, Identity, and Mid-Century Television  

**CHAIR** Susan Murray  
**New York University**  

**CO-CHAIR** Kirsty S. Dootson  
**Cambridge University**  

**RESPONDENT** Lynn Spigel  
**Northwestern University**  

Susan Murray  
*New York University*  
“Seeing Through Color TV: Packaging Attention in the Post-War Era”  

Kirsty S. Dootson  
*Cambridge University*  
“Television White, Television Black: The BBC’s ‘Colour Problem’”  

Phoebe Bronstein  
*University of California, San Diego*  
“Mayberry’s Colorline: Color TV and the Integration of Andy Griffith”

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**J8 Sex Onscreen and in the Imagination**

**CHAIR** Ben Mendelsohn  
*University of Pennsylvania*  

Donna Peberdy  
*Solent University*  
“You can’t help what you feel, but you can help how you behave: Sex, Performance and the Haptic in The Handmaid’s Tale”  

Morgan Jennings  
*University of California, Berkeley*  
“Who could imagine such a thing?: Masochism and the Power of Fantasy in Paul Verhoeven’s Elle”  

Gilad Padva  
*University of Haifa*  
“Queer Exhibitionism, Passionate Camera and Panoptical Erections in George Michael’s Music Video Outside”  

Robert Spadoni  
*Case Western Reserve University*  
“The Machine in the Ghost: Writing Women in Supernatural”

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**J9 Hierarchies of Connectivity in Video Games**

**CHAIR** Matt Knutson  
*University of California, Irvine*  

Edwin Lohmeyer  
*University of Central Florida*  
“To Wound the Hand that Plays: PainStation and the Work of Causal Aesthetics”  

Justin Keever  
*University of California, Irvine*  
“Hipster Kratos: The Politics and Privilege of the Single Take in God of War”  

Oscar Moralde  
*University of California, Los Angeles*  
“Beyond the Palette Swap: Remediating Video Game Aesthetics as an Adaptation Practice”  

Morgan O’Brien  
*The University of Texas at Austin*  
“Exploring Space(s) in Tacoma: How Acousmatic Sound and Vision in Digital Games Create Altergeographies”

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**J10 The French New Wave Turns 60**  
New Critical Perspectives  

**CHAIR** Richard Neupert  
*University of Georgia*  

Richard Neupert  
*University of Georgia*  
“Cannes 1959: Black Orpheus, and the Nouvelle Vague’s Critical Divide”  

Mackenzie Leadston  
*The Ohio State University*  

Elizabeth Miller  
*King’s College London*  
“Abandoning Mothers of the French New Wave”  

Kelley Conway  
*University of Wisconsin-Madison*  
“New Wave Era Documentary: Domestic Ethnography and the French Riviera”  

**SPONSOR**  
French/Francophone Scholarly Interest Group
**Session J11**

**Framing Dance Media**

Inscriptions and Representations of Bodies in Motion

**Chair**
Peter Bloom  
University of California, Santa Barbara

**Co-Chair**
Sylvie Vitaglione  
New York University

Adrienne L. McLean  
The University of Texas at Dallas  
“Better than Everybody: Eleanor Powell and the Quandaries of Female Authorship in the Hollywood Musical”

Peter Bloom  
University of California, Santa Barbara  
“Apache as Site of Appropriation in a Global Genealogy of Dance Media”

Sylvie Vitaglione  
New York University  
“Between Pain and Pleasure: Ballet Documentaries and the Exhausted Body”

Pamela Krayenbuhl  
Northwestern University in Qatar  
“Dancing with Light: Interactive Art, Improvisational Movement, and the Kinect”

**Sponsor**  
CinemArts Scholarly Interest Group

**Session J13**

**Films at the Fair**

Cultural Histories of Moving Images and World Expositions

**Chair**
Dimitrios S. Latsis  
Ryerson University

Gregory Waller  
Indiana University

**Respondent**
Dominique Bregent-Heald  
Memorial University of Newfoundland

Sarah Nilsen  
University of Vermont

**“A Fine Tourist Lure”: Canadian Cinema at the New York World’s Fair, 1939–1940”**

**“Virtual Voyages: IMAX Travelogues at the World’s Fair”**

**“Exposing Cinema: Early Film Historiography and Motion Pictures at the 1915 Panama Pacific International Exposition”**

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

**Session J14**

**The Director is a Disc Jockey**

Compilation Score, History, and Meaning

**Chair**
James Buhler  
The University of Texas at Austin

**“Pro and Contra the Compilation Score: Changing Attitudes to the Practice”**

Brooke McCorkle  
University of Vermont

**“Where Music is Always in the Air: Twin Peaks: The Return, Nostalgia, and the Compilation Soundtrack”**

K.E. Goldschmitt  
Wellesley College

**“From Miami to Hong Kong: Musical and Sonic Links to Transnational Queer Cinema in Moonlight”**

David Roche  
Université Toulouse-Jean Jaurès

**“’Lookin’ back on the track, gonna do it my way’: The Use of Pre-existing Music in the Films of Quentin Tarantino”**

**Sponsor**  
Sound and Music Studies Scholarly Interest Group
**J15**  Women Telling Stories
Feminist, Postfeminist, or Something Else

**CHAIR**  E. Ann Kaplan  Stony Brook University
**Ingrid Ryberg**  University of Gothenburg
“Telling State Feminist Stories About Gender Equality in Swedish Film”

**Megan Yahnke**  University of Minnesota
“(Post)feminist (Im)possibilities: Reproductive Rights and Cosmopolitan”

**Karen Williams**  Fordham University
“Gone Girls: The Unreliable Narrators of Postfeminist Cinema”

**Chandler B. Taylor**  Louisiana State University

**J16**  Listening Out
Species, Soundscapes, and the Ethics and Temporalities of Mediated Sound

**CHAIR**  Alenda Chang  University of California, Santa Barbara
**Alexandra Hui**  Mississippi State University
“Calling the Wild: The Psychoacoustics and Ethics of Mimicry in Modern Duck Hunting”

**Alenda Chang**  University of California, Santa Barbara
“Eavesdropping on Ecosystems: Soundscape Ecology and Nature as Data”

**N. Adriana Knouf**  Wellesley College
“Vortical Temporalities of Ecological Radio Transmissions”

**Owen Marshall**  University of California, “Davis, Jitter: Digital Clocking as Audible Media”

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

**J17**  Production Cultures of the Past
Worker Identity and Professionalization at the Periphery of Film History

**CHAIR**  Erin Hill  Occidental College
**Aaron Rich**  University of Southern California
“Public Libraries and Studio Research: A Reciprocal Relationship of Visual Knowledge”

**Luci Marzola**  Chaffey College
“The Illustrated Cameraman: Labor, Industry, and Technological Change in the Cartoons of Glenn Kershner, A.S.C.”

**Dawn Fratini**  Chapman University
“Running in Place: 3D, Sodium Ray, 16mm, and Research Engineering at Universal at the End of the Classical Hollywood Era”

**Erin Hill**  Occidental College

**SPONSORS**  Caucus on Class, Classical Hollywood Scholarly Interest Group and Media Industries Scholarly Interest Group

**J18**  Asian American Media from the Production Code to K-Pop

**CHAIR**  Marian Sciacitano  Washington State University
**Philippa Gates**  Wilfrid Laurier University
“Censoring Race and Racism: The Production Code Administration and Hollywood’s Chinese Americans”

**Megan Hermida Lu**  Boston University
“The American Butterfly: Reflections of the Other and Self in Film Adaptations of ‘Madame Butterfly’”

**Nabeeha Chaudhary**  The University of Texas at Austin
“Women, Agency and Migration: The Pakistan Portrayed in ‘Jackson Heights’”

**Miyoko Conley**  University of California, Berkeley
“Designing a K-pop Audience: Asian American Performance in KPOP the Musical”
How Do You Solve a Problem Like Society
Gender, Race, and Social Amelioration Media

CHAIR Miriam Petty Northwestern University
Leigh Goldstein Northwestern University “First Person White and Female: Realism, Association and the Generic in Early Network Television Drama”
Reem Hilu Washington University in St. Louis “Gaming Families: Therapeutic Board Games and Family Communication”

SPONSOR Women’s Caucus

WORKSHOP
Playing with Game Studies
A Pedagogy Workshop

CHAIR Matthew Payne University of Notre Dame
CO-CHAIR Jennifer Malkowski Smith College

PARTICIPANTS
Kelly Bergstrom University of Hawai’i at Mānoa
Edmond Chang Ohio University
Soraya Murray University of California, Santa Cruz
Trea Andrea Russworm University of Massachusetts at Amherst

SPONSOR Critical Media Pedagogies Scholarly Interest Group

MEETING
Friday, March 15
9:00 AM – 10:45 AM
ROOM BALLARD 3rd Floor

Documentary Studies Scholarly Interest Group
Annual meeting for all Documentary Studies SIG members to discuss important initiatives like our new grad student mentorship program, among other issues.

MEETING
Friday, March 15
9:00 AM – 10:45 AM
ROOM CHELAN 1st Floor

Film and Media Festivals Scholarly Interest Group
MEETING
Friday, March 15
9:30 am – 10:45 am
ROOM EAGLE BOARDROOM • 1st Floor
JCMS Masthead Meeting

SPECIAL EVENT
Friday, March 15
9:00 am – 12:45 pm
ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor
Ask a Librarian/Ask an Archivist
POP-UP BOOTH
You’ve got questions? We’ve got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions on the 3rd Floor of the Sheraton Grand Seattle.
SPONSOR Libraries & Archives Scholarly Interest Group

Join Us
Friday at 5:00 PM
for the Awards Ceremony
Grand Ballroom C & D
2nd Floor
Resituating Barbara Hammer’s Queer Legacy

CHAIR  Laura Stamm  University of Pittsburgh
Greg Youmans  Western Washington University  “At the still point of the turning world: Houses and Domesticity in the Films of Barbara Hammer”
Sarah Keller  University of Massachusetts Boston  “Barbara Hammer’s Evidentiary Bodies”
Ronald Gregg  Columbia University  “Barbara Hammer and Documenting Lesbian Lives in the Margins: Imagining/Imaging an Ecstatic, Sensuous Queer Past”
Laura Stamm  University of Pittsburgh  “Feminist Transpositions: Barbara Hammer’s Layering of Lives and Selves”

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Documentary Media
Community, Space, and Identity Formation

CHAIR  Li Yang  Lafayette College
Jacob Floyd  Independent Scholar  “They Want to Help Us Sing: Native Ghosts, Experimental Ethnography, and The Native American Paranormal Project”
Rodrigo Ferreira  New York University  “Visualizing the Void: The Role of Digital Media in the Ayotzinapa Case”
Ryan Bowles Eagle  California State University, Dominguez Hills  “Since Spellbound: Examining Childhood Competition Documentaries”

Friday, March 15
11:00 AM – 12:45 PM
**K3 Historical and Contemporary Approaches to Mediating War**

**CHAIR** Giuliana Muscio  University of Padova  
Liina-Ly Roos  University of Washington  
“Future Memories of Trauma in Ingmar Bergman’s Shame”

Nichole Strobel  University of California, Santa Barbara  “Chilling Absurdity and Hideous Strength: Branded Violence in Vice Media’s The Islamic State”

Liz Clarke  Brock University  “Preparedness, Propaganda, and World War I in American Film”

Bradley Schauer  University of Arizona  “No Grand Thesis: Strategic Ambiguity and Peter Berg’s ‘Docbuster’ Trilogy”

**SPONSOR** War and Media Studies Scholarly Interest Group

**K5 Coming to Stillness and Silence**

**CHAIR** Elisabeth Hodges  Miami University  
Hannah Paveck  King’s College London  “Taciturn Masculinities: Radical Quiet and Sounding Linguistic Difference in Valeska Grisebach’s Western (2017)”

Elisabeth Hodges  Miami University  “Kiarostami’s Stillness”

Jennifer Pranolo  Amherst College  “Photography’s Disappearing Frames”

Tyler Theus  Brown University  “Lacunary Realism: Slow Cinema and the Aesthetics of the Hors-champ”

**SPONSOR** Film Philosophy Scholarly Interest Group

**K4 Space and Sound in Spanish and Latin American Media**

**CHAIR** Daniel Smith-Rowsey  St. Mary’s College  
David Gray  Northern Arizona University  “Ignacio Agüero’s House: Home, Space, and Memory in El otro día and ¿Qué historia es ésta y cuál es su final?”

Vivienne Tailor  Claremont Graduate University  “Wigs, Women, and Waiting: Subversive Aural and Spatial Juxtapositions in Lucrecia Martel’s Zama (2018)”

Christopher Joseph Westgate  Johnson & Wales University  “Back on Top: ‘Despacito’ (Slowly)”

**K6 Genre Trouble**

**CHAIR** Steven Cohan  Syracuse University  
Desiree J. Garcia  Dartmouth College  “Mother Wore Tights: Melodrama Meets Musical in the Dressing Room”

Paula J. Massood  Brooklyn College, CUNY  “Blurring Boundaries, Exploring Intersections: Form, Genre, and Space in Shirley Clarke’s The Connection”

Sean P. Griffin  Southern Methodist University  “What Is This Thing Called?: Dealing with the Musical-ish”

**K7** The Obvious and the Obscure
Immaterial Infrastructures of Television

**CHAIR** Mimi White  
*Northwestern University*

Mimi White  
*Northwestern University*  
“Adapting Culture on the Hallmark Channel: Hallmark Movie Books”

Anna McCarthy  
*New York University*  
“The Angelus: Contemplative Television and the Modern Irish State”

Helen Wheatley  
*University of Warwick*  
“Domesticating Death: The Ubiquity and Obscurity of Television History”

Laliv Melamed  
*Goethe University, Frankfurt*  
“Half an Hour for Druz, Half for Religion, Forty Minutes for Kibbutz Members’ TV Listings and the Shaping of Social Time”

**K9** Gaming Bodies
Corporealities of Streaming, Disability, and Play

**CHAIR** Andrew Campana  
*Cornell University*

Cindi Textor  
*University of Utah*  
“The Taste of Empathy: Virtual Intimacy and Exclusion in Korean Broadcast Eating”

Keung Yoon Bae  
*Harvard University*  
“The Physicality of Gaming: Bodies, Biology, and Boundaries in Esports and Gaming”

Kathryn Hemmann  
*George Mason University*  
“Link Is Not Silent: Disability Positivity in Fan Readings of *Breath of the Wild*”

Andrew Campana  
*Cornell University*  
“Real Sound: Japanese Audio Games and Blind and Low Vision Players”

**SPONSOR** Video Game Studies  
Scholarly Interest Group

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**K8** The Itinerant Sex Film
The Transnational Relationships of Sex on Screen

**CHAIR** Saniya Lee Ghanoui  
*University of Illinois at Urbana-Champaign*

Saniya Lee Ghanoui  
*University of Illinois at Urbana-Champaign*  

Mariah Larsson  
*Linnaeus University*  

Oliver Carter  
*Birmingham City University*  
“Satisfaction Guaranteed: Distributing Hardcore Pornography from the Netherlands to Britain”

Kevin Heffernan  
*Southern Methodist University*  
“Lost and Found in Translation: The American Release of Language of Love”

**SPONSOR** Adult Film History Scholarly Interest Group  
and Scandinavian Scholarly Interest Group

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**K10** Vocal Embodiment in
French and Francophone Cinema and Literature

**CHAIR** Renee Altegott  
*Princeton University*

**CO-CHAIR** Christopher Clarke  
*The Graduate Center, CUNY*

Renee Altegott  
*Princeton University*  
“Michel Chion and the French Literary Origins of Acousmatic Playback as a Narrative Device”

Gaëlle Planchenault  
*Simon Fraser University*  
“To Hear or Not to Hear Ethnic Voices in French Films: A Matter of Audible Diversity and Racial Discrimination”

Christopher Clarke  
*The Graduate Center, CUNY*  
“Raymond Queneau in Dialog with the Cinema: On the Social and Semantic Effects of Translating Orality for the Screen”

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**K11** Bodies, Subordination and Punishment

**CHAIR** Poe Johnson  
*DePaul University*

Dewitt King  
*University of Wisconsin-Madison*

“Boxed in but not Boxed out: Media Representations of Black Boxers in the 1930s and 1940s”

Poe Johnson  
*DePaul University*

“Fan Violence and the Lynching of the Black Athletic Body”

Eli J. Boonin-Vail  
*University of Iowa*

“Legacies of Renoir’s *La Grande Illusion* for the Mid-Century Carceral Imaginary in Bresson, Melville, and Genet”

Jennifer Jodell  
*University of Minnesota-Twin Cities*

“Revolution or Resilience?: The Ambivalent Empaths of Television’s *The OA* and *Sense8*”

**K13** Film Histories of Expedition, Travel, Hunting, and Nature

**CHAIR** Maria Vinogradova  
*New York University/Pratt Institute*

Alison Griffiths  
*Baruch College, CUNY*

“Filming Everest: Expeditionary Cinema Sponsored by the Royal Geographical Society in the 1920s”

Jessica DePrest  
*University of California, Los Angeles*

“Splicing Together A Paradise: The Production and Exhibition of Aloha Wanderwell Baker’s *My Hawaii (1948)*”

Jennifer Peterson  
*Woodbury University*

“Cinema’s Wilderness Past: National Park Service Films in the 1930s”

Maria Vinogradova  
*New York University/Pratt Institute*

“Film-Hunting as a Bloodless Sport: Varieties of Soviet Camera Enthusiasm in the 1950s and 60s”

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**K12** How Media Confronts Politics

**CHAIR** Rijuta Mehta  
*University of Toronto*

Konstantinos Tzoufas  
*University of Zurich*

“Film Festivals and New Waves from Countries in Crisis: the New Argentine Cinema and the Greek New Wave”

Murat Akser  
*Ulster University*

“Societal Conflict, Violence and Cohabitation in Kurdish Film Practice”

Adam Cottrel  
*Georgia Gwinnett College*

“From Economic Inclusion to Spatial Expulsion: On Pedro Costa’s Porous City”

Rijuta Mehta  
*University of Toronto*

“Immolation, Photography, and the Problem of Expenditure”

**K14** Making Music Across Genres

**CHAIR** Joy Schaefer  
*Grand Valley State University*

Hannah Lewis  
*The University of Texas at Austin*

“Cinematic Expectations and the Live Television Musical”

Anthony Kink  
*Brock University*

“Minimum and Maximum Rock ‘n’ Roll: Nick Cave & the Bad Seeds and Rockumentary Form”

Curtis Russell  
*The Graduate Center, CUNY*

“Cool Heads Prevail: Pop Music in the Films and TV of Edgar Wright”

Krin Gabbard  
*Columbia University*

“‘God Comes Here for the Jazz, Not for the Girls’: Jazz as Religious Signifier in *Preacher*”
**K15**  **History Forgets Itself**  
Women’s Film Production Outside the Studio System

**CHAIR**  Liz Czach  
**University of Alberta**

**CO-CHAIR**  Marsha Gordon  
**North Carolina State University**

Marsha Gordon  
**North Carolina State University**  
“The Only Woman Producer of Films in America: Angela Murray Gibson’s Movie Studio in 1920s North Dakota”

Jennifer Jenkins  
**University of Arizona**  
“Straight Out of Compton: Avalon Daggett’s Postwar Educational Film Career”

Joanna Hearne  
**University of Missouri**  
“Leslie Marmon Silko’s Arrowboy and the Witches: Indigenous Storytelling and Visual Translation”

Liz Czach  
**University of Alberta**  
“Recovering the Lost History of the Trailblazing Women of Travel-Lecture Filmmaking”

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Nontheatrical Film and Media Scholarly Interest Group and Women in Screen History Scholarly Interest Group

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**K17**  **The Structures of the Film Experience**  
Historicizing and Expanding Jean-Pierre Meunier’s Film-Phenomenology

**CHAIR**  Julian Hanich  
**University of Groningen**

Daniel Fairfax  
**Goethe Universität Frankfurt**  
“A Missing Link in Film Theory? Jean-Pierre Meunier Between Phenomenology and Psychoanalysis”

Vivian Sobchack  
**University of California, Los Angeles**  
“Me, Myself, and I: On the Uncanny in Home Movies”

Marie-Aude Baronian  
**University of Amsterdam**  
“Remembering the Filmsouvenir”

Julian Hanich  
**University of Groningen**  
“When Viewers Drift Off: A Brief Phenomenology of Cinematic Daydreaming”

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**K16**  **Indian Culture Across Media**

**CHAIR**  Anupama Prabhala Kapse  
**Loyola Marymount University**

Vikrant Dadawala  
**University of Pennsylvania**  

Pallavi Rao  
**Indiana University, Bloomington**  
“Mapping ‘Indian Culture’: Caste as Pleasurable Consumption in Indian Lifestyle Journalism”

Ritika Kaushik  
**University of Chicago**  
“Apprehending the Archive of Files and Films: Intermediality in the Bureaucratic Film Practice at Films Division of India”

Sreya Mitra  
**American University of Sharjah**  
“‘Stop Trying to be a Desperate American’: Priyanka Chopra and the Travails of a Transnational Bollywood Female Star”

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**K18**  **Small Gauge Revolutions**  
New Perspectives on Documentary Politics

**CHAIR**  Noelle Griffis  
**Marymount Manhattan College**

Co-CHAIR  David Fresko  
**Rutgers University**

Shira Segal  
**University at Albany, SUNY**  
“Radical Vision, Radical Birth: Homebirth Films of the Avant-Garde”

Noelle Griffis  
**Marymount Manhattan College**  
“Extreme Homemaking: Newsreel’s Break and Enter aka Squatters”

David Fresko  
**Rutgers University**  
“The Mirror, the Screen, and the Archive: Underground with Emile de Antonio and the Weathermen”

Russell Sheaffer  
**Independent Scholar**  
“From Festival Films to YouTube Activism: Radical Documentary Form, Hybridity, and the Work of John Greyson”
**K19 Forgotten African American Film Histories**

**CHAIR** Michael DeAngelis ◆ DePaul University

Barbara Klinger ◆ Indiana University ◆ “Black Casablanca: WWII, African-American Film Culture, and Hollywood Stardom in the 1940s”


