Instructions
To find your session time, please use the **INDEX** at the end of the document. To search the program, use Ctrl+F (PC users) or Cmd+F (Mac users) to open the search feature.

*Presenters, please double-check your name, affiliation, and presentation title at your earliest convenience.*

Corrections
To submit corrections to your name, affiliation, and presentation title, please use the **corrections form** on the SCMS website. For further assistance, please contact the [SCMS Home Office](#).
# Conference Schedule At-A-Glance

<table>
<thead>
<tr>
<th>Event</th>
<th>Day</th>
<th>Date</th>
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<tr>
<td>Welcome Reception</td>
<td>Tuesday</td>
<td>April 11</td>
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<tr>
<td>Session A</td>
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Session A

Wednesday, April 12
9:00 – 10:45 am

A1  Race, Sports, and Fandom
CHAIR  Suzanne Scott • University of Texas at Austin
Brett Siegel • University of Colorado - Colorado Springs • “What Happened to Blocking out the Noise?: Racial In/Justice as Distraction for NFL Fans in All or Nothing”
Suzanne Scott • The University of Texas at Austin and Hannah Lewis • The University of Texas at Austin • “The Eyes of Texas Are Upon Us: Generational Fandom, Tradition, and Antiracist Activism”
Anthony Dannar • Georgia State University • “What’s Rich Doing? – Exactly what you will be doing!: CrossFit, white supremacy, and the ‘fit body’”
Charlotte Howell • Boston University • “Diaspora United, Shea Butter FC, and the Centering of Black Cybercultures in Women's Soccer Fan Media”

A2  Tools for Production
New Histories of Craft Labor and Technology
CHAIR  Katie Bird • The University of Texas at El Paso
CO-CHAIR  Adam Hebert • The University of Pittsburgh
Adam Hebert • The University of Pittsburgh • “The Unstable History of the Dynalens Image-Stabilization System”
Katie Bird • The University of Texas at El Paso • “Sweating at the Moviola and Feeling at the KEM: Changes in the Physical Labor of US Film Editing 1960s–1970s”
Eric Dienstfrey • Ursinus College • “Creative Labor vs Creative Lawyering: The Case of the Matrix Patent”
Peter Labuza • IATSE, Local 600, International Cinematographers Guild • “Report Unsafe Hours or Other Hazards’: Mediating Through Technology at the International Cinematographers Guild”

A3  Animation
Situating Race in the World
CHAIR  Thomas Lamarre • University of Chicago
Jesse Ashiedu • University of Toronto • “Floating Signifiers and Stereotype Subversion: A Comparison of Black Animation Practices”
Daisy Yan Du • Hong Kong University of Science and Technology • “Overanimation and Suspended Animation: Two Modes of Animating the Ethnic Minorities in Socialist China”
Nicolas Sammond • University of Toronto • “The World Moves on an Uneven Axis: Race, Animation, Globality”
Thomas Lamarre • University of Chicago • “Settler Colonialism and the Ecological Worlds of Global Japanese Animation”
A4  Cinematic Place, Space and Landscape in The Power of the Dog

CHAIR  John Trafton  •  Seattle University

John Trafton  •  Seattle University  •  “The Power of the Dog: New Zealand as the Land of Place-Substitution”
Kim Nelson  •  University of Windsor  •  “Adaptation and Maladaptation in The Power of the Dog”
Robert Burgoyne  •  Wayne State University  •  “Scale, Perspective, and Landscape in The Power of the Dog”
Chelsea Wessels  •  East Tennessee State University  •  “What little lady made these?’ Gender, Genre, and Labor in The Power of the Dog”

A5  Play for Pay
When Media Franchises and the Gaming Industry Collide

CHAIR  James Fleury  •  Texas A&M University - Corpus Christi
CO-CHAIR  Colin Burnett  •  Washington University in St. Louis

Colin Burnett  •  Washington University in St. Louis  •  “Analog Bonds: Experimental Storytelling in Victory Games’ 007 Tabletop Role-Playing Games, 1983—1987”
Sean Duncan  •  University of Virginia  •  “Playable Franchise Critiques: The Board Game Adaptations of Prospero Hall”
Carly Kocurek  •  Illinois Institute of Technology  •  “Did Barbie Fashion Designer Fail? Mismeasuring Success in the Games for Girls Movement”
James Fleury  •  Texas A&M University - Corpus Christi  •  “With Great Power Comes Great Responsibility: Spider-Man and Shifts in Licensed Video Game Production”

A6  Global Cinema Face-to-Face with (De)Globalization

CHAIR  Seung-hoon Jeong  •  California State University Long Beach
RESPONDENT  Dudley Andrew  •  Yale University

Seung-hoon Jeong  •  California State University Long Beach  •  “Mapping Global Cinema in a Biopolitical and Ethical Frame”
Keith Wagner  •  Sungshin Women’s University  •  “Global Cinema in an Era of Deglobalization: Theorizing the Supranational Film and Hybrid Film”
Meta Mazaj  •  University of Pennsylvania  •  “Deglobalization and Audacious Form in Radu Jude’s Bad Luck Banging or Looney Porn (2021)”

A7  Mediating Ecologies, Wastelands, and Environmental Justice

CHAIR  Stephen N. Borunda  •  University of California, Santa Barbara
RESPONDENT  Chris Walker  •  Colby College