Philana Payton ◆ University of Southern California ◆ “Celestial Bodies: Black Women, Hollywood, and the Fallacy of Stardom”

Samuel Smucker ◆ Southern Illinois University Carbondale ◆ “Le Baadasssss: Melvin Van Peebles and the French New Wave”

**SPONSORS** Black Caucus and Oscar Micheaux Society

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**K20 Visions of Another Europe**

**CHAIR** Zoran Samardzija ◆ Columbia College Chicago

Zoran Samardzija ◆ Columbia College Chicago ◆ “A New Collective Dream: The Refugee Crisis Imagined in Theo Angelopoulos’s Border Trilogy”

Bruce Williams ◆ The William Paterson University of New Jersey ◆ “More Famous in China than Robert De Niro: Male Film Celebrities of Communist Albania”

Zaya Rustamova ◆ Kennesaw State University ◆ “Imperfect symbiosis: memory and family affairs in Sunday’s Illness”

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**The End of Queerness**
Confronting Queer Loss, Erasure, Disavowal, and Death in Video Games

**CHAIR**
Bonnie Ruberg◆University of California, Irvine

Josef Nguyen◆University of Texas at Dallas◆“I Have No Queers, and I Must Speculate”

Teddy Pozo◆Brown University◆“Queer Erasure, Transformation, and the Disappearing Archive in Video Game Studies”

Amanda Phillips◆Georgetown University◆“Gaming’s Little Deaths: Disposable Lives and the Perils of Progress”

Bonnie Ruberg◆University of California, Irvine◆“Performances of Homophobia in Player Videos of Robert Yang’s ‘Gay Sex Games’”

**Sponsors**
Queer Caucus and Video Game Studies Scholarly Interest Group

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**Essayistic Sounds**
Witnessing, Polyvocality, Eavesdropping, and Confessing in Documentary Media

**CHAIR**
Stephen Charbonneau◆Florida Atlantic University

Gaurav Pai◆University of Washington◆“Estoy herida! (I’m wounded!): The Erotics of Voice in El grito (The Cry), México 68 (1968–70)”

S. Topiary Landberg◆University of California, Santa Cruz◆“Are You Together? Queer Relationships between Pictures and Sound in Landscape Essay Films”

Stephen Charbonneau◆Florida Atlantic University◆“Sonic Ethnography and Essayistic Portraiture in Ear Hustle”

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Documentary Studies Scholarly Interest Group
**L3** ROUNDTABLE
Depressing Data and Sexist Statistics
Using Research to Improve Diversity in the Media Industries

**CHAIR** Rebecca Harrison • University of Glasgow
Melanie Hoyes • British Film Institute •
“Weaponising Film Data: BFI, Statistics, Diversity”
Lori Lopez • University of Wisconsin-Madison •
“Advocating for Diversity in U.S. Network Television”
Rebecca Harrison • University of Glasgow •
“Star Wars: Diversity Data and Fan Backlash”

**L4** Building and Contesting the Nation
Latin American Cinemas and the Cold War

**CHAIR** Bianka Ballina • University of California, Santa Barbara
**CO-CHAIR** Laura Jaramillo • Duke University
Laura Jaramillo • Duke University • “Spectacle, the Body, and the Neo-Colonial State in Alejandro Jodorowsky’s The Holy Mountain”
Bianka Ballina • University of California, Santa Barbara • “The Ochoa Affair and the End of the Cold War: Corruption Scandals, Ideological Rectification, and Media Trials in Cuba”
Jacqueline Loss • University of Connecticut •
Ezekiel Trautenberg • University of California, Los Angeles • “Entrepreneurial Violence in Pinochet’s Chile: Neoliberal Economics, Cinephilia, and Repression in Tony Manero”

**SPONSORS** Latino/a Caucus and Transnational Cinemas Scholarly Interest Group

**L5** Death, Lawyers, and Taxes
New Approaches to U.S. Film History

**CHAIR** Leah Steuer • University of Wisconsin-Madison
Julie Lavelle • Indiana University • “Legal Jurisdiction and the Movies: Partnerships, Parties, and Havana’s Teatro Campoamor”
Paul Monticone • The University of Texas at Austin • “‘Like A Dog in the Manger’: The MPPDA, David O. Selznick, and Intellectual Property Self-Regulation”
Peter Labuza • University of Southern California • “Martin Gang V. Hollywood: Litigating The Studio System in the 1940s”
**SPONSOR** Classical Hollywood Scholarly Interest Group

**L6** What’s a Genre For?
Action, Animation, and Education in New Hollywood and Beyond

**CHAIR** Christina Parker-Flynn • Florida State University
David Park • Brooklyn College, CUNY • “Tape and the Animated Loop: Narrative and Aesthetic Recursion in Japanese Video”
Ben Rogerson • Texas Tech University • “‘It’s a Whole Different Business Now’: Allegories of Professional Obsolescence in New Hollywood”
Zachary Ingle • Roanoke College • “We’re Both Professors: Intertextuality, Pedagogy and the Reappraisal of Spike Lee in the Kevin Willmott Collaborations”

**SPONSORS** Latino/a Caucus and Transnational Cinemas Scholarly Interest Group
**L7  Screening Sports**

**CHAIR**  
Aaron Baker  
*Arizona State University*

Samantha Sheppard  
*Cornell University*  
“Gendered Play and Black (Fe)male (In)visibility in Sports Films”

Travis Vogan  
*University of Iowa*  
“HBO’s Sporting Roots: Boxing, Documentary, and Quality TV”

Victoria E. Johnson  
*Irvine*  
“Being Serena, Voice, and the Athlete/Auteur”

Aaron Baker  
*Arizona State University*  
“The Catcher Was a Guy: Jewish Masculinity and the Baseball Biopic”

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**L8  Sex**

**Good, Bad and Otherwise**

**CHAIR**  
Sarah Projansky  
*University of Utah*

Ryan Powell  
*Indiana University*  
“Stimulating Heterosexuality?: Sex Media, Aversion Therapy and The Farrall Instrument Company Circa 1973”

Naomi Rolef  
*Ben Gurion University*  
“What is a National Sex Scene? An Israeli Test Case”

Sandra Becker  
*University of Groningen*  
“And [then there was] the rape . . .” *(Rescue Me, S04E04): The Portrayal of Rape in Quality TV Series of the Early 2000s”

Sarah Projansky  
*University of Utah*  
“What We Publish Matters: Sexual Violence in Film and Media (Journals)”

**SPONSOR**  
Adult Film History Scholarly Interest Group

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**L9  Video Games as Speculative Systems**

**CHAIR**  
Katherine Buse  
*University of California, Davis*

**CO-CHAIR**  
Cameron Kunzelman  
*Georgia State University*

**RESPONDENT**  
Carlin Wing  
*Scripps College*

Katherine Buse  
*University of California, Davis*  
“Speculative Worlds and Allegorithmic Climate Science in Educational Video Games”

Laine Nooney  
*New York University*  
“Closed Roads, White Flight, and Blinking Lights: A Speculative History of Sierra On-Line’s ImagiNation Network”

Cameron Kunzelman  
*Georgia State University*  
“The Playing Of The Disaster: SimCity And Speculative Death”

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**L10  Political Explorations in French and Francophone Media**

**CHAIR**  
Robert Ribera  
*Portland State University*

Jennifer Wild  
*University of Chicago*  
“A Manner of Thinking: Les Coeurs Verts (1966) and Modernist Realism Against the Banlieue Film”

Kalling Heck  
*University of Redlands*  

Matthew Hubbell  
*University of Chicago*  
“Godard’s Gags: The Comedy of Political Modernism”

**SPONSOR**  
French/Francophone Scholarly Interest Group

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**FRIDAY**

**MARCH 15**

**1:00 PM**

**2:45 PM**
L11  Screening Intersectional Spaces

**CHAIR**
Elizabeth A. Patton  University of Maryland, Baltimore County

Pamela Robertson Wojcik  University of Notre Dame  “Perpetual Motion: Mobility, Precarity, and Slow Death Cinema”

Merrill Schleier  University of the Pacific  “Intersectionality, Spatiality, and Queerness in the Mid-Century American Suburb Film”

Jacqueline B. Sheehan  University of Southern California  “Peripheral Derivé through Eloy de la Iglesias La Semana del Aseso (1973)”

Elizabeth A. Patton  University of Maryland, Baltimore County  “At the Intersection of Race and Class: Showcasing Gentrification in Portlandia”

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

L12  Up To and Including Its Limits
Rethinking the Moving Image in Postwar Art

**CHAIR**
Swagato Chakravorty  Yale University

J. Carlos Kase  University of North Carolina at Wilmington

J. Carlos Kase  University of North Carolina at Wilmington  “Lamenting the Dead: Elegy and the Mediation of Affect in Experimental Film and Video”

Gregory Zinman  Georgia Institute of Technology  “Video Walls, Cocaine, and the Mafia: How 1980s NYC Nightclubs Provided an Alternative to the Gallery”

Diana Ruiz  University of California, Berkeley  “Light Graffiti: Expanded Cinema and Neoliberal Dissent on the U.S.-Mexico Border”

Swagato Chakravorty  Yale University  “The Ends of (Expanded) Cinema: The Migratory Ontology of the Moving Image”

**SPONSOR**  CinemArts Scholarly Interest Group

L13  The Conventions of Conventions
A Cross-Media Exploration of Media Industry Conventions, Festivals, and Intermediaries

**CHAIR**
Aleah Kiley  University of California, Santa Barbara

CO-CHAIR
Benjamin Woo  Carleton University

Erin Hanna  University of Oregon  “Origin Stories: The San Diego Comic-Con and the Future of All Media”

Benjamin Woo  Carleton University  “Six Degrees of Jason Momoa: The Field of Con Events as Social Network”

Aleah Kiley  University of California, Santa Barbara  “Diverting Diversity: The Politics of Cultural Difference at Game Festivals”

Felan Parker  University of Toronto  “We Built a Site: Symposium as Method for Studying Cultural Intermediaries”

**SPONSORS**  Film and Media Festivals Scholarly Interest Group and Media Industries Scholarly Interest Group

L14  WORKSHOP
Film Festival Pedagogy
Focus on Latin American Film Festivals/Film Circulation in the Global Film Festival Circuit

**CHAIR**
Tamara Falicov  University of Kansas

CO-CHAIR
Maria Paz Peirano  University of Chile

**PARTICIPANTS**

Tamara Falicov  University of Kansas

Maria Paz Peirano  University of Chile

Hebe Tabachnik  Seattle International Film Festival

**SPONSORS**  Film and Media Festivals Scholarly Interest Group and Latino/a Caucus
**L15** Affect, Feminism, History

**CHAIR** Jennifer Bean ◆ University of Washington

**RESPONDENT** Tami Williams ◆ University of Wisconsin-Milwaukee

Maggie Hennefeld ◆ University of Minnesota ◆
“Archiving Fake News: From Fatal Laughers to Feminist Killjoys”

Jennifer Bean ◆ University of Washington ◆
“Curiosity, Seriality and the Poetics of Wonder”

Patrice Petro ◆ University of California, Santa Barbara ◆
“Feminism and Boredom Revisited”

**SPONSORS** Silent Cinema Scholarly Interest Group and Women’s Caucus

**L16** Social Media Makes Us; We Make Social Media

**CHAIR** Misha Kavka ◆ University of Auckland

Katherine Sender ◆ University of Michigan ◆
“LGBTQ-Tube: Queer Immaterial Labor in Beauty Videos by LGBTQ-Identified YouTubers”

Laura Schumacher ◆ University of Wisconsin-Madison ◆
“Find Me on Instagram: Female Television Stars’ Cultivation of Celebrity Image in the Social Media Age”

Josh Jackson ◆ University of California, Berkeley ◆
“#Elsagate: YouTube Kids and the Limits of User-Generated Content in Children’s Media”

Margaret Rossman ◆ Butler University ◆
“Hold Onto the Memories, They Will Hold Onto You: Microcelebrity and Metafandom in Tween Fan Culture”

**L17** Anthropocene Visions
Problems of Time and Scale

**CHAIR** Peter Lesnik ◆ University of Pennsylvania

Graig Uhlin ◆ Oklahoma State University ◆
“The Infra-Structural Cinema of Peter Bo Rappmund: Scale and Sequential Form”

Peter Lesnik ◆ University of Pennsylvania ◆
“Deborah Stratman’s The Illinois Parables: Local and Global Histories”

Orchid Tierney ◆ University of Pennsylvania ◆
“The Aesthetics of Waste Management in Cartoneros and Waste Land”

Christopher Schmidt ◆ The Graduate Center, CUNY ◆
“Against Progress: Roberto Burle Marx’s Landscape Design as a Medium of National Identity and Resistance”

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

**L18** Global Latin American Film and Media
New Intersections of Aesthetics, Production and Distribution in the 21st Century

**CHAIR** Kerry Hegarty ◆ Miami University

Kerry Hegarty ◆ Miami University ◆
“Cinematic Aesthetics in the Advertising Work of Emmanuel Lubezki”

Luisela Alvaray ◆ DePaul University ◆
“Transnational, Transsexual and Transgeneric: A Fantastic Woman (Sebastián Lelio, 2017)”

Celestino Deleyto ◆ University of Zaragoza ◆
“Transnational Filmmaking and the Construction of Global Space: Iñárritu’s Birdman”

Jeffrey Middents ◆ American University ◆
“Netflix and Xochitl: Transnational Streaming Distribution and Non-English ‘Prestige Content’”
**L19 Television in a “Colorblind” Climate**

Race, Ethnicity and the Politics of Representation of Creators of Color

**CHAIR** Dayna Chatman ✷ University of Oregon

Isabel Molina ✷ University of Illinois ✷ “East Los High and the Politics of Ethnic Authenticity for Writers of Color”

Ralina Joseph ✷ University of Washington ✷ “Do Not Run Away from Your Blackness’: Black Women Television Writers and the Flouting of Strategic Ambiguity”

Dayna Chatman ✷ University of Oregon ✷ “From Different Vantage Points: The Politics of Representation of Mara Brock Akil, Issa Rae, and Shonda Rhimes”

**L20 Thinking, Feeling, Dissembling**

Televisualizing History and Cultural Politics

**CHAIR** Michael Kackman ✷ University of Notre Dame

Jessica Hoover ✷ University of North Texas ✷ “Through the Screen: The Carol Burnett Show as Cultural Antecedent to Feminist Film Criticism”

Lisa Jacobson ✷ University of California, Berkeley ✷ “The Cold War, Rebooted”

Michael Kackman ✷ University of Notre Dame ✷ “Feeling the Past: Television, Historical Melodrama, and the Limits of Empathy”

Grace Jung ✷ University of California, Los Angeles ✷ “Queer Politics of Korean Variety TV: State, Industry and Genre”

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**SPECIAL EVENT**

Friday, March 15
1:30 PM – 5:00 PM
ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA • 3rd Floor

Ask a Digital Humanities Scholar/Videographic Critic

POP-UP BOOTH

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth on the 3rd Floor of the Sheraton Grand Seattle to answer questions about DH and Videographic Practice and provide technical tutorials.

Specifically, the schedule is as follows:

1:30 PM – 3:00 PM: Allison Cooper (Kinolab, Digital Clip Archive)

3:00 PM – 4:00 PM: Chelsea McCraken (Adobe Premiere, Handbrake)

4:00 PM – 5:00 PM: Chris Becker (Podcasting)
**session M**

**Friday, March 15**

**3:00 PM – 4:45 PM**

**M1 Queering Archives**

**Film and Television**

**CHAIR** Georges-Claude Guilbert  
Université Le Havre Normandie

Anthony Silvestri  
Indiana University  
“Archive D’Artifice: Kenneth Anger and the Kinsey Institute”

Áine O’Healy  
Loyola Marymount University  
“Gendering the Sworn Virgin”

Traci Abbott  
Bentley University  
“Trans Characters in Conspiracy Television Thrillers The OA and Sense8”

Jacob Carter  
University of Wisconsin-Milwaukee  
“‘I’m Queer . . . and Had a Lot of Feelings Here: Affective Histories and Community Archival Practices in Queering the Map”

**SPONSOR** Libraries and Archives Scholarly Interest Group

**M2 Emerging Practices in Non-Fiction Media**

**CHAIR** Vinicius Navarro  
Emerson College

Wentao Ma  
Columbia University  
“Deconstructing ‘Sage Media’: The Moving Image of Contemporary China in Interactive Documentary”

Vinicius Navarro  
Emerson College  
“Collaboration and Profilmic Reality in Twenty-First Century Documentary”

Jessica Mulvogue  
York University  
“Catastrophic Oil Worlds: Slow Violence and Activist Melancholy in Offshore and Fort McMoney”

Dennis Lo  
James Madison University  
“The Soft Powers of Place: Nation Branding Through Rural Location Shooting in Chinese and Taiwanese Lifestyle Media”

**SPONSORS** Digital Humanities and Videographic Criticism Scholarly Interest Group and Documentary Studies Scholarly Interest Group
M3  **ROUNDTABLE**  
**Women Speak Up**  
Oral Histories and the Feminist Intervention of Film History

**CHAIR**  
Maya Montanez Smukler  
UCLA Film & Television Archive

**CO-CHAIR**  
Mae Woods  
Academy of Motion Picture Arts and Sciences

Tuni Chatterji  
Academy of Motion Picture Arts and Sciences  
“Producing and Archiving Long-Form Interviews”

Barbara Hall  
Independent Scholar  
“Personal Narratives as Primary Source Material”

Mae Woods  
Academy of Motion Picture Arts and Sciences  
“Preparing and Conducting Oral Histories”

M4  **Tapping Into and Creating a New Politics of Televisual Latinidad**  
Strategies, Aesthetics, and Activism

**CHAIR**  
Yeidy Rivero  
University of Michigan  
Ann Arbor

Manuel Avilés-Santiago  
Arizona State University  
“This is it! Is it? One Day at Time and the Logics of Nostalgia on Netflix”

Mary Beltrán  
The University of Texas at Austin  
“Tanya Saracho’s Vida and Queer Latinidad as Marker of Quality”

Yeidy Rivero  
University of Michigan  
Ann Arbor  
“Another Day, Another Time: Cuban-Americanness and the Remake of One Day at a Time”

Arcelia Gutiérrez  
University of Michigan  
Ann Arbor  
“#OscarsSoBlind: Latino Digital Media Activism, Visibility, and Belonging”

**SPONSOR**  
Latino/a Caucus

M5  **Scale and the Undone Mind**  
Meditating the Unthinkable, Immeasurable, Impossible, Imperceptible

**CHAIR**  
Gloria Kim  
University of California, Riverside

Gloria Kim  
University of California, Riverside  
“Data Visualization and Microbial Scale”

Aubrey Anable  
Carleton University  
“Didactic Video Art in the Age of Informatic Opacity”

Soyoung Yoon  
The New School  
“Documentary for Conspiracy: Animation, Slow Violence, and Lessons of War”

M6  **Transing Genre**  
Transgender, Transloca, and Two-Spirit Cinema in the United States, Colombia, Norway, and Canada

**CHAIR**  
Laura Horak  
Carleton University

Dan Vena  
Queen’s University  
“The Doctor’s Little Knife: Transing the Conventions of U.S. and Canadian Medical Horror Cinema”

Gunnar Iversen  
Carleton University  
“Hybrid Documentary and Trans Representation: Negotiating the Personal and the Spectacular in the Norwegian 100% Human”

Javier Garcia Leon  
University of Ottawa  
“Transloca Representation in Colombia: Precarity and (In)Visibility in This Town Needs a Dead Body”

Laura Horak  
Carleton University  
“Dark Humor, Decolonial Erotics, and Accountability in 21st Century Two-Spirit Filmmaking”

**SPONSORS**  
Scandinavian Scholarly Interest Group and Women’s Caucus
**M7**  Morning in America (on TV)
Transformations in U.S. Television Culture in the 1980s

**CHAIR**  
Taylor Miller  
University of Georgia

Taylor Miller  
University of Georgia  “Syndie’s Consequent Mutants of the 1980s”

Ethan Thompson  
Texas A&M University-Corpus Christi  “Mad Magazine’s Parodic Satire of ‘Quality TV’ in the 1980s”

Bridget Kies  
College of Wooster  “Subverting Television’s Jiggle Era: 1980s Action Series and Male Body Exploitation”

Kayti Lausch  
University of Michigan  “Television You Can Trust: The Foreboding Failure of the American Christian Television System”

**SPONSOR**  
Television Studies Scholarly Interest Group

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**M8**  Social Listening
Archive, Protest, and Movement

**CHAIR**  
Byrd McDaniel  
Brown University

Byrd McDaniel  
Brown University  “Sympathetic Resonance: Popular Music Reaction Videos, Disability, and the Performance of Media Consumption”

Lauren S. Berliner  
University of Washington, Bothell

Benjamin L. Silverman  
Massachusetts Institute of Technology  “Fan Labor in the Participatory Archive: A Study of a Private BitTorrent Tracker”

Amelia K. Golcheski  
Emory University  “From the ‘People’s Microphone’ to the ‘People’s App’: Spotify and the West Virginia Teachers’ Strike”

**SPONSOR**  
Video Game Studies Scholarly Interest Group

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**M9**  Old, Ugly, and Broken
Small Game Aesthetics, Politics, and Production

**CHAIR**  
John Vanderhoef  
California State University, Dominguez Hills

Maria Garda  
University of Turku  “Desynchronized Histories? A Comparative Study of Late 8-Bit and Retro 8-Bit Game Aesthetics”

Whitney Pow  
Northwestern University  “A Queer Historiography of Glitches and Errors: Locating Queer, Trans, and Nonbinary Computer History in the Video Game transfer”

Brendan Keogh  
Queensland University of Technology  “Resisting Aggressive Formalisation: Contextualising the Re-emergence of Trash Games”

**SPONSOR**  
Video Game Studies Scholarly Interest Group

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**M10**  WORKSHOP
The Undergraduate Media Studies Curriculum in the 21st Century