Stephen Borunda  •  University of California, Santa Barbara  •  “Mediated Wastelandings: Desert Sensing and ‘Post-Carbon’ Futures from the Atacama”
Hannah Holtzman  •  University of San Diego  •  “Fukushima Daiichi and a New Nuclear Iconography”
Pujita Guha  •  University of California, Santa Barbara  •  “In Search of Toolkits: Mediating Carbon Sequestration in Upland Southeast Asia”
A8  Queer Mud
CHAIR   Rosalind Galt  ·  King's College London
CO-CHAIR  Karl Schoonover  ·  University of Warwick
Rosalind Galt  ·  King's College London and Karl Schoonover  ·  University of Warwick  ·  “Mucking up Brexit’s nationalist landscapes: British films and queer mud”
Lilya Kaganovsky  ·  University of California Los Angeles  ·  “The Past as Future, the Future as Past: Russian Cinema's Queer Temporalities”
Robert Rushing  ·  University of California Los Angeles  ·  “Queer As Mud: The Spaghetti Western”
Peter Limbrick  ·  University of California Santa Cruz  ·  “Queer Mud in the Global South: Pasolini and his Interlocutors.”

A9  The University as Media Institution
CHAIR   Jeffrey Menne  ·  Oklahoma State University
CO-CHAIR  Jordan Brower  ·  University of Kentucky
Jeffrey Menne  ·  Oklahoma State University  ·  “Walt Disney, Allan Kaprow, and the End of Media at CalArts”
Julie Turnock  ·  University of Illinois - Urbana-Champaign  ·  “Transparency’s Layers: John and Thomas Knoll and the Aesthetics of Photoshop”
Jan-Christopher Horak  ·  University of California, Los Angeles  ·  “Recovering the L.A Rebellion”
Jordan Brower  ·  University of Kentucky  ·  “A24’s Academic Style; or, Coming of Age in an Era of Student Debt”

A10  Non-Fiction Transmedia Storytelling and Worldbuilding
CHAIR   Bärbel Göbel-Stolz  ·  International School Edward Steichen
Bärbel Göbel-Stolz  ·  International School Edward Steichen  ·  “‘Making’ Education: Narrative Game Design and Transmedia Practice in the Classroom”
Stephanie Brown  ·  Washington College  ·  “Convergence Comedy: Stand-Up Comics as Transmedia Autobiographers”
Megan Connor  ·  Indiana University, Bloomington  ·  “Oral Histories of Television Series as Transmediated Industry Storytelling”
Caroline N. Bayne  ·  University of Minnesota, Twin Cities  ·  “Southern Living Inspired Communities and Convergence Culture in the American South”

A11  Trans/national Celebrity and Stardom in the Mexican Golden Age and Beyond, 1940s–70s
CHAIR   Olivia Cosentino  ·  Tulane University
CO-CHAIR  Mónica García Blizzard  ·  Emory University
Diana Norton  ·  Colorado College  ·  “The racialized interpretations of Emilio ‘El Indio’ Fernández in Spain from 1947–1952”
Dolores Tierney  ·  University of Sussex  ·  “From Mexico, to Hollywood and the World: Pedro Armendáriz a (Trans)national star”
Mónica García Blizzard  ·  Emory University  ·  “Mexico’s Golden Age Stars in 1950s Italian Cinema”
Olivia Cosentino  ·  Tulane University  ·  “An ‘Authentic’ Mexican Woman: Meche Carreño in the 1960s–70s”
A12  What's Wrong with Her?  
Morbidity and Star Reception in American Silent Cinema  
CHAIR  Diana W. Anselmo  ·  California State University, Long Beach  
CO-CHAIR  Mark Lynn Anderson  ·  University of Pittsburgh  
Carolyn Condon Jacobs  ·  Yale University  ·  “I Feel So Heartbroken:’ Women’s Narratives and Celebrity Bodies During the Flu Pandemic of 1918–20”  
Diana W. Anselmo  ·  California State University, Long Beach  ·  “Let’s Befriend Death: Suicide, Crime, and Moviegoing Female Fans”  
Mark Lynn Anderson  ·  University of Pittsburgh  ·  “Abiding Remains: Handling the Star Corpse in the 1920s”  
Kiki Loveday  ·  University of California Santa Cruz  ·  “The Death of Sappho”

A14  Humor and Politics  
CHAIR  Matt Sienkiewicz  ·  Boston College  
Matt Sienkiewicz  ·  Boston College  ·  “Immersive Irony as Anti-Capitalist Critique and Digital Media Business Model”  
Kathy Cacace  ·  The University of Texas at Austin  ·  “The Man’s Right, Time to Pay the Piper: Iliza Shlesinger and the Conservative Feminist Rape Joke”  
David Gurney  ·  Texas A&M University - Corpus Christi  ·  “Of Trolls and Snowflakes: Hipster (Post-)Irony and Political Humor on Social Media”  
B. Dalia Hatalova  ·  University of Southern California  ·  “Socialist Fantasies: An Examination of the Politicization of Folklore and the Supernatural In 1970s Czechoslovak Cinema”

A15  Global Perspectives on Film Festivals  
CHAIR  Philip Drake  ·  Manchester Metropolitan University  
YING-FEN CHEN  ·  The National Taipei University of Technology  ·  “The Show Must More than Going On: The Marketing Strategies Applied by Film Festivals in Taipei under COVID-19 Pandemic”  
Giampaolo Molisina  ·  University of Wisconsin-Madison  ·  “A Hot Venetian Summer: The Festival of 1968 and its Hated Director”  
Fengyun Zhang  ·  University of California, Los Angeles  ·  “Film Festivals in Exile and the Remaking of Independent Chinese Cinema”  
Heshen Xie  ·  University of Huddersfield  ·  “The Rise of Queer Film Festivals in Asia: A Reflexivity of Regionalism and Universalism”
**A16  Dystopic Tales**
Narrativizing Trauma, Crime, and Horror

**CHAIR**
Olga Mesropova • Iowa State University

Ozgur Cicek • Freie Universität Berlin • “The politics of screening and narrativizing homicides: Digital detective shows in Turkey during the last decade”

Kristin Dowell • Florida State University • “Scánnan as Gaeilge: Landscape and Historical Memory in the Irish Language Film Arracht (Monster)”

Mazyar Mahan • University of Texas at Dallas • “The Banality of Capital Punishment: The Subversive Representation of Execution in There is No Evil (Rasoulof, 2020)”

Olga Mesropova • Iowa State University • “Infectious Horror: Dystopian, Apocalyptic, and Disaster Narratives in Russian Television Series, 2013 – 21”

**A17  Silicon Molds**
Computing Architecture, Infrastructure, Systems

**CHAIR**
Matthew Hockenberry • Fordham University

Kerim Dogruel • Goethe University Frankfurt • “From Macro- to Microelectronic. Architectural Models and the Rhetoric of Circuit Boards.”

Sam Hunter • University of California, Los Angeles • “Digital Queers: Evaluating the Silicon Solution to Gay Liberation”

Andrew Vielkind • Independent Scholar • “Blurring Digital Boundaries: Ephemerality and Obsolescence in Minitel Art”

Matthew Hockenberry • Fordham University • “The Drama of Dead Media: Representation and Remediation of Obsolete Media Networks in Film, Television, and Radio”

**A19  Music, Activism, Identity**

**CHAIR**
Monica De La Torre • Arizona State University

Morten Hansen • Bowdoin College • “Disturbing the Neighbor: America, Globalization, and Jamaican Dancehall”

Kanika Lawton • University of Toronto • “Sometimes You Gotta Close a Door to Open a Window: Disidentifying Queer Colours in Tyler, the Creator’s IGOR”

George Ramirez • New York University • “Rarefactions: Waves, Pressure, and Synthesis in 1970s Chicano Soul”

Dahkia Li • University of Pennsylvania • “Small Axe, Cinematic Tremor: Steve McQueen’s Lovers Rock (2020), Heartbreak Forms and Cinematic Grip”

**A20  ROUNDTABLE**
Indigenous Identities, Ecology, and Gender in Speculative Cinema

**CHAIR**
Andrew Hageman • Luther College

Andrew Hageman • Luther College
Salma Monani • Gettysburg College
Angelica Lawson • University of Colorado Boulder
Joanna Hearne • University of Oklahoma
A21 Violent Nostalgia
Stranger Things, Season Four’s Turn to Horror

CHAIR Jason Middleton • University of Rochester
RESPONDENT Aviva Briefel • Bowdoin College

Lisa Coulthard • University of British Columbia • “Do you want to feel how it feels’: Sound, Music, and Violence in Stranger Things: Season 4”
James Rosenow • University of British Columbia • “Performing the Teenage Dream”
Jason Middleton • University of Rochester • “New Nightmares: Stranger Things, Season Four, and the Horrors of the Present”

A22 Media for Surviving Capitalism

CHAIR Chenshu Zhou • University of Pennsylvania

Renyi Hong • National University of Singapore • “Curative Governance: Accidents and Working-Class Luminosity in Food Delivery Work”
Jillian Vasko • University of Toronto • “Lullabies for Late Capitalism: ASMR, Work, and Relief”
Caetlin Benson-Allott • Georgetown University • “What Comfort, Whose Escape: Unpacking the Politics and Fantasies of COVID-Era Film Recommendation Listicles”
Chenshu Zhou • University of Pennsylvania • “My CP is Real: Digital Temporality and the Cultural Politics of Fan ‘Munching’”

A23 Stranger than Fiction
True Crimes in the Movie Colony

CHAIR Eric Smoodin • University of California, Davis
CO-CHAIR Jon Lewis • Oregon State University

Eric Smoodin • University of California, Davis • “The Murder of Oscar Dufrenne: French Law, the Film Industry, and the Search for Evidence”
Belinda He • University of Maryland, College Park • “Cataloging Counterrevolution: Mass Forensics, Incriminating Media, and Prosecution by Cinema”
Jon Lewis • Oregon State University • “Imagineering a Disaster: How Disney Animators Helped Solve a Half-century-old Crime”
Silpa Mukherjee • University of Pittsburgh • “Stars with Cracked Skulls and Mugshots: Bombay Cinema’s Contraband History”