**CHAIR**  
Derek Kompare  
Southern Methodist University

**PARTICIPANTS**

Karen Petruska  
Gonzaga University

Jonathan Nichols-Pethick  
DePauw University

Julia Himberg  
Arizona State University

Alisa Perren  
The University of Texas at Austin

Nicole Hentrich  
University of Michigan

**SPONSOR**  
Critical Media Pedagogies Scholarly Interest Group
M11  Acoustic Space and Cinematic Ecologies, 1950–1980

CHAIR  Henning Engelke  *Philipps-Universität Marburg

Henning Engelke  *Philipps-Universität Marburg  “‘Let’s hear what we can see’: Arctic Sounds and Media Anthropology in Edmund Carpenter’s films”

Sophia Graefe  *Philipps-Universität Marburg  “Listening to Foxes on Film: Sonic Images in East German Bioacoustics”

Andrew Vielkind  Yale University  “Lyrical Ecologies: The Post-War Avant-Garde’s Toxic Soundscapes”

Ken Eisenstein  Bucknell University  “‘Like an animal, infallible’: The Ec(h)osystem of Structural Film”

SPONSOR  Experimental Film and Media Scholarly Interest Group

M12  Vietnam
Memory, History and Television

CHAIR  Bjorn Sorensen  The Norwegian University of Science and Technology

Bjorn Sorensen  The Norwegian University of Science and Technology  “The ‘High Concept Documentary’ and War Memories: Comments on Ken Burns’ and Lynn Novick’s The Vietnam War (2017)”

Seth Feldman  York University  “Memory and Spectatorship in Ken Burns’ and Lynn Novick’s The Vietnam War”


M13  Curating Film Cultures
Film Festivals and the History of Film/Media Studies

CHAIR  Aida Vallejo  University of the Basque Country

CO-CHAIR  Antoine Damiens  Independent Scholar

Antoine Damiens  Independent Scholar  “Curating Gay and Lesbian Film Studies: 1970s Committed Scholars/Critics as Festival Organizers”

Clarissa Jacob  Royal Holloway, University of London  “‘Subjectivity in Pursuit of Greater Objectivity’: Barbara Martineau’s Writing on Feminist Film Festivals of the 1970s”

Aida Vallejo  University of the Basque Country  “Rethinking the History of Documentary at Film Festivals”

Tilottama Karlekar  Colorado College  “Tracing Archives of ‘Resistance’: Alternative Film Festival Histories in Postcolonial India”

SPONSOR  Film and Media Festivals Scholarly Interest Group

M14  Indigenous Sound Studies

CHAIR  Jacqueline Land  University of Wisconsin-Madison

Dustin Tahmahkera  University of Illinois at Urbana-Champaign  “Ancestral Acoustics: Unsettling Soundscapes in La Comancheria”


Marcella Ernest  University of New Mexico  “Native Feminist Remix: Practice and Scholarship of Sound Art”

Jacqueline Land  University of Wisconsin-Madison  “Streaming ‘Indigenerdity’: Indigenous Women’s Fan-Podcasting”

SPONSOR  Radio Studies Scholarly Interest Group
**M15** Women Working in and Across Media

**CHAIR**  
Mila Zuo  
Oregon State University

Rhyse Curtis  
Syracuse University  
“Women’s Work: Legacies of Trauma and Female Testimony in Guillermo del Toro’s *Pan’s Labyrinth* and *Crimson Peak*”

Kiki Loveday  
University of California, Santa Cruz  
“Be Natural: Alice Guy Blaché, Queer Reproduction, and the Birth of Cinema”

Kyoung-Lae Kang  
Seoul National University of Science and Technology  
“Dissident Memories of ‘Comfort Women’: How Art Confronts Politics in Sehong Ahn’s Photographs and Documentary Films”

Virginia Crisp  
King’s College London  
“Opportunities for Everyone?: Women in the Danish Games Industry”

**M16** Net Culture vs. IRL

**CHAIR**  
Mary Beth Ray  
Plymouth State University

Mary Beth Ray  
Plymouth State University  
“Popular Music Journalism’s Gendered Preconceptions and Digital Discourse: Gender, Representation, and Social Media”

Jacqueline Ristola  
Concordia University  
“Going Gonzo: Crunchyroll, Anime Streaming, and Unpaid Digital Labour”

Rachel Winter  
University of Central Florida  
“White Masculinity and Digital Political Discourse: Memes and Bernie Bros in the 2016 U.S. Presidential Election”

Ben Pettis  
Colorado State University  
“Pepe the Frog and Drake Approves: Variances in the Exploitability of Meme Genres”

**M17** Itty-bitty Installations, Shrinking Women, and Tiny Toys  
Gender and the Politics of the Cinematic Miniature

**CHAIR**  
Barbara Mennel  
University of Florida

**RESPONDENT**  
Angelica Fenner  
University of Toronto

Barbara Mennel  
University of Florida  
“The Female Miniaturist”

Leah Shafer  
Hobart and William Smith Colleges  
“‘Oh I Wish I Was a Little Bar of Soap’: On Scale, Commodity and Satire in *The Incredible Shrinking Woman*”

Tamao Nakahara  
Independent Scholar  
“Precious Little: Gendered Toys in Film and Television”

**M18** Thinking with Cinema  
New Directions in Videographic Criticism, Theory, and Practice

**CHAIR**  
Drew Morton  
Texas A&M University-Texarkana

Melissa Dollman  
University of North Carolina at Chapel Hill  
“Changing Lanes: A Public Relations Network and Shell Oil’s Carol Lane”

Nicholas Poppe  
Middlebury College  
“For an Imperfect Videographic Criticism”

Benjamin Sampson  
Moorpark College  
“Faking Footage and Mixing Modes: F for Fake as Blueprint for Videographic Criticism”

Drew Morton  
Texas A&M University-Texarkana  
“La Cinema-Stylo: The Relationship Between Essay Films and Videographic Criticism”

**SPONSOR**  
Queer Caucus
M19  Phenomenal Blackness
Electrifying Sports Activists,
Electric Superheroes, Black Mirror’s
Holographic Electrocution

CHAIR  Jazmine Hudson  Georgia State University
Dafna Kaufman  Georgia State University
“From Carlos to Kaepernick: The Evolution of
African-American Embodied Sports Activism”
Chamara Moore  University of Notre Dame
“Black Folks Throw Lightning: Black Embodiment in American Comics & Adaptations”
Jazmine Hudson  Georgia State University
“Phantom Blackness: Black Mirror’s Holographic Representation of Critical Race Theory and Neurophenomenology”

SPONSOR  Black Caucus

M20  Women and Cinemagoing in Transnational Context

CHAIR  David Morton  University of Central Florida
Sarah Culhane  Maynooth University
“Exploring the reception of female stardom in 1950s Italy and Ireland through memories of audience identification”
David Morton  University of Central Florida
“Heroes in Half Shades: Explorations into the lived experiences of West Bengali Cinema”
Agata Frymus  Ghent University
“Black women and cinemagoing in Harlem during the 1920s”
Sam Manning  Queen’s University Belfast
“Female Cinemagoing Habits and the Life Cycle in the United Kingdom, 1945–65”

MEETING  Friday, March 15
3:00 PM – 4:45 PM
ROOM  BALLARD  3rd Floor
Caucus on Class
Officer elections, update on developments since last year, and raising issues and agenda for upcoming year.

MEETING  Friday, March 15
3:00 PM – 4:45 PM
ROOM  CHELAN  1st Floor
Asian/Pacific American Caucus
SPECIAL EVENT
Friday, March 15
5:00 PM – 6:15 PM
ROOM GRAND BALLROOM C & D • 2nd Floor

Awards Ceremony
Please join us in acknowledging and honoring this year’s award recipients.
PRESENTER Pamela Robertson Wojcik • University of Notre Dame—SCMS President

STUDENT WRITING AWARD
First Place
Maureen Mauk • University of Wisconsin-Madison • “Politics is Everybody’s Business: Resurrecting Faye Emerson, America’s Forgotten First Lady of Television”

Second Place
Allain Daigle • University of Wisconsin-Milwaukee • “Modern Glass: Zeiss and the Industrialization of Vision”

Third Place
Cassandra Guan • Brown University • “Critique of Flowers: Ecology and Affect in the Era of Technical Reproduction”

DISSERTATION AWARD
Jordan Schonig • University of Chicago • “Cinema’s Motion Forms: Film Theory, the Digital Turn, and the Possibilities of Cinematic Movement”

BEST FIRST BOOK AWARD
Aubrey Anable • Carleton University • Playing with Feelings: Video Games and Affect (University of Minnesota Press, 2018).

THE KATHERINE SINGER KOVÁCS BOOK AWARD

THE KATHERINE SINGER KOVÁCS ESSAY AWARD

BEST EDITED COLLECTION
Joshua Neves • Concordia University and Bhaskar Sarkar • University of California, Santa Barbara • Asian Video Cultures: In the Penumbra of the Global (Duke University Press, 2017).

BEST ESSAY IN AN EDITED COLLECTION

THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD
Shannon Mattern • The New School • Code and Clay, Data and Dirt: Five Thousand Years of Urban Media (University of Minnesota Press, 2017).

SERVICE AWARD
Aviva Dove-Viebahn • Arizona State University

DISTINGUISHED PEDAGOGY AWARD
Charlie Keil • University of Toronto

DISTINGUISHED CAREER ACHIEVEMENT AWARD
Donald Crafton • University of Notre Dame
**SPECIAL EVENT**
Friday, March 15  
6:15 pm – 7:15 pm  
ROOM GRAND BALLROOM A & B and PRE-FUNCTION AREA  
2nd Floor

**Reception**
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.

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**MEETING & RECEPTION**
Friday, March 15  
7:15 pm – 9:00 pm  
ROOM JEFFERSON A & B  
4th Floor, Union Street Tower

**Scandinavian Scholarly Interest Group and University of Washington, Department of Scandinavian Studies**
Reception for SIG members, those affiliated with the Department of Scandinavian Studies, and friends.

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**MEETING**
Friday, March 15  
7:15 pm – 9:00 pm  
ROOM BALLARD  
3rd Floor

**Television Studies Scholarly Interest Group**

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**RECEPTION**
Friday, March 15  
7:15 pm – 9:00 pm  
ROOM WILLOW A & B  
2nd Floor

**New York University, Department of Cinema Studies**
Reception for faculty, students, alumni, and friends of the Department.

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**RECEPTION**
Friday, March 15  
7:15 pm – 9:00 pm  
ROOM CEDAR  
2nd Floor

**University of California, Santa Cruz Department of Film and Digital Media**
Reception for faculty, students, friends, and those interested in our programs.

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**MEETING**
Friday, March 15  
9:15 pm – 11:00 pm  
ROOM ISSAQUAH A & B  
3rd Floor

**Black Caucus**

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F R I D A Y  
M A R C H  1 5
**SPECIAL EVENT**
Saturday, March 16
8:30 AM – 9:30 AM
**ROOMASPEN** • 2nd Floor

**Institutional Members Chairs’ Breakfast**

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.

**SPECIAL EVENT**
Saturday, March 16
8:30 AM – 9:30 AM
**ROOMCIRRUS** • 35th Floor, Pike Street Tower

**Graduate Mentor Workshop**

This workshop is open to graduate students who signed-up prior to the conference. For those who registered, remember to bring the materials you sent for feedback and something to take notes to your meeting with a volunteer faculty mentor. Check your e-mail for your designated meeting time, and contact the GSO representative with any questions at <ahodge@go.olemiss.edu>.

**SPECIAL EVENT**
Saturday, March 16
9:00 AM – 12:00 PM
**ROOMMETROPOLITAN BALLROOM PRE-FUNCTION AREA** • 3rd Floor

**Ask a Digital Humanities Scholar/Videographic Critic**

POP-UP BOOTH

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth on the 3rd Floor of the Sheraton Grand Seattle to answer questions about DH and Videographic Practice and provide technical tutorials.

Specifically, the schedule is as follows:
9:00 AM – 10:00 AM: **Patrick Keating** (Adobe Premiere, Audition, After Effects)
11:00 AM – 12:00 PM: **Drew Morton** (Videographic Criticism and Podcasting)
Saturday, March 16
9:45 AM – 11:30 AM

N1  Trans* Queer Crip
Explorations of Cinematic Transformations

CHAIR  Slava Greenberg  Tel Aviv University
Chris Straayer  New York University  “The Erotically Charged, Horrible Hands of Orlac: Wandering Signs and Gender Dysphoria”
Erica Rand  Bates College  “Your Hips Must Be Killing You: Prince, Queer Gender, White Supremacy, and Death”
Phoebe Hart  Queensland University of Technology  “Crippin Intersex in Autobiographical Documentary Filmmaking”
Slava Greenberg  Tel Aviv University  “Breaking Time: Trans Temporalities in Web Docu-series Spectrums”

SPONSOR  Queer Caucus

N2  ROUNDTABLE
When Crazy Rich Asians Meets Global Hollywood
Debating the Diversity Discourse in An Asian American Romantic Comedy

CHAIR  Yiman Wang  University of California, Santa Cruz
Valerie Soe  San Francisco State University  “Complicating the Cultural Mix: The Goh Family”
Catherine Fung  Lick-Wilmerding High School  “On Cultural Appropriation and Soft Power”
Brian Bernards  University of Southern California  “Footnoting S.E.Asia in the Anglophone Transpacific”
See Kam Tan  University of Macau  “Can ‘Asians’ have it All?”

SPONSORS  Asian/Pacific American Caucus and Comedy and Humor Studies Scholarly Interest Group
**N3** Representation Across Media

**CHAIR**  
Tien-Tien Jong  
The University of Chicago

Begoña González-Cuesta  
IE University

“Creative Representations of Pain: Off-screen Strategies in Carla Simón’s ‘Summer 1993’”

Ulrike Hanstein  
Friedrich-Schiller-Universität Jena

“Feminist Videoletters: Affection and Address in Epistolary Exchanges”

Caitlyn Doyle  
Northwestern University

“Truth Unreconciled: Jeff Barnaby’s Rhymes for Young Ghouls”

Greg Burris  
American University of Beirut

“How Samson Became White: Race, Jewishness, and Biblical Myth from Cecil B. DeMille to Avi Mograbi”

**N4** Embodied Vulnerability in Mexican Cinema

**CHAIR**  
Carolyn Fornoff  
University of Illinois at Urbana-Champaign

Carolyn Fornoff  
University of Illinois at Urbana-Champaign

“The Strength of Black Vulnerability in 1970s Mexican Cinema”

Ana Almeyda-Cohen  
University of Pennsylvania

“The Fight Against Vulnerability: La narca in Mexican Cinema”

Ivan Aguirre  
University of California, Riverside

“Becoming Vulnerable in Neoliberal Mexico: HIV and Social Alienation in Claudia Saint-Luce’s Los Insólitos Peces Gato”

Lilia A. Perez Limon  
University of Oklahoma

“Interpreting Disability and Queer Kinship in José Villalobos Romero’s Documentary El Charro de Toluquilla”

**N5** Living Abstraction in Cinema and Spectatorship

**CHAIR**  
Jenny Gunn  
Georgia State University

Daniel Reynolds  
Emory University

“The Tetris Effect Effect: Interactive Aesthetics as Conceptual Reclamation”

Todd Jurgess  
University of South Florida

“2001 x 50: Aftereffects of the Abstract Sublime”

Maria Poulaki  
University of Surrey

“A Case for Absorption in Cinematic Spectatorship”

Nathan D. Roberts  
Harvard University

“The World, Everything, Gone Someplace Else: ‘Anxious Paranoia’ and the Too Many Horizons of Inherent Vice”

**N6** Cinematic Westernisms

**CHAIR**  
Sarah Kessler  
University of Southern California

**RESPONDENT**  
Karen Tongson  
University of Southern California

Homay King  
Bryn Mawr College

“‘Go West’: From Horace Greeley to Jia Zhangke”

Patricia White  
Swarthmore College

“Under Western Eyes: Women Directors, Native Locations”

Sarah Kessler  
University of Southern California

“Songs from the Final Frontier: Listening to Whales in Star Trek IV: The Voyage Home”
Camp TV of the 1960s

CHAIR
Wyatt Phillips  •  Texas Tech University

CO-CHAIR
Isabel Pinedo  •  Hunter College, CUNY

RESPONDENT
Aniko Bodroghkozy  •  University of Virginia

Andrea Comiskey  •  Franklin & Marshall College
and Jonah Horwitz  •  Millersville University of Pennsylvania
“Fractured Flickers, Camp Borrowing, and Hollywood’s Ab/usable Past”

Walter Metz  •  Southern Illinois University
“My Mother the Car; or, My Television, Sub-Par?: Taking Seriously the 1960s Fantasy Television Sitcom”

Ken Feil  •  Emerson College
“From Love Machine to Laugh-In: Camp TV, Jacqueline Susann and the Sexual Revolution”

Sonorous Objects

CHAIR
Trace Reddell  •  University of Denver

Trace Reddell  •  University of Denver
“Musique Plastique: Vaporwave and the Post-Cinematic Sonorous Object”

Sharon Mee  •  University of New South Wales
“Aural Aesthetics: Sensing Decomposition in the Horror Film”

Joo Yun Lee  •  Pratt Institute
“Audiovisual Installation of Sonic Media Temporalities and its Embodied Experience”

Leah Weinberg  •  University of Denver
“Sounds of Cognitive Estrangement in Ex Machina and Annihilation”

WORKSHOP
Fire Insurance Maps, Newspapers. com and Assisted Living Homes
Teaching Students to Research/ Document Local Film History

CHAIR
Michael Aronson  •  University of Oregon

CO-CHAIR
Elizabeth Peterson  •  University of Oregon

PARTICIPANTS
Michael Aronson  •  University of Oregon
Elizabeth Peterson  •  University of Oregon
Mark G. Cooper  •  University of South Carolina
Allison Whitney  •  Texas Tech University
Chelsea R. Wessels  •  East Tennessee State University

Colonialism’s Media Ripples

CHAIR
Laure Astourian  •  Bentley University

Esra Çimencioğlu  •  Northwestern University
“Arap Bacı as a Mammy Figure in Turkish Media”

Gust Burns  •  University of Washington
“No-Space-Whatsoever in Sambizanga: Deleuze’s White Time-Image and (Im)Possible Images of Fanonian Blackness”

Matthew Brown  •  University of Wisconsin-Madison
“What’s Wrong with 419?: Fraud, Free Indirect Subjectivity, the Mirror Stage in Nollywood”

Laure Astourian  •  Bentley University
“Ethnography and National Identity in 1960s French Cinema”
**N11 Midcentury Media Engages with the World**

**CHAIR** Christine Sprengler • Western University
Anna Nekola • Canadian Mennonite University • “Cultural Diplomacy via World Music and Dance on Omnibus”
Deron Overpeck • Eastern Michigan University • “De-Allied: The Decline of Allied States, the Organization that Killed the Studio System, 1948–1960”
Andrew Salvati • Rutgers University • “Eisenhower’s Crusade in Europe: From War Memoir to TV Epic”
Christine Sprengler • Western University • “Cinematic Periodization and Time's Percolations: Grease, The Fifties, and Now”

**N12 Streaming Video Beyond Netflix**

Broadcasting and Narrowcasting in the Streaming Era

**CHAIR** Cara Dickason • Northwestern University
Cara Dickason • Northwestern University • “Network(ed) Spectatorship: Surveillance, Citizenship, and Broadcast Streaming on CBS All-Access”
Chuck Tryon • Fayetteville State University • “A Whole New Streaming World: Disney Goes Over the Top”
Bryan Wuest • University of California, Los Angeles • “‘Stream. Out. Loud.’: Ownership, Authorship, and Diversity in LGBT Digital Media Platforms”

**N13 International Film Festivals and the Production of World Cinema**

**CHAIR** Eren Odabasi • Western Washington University
Eren Odabasi • Western Washington University • “Festival Selections and Commercial Performance of Films from the Global South”
Humberto Saldanha • University College Cork • “Producing the Other in Film Festivals: Cosmopolitanism, Funding and the Making of Authenticity in Brazilian Cinema”
Jasper Vanhaelemeesch • University of Antwerp • “Focalising Film Festivals: Contemporary film”

**N14 Obscure Media**

Understudied Histories of Transmission, Representation and Storage

**CHAIR** Neta Alexander • New York University
Neta Alexander • New York University • “The Invisible Screen: The Hidden History of the Teleprompter”
Christina Corfield • University of California, Santa Cruz • “Instant Messenger: The Pony Express, Media, and Modern Virtuality”
Benjamin Schultz-Figueroa • Sealett University • “‘Interesting and Curious’: Representing the Dissected Body on Film”

**RESPONDENT** Scott Curtis • Northwestern University
Christina Corfield • University of California, Santa Cruz • “Instant Messenger: The Pony Express, Media, and Modern Virtuality”

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

**SPONSOR** Media, Science, and Technology Scholarly Interest Group
**N15 Geopolitics of Perception**

“Transnational” Frictions in Early 20th Century Visual Cultures

**CHAIR**  
Hannah Goodwin  
Mount Holyoke College

**CO-CHAIR**  
Andre Kunigami  
University of North Carolina at Chapel Hill

Hannah Goodwin  
Mount Holyoke College  
“Local Lenses on the Universe: Astronomical Photography and the Networks of Imperialism”

Andre Kunigami  
University of North Carolina at Chapel Hill  
“Geopolitics of Perception: Time and Body in Early Film Theory from Brazil”

Maria Corrigan  
Emerson College  
“Global Chaplin: Tramp, Icon, Transnational Port”

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Silent Cinema Scholarly Interest Group  
and Transnational Cinemas Scholarly Interest Group

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**N17 Making Space in the Neighborhood**

Property Development, Place-Branding, and Hyper-Local Media Production

**CHAIR**  
Michael Dwyer  
Arcadia University

Martha Shearer  
King’s College London  
“Xanadu’s Dead Real Estate”

Michael Dwyer  
Arcadia University  
“It’s the Neighborhoods: Pittsburgh, Media Production, and the Postindustrial City”

Anna Sborgi  
King’s College London  
“Locating Haggerston: Media Construction of the Neighborhood”

Diego Zavala  
Tecnológico de Monterrey, Guadalajara Campus  
“Neighborhoods, Towns and Outskirts: Participatory Documentary in Guadalajara, Mexico”

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**N16 Intoxicated Spectatorship**

**CHAIR**  
Jocelyn Szczepaniak-Gillece  
University of Wisconsin-Milwaukee

Jocelyn Szczepaniak-Gillece  
University of Wisconsin-Milwaukee  
“Celluloid Mirrors and Dope Amendments: Hollywood, Intoxicated Spectators, and the War on Drugs”

Janet Staiger  
The University of Texas at Austin  
“2001 as the Ultimate Trip: Exposing Altered Spectatorship”

David Church  
Northern Arizona University  
“Altered States, Altered Temporalities: Distorted Durations between Cinema and the Home”

Caetlin Benson-Allott  
Georgetown University  
“Last Call? Alcohol, Inebriated Reception, and the Future of Cinema”

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**N18 Hannah Arendt and Film Philosophy**

A Plurality of Encounters

**CHAIR**  
James McFarland  
Vanderbilt University

Nicholas Baer  
University of Chicago  
“The World Spectator”

Jennifer Fay  
Vanderbilt University  
“What Film Calls Thinking: Arendt and Cavell on Trial”

James McFarland  
Vanderbilt University  
“The Life of the Image: On the Relevance of Film Philosophy to Hannah Arendt’s Thought”

Brian Price  
University of Toronto  
“A Provisional Sort of Eternity: Love or Politics?”