A24 Producing and (Re)Imagining Queer and Trans Potentiality

CHAIR Aiden Kosciesza • Temple University; Community College of Philadelphia

Aiden Kosciesza • Temple University; Community College of Philadelphia • “Gender Identity, Imaginative Resources, and Transcultural Media Flows Between the U.S. and Japan”
Nicoletta Vangelisti • University of California, San Diego • “Broke and Alone: Cultural Labor in Black and Transgender Filmmaking Practices”
Jessie Taieun Yoon • Cornell University • “Femme*: Exploring Performances of East Asian Femininities in the Diaspora”
Ash Kinney d’Harcourt • University of Texas at Austin • “Rebel with a Cause: The Subcultural Reinvention of Popular Media Iconography through Drag Kinging”
**A25** Illiberalism and the Media Industries in the East of Europe  
**CHAIR** Aniko Imre • University of Southern California  
**CO-CHAIR** Sylwia Szostak • SWPS University of Social Sciences and Humanities, Warsaw, Poland  
Zala Volcic • Monash University, Australia • “Media, Sport Celebrity, and Commercial Nationalism: Conflicting Responses to Djokovic’s Deportation”  
Aniko Imre • University of Southern California and Sylwia Szostak • SWPS University of Social Sciences and Humanities, Warsaw, Poland • “The Witcher: The Peripheral Magic of the Polish and Hungarian Service Industries”  
Martin Marinos • Penn State University • “Western Media Corporations and Right-wing Populism in Bulgaria”  
Timothy Havens • University of Iowa • “A Little Bit of Paris, Berlin and Vienna: Irreplacibility in Servicing Streaming Spy Thrillers in Budapest”

**A26** Material Histories of Chinese Cinema  
**CHAIR** Lyuwenyu Zhang • New York University  
Lyuwenyu Zhang • New York University • “Orphaned Utopia: the Chinese 8.75mm Format and Socialist Film Exhibition, 1965–1989”  
Xiaoyu Xia • University of California, Berkeley • “Papercraft and the Materiality of Chinese Socialist Cinema”  
Felicity Yin • University of California, San Diego • “Plasmatic Surface: The Transmedial Practices of Chinese Graphic Artists In 1940s”

**A27** Some Thing Else  
Props and Other Cinematic Things  
**CHAIR** Amy Rust • University of South Florida  
Noa Merkin • Tel Aviv University • “Fur Coats and Useless Things: On Two Types of Objects in Caught”  
Mike Phillips • Southern Illinois University Carbondale • “The Sight of Sound: Magnetic Tape and Gendered Labor in Film Noir”  
Amy Rust • University of South Florida • “Animating Props”  
Kevin McKenna • University of Florida • “The Deflective Thingness of Air and Image in Oxygéne”
Session B

Wednesday, April 12
11:00 am – 12:45 pm

B1  Race, Gender, Sexuality and Audiences
CHAIR  Peter Bryan • Clemson University
Kimberly Dennin • University of California, Irvine • “Queer Play: How Queerness Operates in Queer Twitch Live Streams”
Richard Stevens • University of Colorado Boulder • “Adapting the Cheesecake Gaze: Marvel Studio’s She-Hulk: Attorney at Law and Marvel Comics’ She-Hulk”
Poe Johnson • Drew University • “Blackface Minstrelsy as Fandom of the Black Body”
James Pellerito • Georgia State University • “Audiencing Italianità: Evolving Race and Sexuality in Contemporary Italian Film and Media”

B2  Intimate Spaces
Pornography, Labor, and Technology
CHAIR  Troy Bordun • University of Northern British Columbia, Concordia University
Troy Bordun • University of Northern British Columbia, Concordia University • “The Genuine Personality of Our Favourite Stars: Porn Stardom, Performative Authenticity, and Parasocial Interaction”
Dor Fadlon • Tel Aviv University • “Subversive Penetrations: 3D Porn, Fetish and Absence”
Marilia Kaisar • University of California, Santa Cruz • “Embodied Male Gaze in VR Porn”
Lauren Kirshner • Toronto Metropolitan University • “Goodnight Lady in Red: Sex Work in Popular Culture Today”

B3  Identity, Technology, and Animation
CHAIR  Jacqueline Ristola • University of Bristol
Claudia Kinahan • Northwestern University • “Virtual Barbies: Racial Animation and Aesthetics of Whiteness in Barbie’s Vlogs”
Jacqueline Ristola • University of Bristol • “Queering the Metaverse: Animating Virtual Embodiment”
Julia Chan • University of Calgary • “‘There’s two of you!’: Entangled Anxieties of Race, COVID-19, and Digital Security in Host”
Jia Tan • The Chinese University of Hong Kong • “Materializing the digital landscape: The cinema-ecology complex and Chinese fantasy media”
B4  Meanings in Everyday Places and Objects

CHAIR  Sabiha Khan  •  The University of Texas at El Paso

Kylie R. Walters  •  Northwestern University  •  “The Gas Stations of Film Noir”
Sabiha Khan  •  The University of Texas at El Paso  •  “Mediating Fungal Surfaces in Horror, Documentary, and Animation”
Anthony Dominguez  •  New York University  •  “Virtual Playground: Times Square As Open-World Videogame”
Madeleine Collier  •  Duke University  •  “Compression Aesthetics: Spectacle, Commodity, and the Hydraulic Press”

B5  Anime/Gaming/Fantasy
Static, Survival and Subjectivity

CHAIR  Edmond Chang  •  Ohio University

Grace Han  •  Stanford University  •  “Sparkle, Tremble, Trance: Describing the Animated Static of White Noise in Serial Experiments Lain (1998)”
K. T. Wong  •  University of California, Irvine  •  “Restructuring and Redeveloping Final Fantasy: Square Enix’s Strategic Survival in a Tumultuous Industrial Landscape”
Marina Fontolan  •  University of Campinas (Unicamp)  •  “Debates on Video Game Localization and Authenticity”
Christopher Goetz  •  University of Iowa  •  “Idle Fingers: Player Subjectivity in Light of ’Zero-Player’ Games”

B6  Reinterpreting the Archive
Mapping the Local and Global Dynamics of Cultural Value

CHAIR  Rakesh Sengupta  •  University of Toronto

Spandan Bhattacharya  •  Birla Institute of Technology & Science, Pilani  •  “Tales of Doubles and Disguises: Revisiting DG’s Photo Albums”
Trinankur Banerjee  •  University of California, Santa Barbara  •  “To be Taken Seriously: Bengali Comedians as Cultural Theorists”
Amrita Biswas  •  Goethe University, Frankfurt  •  “Through the Archival Lens: Satyajit Ray as Heritage Value”
Rakesh Sengupta  •  University of Toronto  •  “Provincializing the Auteur: Negotiating Nature and Culture in Satyajit Ray’s Early Films”

B7  (Re)animating Ecological Thought and Counter-Animacies in Contemporary Art and Media

CHAIR  Livia Monnet  •  University of Montreal

Christine Marran  •  University of Minnesota  •  “Beast of Me: Zoopolitics in the Films of Soni Kum”
Livia Monnet  •  University of Montreal  •  “Beyond Burning Aesthetics: Relational Futurities and the Performing Body in Contemporary Animation Art”
Dan O’Neill  •  University of California, Berkeley  •  “Reanimating Endings: Extinction’s Techno-Sociality”
Victor Fan  •  King’s College, London  •  “A Way Out: Reanimating Ecological Thinking between Power and Knowledge”
B8  Queer Temporalities and Nostalgias in Film and Television
CHAIR  Jenny Andrine Madsen Evang  •  Stanford University
CO-CHAIR  Miša Stekl  •  Stanford University
Maggie Mitts  •  University of Texas at Austin  •  “Before It Is Too Late: Queer Monuments in Patrick Keiller’s London”
Kristen Galvin  •  University of Colorado at Colorado Springs  •  “The Queer Nostalgia of Saved by the Bell”
Jenny Andrine Madsen Evang  •  Stanford University  •  “The Queer Temporality of Remediation: Archive 81’s Spectral Economies of Race and Gender”
Miša Stekl  •  Stanford University  •  “Bad Education: Why Queer Theory Teaches Us Nothing—About Transness”

B9  Cinema and Political Cooperation
CHAIR  Brian Price  •  University of Toronto
Davide Panagia  •  University of California, Los Angeles  •  “Dispositions, Cooperation, and the Political Theory of Cinema”
Brian Price  •  University of Toronto  •  “What’s Left for a Political Theory of Media After Coercion?”
Domietta Torlasco  •  Northwestern University  •  “John Akomfrah’s Vertigo Sea: Montage as Digitopic Cooperation”
Patrick Marshall  •  University of Toronto  •  “The Heist Film, Freedom, and Political Co-operation”

B10  Pikachu’s Transmedia Adventures
The Industrial, Experiential, and Fan Practices of an Enduring Transcultural Phenomenon
CHAIR  Ross Garner  •  Cardiff University
RESPONDENT  Lori Morimoto  •  University of Virginia
Nick Bestor  •  University of Nevada, Reno  •  “Who’s That Pokémon Stakeholder? The Role of Japanese Publishing and ShoPro in Pokémon’s Transnational Success”
Ross Garner  •  Cardiff University  •  “Pokémon, Longevity and the Experience Economy”
Lincoln Geraghty  •  University of Portsmouth  •  “Remember to Smash the Like Button: Community, Content Creation and Pokémon Go Influencers as Fan Activists”

B11  ROUNDTABLE
Technological Mediations of Sex and Play
CHAIR  Josef Nguyen  •  The University of Texas at Dallas
CO-CHAIR  Bo Ruberg  •  University of California, Irvine
Bo Ruberg  •  University of California, Irvine
Jean Ketterling  •  Carleton University
David Kocik  •  University of Wisconsin-Milwaukee
Arthur Wang  •  University of Pennsylvania
Josef Nguyen  •  The University of Texas at Dallas
**B12** Dislocate, Decenter, Imagine
Modes of Transit and Performance in Women’s Silent Film Work

**CHAIR**
Anupama Prabhala · Loyola Marymount University

Richard Abel · University of Michigan · “Mrs. Sidney Drew’s Comedies, 1915—1919”

Leticia Berrizbeitia Añez · New York University · “Reconfiguring Prudencia Grifell: From Venezuelan National Cinema Absence to Diasporic Silent Period Filmmaker.”