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Film Philosophy Scholarly Interest Group
ROUNDTABLE
Teaching the CRAFT and Business of Black Theatre to Black Film
Building on The 2018 International Black Theatre Summit

CHAIR  Monica White Ndounou  Dartmouth College
Monica White Ndounou  Dartmouth College  “The CRAFT of Pedagogy and Industry Shifts”
Nsenga Burton  Emory University  “Media in the Business of Black Theatre, Black film”
Eve Graves  Clark Atlanta University  “Pedagogies: Culture, Production, Global Enterprise”
Brett Dismuke  So Chi Entertainment  “Practice of Producing, Casting, Distribution”

SPONSOR  Black Caucus

Fetish, Fossil, Arche, Indigene
Primitivity and Prehistoricity In/After Modern Media Theory

CHAIR  Tyler Morgenstern  University of California, Santa Barbara
Tyler Morgenstern  University of California, Santa Barbara  “‘After the Custom of the Indian:’ Cybernetic Time and/as Settler Governance”
K. Thompson  College of William & Mary/Northern Arizona University  “Primitive Prophecies: Arche-fossils, Stone Bones, and Lakota Futures”
Delinda Collier  School of the Art Institute of Chicago  “Media Primitivism and the Concept of the Fetish”

MEETING
Saturday, March 16
9:45 AM – 11:30 AM
ROOM  BALLARD  3rd Floor
Radio Studies
Scholarly Interest Group

MEETING
Saturday, March 16
9:45 AM – 11:30 AM
ROOM  CHELAN  1st Floor
Central/East/South European Cinemas
Scholarly Interest Group
We will announce our annual essay award winner, discuss election-related process, and announce our new co-chairs.

Browse . . .
the SCMS Exhibit Area closes at 4:00 PM.
Be sure and stop by for some great deals!
01 Parody, Pastiche, and Play
Performing Queerness in Digital Media Cultures

CHAIR Raffi Sarkissian  Christopher Newport University
RESPONDENT David Coon  University of Washington Tacoma
Raffi Sarkissian  Christopher Newport University  “Zapping Storms: Camp and Queer Satire in Digital Video Activism”
Steven Greenwood  McGill University  “She Really is a Basic Queen, this Belle: The Queer Disney Aesthetic of Todrick Hall”
Samantha Close  DePaul University  “Can You Fight Homophobia with Capitalism?”
SPONSORS Comedy and Humor Studies Scholarly Interest Group and Queer Caucus

02 New Perspectives on Slow Cinema
The Aesthetics, Politics, and Phenomenology of Cinematic Contemplation

CHAIR Rick Warner  University of North Carolina at Chapel Hill
Miguel Penabella  University of California, Santa Barbara  “Ghostly Temporalities: Spectral Contemplation and Historical Revisionism in the Slow Films of Lav Diaz”
Oksana Chefranova  Yale University  “Contemplating the (In)visible: Atmospheric Attunement and Translucent Vision in Art Cinema”
Kristi McKim  Hendrix College  “Contemplative Perception and Child Interiority in Hirokazu Kore-eda’s I Wish (2011), or Koichi Chooses the World”
Rick Warner  University of North Carolina at Chapel Hill  “Slow Cinema Reconfigured: First Reformed and the Legacy of the Bressonian Thriller”

Saturday, March 16
11:45 AM – 1:30 PM
03 Intermediality
Chinese Cinemas and the Politics of Identity

CHAIR  Laura Jo-Han Wen  Randolph-Macon College
CO-CHAIR Ying-Fen Chen  University of California, Berkeley
Laura Jo-Han Wen  Randolph-Macon College  “Photographer Deng Nanguang’s Silent Taipei Films”
Jasmine Yu-Hsing Chen  Utah State University  “Alternative Chineseness in (Film)making: The Reception of Huangmei Opera Films in Taiwan”
I-Hsiao Chen  The University of Texas at Austin  “From Cabaret to the Silver Screen: Di Go Liang’s Comedy and the Making of a Taiwanese Linguistic Identity”
Ying-Fen Chen  University of California, Berkeley  “Nostalgic Imagination and Historical Preservation: A Cinematic Intervention of the Heritage Reuse Project in Hong Kong”

04 Middle East Cinemas
Distribution, Exhibition, and Reception

CHAIR  Zeynep Yasar  Independent Scholar
Babak Tabarraee  The University of Texas at Austin  “Cult for Context: The Fifteen-Year Reception of Marmulak (The Lizard / Kamal Tabrizi, 2003)”
Lincoln Shlensky  University of Victoria  “Israel’s Cinema of Social Anomie: Neoliberalism and Zionist Education in Recent Israeli Films”
Zeynep Yasar  Independent Scholar  “Tracing the Identity of a Film Festival: Cultural Policy and National Cinema in Contemporary Turkey”
Melis Umut  Stony Brook University  “The Advent of Local Pornography in Turkey: Late-1970s Turkish Pornographic Films and the ‘Age of Insertions’”

05 Black Visual Historiographies
The Art of Multitudes

CHAIR  Michael Boyce Gillespie  The City College of New York, CUNY
Allyson Nadia Field  University of Chicago  “From Minstrelsy to Cinema: Early Cake Walk Films and Approaches to Black Performance Historiography”
Racquel Gates  The College of Staten Island, CUNY  “The Archive vs. the Bootleg”
Glenda Carpio  Harvard University  “Packing: Aesthetic Form in Atlanta”
Michael Boyce Gillespie  The City College of New York, CUNY  “Let Me Rub You Down: Blackness, Adaptation, and Noir et Blanc”

SPONSORS Black Caucus and Oscar Micheaux Society

06 ROUNDTABLE
“Reasons to Believe in this World”
Film Programming after David Pendleton

CHAIR  Marc Siegel  Johannes Gutenberg University, Mainz
Marc Siegel  Johannes Gutenberg University, Mainz  “Keimena: The Art World Programs Films on Greek TV”
Roy Grundmann  Boston University  “Floating Signifiers: Programming Ocean Liner Films”
Laura Marks  Simon Fraser University  “Disarming anxious audiences”
Dan Humphrey  Texas A&M University  “Programming from the syllabus to the cinémathèque”
Peter Limbrick  University of California, Santa Cruz  “Seeing Otherwise: Worldly Programming”

SPONSOR Experimental Film and Media Scholarly Interest Group

SPONSOR Middle East Caucus
07 Horror and Motherhood

CHAIR Daniel Sacco • Ryerson University
Victoria Sturtevant • University of Oklahoma • “Delivery Men: Male Pregnancy in American Film and Television Comedy”
Katherine Guerra • University of California, Berkeley • “‘I Never Wanted to be your Mother’: The Resistant Mother in ‘Millennial’ horror films The Babadook and Hereditary”
Russell Meeuf • University of Idaho • “The ‘Final Mom’: White, Maternal Suffering in the ‘Creepy Kiddo’ Film”
Daniel Sacco • Ryerson University • “mother! May I?: The Perils of A-list Horror”

SPONSOR Horror Studies Scholarly Interest Group

08 Redressing the Global in Film Music
Perspectives on Music, Cinema, and the Transnational

CHAIR Joan Titus • University of North Carolina at Greensboro
Jacqueline Avila • University of Tennessee • “Memorias de oro: Music, Nostalgia, and Mexicanidad in Pixar’s Coco (2017)”
Nina Cartier • Harold Washington College • “Transnational Reverberations Between Africa and Black America: Afrosonic Iconicity in 1970s Black Film Music”
Joan Titus • University of North Carolina at Greensboro • “Music, Gender, and the (Trans) National in Meeting on the Elbe (1949)”
Ling Zhang • Purchase College, SUNY • “Enlightenment,’ Cinematic Soundscape, and (Trans)National Imagination in 1980s Chinese Cinema”

SPONSOR Sound and Music Studies Scholarly Interest Group

09 Gaming
Inside and Outside

CHAIR Arzu Karaduman • Ithaca College
Shanchao Fu • Peking University • “On the Rhythm of Video Games: A Semiotic-Formalist Approach”
Sandra Danilovic • University of Toronto • “Fabulopoiesis in Autopathographical Game Authorship: The Illness and Disability Metaphor Reinvented”
Bernard Perron • University of Montreal • “More Than Facts and Statements: The Forms of Video Game Criticism”
Hong-An Wu • University of Texas at Dallas • “Technology Never Works”

010 Theory and the Auteur,
But Not Auteur Theory

CHAIR Agnieszka Piotrowska • University of Bedfordshire
Vito Zagarrio • University of Roma Tre • “The One-Shot Sequence and the Rhetoric of the Gaze in Contemporary Cinema”
Alessandra Mirra • Rowan University • “Anachronism as an Epistemological Device: A Special Day (Scola, 1977)”
Bradley Harmon • University of Washington • “Cinema After Auschwitz, or Roy Andersson’s ‘Living’ Trilogy”
John Winn • Duke University • “An Accidental Cinema: Robert Aldrich’s Whatever Happened to Baby Jane?”
011 Marginalized Audiences and Fandom

CHAIR  Jonathan Cannon  Oklahoma State University
Katie Beisel Hollenbach  University of Washington  “Frank Sinatra and Constructions of Female Fantasy and Power in RKO’s Higher and Higher (1943)”
Shelley A. Galpin  University of York  “The People No-One Imagines Anything Of: Teenage Responses to British Period Drama”
A. Luxx Mishou  Old Dominion University  “Retcon: Revisiting the Foundations of Cosplay Studies”

012 Media’s Odd Jobs and Invisible Labor

CHAIR  Mary Desjardins  Dartmouth College
Mary Desjardins  Dartmouth College  “Publicity Matters: Communicative Capitalism and Studio-era Hollywood’s Publicity Machines”
Jonathan L. Knapp  Harvard University  “Compass, Sextant, Theodolite, Camera: Land Surveying and Location Scouting as Cultural Techniques”
Kate Fortmueller  University of Georgia  “Voice actors and video games in the age of convergence”
Rachel Thibault  University of Massachusetts Amherst  “Confronting Misogyny and the Violence of Silencing: Resistance and Roadblocks to the Feminist Labor of Film Criticism”

013 Cinema and National Identity

CHAIR  Herbert Eagle  University of Michigan
Palita Chunsauengchan  University of Oregon  “Cinematic Experiences in Traditional Forms: Early Thai Filmgoers/ Poets’ Thoughts on Cinema in Thai Poetry”
Asiya Bulatova  University of Warsaw  “Buying Charlie Chaplin: National Identity and Class in Early-Soviet Film Theory”
Simran Bhalla  Northwestern University  “Civil Modernism: Abbas Kiarostami’s Sponsored Films and Discourses of Development in Monarchic Iran”
Booth Wilson  Chinese University of Hong Kong, Shenzhen  “His Call (1925) and the Transnational Dimensions of the Cult of Personality in Soviet Cinema”

014 Taxonomies of the Pornographic Bisexual Media

CHAIR  Laura Helen Marks  Tulane University
CO-CHAIR  Desirae Embree  Texas A&M University
Finley Freibert  University of California, Irvine  “Alternating Contexts/Direct Content: The Queer Circulation of Bisexuality in Adult Media at the Gay Liberation Moment”
Joe Rubin  Vinegar Syndrome  “Trends of Sexual Fluidity in Hardcore Theatrical Features”
Laura Helen Marks  Tulane University  “I Bet You Like Looking at That Asshole, Dontcha?: Jeff Stryker’s Enigmatic Sexuality”
Desirae Embree  Texas A&M University  “Lesbian Porn for Men: On the Im/possibility of Female Bisexuality in Adult Film”

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015 Backwards into the Future
Christopher Nolan’s Dunkirk (2017)

CHAIR Jonna Eagle  University of Hawai‘i at Mānoa
John Trafton  Seattle University  “Dunkirk and The Revenant: Panoramic Vision and History as a VR Experience”
Jonna Eagle  University of Hawai‘i at Mānoa  “All in Good Time: Melodrama and Dunkirk”
Zachary Powell  University of Rochester  “War Anxiety Today: Dunkirk Omits Colonial Soldiers for White Vulnerable Bodies”
Robert Burgoyne  University of St. Andrews  “Dunkirk and the Battlefield Gothic”
SPONSOR War and Media Studies Scholarly Interest Group

017 Contemporary U.S. Television in/and the Banal Anthropocene

CHAIR Julia Leyda  Norwegian University of Science and Technology
CO-CHAIR Diane Negra  University College Dublin
Tisha Dejmanee  Central Michigan University  “Re-imaging the Local as National Community: Food and Nostalgic Nationalism on Diners, Drive-Ins, and Dives”
Stephanie LeMenager  University of Oregon  “Television Landscapes of Deregulation and Soft Apocalypse”
Julia Leyda  Norwegian University of Science and Technology  “Post-Air-Conditioning Futures and the Climate Unconscious”
Diane Negra  University College Dublin  “Climate and Culture in The Pioneer Woman”

016 Reframing Todd Haynes
Intersections and Interventions

CHAIR Lynne R. Joyrich  Brown University
David Maynard  Independent Scholar  “The Auteur and the Intimate Collaborator: Tracing Christine Vachon’s Filmic Signature in Todd Haynes’s Killer Films”
Theresa L. Geller  University of California, Berkeley  “She’s Not There: Chantal Akerman and the Influence of Anxiety”
Theodora Danylevich  Georgetown University  “When Pathology Becomes Pathos: Disability as Melodrama in Wonderstruck”
SPONSOR Women’s Caucus

018 Radical Documentary Revisited

CHAIR Enrique Fíbla-Gutierrez  Concordia University Montreal
Jane Gaines  Columbia University  “Radical Film Collectives of the 1930s: The World Connection”
Charles Musser  Yale University  “Jay Leyda and the Documentary Mode”
Enrique Fíbla-Gutierrez  Concordia University Montreal  “The Wind from the East: Radical Film Culture in Spain”
Sonia García-López  Universidad Carlos III  “Human Blood Flowing towards Exhausted Veins: Civilian Casualties in Popular Front Documentaries of the Spanish War”
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The Celebrity, Microcelebrity and Anti-celebrity of Contemporary Public Intellectuals in the New Attention Economy

CHAIR Neil Ewen ♦ University of Winchester
CO-CHAIR Shelley Cobb ♦ University of Southampton
David Zeglen ♦ George Mason University ♦
“Pseudo-Intellectual Astrology: The Occult Microcelebrity of Jordan Peterson”
Shelley Cobb ♦ University of Southampton ♦
“Mary Beard’s Twitter Tears: The (White) Woman Public Intellectual and the Perils of Practicing Microcelebrity”
Anthea Taylor ♦ University of Sydney ♦
“Screening the Celebrity Feminist Intellectual: Germaine Greer, Current Affairs Television, and Attention Capital”
Neil Ewen ♦ University of Winchester ♦
“Jonathan Meades: The Anti-Celebrity as Public Intellectual”

Nordic Stardom and Screen Performance

CHAIR Chris Holmlund ♦ University of Tennessee
Andrew Nestingen ♦ University of Washington ♦
“Genre, Performance, and Nordic Noir’s Disavowal of Star Systems”
Chris Holmlund ♦ University of Tennessee ♦
“M.I.A.: Acting, Stardom and Swedish Superspy Carl Hamilton”
Ann-Kristin Wallengren ♦ Lund University ♦
“Anita Ekberg: A Swedish Sex Goddess’ Shifting Performances in Hollywood and Italy”
Mark Gallagher ♦ University of Nottingham ♦
“A Great Dane: Mads Mikkelsen, Stardom and Transnational Performance”

SPONSORS Scandinavian Scholarly Interest Group and Transnational Cinemas Scholarly Interest Group

MEETING Saturday, March 16
11:45 AM – 1:30 PM
ROOM BALLARD ♦ 3rd Floor
CinemArts Scholarly Interest Group

MEETING Saturday, March 16
11:45 AM – 1:30 PM
ROOM CHELAN ♦ 1st Floor
Oscar Micheaux Society

SPECIAL EVENT Saturday, March 16
1:00 PM – 5:00 PM
ROOM METROPOLITAN BALLROOM PRE-FUNCTION AREA ♦ 3rd Floor
Ask a Librarian/Ask an Archivist POP-UP BOOTH
You’ve got questions? We’ve got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions on the 3rd Floor of the Sheraton Grand Seattle.
SPONSOR Libraries & Archives Scholarly Interest Group
Saturday, March 16  
1:45 PM – 3:30 PM

**P1 Queer Dis/Embodiments**

**CHAIR**  
Beck Banks  
University of Oregon

Chia-chi Wu  
National Taiwan Normal University  
“Ang Lee, a Queer author but Straight Legend”

Muge Yuce  
Georgia State University  
“IT IS NOT FUNNY!: Cultural Politics of Humor and Its Dehumanizing Effects on Nonconforming Bodies”

Caitlin Turner  
The University of Mississippi  
“Against Iconicity: Imagining Alternative Geographies in The Watermelon Woman”

Alanna Thain  
McGill University  
“Signaletic Flesh: Queer, Feminist and Trans Ecologies of Reproductive Horror”

**P2 Virtual Reality and Politics of Time, Space, and Memory**

**CHAIR**  
Maria Zalewska  
University of Southern California

**CO-CHAIR**  
Sonia Misra  
University of Southern California

**RESPONDENT**  
Sasha Crawford-Holland  
University of Chicago

Maria Zalewska  
University of Southern California  
“Virtualizing the Holocaust: The Last Goodbye (2017) and the Evolution of Witness Testimony in the Digital Age”

Katherine Guinness  
University of Colorado, Colorado Springs  
“Virtual Reality and the Nuclear Sublime”

Sonia Misra  
University of Southern California  
“Queer Futures and VR Aesthetics in Jacolby Satterwhite’s Domestika”

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**P3**

**Do You See What I’m Hearing?**

Material Histories of Audiovisual Media Convergences in Modern China

**CHAIR** Julia Keblinska ‧ University of California, Berkeley

**RESPONDENT** Yomi Braester ‧ University of Washington

Marie Hartono ‧ University of California, Berkeley ‧ “A Paperless Newspaper': Reading Chinese Radio in the 1950s”

Julia Keblinska ‧ University of California, Berkeley ‧ “Holograms of a New Era: Screening Star Wars on Paper Liānhuánhuà Comics in 1980s China”

Yiwen Wang ‧ University of California, San Diego ‧ “Noises in the Age of Digital Reproduction: Media Poetics of bilibili”

**P4**

**Cine-media Cultures in the Arab World and the Middle East**

**CHAIR** Anne Ciecko ‧ University of Massachusetts-Amherst

Pardis Dabashi ‧ Boston University ‧ “The Art of the High-Born: Stillness and Denial in Bahman Farmanara’s *Prince Ehtejab***

Josh Carney ‧ American University of Beirut ‧ “The Harem, Hürem, and the Truth: Restorative Nostalgia and the Veiling of a Magnificent Heroine”

Anne Ciecko ‧ University of Massachusetts Amherst ‧ “First Film’ Debates and Taste in Transnational Mediations of Saudi Arabia’s Transitional Public Film Culture”

Brian Plungis ‧ New York University ‧ “Carnivalizing Oil Consumption: Unconscious Allegorical Materiality in the New Wave Cinema of Iran”

**P5**

**Blackness in Popular Film**

**CHAIR** Kyle Stevens ‧ Appalachian State University


Nova Smith ‧ University of Chicago ‧ “‘Quiet As It’s Kept’: Black Quietude as White Desaturation in Lee Daniels’ *The Woodsman***

Daeleena Tinnin ‧ The University of Texas at Austin ‧ “Whither the Gender of *Get Out*: A Critique of the Cinematic (Im) Possibilities of Black Female Subjectivity”

**P6**

**Theorizing Space in South Asian Cinemas**

**CHAIR** Usha Iyer ‧ Stanford University

Usha Iyer ‧ Stanford University ‧ “Choreographing Architectures of Public Intimacy in the Hindi Film Cabaret”

Salma Siddique ‧ Ludwigs Maximilians University ‧ “Archiving a Film Contagion”

Lotte Hoek ‧ University of Edinburgh ‧ “Films in Fields: The Spatializing Practices of the Film Society Movement in 1980s rural Bangladesh”

Priya Jaikumar ‧ University of Southern California ‧ “Defining a Spatial Film Historiography”

**SPONSORS** Asian/Pacific American Caucus and Urbanism/Geography/Architecture Scholarly Interest Group
P7 Gender and Visual Language in Horror Cinema

CHAIR Mandy Gutmann-Gonzalez  Temple University
CO-CHAIR Hannah Bonner  University of Iowa
Mandy Gutmann-Gonzalez  Temple University  “Gender and Ambient Sexual Threat in the Ambient Horror Film”
Hannah Bonner  University of Iowa  “Cinematographic and Female Ecstasy in Andrzej Żuławski’s Possession (1981)”
Anna Howlett  Carleton University  “The Velvet Vampire (1971): Complicating the ‘Woman as Image/Man as Bearer of the Look’ Binary”
David Mai  San Francisco State University  “The Scarlet Letters: Affect, Aesthetic, and the Avant-Garde”
SPONSOR Horror Studies Scholarly Interest Group