Briand (Brinny) Gentry · University of Michigan · “A Girl from Frisco or Wild Woman? Mimesis, Alterity, New Femininity, and Imperial Fantasy in Doraldina’s ‘Hula’”

Anupama Prabhala · Loyola Marymount University Los Angeles · “Women Stage Melodrama: Indigenous and Cosmopolitan Acting Styles in Indian Silent Film”

**B14** Revisiting the Cold War Western

**CHAIR**
Austin Fisher · Bournemouth University

Costanza Salvi · Universidad de Zaragoza · “The Revolutionary Implication of Duel in the Sun (1947): Irrationality and Conformism in the First Phase of the Cold War”

Austin Fisher · Bournemouth University · “Un-American Activities: Johnny Guitar and the Blacklist Western”

Jenny Barrett · Edge Hill University · “‘They Will Speak in Our Language’: The White Man’s Memory of the Indian in Three Cold War Westerns”

Andrew Nelson · The University of Utah · “Instant and insensate hatred of anything Indian’: Responding to The Searchers, Then and Now”

**B15** Canons, Categories, and Curation
Theorizing Film Programming and Its Effects

**CHAIR**
Lucy Alejandra Pizaña Pérez · Film University Babelsberg Konrad Wolf

Dan Chyutin · Tel Aviv University · “A Question of Taste? Thematic Curation at ‘Another Look: The Restored European Film Project’ (2013—2017)”

Sabine Haenni · Cornell University · “Regional Film Festivals and the Curation of Migration”

Lucy Alejandra Pizaña Pérez · Film University Babelsberg Konrad Wolf · “Jewish Film Festivals: Network nodes and the development of ‘Jewish Film’”

Elena Razlogova · Concordia University · “Leyda, Johnson, Hitchens: American Film Studies and Film Festival Itineraries in the Decolonization Era”

**B17** Space and Place
Cultural Geographies in Cinema

**CHAIR**
Jules O’Dwyer · University of Cambridge

Jules O’Dwyer · University of Cambridge · “I Can’t Sleep, or Nocturnal Ruminations on Cinema’s Hotels”

Cecelia Lawless · Cornell University · “An Architexture of Desire: Analysis of the film Distancia de rescate (Fever Dream)”

Martha Shearer · University College Dublin · “The long sad history of LA land use: Inherent Vice (2014) and real estate cinema”

Sam Reimer · University of Toronto · “Skating/Cruising: Skate Video Aesthetics and Homoerotic Spatiality”
**B18** ROUNDTABLE
The Accented Voice in Digital Audiovisual Practices

**CHAIR**
Evelyn Kreutzer • Film University Babelsberg Konrad Wolf

**CO-CHAIR**
Jeffrey Middents • American University

Jeffrey Middents • American University
Evelyn Kreutzer • Film University Babelsberg Konrad Wolf
Barbara Zecchi • University of Massachusetts Amherst
Colleen Laird • The University of British Columbia
Esra Cimencioglu • Northwestern University
Daniel Pope • University of Massachusetts Amherst

**B19** Popular Music Stardom in Transition

**CHAIR**
Landon Palmer • University of Alabama

**CO-CHAIR**
Eric Harvey • Grand Valley State University

Landon Palmer • University of Alabama • “Diana Ross is Billie Holiday: The Biopic as Reputation Management in Lady Sings the Blues”

Eric Harvey • Grand Valley State University • “Only the Radio Could Play Me?: Beyoncé and Drake as Streaming Superstars”

Margaret Rossman • Bellarmine University • “TikTok (Taylor’s Version): Adapting to Affordances and Filtering Fandom in Social Media Music Marketing”

Paxton Haven • University of Texas at Austin • “In Search of Her ‘main pop girl moment’: Charli Xcx’s CRASH and Self-Reflexive Artist-Branding as Industrial Critique”

**B20** Identity, Gatekeeping, and Exclusion at the Industry-Fandom Interface

**CHAIR**
Mel Stanfill • University of Central Florida

Joshua Foust • University of Colorado Boulder • “The Habitus of Misogyny in Video Games”

Matt Griffin • University of Iowa • “We will not BE CANCELLED: Review Bombs as Anti-Fan Activism”

Emily Rauber Rodriguez • University of Southern California • “‘Why is America Suddenly White?’ The Racial Negotiation of a Latina Superhero in the Fan Imaginary”

Mel Stanfill • University of Central Florida • “I’m Joining Mug Club: Reactionary Fans Voting with Dollars from Buycott to Boycott”
B21  Forgotten Horrors in the Historiographic Contexts of Generic Hybridity, Technology, Politics and Culture
CHAIR  David Lugowski  ·  Manhattanville College
David Lugowski  ·  Manhattanville College  ·  “From Mystery to Horror to Noir: Murder by the Clock (1931), Genre History, Gender and Early Sound Cinema”
Li Zeng  ·  Illinois State University  ·  “The Teaser Horror Aesthetic in 1980s Chinese Cinema and a Case Study of Wuye Liangdian”
Michael J.T. Stock  ·  Pepperdine University/Southern California Institute of Architecture  ·  “Dead Media, Ephemerical Archives, Transitory Transmedia: The Blair Witch Website, Hauntology & the Digital Uncanny”
Jacob Floyd  ·  University of Missouri  ·  “The Potential and Problems in Considering Indigenous Media Works as Horror”

B22  AI and the Moving Image
Ethics, Aesthetics, Craft
CHAIR  Joshua Glick  ·  Bard College
Mihaela Mihailova  ·  San Francisco State University  ·  “Acting Algorithms: Animated Deepfake Performances in Contemporary Media”
Rob King  ·  Columbia University  ·  “Cyborg Laughter: Artificial Intelligence and Posthuman Humor”
Tanine Allison  ·  Emory University  ·  “Algorithmic Bias and Digital Visual Effects”
Joshua Glick  ·  Bard College  ·  “Deepfakes, Documentary, and the Possibilities of Synthetic Media”

B23  Screen Story Strategies in the 21st Century
CHAIR  Amanda D. Lotz  ·  Queensland University of Technology
CO-CHAIR  Vilde Schanke Sundet  ·  University of Oslo
Amanda D. Lotz  ·  Queensland University of Technology  ·  “New Strategies in Series Storytelling”
Anna Potter  ·  The University of the Sunshine Coast in Queensland  ·  “Screen Agencies and Stories”
Vilde Schanke Sundet  ·  University of Oslo  ·  “Commissioning Screen Stories”
Eva Novrup Redvall  ·  University of Copenhagen and Katrine Bouschinger Christensen  ·  University of Copenhagen  ·  “Reaching young audiences through social media and global platforms”

B24  Mediated Meanings
CHAIR  Elizabeth Berman  ·  Brown University
Adam Ochonicky  ·  University of Wisconsin Oshkosh  ·  “Awake in their dying’: Richard Wright’s Film Theory”
Ernest Pujol  ·  Duke University  ·  “A Dialectic of Last Things: Media, History, and Experience in Adorno and Kracauer”
Nathan McCabe  ·  Johns Hopkins University  ·  “H.D.’s Trojan Horse Cinema: Classics in Commodities”
Sarah Cooper  ·  King's College London  ·  “Queering Floral Aesthetics: The Blue Flower of Novalis (Rodrigo Carneiro and Gustavo Vinagre, 2018)”
**B25  Glocal Media Cultures**

*Chair*  Leah Aldridge • Chapman University

Yiyang Hou • University of California, Los Angeles • “Going to the Video Hall: The Emergence of an Alternative Film Experience in Post-Mao China”

Dora Valkanova • University of Texas at Dallas • “Media Fandom in Bulgaria: Towards a (post-) Cold War Analytical Framework on the Margins of Europe”

Rea Amit • University of Oklahoma • “Bond in Japan: International Pride, National Disgrace, and Glo/Cal Intricacies”

Leah Corinne Jones • University of Michigan-Ann Arbor • “Circulation Justice: Conceptualizing the impacts of social media content on audiences”

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**B26  East Asian Noir in a Time of Global Crisis**

*Chair*  Shiqi Lin • University of California, Irvine

*Respondent*  Michelle Cho • University of Toronto

Aubrey Tang • Chapman University • “Hysteria in Baroque Noir East”

Sue Heun Kim Asokan • Arizona State University • “Ethical Entrapment: The Public, the Private, and the Particular in South Korean Film”

Shiqi Lin • University of California, Irvine • “Documentation in Dark Times: The Rise of Noir in Chinese Media Cultures”

Mei Ting Li • Chinese University of Hong Kong • “The Poetic Bard in Social Movements: Wong Hin-yan’s Music Experiment and the Politics of Noir”

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**B27  WORKSHOP  Work / Life (Im)Balance**

*The State of Academic Labor in Film and Media Studies*

*Chair*  Ross Melnick • University of California, Santa Barbara

*Co-Chair*  Emily Carman • Chapman University

*Participants*

Mirasol Enríquez • University of Texas at Austin

Stephen Charbonneau • Florida Atlantic University

Hannah Garibaldi • University of California, Santa Barbara
Session C

Wednesday, April 12
3:15 – 5:00 pm

C1  Race, Place, and Industry in Sports Media
CHAIR  Travis Vogan  •  University of Iowa

Victoria E. Johnson  •  University of California, Irvine  •  “If You Build It . . . ’ The Sports ‘Experience Economy’ and Heartland Dreams”

Thomas P. Oates  •  University of Iowa  •  “Out of the Hood and Into the Game’: Playground Basketball in 1990s Cinema”

Samantha N. Sheppard  •  Cornell University  •  “You Are Freaking African Americans . . . plus Mark:’ Genre and Social Anxieties in Netflix’s Last Chance U: Basketball”

Travis Vogan  •  University of Iowa  •  “The Socially Conscious Narcissism of the Athlete-Produced Sports Documentary”

C2  Race and Labor Behind the Screen
CHAIR  Paula J. Massood  •  Brooklyn College, CUNY

Nicholas Forster  •  Yale University  •  “I Decided to Wait Until It Could be Done Meaningfully:’ The Business and Art of Black Film & Theatre in the 1970s”

Joshua Schulze  •  University of Michigan  •  “Made up and ready to work: race and onscreen labor in studio-era Hollywood”

Caroline Charles  •  Syracuse University  •  “The Revolution Could Be Pictured: Black Power Film Criticism and The Black Arts Movement Small Press”

Kristina Bruening  •  University of Texas at Austin  •  “I Have to Speak Up: Actresses’ Agency and Activism in the Contemporary TV Industry”

C3  Fantasy, Magic, & Wonder
Animation Studies
CHAIR  Rayna Denison  •  University of Bristol

Jennessa Hester  •  Texas Tech University  •  “Making Melodic Magic: Snow White, Gulliver’s Travels, and the Manufacture of Sonic Ideology in Early Feature Animation”

Aurélie Petit  •  Concordia University  •  “The Difficulties of Distributing Japanese Pornographic Animation in America”

Rayna Denison  •  University of Bristol  •  “Animation and Superhero Franchising: The Case of Teen Titans Go!”