P8 Interrogating #MeToo in Asia

Media Activism and Social Backlash in South Korea and China

CHAIR Sara Liao  Chinese University of Hong Kong
CO-CHAIR Jinsook Kim  The University of Texas at Austin
Ji-Hyun Ahn  University of Washington Tacoma  “Thinking MeToo Movement and Journalism Ethics in South Korea”
Jinsook Kim  The University of Texas at Austin  “Doubtful Anonymity? Questions of Visibility, Authenticity, and Accountability Regarding #MeToo in South Korea”
Sara Liao  Chinese University of Hong Kong  “#MeToo Movement Lashing Back: Sexual Violence and Digital Anti-/Activism in China”
Mengmeng Liu  The University of Texas at Austin  “#MeToo in China: A Struggle with Censorship”

P9 Neural Media

On Neural Networks and New Data Practices

CHAIR Morgan Ames  University of California, Berkeley
Ranjodh Dhaliwal  University of California, Davis  “Artificial Intelligence or Ocular Intelligence? or how a neural imaginary shaped our visio-cognitive computational media”
Theo Lepage-Richer  Brown University  “Adversariality in Cybernetic Systems: On Neural Networks and Norbert Wiener’s Two Evils”
Johannes Bruder  FHNW Academy of Art and Design  “Donkey Kong is not a circuit! A psychogram of contemporary neural media”
Katherine Groo  Lafayette College  “Humans in the Machine: Indexicality and Affectivity in the Art of Neural Networks”

P10 ROUNDTABLE

Understanding ‘Exploitation’ Films

Exploring Popular, Scholarly, and Industrial Usage of the Term

CHAIR Erin E. Wiegand  Northumbria University
Johnny Walker  Northumbria University  “Looking Beyond ‘Cult Movie’ Discourse”
Maureen Rogers  University of Wisconsin-Madison  “Investigating Topicality in Exploitation Cinema”
Dolores Tierney  University of Sussex  “Naming and Shaming of Latin American Exploitation”
SPONSOR Adult Film History Scholarly Interest Group
**P11** Power and Politics in Fandom

**CHAIR** Habiba Boumlik  
LaGuardia Community College, CUNY

Maghan Jackson  
The Ohio State University  
“Writing Queer Utopia: Excessive Reading and Queer Futurity in MCU Fanfiction”

Chantale Moffett  
The University of Texas at Austin  
“I Am Not Your Hero: Ecological Conflict, Cultural Literacy, and Redefined Marginality in Black Panther Fandom”

Lesley Willard  
The University of Texas at Austin  
“For Your Eyes Only: The Serial Fan Narratives of ‘Harry Styles—Live on Tour’”

Anne Mecklenburg  
University of Michigan  
“Watchers on the Wall: Surveillance, Spoiler Culture, and the Fanopticon”

**SPONSORS** Comics Studies Scholarly Interest Group and Fan and Audience Studies Scholarly Interest Group

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**P12** Visualizing Digitized Moving Image Collections for Exploration, Analysis and Creative Reuse

**CHAIR** Eef Masson  
University of Amsterdam

**RESPONDENT** Kevin Ferguson  
Queens College, CUNY

Eef Masson  
University of Amsterdam and Christian Gosvig Olesen  
University of Amsterdam  
“From Search to Explore: Visual Analysis as an Aid to Accessing Large-Scale Digitized Moving Image Collections”

Barbara Flueckiger  
University of Zurich  
“Advanced Methods for the Aesthetic Analysis and Visualization of Film Colors”

John Bell  
Dartmouth College  
“Human and Machine Collaboration: Qualitative Decisions about Quantitative Data”

**SPONSORS** Digital Humanities and Videographic Criticism Scholarly Interest Group and Libraries and Archives Scholarly Interest Group

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**P13** Platforms and Products

On the Production and Circulation of Exclusive Content in the Digital Age

**CHAIR** Christopher Meir  
Universidad de Carlos III de Madrid

Christopher Meir  
Universidad de Carlos III de Madrid  
“Cinema in an Age of Content: Towards a Critical Agenda for Understanding Netflix Original Films”

Petr Szczepanik  
Charles University Prague  
“HBO Europe’s Original Content Production as a Competitive Strategy in the Netflix Era”

Michelle Farrell  
Fairfield University  
“Cuba’s Somewhat Illegal Distribution Platform: On Piracy, Access, and Production”

Michael Wayne  
Erasmus University Rotterdam  
“Stagnation is the New Up: Netflix Original Series and Multi-Channel Providers in Israel”

**SPONSORS** Digital Humanities and Videographic Criticism Scholarly Interest Group and Libraries and Archives Scholarly Interest Group

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**P14** Youth Resistance on Screen

Young Women and the Fight for Social Justice

**CHAIR** Jacqueline Vickery  
University of North Texas

Kyra Hunting  
University of Kentucky  
“Aurality, Affect and Activism: Stylistic Disruption and Activist Messages in Switched at Birth”

Jacqueline Vickery  
University of North Texas  
“Fostering Teen Resistance: Negotiating Activist Identities in The Fosters”

Shaylynn Lesinski  
University of Colorado, Boulder  
“Igniting the Revolution: Resistant Youth in Dystopian Film”

Jessalynn Keller  
University of Calgary  
“Teen Vogue, Emma González, and ‘Snappy’ Girlhood”

**SPONSORS** Children’s and Youth Media and Culture Scholarly Interest Group and Women’s Caucus
**Encountering Technological Mediations in Screened History**

**Chair:** Caroline Guthrie  
*George Mason University*

**Co-Chair:** Megan Fariello  
*George Mason University*

**Rachel Schaff**  
*Ithaca College*  
“Night Will Fall (Andre Singer, 2014): Melodrama and Postmemory Work”

**Megan Fariello**  
*George Mason University*  
“Cosmic Disturbances: (Sound) Technology and the Televisual Historical Drama”

**Andrea Schmidt**  
*Portland State University*  
“The Original Era of My Being: Technology in The Frankenstein Chronicles”

**Caroline Guthrie**  
*George Mason University*  
“A Lot of My History Sucks: American National Trauma in Time-Travel Television Series”

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**John Hughes**

**An Essential Reassessment**

**Chair:** Timothy Shary  
*Eastern Florida State College*

**Alice Leppert**  
*Ursinus College*  
“Fatherhood and the Failures of Paternal Authority in the Films of John Hughes”

**Barbara Brickman**  
*University of Alabama*  
“When Cameron Was in Egypt’s Land: The Queer Child of Neglect in John Hughes’s Films”

**Frances Smith**  
*University of Sussex*  
“The Unbearable Whiteness of Being in a John Hughes Movie”

**Timothy Shary**  
*Eastern Florida State College*  
“John Hughes, Auteur of Adolescence”

**Sponsors:**  
Children's and Youth Media and Culture Scholarly Interest Group and Comedy and Humor Studies Scholarly Interest Group

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**Saving Whiteness**

**Reactionary Masculinities, Spectacular Violence, and the Politics of White Supremacist Patriarchy**

**Chair:** Jacqueline Pinkowitz  
*The University of Texas at Austin*

**Co-Chair:** Lucia Palmer  
*Heidelberg University*

**David Gurney**  
*Texas A&M University-Corpus Christi*  
“Proud Boys, Fragile Egos: Transmediating the Rise of the Alt-Right”

**Lucia Palmer**  
*Heidelberg University*  
“Nativist Media, Vigilantes, and Spectacles of Sexual Violence in the U.S.–Mexico Borderlands”

**Jacqueline Pinkowitz**  
*The University of Texas at Austin*  
“Rape, Reactionary Violence, and the Defense of Whiteness (Supremacy) in Civil Rights Exploitation Films”

**Emma Downey**  
*Bucknell University*  
“Rape, Violence and Racism: The Woman’s Body as both ‘the Space for’ and ‘the Place of’ Corruption in Jud Süß (1940)”

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**Conspiracies and Fake News**

**How’d We Get to the Current Moment?**

**Chair:** Zenia Kish  
*The University of Tulsa*

**Eric Hahn**  
*University of California, Irvine*  
“Coin-op Conspiracies: Nostalgia and Moral Panic in the Video Arcade”

**Valerio Coladonato**  
*The American University of Paris*  
“Populism as Melodrama: Making Political Pathos Visible in Contemporary Cinema”

**Jordan Parrish**  
*University of Pittsburgh*  
“F for Fake News: Orson Welles, Donald Trump, and the Powers of the False”

**Zenia Kish**  
*The University of Tulsa*  
“Silicon Wall Street: Gray Media and the Brokering of a New Financial Culture”
**The Podcast “Chitlin’ Circuit”**
Black Podcasters and Cultural Specificity

*CHAIR*  
Sarah Florini  
*Arizona State University*  

*Briana Barner*  
*The University of Texas at Austin*  
“*What Is This ‘Black’ in Black Podcasting: Blackness, Identity, and Marginalization Within Podcasts*”

*Bambi Haggins*  
*University of California, Irvine*  
“*Black, Independent, and Funny AF: The Black Guy Who Tips, Comic Discourse and Pedagogical Lessons*”

*Katharine Cacace*  
*The University of Texas at Austin*  
“*Black True Crime Podcasts: Investigating the Racialized Norms of a Genre*”

*Sara Florini*  
*Arizona State University*  
“*Support Ya Own: Independent Black Podcasting and Interstitial Modes of Production*”

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Scholarly Interest Group

**Local Cycles in a Global Market**
Exploring the International Influence of Nordic Screen Culture

*CHAIR*  
Hunter Vaughan  
*Oakland University*  

*Linda Badley*  
*Middle Tennessee State University*  
“*Nordic Noir Adaptation and Appropriation*”

*Tommy Gustafsson*  
*Linnaeus University*  
“*The Nordic Sense of Exploitation*”

*Melissa Molloy*  
*Victoria University of Wellington*  
“*Danish Cinema’s Lean Approach to Genre*”

*Meryl Shriver Rice*  
*University of Miami*  
“*Nordic Championing of Feminist Explicit Media*”

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Transnational Cinemas  
Scholarly Interest Group

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**Women’s Caucus**

*MEETING*  
Saturday, March 16  
1:45 PM – 3:30 PM  
*ROOM*  
BALLARD  
3rd Floor

*Our meeting features a panel on Women’s Activism in the Academy and Beyond, with discussion to follow. We will also award the annual Women’s Caucus graduate student writing prize.*

**Silent Cinema Cultures**

*MEETING*  
Saturday, March 16  
1:45 PM – 3:30 PM  
*ROOM*  
CHELAN  
1st Floor

*Women’s Caucus*  
*Silent Cinema Cultures*  
Scholarly Interest Group

**EXHIBITOR RECEPTION**

*Saturday, March 16*  
1:45 PM  
*ROOM*  
METROPOLITAN BALLROOM  
3rd Floor

*New York University Press Exhibitor Reception*  
*Bonnie Ruberg and Matthew Payne author reception*
Saturday, March 16
3:45 PM – 5:30 PM

Q1 Queer Intersections in Film and TV Worldwide

CHAIR Dana Heller • Eastern Michigan University

Susan Potter • The University of Sydney
“Queer Talking Heads: Documentary, TV and Queer Publicity in Witches, Faggots, Dykes and Poofers (Australia, 1980)”

Jessica Pruett • University of California, Irvine
“Selling Sisterhood: Lesbian Chic and the Lesbian Feminist Subject on The L Word and Transparent”

Clara Bradbury-Rance • King’s College London
“Appropriate Feminisms: Ambivalence and Citational Practice in Appropriate Behaviour (Desiree Akhavan, 2014)”

Drew Paul • University of Tennessee, Knoxville
“Impossible Figures: Re-Orienting Depictions of Gay Palestinians”

Q2 Immersive Media and the Production of Reality

CHAIR Jacob Bohrod • University of Southern California

CO-CHAIR Michael LaRocco • Bellarmine University

Michael LaRocco • Bellarmine University
“The All-Seeing Kino-Eye: Theorizing the Spherical VR Camera”

Liron Efrat • University of Toronto
“Virtual REALationalities: A Typology of Spatial Production in Augmented Reality Mobile Apps”

Jacob Bohrod • University of Southern California
“Matterport’s Irrational Models: Speculation and the Virtual Real Estate”
Q3  **Do What Xi Says?**  
Responses of Chinese Film and Gaming Industries to Xi Jinping Era Media Regulation

**CHAIR**  Aynne Kokas  
*University of Virginia*

Aynne Kokas  
*University of Virginia*  
“One Year Later: Understanding the 2018 Media Regulation Constitutional Reforms in China”

Brian Hu  
*San Diego State University*  
“Forgetting the Finish Line: Political pessimism and the Hong Kong sports movie”

Peichi Chung  
*Chinese University of Hong Kong*  
“Art and Independent Mobile Games in China”

Gejun Huang  
*The University of Texas at Austin*  
“A Small Fish in a Big Pond: Understanding Entrepreneurship in Chinese Game Industry”

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Asian/Pacific American Caucus and Video Game Studies Scholarly Interest Group

Q4  **Political Aesthetics of State and Revolution in Arab Cinema**

**CHAIR**  Terri Ginsberg  
*The American University in Cairo*

Isabelle Freda  
*Hofstra University*  
“Terrorism and Kebab: Kafka’s Administrative Grotesque and the Egyptian Chaplin”

Chris Lippard  
*University of Utah*  
“Mobilization and Visualization: Strategies for a Sahrawi Cinema in Exile and Under Occupation”

Terri Ginsberg  
*The American University in Cairo*  
“The Films of Arab Loutfi: Trauma Critiques the Cinematic Confessional”

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Q5  **ROUNDTABLE**  
Rethinking Studies of Race, Media and Culture

**CHAIR**  Alfred Martin  
*University of Iowa*

Alfred Martin  
*University of Iowa*  
“Casting and Queer of Color Representation”

Madhavi Mallapragada  
*The University of Texas at Austin*  
“Model Minorities, Capitalism and U.S. Media Industries”

Tim Havens  
*University of Iowa*  
“The Production of Racialized Audiences”

Kathryn Frank  
*Young Harris College*  
“In Industry Structures, Lore, and Race in Comics”

Aymar Jean Christian  
*Northwestern University*  
“Organic Representation”

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Black Caucus and Oscar Micheaux Society

Q6  **Off the Page**  
An Archival Approach to Production Design

**CHAIR**  Natalie Snoyman  
*Academy of Motion Picture Arts and Sciences*

Taylor Morales  
*Academy of Motion Picture Arts and Sciences*  
“Out of the Background: Production Design Sketches of the Hollywood Studio Era”

Natalie Snoyman  
*Academy of Motion Picture Arts and Sciences*  
“The Color Director Situation: Vyvyan Donner’s Fashion Forecast and the Color Control Department”

Rasmus Thjellesen  
*Norwegian Film School*  
“Max Réé—Examining the Work of a Danish Pioneer in Hollywood”

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Q7 Frankenstein Across Time, Cultures and Genres
A Bicentennial Reconsideration

CHAIR David Lugowski ◆ Manhattanville College
Harry Benshoff ◆ University of North Texas ◆ “Heterosexual Dynamics and Gendered Expectations Between Creator and Creature in Postwar Frankenstein Films”
Andrew Scahill ◆ University of Colorado Denver ◆ “Bizarre Love Triangle: Frankensteinian Masculinities in Weird Science”
Subha Das Mollick ◆ iLEAD ◆ “Frankensteins in the Bamboo Groves: A Close Encounter with Bengali Science Fiction”

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Q8 Another Day, Another Dolor
Four Histories in the Shadow of Catastrophe

CHAIR James Cahill ◆ University of Toronto
Nicholas Sammond ◆ University of Toronto
Alexandra Bush ◆ University of California, Berkeley ◆ “A Future Without History: The Glacier as Archive, Weathervane, and Catastrophic Oracle”
James Cahill ◆ University of Toronto ◆ “Media Catastrophe Artaud”
Nicholas Sammond ◆ University of Toronto ◆ “Stan VanDerBeek in a MAD, MAD World, or Navigating the Everyday Catastrophe”
Lisa Cartwright ◆ University of California, San Diego ◆ “Convergence and Catastrophe in The Wind (1928)”

Q9 Emerging Trends in Production

CHAIR Charles Gentry ◆ The University of Texas at San Antonio
Jack Curtis Dubowsky ◆ Academy of Television Arts and Sciences ◆ “The Terror and The Alienist: using contemporary sound to tell period stories”
Ian Robinson ◆ Queen’s University ◆ “Live from the Cineplex: The Concert Film as Event Cinema since the 2000s”
JJ Bersch ◆ University of Wisconsin-Madison ◆ “You, Too, 3D: The Aesthetics of Immersion and the Rise of the 3D Concert Film”
Andrew Johnston ◆ North Carolina State University ◆ “Object engines and pathfinding in digital animation”

SPONSOR Sound and Music Studies Scholarly Interest Group

Q10 Ethics, Representational Strategies and Power Dynamics
New Readings of Film Cultures from Latin America and the U.S.

CHAIR Deborah Shaw ◆ University of Portsmouth
Sophia McClennen ◆ Penn State University ◆ “Ethics and Globalization in Latin American Cinema”
Carolina Rueda ◆ University of Oklahoma ◆ “Filmmaking, Film Ethics, and Academia: Questioning the North-South Divides”
Deborah Shaw ◆ University of Portsmouth ◆ “Happy Endings, Unhappy endings, Open Endings and Epilogues in Mexican U.S. Migration Films”

SPONSOR Latino/a Caucus
Q11 So, You Want to Talk About Race, Sex, and Gender?
Decolonizing Fan Studies

CHAIR
Rukmini Pande  O.P Jindal Global University

Kadian Pow  Birmingham City University  “Scandalous Black Feminine Gaze(s): The Critical Racialsity of Fan Praxis on Tumblr”

Angie Fazekas  University of Toronto  “Mary Sue Who? Black Panther’s Shuri and the Potential in the Idealized Character”

JSA Lowe  University of Houston  “Rosa Diaz, A Bicon’: TV’s Bisexual Coming-Out Narratives and the Brooklyn Nine-Nine Fandom”

Rukmini Pande  O.P Jindal Global University  “The Curious Case of the Missing Fandom: Interrogating discourses of queerness and representation in media fandom”

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Fan and Audience Studies Scholarly Interest Group

Q12 Making the Girl
Mediated Constructions of Girlhood

CHAIR
Megan Connor  Indiana University
Jessica Johnston  University of Wisconsin-Milwaukee

Jessica Johnston  University of Wisconsin-Milwaukee  “Mother Knows Best: Managing the Girl in the Reality TV Family”

Maureen Mauk  University of Wisconsin-Madison  “Marketing the Tween Girl Coder: Coding Initiatives, Parenting, and Preadolescent Girls”

Mary Celeste Kearney  University of Notre Dame  “A Room of Her Own (?): Bedroom Design in Mid-Twentieth-Century Teen-Girl Media”

Megan Connor  Indiana University University  “Stylish Stars and Typical Teens: Celebrity Cover Girls of the 2000s”

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Q13 The Politics of Nonfiction Camerawork
Revisiting Film Theory through Reflections on History and Practice

CHAIR
David Rice  Miami University

David Rice  Miami University  “Distant Empathy?: Drone Camerawork, ‘Digital Multitudes,’ and the Politics Of Visualizing Refugees in Nonfiction Media”

Chi Wang  University of Lincoln  “From Socialist Realism to Jishi -ism: How the Politics and Aesthetics of Chinese Documentary Changed before 2000”

Minda Martin  University of Washington Bothell  “Camerawork for Voice: A Personal Reflection on Sound, Image, and Digital Compositing in Ramps to Nowhere (2018)”

Zeinabu irene Davis  University of California, San Diego  “Rethinking a Woman’s Touch: Women Cinematographers Portray People of Color and Their Images”

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Q14 Politics, Sponsorship, and Advertising in the 1950s TV Industry

CHAIR
Cynthia Meyers  College of Mount Saint Vincent

Carol Stabile  University of Maryland, College Park  “Bringing the Television Industry to Heel: The Anti-Communist ‘Offensive Against Subversive Elements’”

Cynthia Meyers  College of Mount Saint Vincent  “Sponsorship and Blacklisting: Cases from the J. Walter Thompson Files”

Peter Kovacs  Independent Scholar  “I Love Lucy as Marcom Hub for Philip Morris: A New Take on Single-Sponsorship”

Molly Schneider  Columbia College Chicago  “In the Presence of Mine Enemies: Playhouse 90 and the American Gas Association”
Q15  Violent Conflict, Precarious Labor, and Risky Media

CHAIR  Daniel Grinberg  University of Pennsylvania
Lindsay Palmer  University of Wisconsin-Madison  “The Precarious Role of the ‘Fixer’ in Transnational Media Production”
Isra Ali  New York University  “Maternity, Motherhood, Militarism, and Women War Zone Correspondents in the War on Terror”
Daniel Grinberg  University of Pennsylvania  “Risk Assessments: Independent Documentary Production Amid Drone Warfare”

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Q16  The Wizard of Oz at 80
Form, Genre, Audience

CHAIR  Ryan Bunch  Rutgers University-Camden
Cary Elza  University of Wisconsin-Stevens Point  “Behind the Curtain: L Frank Baum’s ‘Fairy Cinema,’ Special Effects, and the Aesthetic of Assemblage”
Ryan Bunch  Rutgers University-Camden  “Kids, Adults, and Others on the Yellow Brick Road”
Michael Bass  Georgia State University  “‘There, there. Lie quiet now. You just had a bad dream’: Nightmare Cinema and The Wizard of Oz”
Stephanie Oliver  University of North Texas  “A Timeless American Allegory: A Reception Study of Dorothy Gale and The Wizard of Oz in Contemporary Culture”

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Scholarly Interest Group

Q17  “Let’s Get Physical”
A Kinetic Panel on Celebrity, Labor, and Fitness Media

CHAIR  Amy Herzog  Queens College, CUNY & The Graduate Center, CUNY
RESPONDENT  Julie Wyman  University of California, Davis
Michael Lawrence  University of Sussex  “‘I Sweat!’: Aerobic Spectacle and Star Labour in Perfect (James Bridges, 1985)”
Amy Herzog  Queens College, CUNY & The Graduate Center, CUNY  “‘Everybody Get Low’: The Precarious Labor of YouTube Cardio-Dance Culture”
Tara Mateik  The College of Staten Island, CUNY  “‘Get in Shape, Girl’: A Critical Choreography”

Q18  Hollywood Before the Watershed
New Histories of the American Film Industry in the Early 1960s

CHAIR  Joshua Gleich  University of Arizona
RESPONDENT  Matthew Bernstein  Emory University
Joshua Gleich  University of Arizona  “‘Sick Tales of A Healthy Land’: Hollywood’s Downbeat Wave of the Early 1960s”
Emily Carman  Chapman University  “The Ultimate Motion Picture’ of Late Hollywood: The Misfits as a Transitional Moment in mid-Century American Cinema”
Ross Melnick  University of California, Santa Barbara  “A Continental Shift: 20th Century-Fox, the MPEA, and African Film Exhibition in the 1960s”

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Q19 Now
Understanding Instantaneous Time, Boredom, and Delay in Digital Media

CHAIR Jason Farman  University of Maryland, College Park
RESPONDENT Richard Grusin  University of Wisconsin, Milwaukee
Rebecca Coleman  Goldsmiths, University of London  “Making and Managing ‘the Now’: Digital Media and a Present Temporality”
Tero Karppi  University of Toronto  “Facebook’s Boredom Detector or Towards Micro-Social Media”
Jason Farman  University of Maryland, College Park  “Buffering and Waiting in the Age of Instantaneous Media”

Q20 FESPACO@50
Celebrating the 50th Anniversary of Africa’s Most Important Film Festival and Cultural Event

CHAIR Aboubakar Sanogo  Carleton University
Olivier Tchouaffe  Southwestern University  “On African Cinema, Representation, Social Movement and State Power”
Joseph Pomp  Harvard University  “Discourses of Auteurism and the Place of the Actor at Africa’s Most Prestigious Film Festival”
Jean-Marie Teno  Independent Scholar  “The Long and Winding Road towards the ‘Real’ in Africa”
Aboubakar Sanogo  Carleton University  “The Film Festival as Governmentality: FESPACO and the Government of African Cinema”

SPONSORS Film and Media Festivals Scholarly Interest Group and French/ Francophone Scholarly Interest Group
Saturday, March 16
5:45 PM – 7:30 PM

**R1 Is That All There Is?**
Rethinking Coming Out Across Millennial Media

**Chair**
Andrew Owens  University of Iowa
Sarah Sinwell  University of Utah  “Reading Jill Soloway: Popularizing Feminist and Queer Theory in Independent Film and Television”
Brandon Arroyo  Concordia University  “Becoming Out, Becoming Pornographic”
Benjamin Aslinger  Bentley University  “Imagining Reciprocity”
Andrew Owens  University of Iowa  “Everyone Deserves a Love Story?: The Limits of Coming Out in Contemporary Film and Television”

**R2 Race, Mediated Performance, and the Problem of Mental Illness**

**Chair**
Hunter Hargraves  California State University, Fullerton
Brandy Monk-Payton  Fordham University  “Blackness and Celebrity Mania”
Jorie Lagerwey  University College Dublin and Taylor Nygaard  Arizona State University  “Women, Mental Distress, and Precarious Whiteness”
Hunter Hargraves  California State University, Fullerton  “Bipolar TV”
R3 | **Art and/or of Television**

**CHAIR**  
Martha P. Nochimson  
David Lynch  
Graduate School of Cinematic Arts

**RESPONDENT**  
Martin Shuster  
Goucher College

**Douglas L. Howard**  
Suffolk County Community College  
“Embracing the Monster: From Hannibal to Mindhunter”

**Jason J. Jacobs**  
University of Queensland  
“Television, Art, and Acquaintance”

**Martha P. Nochimson**  
David Lynch Graduate School of Cinematic Arts  
“Formulaic Crime Stories and Oxford Aesthetics in Inspector Lewis”

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Television Studies Scholarly Interest Group

R5 | **Reframing Documentary Media in the Digital Age**

**CHAIR**  
Chris Cagle  
Temple University

**CO-CHAIR**  
Joshua Glick  
Hendrix College

**Patricia Zimmermann**  
Ithaca College  
“Digital Habitats: Documentary, New Media, and the Environment”

**Chris Cagle**  
Temple University  
“Cinema/TV/On Demand: Defining the Festival Documentary”

**Joshua Glick**  
Hendrix College  
“Documentary Inc: Netflix, the Media Industries, and the Value of Reality”

**Brian Winston**  
University of Lincoln and Gail Vanstone  
York University  
“What Happens When the Lights Go Up': Documentary Effect in the Digital Context”

**SPONSOR**  
Documentary Studies Scholarly Interest Group

R4 | **Mediated Postfeminisms**

**Gender in Contemporary Film and Television**

**CHAIR**  
Brooke Bennett  
Independent Scholar

**CO-CHAIR**  
Natasha Patterson  
University of Lethbridge

**Brooke Bennett**  
Independent Scholar  
“Posts’ in the Zombie Post-Apocalypse: Postfeminism and Postracial Discourses in The Walking Dead and Z Nation”

**Natasha Patterson**  
University of Lethbridge  
“Welcome to Our World’: Mediating Indigenous Femininities on APTN’s Mohawk Girls”

**Amanda Konkle**  
Georgia Southern University  
“We Are Not Post-Feminism After All: What Contemporary Television Reveals about Fourth Wave Activism”

**Stefanie Dullisch**  
University of Duesseldorf  
“Female Community and (Postfeminist) Motherhood in Bad Moms”

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Documentary Studies Scholarly Interest Group

R6 | **Latin American Cinema**

**Ongoing Theoretical and Political Debates**

**CHAIR**  
Kathleen Newman  
University of Iowa

**Sarah Barrow**  
University of East Anglia  
“Time and Space in Peruvian Cinema: Migration in Wiñaypacha”

**Kathleen Newman**  
University of Iowa  
“New Subjectivities and Contemporary Argentine Cinema”

**Jay Beck**  
Carleton College  
“Post-novísimo Cinema: Redefining the Chilean Cinematic Landscape”

**Cristina Venegas**  
University of California, Santa Barbara  
“Fifty Years on From Imperfect Cinema: Julio García Espinosa’s Meditations on the Future of Media”

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R7 Boomer Horror

CHAIR Ashley R. Smith  Northwestern University
Melissa Lenos  Donnelly College  “Everything isn’t a sin: Monstrous Transitions in Carrie (1976/2013)”
Travers Scott  Clemson University  “Pigs, Puppies, and Really Big Swords: The Daddy Issues of Boomer Masculinity in Evilspeak”
Ashley R. Smith  Northwestern University  “American Psycho(s): Reaganism, Individualism, and the Monstrous Potentialities of Privilege”
Lindsey Decker  Boston University  “The Grandparents Aren’t All Right: Baby Boomer Representation in Contemporary American Horror”

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R8 Fashion and Film
Costuming, Design, Photography and Pre-Production in Stanley Kubrick’s work

CHAIR Karen Ritzenhoff  Central Connecticut State University
CO-CHAIR Pamela Church Gibson  London College of Fashion
Matthew Melia  Kingston University  “Stanley Kubrick's Costume and Design Research: A Clockwork Orange”
Pamela Church Gibson  London College of Fashion  “Stanley Kubrick and Mid-Century Modernism: Art Direction, Costume Design and Fashion in Dr. Strangelove and 2001”
Karen Ritzenhoff  Central Connecticut State University  “Voyeur of Teenage Lust: Bert Stern and His Unpublished Work for ‘Lolita’”

R9 Trash and Outsiders
Fiction and Nonfiction Independent Cinema

CHAIR John Bruns  College of Charleston
Nora Stone  University of Arkansas at Little Rock  “Unofficial Documentary Adaptations”
Kyle Miner  University of Wisconsin-Milwaukee  “Amateur as a Discursive Formation in U.S. Independent Cinema”

R10 New Explorations in Colonial and Postcolonial Cinemas

CHAIR Nicole B. Wallenbrock  Syracuse University
Dalina Perdomo Álvarez  Video Data Bank  “Romance Colonial: Recovering, Restoring, and Rescreening Puerto Rico’s First Sound Film”
Anila Gill  New York University  “Cartographies of Conquest: Civic Photography and the Colonizing Image in Partition-era India (1932–1937)”
Nicole B. Wallenbrock  Syracuse University  “A French Prism of Ambivalence and Censorship: the Algerian Revolution in Chronique d’un été and Algérie Année Zéro”
Paul Fileri  American University  “‘Africa Is No Longer in Africa’: Ganda, Sokhona, and Listening to Traumatic Speech in Postcolonial Documentary”

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R11 Women and Media
New Perspectives

CHAIR
Isa Murdock-Hinrichs • Tulane University
Veronica Pravadelli • Roma Tre University
“‘The Modern Woman as Transnational Icon: the American Girl in Italian Silent Cinema”

Kristen Hatch • University of California, Irvine
“Katharine Hepburn at RKO: Reinventing Female Stardom in the Early Sound Era”

Michele Leigh • Southern Illinois University Carbondale and Lora Mjolsness • University of California, Irvine
“Children’s Animation in post-Soviet Russia: Female Animators and the Birthing of a Woman’s Cinema”

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Women in Screen History Scholarly Interest Group

R12 Representations of Gender and Sexuality in Korean Popular Media
Towards a Queer Critique

CHAIR
Jungmin Kwon • Portland State University

Jungmin Kwon • Portland State University
“‘Hey ‘Brother,’ You Can Just Follow My Fucking Lead’: Queering Male-Male Relationships in Korean Bromance Films”

So-Rim Lee • Columbia University
“Queer Performativity and the Economy of Shame: Representations of Cosmetic Surgery in Let Me In”

Stephanie Choi • University of California, Santa Barbara
“Commodifying Homosexuality in the Heteronormative K-pop Listenership”

Thomas Baudinette • Macquarie University
“Exploring the Postcolonial Problematics of Nostalgia via Japanese Gay Fans’ Fetishisation of Male K-pop idols”

SPONSOR
Queer Caucus

R13 Ecological Approaches to Media

CHAIR
Cole Stratton • Indiana University

Heidi Rae Cooley • The University of Texas at Dallas
“Spinning Material Ecologies: Origins and Afterlives of Spider-Man 2’s Promotional Twitter Campaign”

Stephen DeBoer • Indiana University
“Screen Ecology Project: Campus Space, Media Art, and the Inhabited Digital Archive”

Marcelina Piotrowski • University of British Columbia
“‘Topologies of Life and Death: Eco-Film Festivals in Dark Times”

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Media and the Environment Scholarly Interest Group

R14 Science and Technology in Media

CHAIR
Olivia Banner • The University of Texas at Dallas

Bernadette Salem • Lancaster University
“Black astronaut, white space: Depicting African-American Astronauts in Science Fiction Cinema”

Rose Rowson • Brown University
“Frightening Failure, Supernatural Success: BBC ‘Ghostwatch’ at the Technological Threshold of Fact and Fiction”

Joseph Roskos • Indiana University
“Only An Illusion: The Racial Politics of Advertising Augmented and Mixed Reality”

Anna Swan • University of Washington
“I’m Poppy: Cyberfeminism, Commodification, and the Transnational Cyborg Celebrity”

SPONSOR
Queer Caucus
R15  Media Strategies of War and Activism

CHAIR  Alan Nadel  University of Kentucky
Susan Martin-Marquez  Rutgers University  “The Camera-Gun beyond Metaphor: Political Violence and Militant Filmmaking”
Kathleen McClancy  Texas State University  “Don’t Mean Nothin’: Vietnam as Afghanistan in Netflix’s The Punisher”
Alan Nadel  University of Kentucky  “Occupation and Escape: Cultural Narratives Informing 21st-Century American War Films”
Ayesha Omer  New York University  “Media Scarcity on the New Silk Road: A Study of the Pak-China Fiber Optic Cable”

SPONSOR  War and Media Studies Scholarly Interest Group

R16  Re/membering Asia

CHAIR  We Jung Yi  Vanderbilt University
We Jung Yi  Vanderbilt University  “Remediating the Cold War: Surplus, Memory, and Connectivity in Neoliberal South Korea”
Yuqian Yan  University of Chicago  “A Two-way Mirror into Reality: Studio sets in Wartime Shanghai Cinema”
Priyadarshini Shanker  New York University  “The Alchemy of Shah Rukh Khan’s Star Body: ‘Modes’ and ‘Mobilities’”

R17  Streaming Beyond Netflix and YouTube

Production, Distribution, and Consumption in the On-Demand Era

CHAIR  Kevin Sanson  Queensland University of Technology
CO-CHAIR  Gregory Steirer  Dickinson College
Kevin Sanson  Queensland University of Technology  “Acquisition, Curation, Catalogue: ‘Content’ Culture, Public Service Media, and Value in an Era of On-Demand Delivery”
Anne Major  The University of Texas at Austin  “Curation and Rotation: Recirculating Library Films in the Streaming Marketplace”
Gregory Steirer  Dickinson College  “The Logics of Video Portal Interfaces: Business Strategy, Aesthetics, and Behavioral Regulation”
Graeme Turner  University of Queensland  “Streaming, Disruption, and the Evolving Cultures of Use”

R18  Realism, Neorealism and Beyond

Indian Cinema and the Representation of Reality

CHAIR  Alessandro Brunazzo  Yale University
CO-CHAIR  Ashish Chadha  University of Rhode Island
Ashish Chadha  University of Rhode Island  “Mani Kaul and the Pathology of Realism”
Meheli Sen  Rutgers University  “Relocating the Region: Realism and New Bollywood Cinema”
Alessandro Brunazzo  Yale University  “Below the crust of reality: Ritwik Ghatak’s pathetic realism”
MEETING
Saturday, March 16
5:45 pm – 7:30 pm
ROOM BALLARD ● 3rd Floor
Video Game Studies Scholarly Interest Group

MEETING
Saturday, March 16
5:45 pm – 7:30 pm
ROOM CHELAN ● 1st Floor
Comics Studies Scholarly Interest Group
This meeting will feature a dialogue between the SIG members and two professionals from the comic book industry about their craft, practice, and labor.

SPECIAL EVENT
Saturday, March 16
7:30 pm – 9:00 pm
ROOM CIRRUS ● 35th Floor, Pike Street Tower
Graduate Student Members’ Meeting and Reception
All graduate student members are invited to bring questions, comments, or concerns. Help the GSO best serve its membership, and stay to meet, mingle, and network! The Graduate Student Happy Hour will immediately follow this 30-minute members’ meeting. Take a break from an otherwise very busy conference and get to know the next generation of media scholars.

Refreshments will be provided.
SPECIAL EVENT
Saturday, March 16
8:30 PM – 10:00 PM
ROOM BALLARD ● 3rd Floor

The Secret Lives of Filmmakers
An Insider’s View of the Industry with Alan and Joyce Rudolph

As an assistant director for Robert Altman and director of such groundbreaking films as Choose Me and The Moderns, Seattle resident Alan Rudolph is a major figure in the American independent film movement. His work is characterized by fluid camera movement, multi-character (and multi-cultural) plotlines, and an innovative use of music. Joyce Rudolph’s work as a still photographer has ranged from small independent films to high profile productions such as The Terminator, and A Nightmare on Elm Street, and her images stand alone as beautiful examples of portrait photography aside from their promotional functions. In this presentation the Rudolphs will offer an insider’s view of the film industry based on their experiences over five decades, show examples of their work, and engage in a question and answer session with the audience. Joyce will provide insight into the seldom recognized but vitally important role of the production still photographer and the challenges of working as a woman in the industry, while Alan will discuss working with Altman, the challenges of producing independent films, and his experiences directing some of the cinema’s leading actresses.

MODERATOR
Richard Ness ● Western Illinois University

PARTICIPANTS
Alan Rudolph ● Film Director
Joyce Rudolph ● Photographer

SPONSORS
CinemaArts: Film and Art History Scholarly Interest Group, Sound and Music Studies Scholarly Interest Group, Urbanism/Geography/Architecture Scholarly Interest Group, Women in Screen History Scholarly Interest Group, SCMS

RECEPTION
Saturday, March 16
8:30 PM
ROOM ASPEN ● 2nd Floor

University of California, Los Angeles Reception

Reception for UCLA faculty, students, and alumni hosted by UCLA's Department of Film, Television and Digital Media.

SPECIAL EVENT
Saturday, March 16
8:30 PM – 10:00 PM
ROOM BALLARD ● 3rd Floor

The Secret Lives of Filmmakers
An Insider’s View of the Industry with Alan and Joyce Rudolph

As an assistant director for Robert Altman and director of such groundbreaking films as Choose Me and The Moderns, Seattle resident Alan Rudolph is a major figure in the American independent film movement. His work is characterized by fluid camera movement, multi-character (and multi-cultural) plotlines, and an innovative use of music. Joyce Rudolph’s work as a still photographer has ranged from small independent films to high profile productions such as The Terminator, and A Nightmare on Elm Street, and her images stand alone as beautiful examples of portrait photography aside from their promotional functions. In this presentation the Rudolphs will offer an insider’s view of the film industry based on their experiences over five decades, show examples of their work, and engage in a question and answer session with the audience. Joyce will provide insight into the seldom recognized but vitally important role of the production still photographer and the challenges of working as a woman in the industry, while Alan will discuss working with Altman, the challenges of producing independent films, and his experiences directing some of the cinema’s leading actresses.

MODERATOR
Richard Ness ● Western Illinois University

PARTICIPANTS
Alan Rudolph ● Film Director
Joyce Rudolph ● Photographer

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RECEPTION
Saturday, March 16
8:30 PM
ROOM ASPEN ● 2nd Floor

University of California, Los Angeles Reception

Reception for UCLA faculty, students, and alumni hosted by UCLA's Department of Film, Television and Digital Media.
Film and Media Theory Beyond the Ends of the Earth
New Concepts and Narratives for the Anthropocene

SEMINAR LEADER
Jennifer Cazenave   Boston University
Open Session—Audience may only observe

PARTICIPANTS
Ouma Amadou   University of Rochester
Debjani Dutta   University of Southern California
Christina Gerhardt   University of Hawai‘i at Mānoa
Brian Jacobson   University of Toronto
Claudia Pummer   University of Hawai‘i at Mānoa
Amy Rust   University of South Florida
Shuyi Xiong   Columbia University
Christopher Walker   Colby College

AUDITORS
Jennifer Blaylock   University of California, Berkeley
Jon Crylen   Independent Scholar
Sarah Hamblin   University of Massachusetts Boston
Matthew Holtmeier   East Tennessee State University
Neepa Majumdar   University of Pittsburgh
Matthew I. Thompson   University of Toronto
S3 Why Study Classical Hollywood Films Today

SEMINAR LEADER Steven Cohan • Syracuse University

Closed Session

PARTICIPANTS

Jonathan Branfman • The Ohio State University
Tien-Tien Jong • The University of Chicago
Christina Parker-Flynn • Florida State University

Rob Ribera • Portland State University
Catherine Russell • Concordia University
Daniel Singleton • University of Rochester
Thomas West • Independent Scholar
Muxin Zhang • Columbia University

AUDITORS

Mark Lynn Anderson • University of Pittsburgh
Emily Carman • Chapman University
Philippa Gates • Wilfrid Laurier University
Kristen Hatch • University of California, Irvine
Arzu Karaduman • Ithaca College

Anthea Kraut • University of California, Riverside
Luke Robinson • University of New South Wales
Martha Shearer • King’s College London
Vernon Shetley • Wellesley College
Pamela Robertson Wojcik • University of Notre Dame
**S4** Between Art History and Media Studies

**SEMINAR LEADERS**  
Grant Bollmer ◆ North Carolina State University  
and Katherine Guinness ◆ University of Colorado, Colorado Springs

*Closed Session*

**PARTICIPANTS**  
Kyle Bickoff ◆ University of Maryland, College Park  
Swagato Chakravorty ◆ Yale University  
Byron Fong ◆ University of Rochester  
Johanna Gosse ◆ University of Idaho  
Erina Levin ◆ Ohio State University  
Laura McGough ◆ Alfred University  
Benjamin Ogrodnik ◆ University of Pittsburgh  
Michelle Smiley ◆ Bryn Mawr College

**AUDITORS**  
Aubrey Anable ◆ Carleton University  
Nicholaus Gutierrez ◆ University of California, Berkeley  
Dimitrios Latsis ◆ Ryerson University  
Laura Jo-Han Wen ◆ Randolph Macon College

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**S5** Movies and Memos

**SEMINAR LEADERS**  
Tanya Goldman ◆ New York University  
and Peter Labuza ◆ University of Southern California

*Open Session—Audience may join the discussion*

**PARTICIPANTS**  
Adam Burnstine ◆ University of California, Los Angeles  
Hongwei Chen ◆ Brown University  
James Fleury ◆ University of California, Los Angeles  
Ritika Kaushik ◆ University of Chicago  
Jennifer Peterson ◆ Woodbury University  
Samhita Sunya ◆ University of Virginia

**AUDITORS**  
Derek Kompare ◆ Southern Methodist University  
Eren Odabasi ◆ Western Washington University  
Susan Ohmer ◆ University of Notre Dame  
Claudia Sicondolfo ◆ York University
**S6 Have We Entered an Era of Post-Globalization**

A Media Studies Perspective

**SEMINAR LEADER** Sharon Shahaf  ♦  The University of Texas at Austin

*Open Session—Audience may join the discussion*

**PARTICIPANTS**

Michelle Chen  ♦  The University of Texas at Austin
Christopher Cwynar  ♦  Defiance College
Matthew Ellis  ♦  Brown University
Rusty Hatchell  ♦  The University of Texas at Austin

Mads Larsen  ♦  University of California, Los Angeles
Ben Mendelsohn  ♦  University of Pennsylvania
Renee Pastel  ♦  University of California, Berkeley
Taylore Woodhouse  ♦  University of Wisconsin-Madison

**AUDITORS**

Aniko Imre  ♦  University of Southern California
Larissa Christoforo  ♦  Université de Montréal

**S7 Revisiting Cinema, Ideology, and Criticism**

**SEMINAR LEADERS**

Elif Sendur  ♦  Binghamton University and Daniel Fairfax  ♦  Goethe Universität-Frankfurt

*Open Session—Audience may join the discussion*

**PARTICIPANTS**

Jeroen Gerrits  ♦  Binghamton University
Seung-hoon Jeong  ♦  New York University Abu Dhabi
Scott Krzych  ♦  Colorado College
Nathan Roberts  ♦  Harvard University

Paige Sarlin  ♦  University at Buffalo, SUNY
Joy Schaefer  ♦  Grand Valley State University
Samuel Smucker  ♦  Southern Illinois University Carbondale
Grant Wiedenfeld  ♦  Sam Houston State University

**SPONSOR**

French/Francophone Scholarly Interest Group
### S8 Below-the-Line Labor, Craft, and Infrastructure in Hollywood

**SEMINAR LEADERS**  
Kate Fortmueller  ♦  University of Georgia and Luci A. Marzola  ♦  Chaffey College

*Open Session—Audience may only observe*

**PARTICIPANTS**

<table>
<thead>
<tr>
<th>Name</th>
<th>University/Institution</th>
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<tr>
<td>Katie Bird</td>
<td>University of Pittsburgh</td>
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<td>Patrick Brodie</td>
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<td>Jonathan Knapp</td>
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<td>Justin Rawlins</td>
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<td>Anthony Twarog</td>
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<td>Lesley Willard</td>
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<td>Courtney Brannon Donoghue</td>
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<td>Dawn Fratini</td>
<td>Chapman University</td>
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<td>Joshua Gleich</td>
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<td>Erin Hill</td>
<td>University of California, Los Angeles</td>
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<td>Katharina Loew</td>
<td>University of Massachusetts Boston</td>
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<td>Alisa Perren</td>
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<td>Daniel Steinhart</td>
<td>University of Oregon</td>
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### S9 Hot Take Horror

**SEMINAR LEADERS**  
Lindsey Decker  ♦  Boston University and Kendall Phillips  ♦  Syracuse University

*Open Session—Audience may join the discussion*

**PARTICIPANTS**

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<td>Jack Dubowsky</td>
<td>Academy of Television Arts and Sciences</td>
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<td>Erin Harrington</td>
<td>University of Canterbury</td>
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<td>Brian Hauser</td>
<td>Clarkson University</td>
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<td>Bailey Moorhead</td>
<td>University of Mississippi</td>
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<td>Josias Troyer</td>
<td>University of California, Los Angeles</td>
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<td>Maureen Turim</td>
<td>University of Florida</td>
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**AUDITORS**

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<tr>
<td>Orquidea Morales</td>
<td>Dartmouth College</td>
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<td>Aaron Taylor</td>
<td>University of Lethbridge</td>
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</tbody>
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EDITing Media Studies
Equity, Diversity, and Inclusive teaching in Media Studies

SEMINAR LEADERS
Miranda J. Banks◆ Emerson College and Jennifer Proctor◆ University of Michigan Dearborn

Open Session—Audience may only observe

PARTICIPANTS
Benjamin Aslinger◆ Bentley University
David Coon◆ University of Washington Tacoma
Laura Felschow◆ SUNY Oneonta
Arcelia Gutierrez◆ University of Michigan

Hamidreza Nassiri◆ University of Wisconsin-Madison
Leah Vonderheide◆ Oberlin College and Conservatory
Jacinta Yanders◆ The Ohio State University

AUDITORS
Cynthia Baron◆ Bowling Green State University
Jasmine Yu-Hsing Chen◆ Utah State University
Zeinabu Irene Davis◆ University of California, San Diego

Bambi Haggins◆ University of California, Irvine
Nicole Hentrich◆ University of Michigan Ann Arbor
Anne Pasek◆ New York University
Chelsea Wessels◆ East Tennessee State University

Multi-Modal Scholarship and the Scholar-Practitioner Today

SEMINAR LEADERS
Charles Musser◆ Yale University and Hanna Rose Shell◆ University of Colorado Boulder

Open Session—Audience may join the discussion

PARTICIPANTS
Ellen Chang◆ University of Washington
Heidi Cooley◆ University of Texas at Dallas
Allain Daigle◆ University of Wisconsin-Milwaukee
Katrin Pesch◆ Wofford College

Karen Ritzenhoff◆ Central Connecticut State University
Nathan Scoll◆ The University of Utah
Meshell Sturgis◆ The University of Washington
Elizabeth Wijaya◆ University of Minnesota-Twin Cities

AUDITORS
Ashish Chadha◆ University of Rhode Island
Samantha Close◆ DePaul University
Feng Bao◆ Northeast Normal University and Yale University

Sarah O’Brien◆ University of Virginia
Joseph Pomp◆ Harvard University
S12 Making Up Beauty Culture Studies and Its Relationship to Cinema and Media Studies

**SEMINAR LEADER** Michele White  Tulane University

*Closed Session*

**PARTICIPANTS**

- Marissa Spada  University of Michigan Ann Arbor
- Ariel Stevenson  University of California, Los Angeles
- Meredith Ward  John Hopkins University
- Mila Zuo  Oregon State University

S13 Animation as a Mode of Critical Inquiry

**SEMINAR LEADERS** Alla Gadassik  Emily Carr University of Art + Design and Ryan Pierson  University of Calgary

*Open Session—Audience may only observe*

**SPONSOR** Animated Media Scholarly Interest Group

**PARTICIPANTS**

- Jonathan Devine  University of Pittsburgh
- Joanna Hearne  University of Missouri
- Eric Herhuth  Tulane University
- Sharon Mee  University of New South Wales
- Patrick Sullivan  University of Rochester
- Lia Turtas  Cornell University
- Linda Zhang  University of California, Berkeley

**AUDITORS**

- Tanine Allison  Emory University
- Stephanie Mastrostefano  University of Oregon
- Nicholas Miller  Loyola University, Maryland
Assembling Women
Media Figurations of Femininity

SEMINAR LEADERS  Eileen Rositzka  Free University Berlin
Closed Session

PARTICIPANTS

Sonja Boos  University of Oregon
Kelsey Cummings  University of Pittsburgh
Emma Downey  Bucknell University
Rebecca Peters  Florida State University

Agnieszka Piotrowska  University of Bedfordshire
Vivienne Tailor  Claremont Graduate University

Cinema, Media, and Self-Images

SEMINAR LEADERS  Sarah Keller  University of Massachusetts Boston and Kate Rennebohm  Harvard University
Closed Session

PARTICIPANTS

Joel Neville Anderson  University of Rochester
Anirban Baishya  University of Southern California
Joseph DeLeon  University of Michigan Ann Arbor

Jenny Gunn  Georgia State University
Martin Johnson  The University of North Carolina at Chapel Hill
Nicole Morse  Florida Atlantic University
Ben Pettis  Colorado State University
Kyle Stevens  Appalachian State University

AUDITORS

Morgan Harper  University of Toronto
Elisabeth Hodges  Miami University

Todd Jurgess  University of South Florida
**S16**  
*Stuart Hall, Culture, and Media in the Present Conjuncture*

**SEMINAR LEADER**  
Brandy Monk-Payton  
*Fordham University*

**Closed Session**

**PARTICIPANTS**

- Nicholas Forster  
  *Yale University*
- Victoria E. Johnson  
  *University of California, Irvine*
- Edward Mendez  
  *University of Nevada, Reno*
- Richard Mwakasege-Minaya  
  *University of Michigan Ann Arbor*
- Melissa Phruksachart  
  *University of Michigan Ann Arbor*
- Mary Schmitt  
  *University of California, Irvine*

**AUDITORS**

- Michael Dwyer  
  *Arcadia University*
- Carole Gerster  
  *University of California, Santa Cruz*

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**S17**  
*Other Ways of Watching*

**SEMINAR LEADER**  
Kevin L. Ferguson  
*Queens College, CUNY*

**Open Session—Audience may only observe**

**PARTICIPANTS**

- Daniel Grinberg  
  *University of Pennsylvania*
- Belinda He  
  *University of Washington, Seattle*
- Joseph Henry  
  *The Graduate Center, CUNY*
- Kyoung-Lae Kang  
  *Seoul National University of Science and Technology*
- Linda Levitt  
  *Stephen F. Austin State University*
- Juan Llamas Rodriguez  
  *University of Texas at Dallas*
- Shawn Shimpach  
  *University of Massachusetts Amherst*
- Leah Steuer  
  *University of Wisconsin-Madison*

**AUDITORS**

- Elena Gorfinkel  
  *King’s College London*
- John Stadler  
  *Duke University*
- John Winn  
  *Duke University*
- Tanya Shilina-Conte  
  *University at Buffalo, SUNY*

**SPONSOR**  
Digital Humanities and Videographic Criticism Scholarly Interest Group
**S18** Wigging out with the Americans
Cold War Melodrama in the Quality TV Era

SEMINAR LEADERS  
Linda M. Mizejewski  •  The Ohio State University and Allison M. McCracken  •  DePaul University

Open Session—Audience may join the discussion

PARTICIPANTS

- Ina Hark  •  University of South Carolina
- Lillian Holman  •  University of Wisconsin-Madison
- Lisa Jacobson  •  University of California, Berkeley
- Thais Miller  •  University of California, Santa Cruz
- Daisy Pignetti  •  University of Wisconsin-Stout
- Anna Varadi  •  University of Reading
- Joseph Wlodarz  •  University of Western Ontario

AUDITORS

- Laure Astourian  •  Bentley University
- Barbara Klinger  •  Indiana University
- Diane Waldman  •  University of Denver

**S19** Toys and Tabletop Games
Mediating the Material and Materializing Media

SEMINAR LEADERS  
Jonathan Lee  •  Cascadia College and Meredith Bak  •  Rutgers University-Camden

Closed Session

PARTICIPANTS

- Ahmed Asi  •  University of California, Santa Barbara
- Nick Bestor  •  The University of Texas at Austin
- Sean Duncan  •  University of Virginia
- Reem Hilu  •  Washington University in St. Louis
- Zach Horton  •  University of Pittsburgh
- John Murray  •  University of Central Florida
- Anastasia Salter  •  University of Central Florida
- Evan Torner  •  University of Cincinnati

AUDITORS

- Benjamin Woo  •  Carleton University

SUNDAY  
MARCH 17
9:00 AM
10:45 AM
S20 Expanding and Reconsidering the City Symphony

Seminar Leaders: Erica Stein ◆ Vassar College and S. Topiary Landberg ◆ University of California, Santa Cruz

Closed Session

Participants

Chris Cagle ◆ Temple University
Sabine Haenni ◆ Cornell University
Dona Kercher ◆ Assumption College
Cecelia Lawless ◆ Cornell University

Zizi Li ◆ University of California, Los Angeles
Yoon Jeong Oh ◆ New York University
Anna Sborgi ◆ King’s College London
Daniel Schwartz ◆ McGill University

Auditors

Yifen Beus ◆ Brigham Young University, Hawaii
Herbert Eagle ◆ University of Michigan, Ann Arbor

Nathan Holmes ◆ Purchase College, SUNY
Anthony Kinik ◆ Brock University

S21 Cinema and Media Studies and the Study of Moving Image Journalism

Seminar Leaders: Ross Melnick ◆ University of California, Santa Barbara and Mark Williams ◆ Dartmouth College

Open Session—Audience may join the discussion

Participants

Kate Cronin ◆ The University of Texas at Austin
Philip Drake ◆ Queen Margaret University, Edinburgh
Finley Freibert ◆ University of California, Irvine

Tory Jeffay ◆ University of California, Berkeley
Derrick Jones ◆ Georgia State University
Benjamin Strassfeld ◆ Queens College, CUNY
Melissa Zimdars ◆ Merrimack College

Auditors

Richard Ness ◆ Western Illinois University
Rebecca Gordon ◆ Northern Arizona University
21st Century Women Targeted Media

SEMINAR LEADER  Kristen Warner  ♦  University of Alabama
Open Session—Audience may join the discussion

PARTICIPANTS
Morgan Bimm  ♦  York University
Kristina Bruening  ♦  University of Michigan
Ann Arbor
Megan Connor  ♦  Indiana University-Bloomington
Anna Froula  ♦  East Carolina University

AUDITORS
Elizabeth Alsop  ♦  CUNY School of Professional Studies

Leigh Goldstein  ♦  Northwestern University
Eva Hageman  ♦  University of Maryland, College Park
Hayley O’Malley  ♦  University of Michigan
Olivia Riley  ♦  University of Wisconsin-Madison

The Content Era

SEMINAR LEADER  Jesús Costantino  ♦  University of New Mexico
Open Session—Audience may join the discussion

PARTICIPANTS
Joceline Andersen  ♦  University of British Columbia
Cory Barker  ♦  Bradley University
Nicholas Bollinger  ♦  The Ohio State University
Thomas Johnson  ♦  University of Florida

AUDITORS
Kyle Meikle  ♦  University of Baltimore

Oscar Moralde  ♦  University of California, Los Angeles
Austin Morris  ♦  University of Wisconsin-Madison
David Pierson  ♦  University of Southern Maine
Pallavi Rao  ♦  Indiana University-Bloomington

SPECIAL EVENT
Sunday, March 17  
10:45 AM – 11:30 AM  
ROOM METROPOLITAN BALLROOM  
PRE-FUNCTION AREA ♦  3rd Floor  
Coffee Break
session T

Sunday, March 17
11:30 AM – 1:15 PM

Data Epistemologies
Implications for Media Culture

CHAIR
Annemarie Navar-Gill  University of Michigan

CO-CHAIR
Gerald Sim  Florida Atlantic University

Annemarie Navar-Gill  University of Michigan
“Data Dreams Deferred: Failures of Big Data Audience Measurement in the American Television Industry”

Nick Seaver  Tufts University
“Lean forward, lean back: Avidity and Difference in Algorithmic Recommendation”

Gerald Sim  Florida Atlantic University
“How Can You Not Be Romantic About Baseball?’ Or How We Are Platonic About Data”

Shannon Mattern  The New School
“Algorithmic Fantasies and Operational Facts: Infrastructural Epistemologies”

Visualizing Networks

CHAIR
Mark Hayward  York University

Jungmin Lee  Harvard University
“Nicolas Schöffer’s Cybernetic Sculptural Variations: Networked Technical Objects circa 1960”

John Roberts  Georgia State University
“Auerbach to the Future: Figural Interpretation, Cognitive Mapping, and the Aesthetics of Conspiracy”

Mark Hayward  York University
“La Grande Machine: Technical Documentary as Speculative Method”

Seung-hoon Jeong  New York University Abu Dhabi
“Network Theory and Narrative: Global Community as Totalized Network”

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Media, Science, and Technology Scholarly Interest Group
**T3 Unstable Entities**

CHAIR: Randall Hale  ♦  University of Pittsburgh
Matthew Hipps  ♦  University of Iowa  ♦  “Unstable Optics: Perceptual Exhibitions of Materiality in Alain Resnais’ Early Works”
Eli Horwatt  ♦  Colgate University  ♦  “Towards an Aesthetic Lexicon for Film Piracy Studies”
Randall Halle  ♦  University of Pittsburgh  ♦  “Cine-cognition/Cine-consciousness: Montage, Collage, the Kippbild”

**T4 Sports TV On Air and On Line**

CHAIR: Branden Buehler  ♦  Seton Hall University
Branden Buehler  ♦  Seton Hall University  ♦  “Ultimate Ideals: Sports Television in the Networked Era”
Alexander Champlin  ♦  University of California, Santa Barbara  ♦  “Loss-Leisure: Esports, Post-Network Production, and the Potential of Play”
Timothy Piper  ♦  The University of Texas at Austin  ♦  “Seattle’s SuperChannel: Regional Subscription Services and the Value of Linear Sports Content”
Steven Secular  ♦  University of California, Santa Barbara  ♦  “Online Sports Statistics, the Dot-com Boom, and the Multiplatform Economy of Numbers”

**T5 Worldly Designs, Hyperbolic Forms**

CHAIR: Iggy Cortez  ♦  Swarthmore College
CO-CHAIR: Meta Mazaj  ♦  University of Pennsylvania
Iggy Cortez  ♦  Swarthmore College  ♦  “Hong Kong, Miami: Connective Networks and the Cinematic Epidermis in Barry Jenkins’ Moonlight (2016)”
Nora Alter  ♦  Temple University  ♦  “Filming Capital”

**T6 Transnational Media and the Public Sphere**

Counterpublics, Enacted Stories, Tragedy, and Surveillance

CHAIR: Grant Wiedenfeld  ♦  Sam Houston State University
Florian Fuchs  ♦  Princeton University  ♦  “Enacted Stories’: Arendt’s Media of Appearance”
Kirk Wetters  ♦  Yale University  ♦  “Affect and Political Resistance in the Tragic View of History: Walter Benjamin, Stefan Zweig, and Popular Narrative”
Martin Blumenthal-Barby  ♦  Rice University  ♦  “The Asymmetric Gaze: Cinema and Surveillance”

SPONSOR: Central/East/South European Cinemas Scholarly Interest Group
T7  Franchises

CHAIR  Ryan Greene  Colorado State University
Nicholas Benson  University of Wisconsin-Madison  “The Consolidation of the Apes: Paratextual Creative Labor in the Management of Franchise Universes”
Rusty Hatchell  The University of Texas at Austin  “Marvel’s Runaways: Localizing Authenticity in Superhero Television”
Nicholas Bollinger  The Ohio State University  “What Happens When Freddy Dies? Franchise Authorship in Wes Craven’s New Nightmare”
Ryan Greene  Colorado State University  “Stunts, Death and Digital Ghosts in Logan (2017)”

SPONSOR  Comics Studies Scholarly Interest Group

T8  Redefining Music Video

CHAIR  Laurel Westrup  University of California, Los Angeles
Paul Reinsch  Texas Tech University  “Reading Music: The Case of the ‘Textual’ Music Video”
Matthew Tchepikova-Treon  University of Minnesota  “Sonic Excess and Music Video Aesthetics: Remediating Blaxploitation’s Musical Moments”
Carol Vernallis  Stanford University  “Transmedia Director Joseph Kahn’s Moments of Audiovisual Bliss”
Laurel Westrup  University of California, Los Angeles  “Music Video’s Audiovisual Resources”

T9  The Political Economy of Public Broadcasting, Neoliberalism, Digitization

CHAIR  Eleanor Patterson  Auburn University
Jason Loviglio  University of Maryland Baltimore County  “Planet Money, Public Broadcasting, and the Financialization of Everything”
Steve Macek  North Central College  “A Tale of Two Stations: WTTW, WYCC and the (Endless) Betrayal of Public Television in Chicago”
Eleanor Patterson  Auburn University  “PRX, PRI and the Cultural Work of Public Radio Distributors as Cultural Intermediaries”
Alexander Russo  The Catholic University of America  “Possibility and Peril: Production Cultures of Public and Private Podcasters and Broadcasters”

SPONSOR  Radio Studies Scholarly Interest Group

T10  Too Many (Inter)Faces

Aesthetics and Politics of Digital Faces

CHAIR  Jihoon Kim  Chung-ang University
Kriss Ravetto-Biagoli  University of California, Davis  “Becoming the Face: The Politics of Inhabiting Faces”
Jihoon Kim  Chung-ang University  “Post-Postproduction and Too Many Faces: Liquid Identities and the Post-internet Art of the Moving Image”
Kristopher Fallon  University of California, Davis  “Deep Fakes and Shallow Truths: Face Swapping as Radical Critique”
Allan Cameron  University of Auckland  “Dimensions of the Digital Face: Flatness, Contour and the Grid”
**T11 Comic Temporalities in East Asian Media**

**CHAIR**  
David Humphrey  
Michigan State University

**Xinyu Dong**  
McGill University  
“A Cacophony of the Great Depression: Sound Gags in Metropolitan Scenes (1935)”

**Evelyn Shih**  
University of Colorado Boulder  
“Funny Noises: Cold War (A)synchronies in Taiwanese and South Korean Film”

**Hannah Airriess**  
University of California, Berkeley  
“Laughter Over Tears: White-Collar Labor and Japan’s Postwar Comedy Boom”

**David Humphrey**  
Michigan State University  
“Suspended Futures and Closed Out Possibilities: Documenting Laughter at History’s End”

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**T13 Serial Feminisms**  
Resilience, Race, and Biopolitics in The Handmaid’s Tale

**CHAIR**  
Pamela Thoma  
Washington State University

**Pamela Thoma**  
Washington State University  
“Regenerative Labor, Reproductive Respectability, and Protected Life in the Bioeconomy of The Handmaid’s Tale”

**Sujata Moorti**  
Middlebury College  
“The Racial Gaze: Visualizing Difference in The Handmaid’s Tale”

**Kristyn Gorton**  
University of York  
“Nolite Te Bastardes Carborundorum: Resilience, Women and the case of Hulu’s The Handmaid’s Tale”

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**T14 Cinematic Scale and Multi-Dimensionality**

**CHAIR**  
Belinda Qian He  
University of Washington, Seattle

**Ruth Johnston**  
Pace University  
“Aerial vision and the Cinematic Construction of Modern Subjectivities”

**Zach Horton**  
University of Pittsburgh  
“The Recursive Zoom: Trans-Scalar Identity and Surveillance Media”

**Nicholas Fernandes**  
University of Toronto  
“The Pearl and Peril of Vertical Dimensionality in Skyscraper 3D”
T15 TV and New Media

CHAIR  Mike Van Esler  University of Wisconsin-Oshkosh

Hannah Spaulding  Concordia University  “Cable TV and Networked Surveillance: Data Collection and Domestic Monitoring in the 1970s–1980s”

Margaret Steinhauser  The University of Texas at Austin  “Social TV as Flow: Audiences and the (Super)Text in the Post-Network Era”

Mike Van Esler  University of Wisconsin-Oshkosh  “Reproducing Television Canons: Streaming Services and the Legacy of Linear TV”

Deborah Jaramillo  Boston University  “Twitter Watchers: The Care and Feeding of MSNBC in the Trump Era”

T16 Historicizing Digitization
Practices, Interfaces, and Peripherals

CHAIR  David Murphy  Ryerson University

Melanie Swalwell  Swinburne University of Technology  “The Digital Handmade: Forgotten Digital-Analogue Hybrids from 1980s Creative Microcomputing”

Jacob Gaboury  University of California, Berkeley  “Screens Shot: Mediating the Interactive Interface”

David Murphy  Ryerson University  “Firmware and the Forensic Imagination: Inside the PlayStation Portable Homebrew Software Production Scene”

Stephanie Boluk  University of California, Davis  and  Patrick LeMieux  University of California, Davis  “Hands Free: A History of Alternative Videogame Interfaces”

T17 Affective Labor, Sexual Stories, Digital Authenticity, and Queer Media

CHAIR  Nicholas de Villiers  University of North Florida

CO-CHAIR  Daniel Laurin  University of Toronto

Nicholas de Villiers  University of North Florida  “Hustlers’ Affective Labor in Male Sex Work Documentaries”

Daniel Laurin  University of Toronto  “Emotional Access, Subscription Intimacy: Queer Affective Labor and Authenticity in Online Gay Pornography”

Austin Morris  University of Wisconsin-Madison  “‘Top or Bottom?: Performing Gay Sexuality for YouTube Audiences”

Nicole Morse  Florida Atlantic University  “‘I Never Cared Until I Met You’: Affective Labor, Transition, and Selfhood on YouTube”

T18 ROUNDTABLE
Intersection, Matrix, Algorithm
Racialized Gendered Violence in Digital Media

CHAIR  micha cardenas  University of California, Santa Cruz

Safiya Noble  University of Southern California  “Algorithms and Intersectionality”

Sasha Costanza-Chock  Massachusetts Institute of Technology  “Algorithms, Design Justice and Transgender Studies”

Jessica Johnson  Johns Hopkins University  “Black Code, Algorithms and Race”

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T19 What is Stereoscopic 3D?

Chair: Kristen Whissel  •  University of California, Berkeley
Daniel Morgan  •  University of Chicago  •  “Montage between the Eyes: Godard on 3D”
Kristen Whissel  •  University of California, Berkeley  •  “The Uncanny Spaces of Postwar 3D Cinema”
Brooke Belisle  •  Stony Brook University  •  “Digitizing Depth and Invisible Images”
Leon Gurevitch  •  Victoria University of Wellington  •  “Complexities and Emergent Visual Grammars of 3D Space across Media”

T20 Pros and Cons
Fandom and Industry Promotion at San Diego Comic-Con

Chair: Melanie Kohnen  •  Lewis & Clark College
Anne Gilbert  •  University of Georgia  •  “Building Brand Con: San Diego Comic-Con as Promotional Intermediary and Geek Brand Manager”
Melanie Kohnen  •  Lewis & Clark College  •  “The Experience Economy of TV Promotion at San Diego Comic-Con”
Suzanne Scott  •  The University of Texas at Austin  •  “Not All Fanboys: Comic-Con 2018’s #MeToo Moment and the Structuring Absence of Chris Hardwick”
Aaron Trammell  •  University of California, Irvine  •  “Self-Care and Self-Surveillance at Comic-Con”

SPONSOR Comics Studies Scholarly Interest Group

MEETING
Sunday, March 17
11:30 AM – 1:15 PM

ROOM BALLARD  •  3rd Floor
Media Industries Scholarly Interest Group

MEETING
Sunday, March 17
11:30 AM – 1:15 PM

ROOM CHELAN  •  1st Floor
Media and the Environment Scholarly Interest Group

We invite all current and interested members to join us. We will present the new coordinators and news about new journals, and discuss upcoming elections and sponsored sessions for 2020.

Soap Drive
Contribute to the 2019 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.
Bridging the ‘Who’ and the ‘Where’ of Big Data

CHAIR
Anne Pasek ◆ New York University
CO-CHAIR
Patrick Brodie ◆ Concordia University
Patrick Brodie ◆ Concordia University ◆ “Stuck in the Mud in the Fields of Athenry: Apple, Territory, and Civil Society”
Alix Johnson ◆ Queens University ◆ “The Wild Green Yonder: Imagining Iceland as Digital Data’s ‘Natural’ Home”
Anne Pasek ◆ New York University ◆ “Placing Carbon in a Carbon Neutral Cloud: Space, Accounting, and Microsoft’s Carbon Fee”
Mél Hogan ◆ University of Calgary ◆ “Genomic Gold in the Cloud”
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Media and the Environment Scholarly Interest Group, Media Industries Scholarly Interest Group
and Media, Science, and Technology Scholarly Interest Group

Listening for New Voices
Podcasting’s Promises and What Remains Inaudible

CHAIR
Jeremy Morris ◆ University of Wisconsin-Madison
Jeremy Morris ◆ University of Wisconsin-Madison ◆ “The Spotification of Podcasting”
Lia Wolock ◆ University of Wisconsin-Milwaukee ◆ “Sound Geographies: Podcasting Profession, Identity, and Place During the Mumbai Terrorist Attacks”
Anjuli Brekke ◆ University of Washington ◆ “Resisting Podcasting’s Sonic Whiteness: The Sound of ‘Yellow Rain’”
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Radio Studies Scholarly Interest Group

Sunday, March 17
1:30 PM – 3:15 PM
### Media Industries
**Text and Paratext**

**Chair**
Alyxandra Vesey  
*University of Alabama*

Viviane Saglier  
*Concordia University*  
“Gaza and the Humanitarian Space of Cinema”

James Steenland  
*University of California, Santa Barbara*  
“City and Cynicism: Detroit’s Paratext and Detroit’s Past (and Future)”

Dora Valkanova  
*University of Illinois at Urbana-Champaign*  
“Branding the Authentic Art House: U.S. Indie Programming at Member-Driven, Community-Based Cinemas”

Alyxandra Vesey  
*University of Alabama*  
“I Can’t Get Enough of Myself: Music Merchandising and the Ambivalent Feminism of Extending Play”

### Immersion and Surveillance in New Screen Modalities

**Chair**
Fareed Ben-Youssef  
*New York University Shanghai*

Tory Jeffay  
*University of California, Berkeley*  
“Body/Camera: Viewing Raw Footage of Policing through the Lens of Early Film”

Fareed Ben-Youssef  
*New York University Shanghai*  
“I Saw Him Die!: Kim Nguyen’s Eye on Juliet and the Uncanny Intimacy of the Humanitarian Drone”

Maria Soledad Altrudi  
*University of Southern California*  
“Us and Them: A Critical Reading of Spy in the Wild”

Beth Bird  
*Independent Scholar*  
“Carne y Arena: Immersive Post Cinematic Realism”

### Remakes and Remediations, Experimental and Impossible, in Theory and Praxis

**Chair**
Susan Felleman  
*University of South Carolina*

Jessica Ruffin  
*University of California Berkeley*  
“Folding Back History: Myth, Replication, and The Sneeze”

Grahame Weinbren  
*School of Visual Arts*  
“Méliès Multiplied: Remaking One Man Orchestra and Other Works”

Rachel Stevens  
*Hunter College, CUNY*  
“Beyond Database Cinema: Crowd-Sourcing and Recasting the Modern Masses, Post-Internet”

Susan Felleman  
*University of South Carolina*  
“A Tale of Love and Entropy: Evan Meaney Remediates Hollis Frampton”

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

### Revolutionizing Cuban Media

**Chair**
Ruth Goldberg  
*Empire State College*

Laura-Zoe Humphreys  
*Tulane University*

**Co-Chair**
Laura-Zoe Humphreys  
*Tulane University*

**Respondent**
Susan Lord  
*Queens University*

Ruth Goldberg  
*Empire State College*  
“Seeing the Light in Santa y Andrés: Metaphor, Myth and Historical Ambivalence”

Margaret Frohlich  
*Dickinson College*  
“A Lighthouse Behind Closed Doors: Cuba’s Cardumen Orients New Media”

Laura-Zoe Humphreys  
*Tulane University*  
“Fan/atics: The South Korean Wave in Cuba”
**Gender and Industry**

**CHAIR** Alicia Kozma  ♦ Washington College
Stephanie Brown  ♦ Saint Louis University  ♦ “Open Mic? Gender, Gatekeeping and Labor in Local Stand-Up Comedy Production”
Mel Stanfill  ♦ University of Central Florida  ♦ “Open to Whom? A Feminist Production Studies Approach to Open Source”
Caroline Leader  ♦ Defiance College  ♦ “Princess Jedi: How Disney Teaches Families to Consume”

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**Global Trash**

**CHAIR** Celine Shimizu  ♦ San Francisco State University
Linh Nguyen  ♦ University of Washington  ♦ “Saving the Children: Asylum Seekers, Sentimental Ties and the Citizen Humanitarian”
Richard Rodriguez  ♦ University of California, Riverside  ♦ “Dream Lovers: White Pathology and the Fantasy of the Elusive Latino”
Celine Shimizu  ♦ San Francisco State University  ♦ “Subject-Abj ect Relations: Trans Women, Transnational Sex and Cinema as Technology of Care”

**The Bachelor**

**CHAIR** Katherine Lonsdale Waller  ♦ Independent Scholar
Lauren Wilks  ♦ The University of Texas at Austin  ♦ “One Nation, Under Chris Harrison: The Bachelor’s Relationship with Blackness”
Katherine Lonsdale Waller  ♦ Independent Scholar  ♦ “Roses and Rosé: The Intoxicating Power of The Bachelor”

**Inside Hollywood 2**

**TECHNOLOGIES OF PRODUCTION**

**CHAIR** Neal King  ♦ Virginia Tech University
Dillon Hawkins  ♦ Oklahoma State University  ♦ “The Post-Fordist Film School”
Li Cornfeld  ♦ Amherst College  ♦ “Pitch Contests: Promotional Cultures of Medial Emergence”
Neal King  ♦ Virginia Tech University  ♦ “Opening long-closed doors in Hollywood: Technologies of production/distribution vs. political movements”
Hiaw Khim Tan  ♦ University of Chicago  ♦ “Between Registration and Depiction: André Bazin’s Responses to Studio Filmmaking Technology”
**U11 Cinematic Border Crossings**

**CHAIR**  
Sangjoon Lee  
Nanyang Technological University

Xin Peng  
University of Washington  

Christina Chen Wang  
Lingnan University  
“Screening the Text: A Study on Intertitles in the 1920s Chinese Cinema”

Woojeong Joo  
Nagoya University  
“Sound Cinema as Discourse: A Case of Film Criticism in Colonial Korea”

Sangjoon Lee  
Nanyang Technological University  
“San Francisco, New York, and Honolulu: Projecting Chinese-language Cinema to the World”

**U12 Streaming Japan**

**CHAIR**  
Colleen Laird  
Western Washington University

Colleen Laird  
Western Washington University  
“Made In Japan: Netflix Original Content and Mobile Transnationalism”

Lindsay Nelson  
Meiji University  
“‘That’s Not Very Manly’: Debating Japanese Masculinity for an International Audience on Terrace House”

Lucy Glasspool  
Nagoya University  
“Amateurs Anonymous: Sexual Expression, Gender, and Modes of Engagement in Japanese Streaming Audio Porn”

Gavin Furukawa  
Sophia University  
“She was Captain Judgy-Pants’: Transnational identity and expertise on YouTube videos about Japan”

**U13 Intersections of Race and Class in Contemporary Media**

**CHAIR**  
Benjamin Han  
Tulane University

**CO-CHAIR**  
Chera Kee  
Wayne State University

Matt Linton  
Wayne State University  
“Cash Is Green: Examining the Intersection of Race and Class in Sorry to Bother You”

Matthew A. Cicci  
Alma College  
“Working Class Heroes? Examining the Racial Politics of Marvel’s Street-Level Supers”

Chera Kee  
Wayne State University  
“We’ll Just Take It Like It Comes: One Day at a Time and the 'Real' American Working Class”

Benjamin Han  
Tulane University  
“Millennials as Working Class: El Rey Network and Pan-Latino Audience”

**U14 Mediating Opacity in Visual Culture**

**CHAIR**  
Asbjorn Skarsvag Gronstad  
University of Bergen

Henrik Gustafsson  
University of Tromso  
“Archaeologies of the Off-Screen: Harun Farocki and Trevor Paglen”

Oyvind Vagnes  
University of Bergen  
“Seeing as a Form of Action: Tomas van Houtryve’s Shadow Imaginaries”

Asbjorn Skarsvag Gronstad  
University of Bergen  
“Mediation, Ethics, and Opacity”

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**U15 Global China: Production and Distribution**

**CHAIR** Wesley Jacks  
University of California, Santa Barbara

Heshen Xie  
University of Nottingham  
“Hegemony in Programming: The Hong Kong Lesbian and Gay Film Festival in the Global Festival Circuit”

Wesley Jacks  
University of California, Santa Barbara  
“The Shops Around the Corner: Pirate Disc Retailers in Urban China”

Fengyun Zhang  
University of California, Los Angeles  
“Mapping and Contextualizing it: A New Geography of the Theatrical Distribution for Chinese-language Films in America”

**U16 Historicizing Global Hollywood**

**CHAIR** Daniel Gómez Steinhart  
University of Oregon

Katharina Loew  
University of Massachusetts Boston  
“German camera angles’ and 1920s Hollywood”

Daniel Gómez Steinhart  
University of Oregon  

Kaveh Askari  
Michigan State University  
“Collage Scores: Found Hollywood Sound as Industrial Practice in Midcentury Iran”

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**U17 WORKSHOP: Teaching 360° Spherical Video Production**

**Film Theory, Practice, and Ethics Without a Frame**

**CHAIR** Andrew Gay  
Southern Oregon University

**PARTICIPANT**

Precious Yamaguchi  
Southern Oregon University

**U18 Community Rules and Everyday Fannish Decorums in Intercultural Chinese Fan Communities**

**CHAIR** Xiqing Zheng  
Chinese Academy of Social Sciences

Yiyi Yin  
The Chinese University of Hong Kong  
“Speech Code as Fan-norm: An Ethnography of Communication of Chinese Idol-fan Community on Social Media”

Meijiadai Bai  
Sun Yat-sen University  

Yang Lai  
Ohio University  
“Zero-Tolerance towards Plagiarism: The Code of Conduct for China’s Fan Community”

Xiqing Zheng  
Chinese Academy of Social Sciences  
“The Establishment of Community Rules in Early Online Media Fandoms in China”

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**Sunday, March 17**

1:30 PM - 3:15 PM
**New Thoughts on Old Genres**

**Chair**: Megan Minarich - Vanderbilt University

**Gordon Sullivan** - Independent Scholar

“The Ancient Ones See Everything: Post-Surveillance Horror”

**Megan Minarich** - Vanderbilt University

“It’s not gonna be the worst Valentine’s Day I’ve ever had: Aborting the Romcom and Recovering Choice in *Obvious Child*”

**Genevieve M. Ruzicka** - Independent Scholar

“From San Andreas to New Orleans: Hurricane Katrina and the Changing Racial Politics of Natural Disaster Films”

**Farbod Honarpisheh** - University of Pittsburgh

“Objects in Vitrines, Objects in Motion: On the ‘Museum Films’ of Ebrahim Golestan and Alain Resnais”

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**Cinematic Experiences**

**On Screen, In the Theatre**

**Chair**: Matthew Noble-Olson - University of Michigan

**Matthew Noble-Olson** - University of Michigan

“Cinematic Autonomy: Considering the Examples of Badiou and Adorno”

**Nadege Lourme** - Norwegian University of Science and Technology

“Between Faces: How to Embody Ethics with Son of Saul”

**Orna Raviv** - Haifa University, Shenkar College

“Responsibility with Screen Characters: Embodiment and Cinematic Experience”

**Zeke Saber** - University of Southern California

“The Emergency Exit Sign in Plato’s Cave”

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**MEETING**

Sunday, March 17
1:30 PM – 3:15 PM

**Room**: BALLARD - 3rd Floor

**Classical Hollywood Scholarly Interest Group**

*A discussion of upcoming events and plans.*

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**Join Us Next Year**

Denver, Colorado
April 1–5, 2020
Sheraton Denver Downtown Hotel
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| Corfield, Christina | N14 |
| Corneil, Marit | G4 |
| Cornfeld, Li | U10 |
| Corrigan, Maria | N15 |
| Cortez, Iggy | T5 |
| Corzo-Duchardt, Beth | E3 |
| Cosentino, Olivia | H16 |
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| Costanza-Chock, Sasha | T18 |
| Cote, Amanda | H11 |
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We ask that you tell your undergraduate students about the conference. As mentioned, this year it will be held at Muhlenberg College, April 11-13, 2019. The deadline for submitting to this year’s conference has passed but members are encouraged to think about the 2020 conference. More information about next year’s conference will be available on the SCMS website in the fall.

Questions about the 2019 conference should be directed to Dr. Elizabeth Nathanson (enathanson@muhlenberg.edu) or Dr. Amy Corbin (amycorbin@muhlenberg.edu).

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**TRANSGENERATIONAL MEDIA INDUSTRIES**
*Adults, Children, and the Reproduction of Culture*
Derek Johnson
(November 2019)

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The Department of 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 OU 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 a doctoral degree-granting university and leader in research, healthcare, and academic activity impacting the state of Oklahoma and global community. The Norman campus enrolls more than 28,000 undergraduate and graduate students, the Health Sciences Center in Oklahoma City enrolls more than 3,000 students and the OU-Tulsa campus enrolls more than 1,000. Of the 4,385 incoming freshmen in 2018, the average ACT score is 26.2 and this class is one of the most diverse and inclusive groups of incoming students in university history.

ou.edu/cas/fms
In Memoriam

We lost leaders in film and media this past year.

Annette Michelson
1922–2018
Photo Credit: Still from Noviciat (1965)

Raymond E. Fielding
1931–2018
Photo Credit: Culley’s MeadowWood Funeral Home

Thomas Cripps
1932–2018
Photo Credit: Algerina Perna/The Baltimore Sun

Nwachucku Frank Ukadike
1950–2018
Photo Credit: Tulane University School of Liberal Arts Website
The Society for Cinema and Media Studies announces its call for proposals for the 2020 conference. Please join us Wednesday, April 1-Sunday, April 5, 2020 at the Sheraton Denver Downtown Hotel.

The Denver metro area is home to a number of institutions of higher learning. Located in downtown Denver, the Auraria campus houses the University of Colorado Denver, Metropolitan State University of Denver, and the Community College of Denver. Regis University and the University of Denver are also within Denver proper, and just thirty minutes away, at the base of the foothills, lies the University of Colorado Boulder campus. With a vibrant arts scene, Denver boasts such venues as the Sie FilmCenter, the Ellie Caulkins Opera House, the Daniel Libeskind-designed Denver Art Museum, and the Museum of Contemporary Art.

The 2020 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 July 1, 2019. The deadline for proposals is Friday, August 30, 2019 (5:00 pm, Central Time).
DENVER 2020

WEDNESDAY, APRIL 1 - SUNDAY, APRIL 5

Sheraton Denver Downtown Hotel
1550 Court Place
Denver, Colorado 80202
(303) 893-3333
LAND ACKNOWLEDGMENT

INDIGENOUS HISTORY OF THE SEATTLE AREA

As you explore Seattle, you’ll see numerous monuments and civic gestures to the city’s Native heritage. While these rightfully implicate tremendous Indigenous influence in the early days of colonization—a recognition that comes on the heel of decades of Native activism—they also co-exist with violent marginalization.

Prior to the arrival of settler colonists, the area currently called Seattle was known as Sdzidzilalitch (Little Crossing-Over-Place). Members of Coast Salish nations began witnessing the arrival of whites interested in land and wealth in the mid-nineteenth century. The emergence of Seattle unfolded slowly through a series of encounters and exchanges between settlers and Indigenous people, whose knowledge and labor shaped Seattle from its “village period” through the 1870s. By the late nineteenth century, those same encounters were marked by widespread disease and wrenching transformations to the landscape. During the Progressive Era, a contingent of Indigenous peoples resisted federal attempts at relocation and, despite enduring oppressive socioeconomic policies, some remained in Seattle. Native migrants also came to the city for seasonal employment and contributed to a brimming Indigenous urban community. Many Indigenous residents who remained moved within Seattle’s underclass, living in working-class neighborhoods and frequenting social institutions on Skid Road.

Beginning in the postwar decades, organizations such as the American Indian Service League and community leaders like Ella Aquino and Bernie Whitebear led calls for better living conditions for Indigenous residents of Seattle—both new and old. Native activism centered on socioeconomic issues and the multiethnic Indian community’s place in the city. The fish-ins of the 1970s, for example, were a means of regaining Indigenous rights to Seattle’s fisheries and waterways. Many of these groups continue to exert authority over Indigenous rights in the city and undermine colonial narratives of Seattle’s founding. Across the past century, white residents pushed Indigenous peoples to the hinterlands at the same time as they appropriated native cultures, traditions, and wares as status symbols. But these and other broader civic gestures to Indigenous heritage, manufactured and marketed largely in favor of an imperial narrative of extinction, obscure a longer, entangled history of presence.

Credit: History of Science Society Committee for Land Acknowledgement
Marissa Petrou (Louisiana State University), Elaine LaFay (University of Pennsylvania), Felicia Garcia (Santa Ynez Band of Chumash Indians, School for Advanced Research), Rosanna Dent (New Jersey Institute of Technology), and Khyati Nagar (York University)

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 respectfully acknowledge that our event today is taking place on the ancestral territory of the Duwamish, Muckleshoot, Snohomish, Snoqualmie, Suquamish, and Tulalip peoples. We pay respect to their Elders past and present and extend that respect to their descendants and to all Indigenous people. To acknowledge this land is to recognize its longer history and our place in that history; it is to recognize these lands and waters and their significance for the peoples who lived and continue to live in this region, whose practices and spiritualities were and are tied to the land and the water, and whose lives continue to enrich and develop in relationship to the land, waters and other inhabitants today.