Yangqiao Lu  •  University of Chicago  •  “Land Animation: Wonder and Geomedia in David O’Reilly’s Mountain”
C4 Making Minds
The Power of Cinematic Language
CHAIR Amanda Macedo • Brown University
Richard Allen • City University of Hong Kong • “The Philosophy of Melodrama”
Dave Burnham • University of Chicago • “Speaking the World: A Return to Film Language”
Burke Hilsabeck • University of Northern Colorado • “Criteria of the Moving Image: Cavell, Film Theory, and the Construction of Agreement”
Martin Roberts • Keene State College • “Moving Targets: Object Tracking and Algorithmic Aesthetics”

C5 Understanding Identity in Video Game Cultures
CHAIR Huan He • University of Michigan
Yasheng She • University of California, Santa Cruz • “Transnational Galatea: Racializing Anime-esque Character Design in Genshin Impact”
Huan He • University of Michigan • “Race and Playbor in the Age of Crypto Gaming”
Ben Latini • University of Massachusetts - Amherst • “Play Like a Man!: The Labor of Producing Masculinity in Early Video Game Culture”
Luke Hernandez • University of Texas at Dallas • “Ludo-Latinidad: How Latinidad is being made and played out in digital games”

C6 Global TV Studies
Platforms, Audiences, Ratings
CHAIR Nick Marx • Colorado State University
Hyun Jung Stephany Noh • University of Texas at Austin • “The Development of the Studio System behind K-drama in the SVOD Era”
Kathryn Hartzell • University of Texas at Austin • “Brand Ambassadors: Selling the English Premier League to India”
Nick Marx • Colorado State University • “I Think You Should Leave and the Algorithmic Absurdity of Sketch Comedy on Netflix”
Jennifer Hessler • University of Huddersfield, UK • “Automating Audience Intelligence: Nielsen One and the Big-Data Reconfiguration of the Ratings Panel”

C7 Media Enclosures
Immersion, Imaginaries, & Surveillance
CHAIR Branden Buehler • Seton Hall University
Gary Kafer • University of Chicago • “Aoristic Prediction: On The Temporal Dynamics of Race in DNA Phenotyping”
Soha Saghazadeh • University of California, Santa Barbara • “Drone Intimacies: Techno-Religious Imaginaries of the First Iranian Unmanned Aerial Vehicle”
Zach Yost • University of Chicago • “Standardizing VR: Reconstructing a Fractured Medium”
Branden Buehler • Seton Hall University • “The Sports Media Enclosure”
#Booktok's Queer Passions
Loving, Hating, and Selling Content on Digital Platforms

CHAIR
Katherine Morrissey • Arizona State University

Rachel Marks • University of Central Florida • “#Queerbooktok: Investigating TikTok as a Platform for Critiquing Queer Romance”

Kathleen McCollough • Augustana University • “Author as Influencer: The Affective Self-brand on BookTok”

Katherine Morrissey • Arizona State University • “Romance Readers, Are You Okay?’ Hot Takes and Queer Desire on #BookTok”

People, Places, Popular Media
Representing and Building Communities

CHAIR
Helen Morgan Parmett • University of Vermont

Helen Morgan Parmett • University of Vermont • “Placemaking & Community Access Media in Vermont: Histories, Archives, & Activism”

Axelle Demus • York University • “We’ve Come a Long Way Baby!: 10% QTV And the (Re)Evolution of Canadian LGBTQ2+ Cable Access Programming (1995–2001)”

Annie Sullivan • Oakland University • “Praise Detroit!: The Politics of Local Black Televangelism in the City”

Joshua Mitchell • University of Southern California • “Film Criticism in Native American Boarding School Newspapers”

Media Fields
Communities, Connections, Activism

CHAIR
Chelsea McCracken • SUNY Oneonta

Brad Limov • University of Texas at Austin • “Translating Affect into Impact: Social Impact Campaigns and Community Engagement at Local Film Festivals”

Anthony Twarog • University of Wisconsin-Madison • “The ParaIndustrial Media Activism of Thuc Doan Nguyen”

Chelsea McCracken • SUNY Oneonta • “From Film Family to Films Global: Nicole Conn and the Power of Networked Lesbians”

Ian Laughbaum • New York University • “The Waste Imaginary and Imaginary Waste: Visual and Narrative Interpellation of Pollution in PSAs and Fantasy Media”

Screening Greater Mexico
Transnational Identity Through Music, Horror and the Naco

CHAIR
Veronica Paredes • University of California, Los Angeles

Veronica Paredes • University of California, Los Angeles • “The Figure of the Pocha in the Border Musical Romance: México de mi corazón (1964) and Del otro lado del puente (1979)”

Gretel Vera-Rosas • California State University, Dominguez Hills • “Canibales, Endriagos y Tigres: Cinematic Grammars of Violence and Resistance in Mexico”

Adán Ávalos • California State University, Fresno • “The Dimming Screen: Mexican Cinema and the Greater Border Audience”

Veronica Zavala Jacobo • University of California, Los Angeles • “Examining Antonio Aguilar as The Singing Charro”
C12  WOMEN. ISSUES. ACTION.
CHAIR  Chris Holmlund  • University of Tennessee (Emerita)
Lauren Steimer  • University of South Carolina  • “ACCIDENTS.”
Chris Holmlund  • University of Tennessee  • “AGING.”
Kathleen McHugh  • University of California, Los Angeles  • “ANGER.”
Camilla Fojas  • Arizona State University  • “ALLIANCE.”

C14  Youth Media Prosumption and Alternative Fan Communities in China
CHAIR  Ying Zhu  • Columbia University
Zhen Troy Chen  • University of the Arts London  • “Officially cancelled but eternally remembered: The queering paradox of Chinese comedic influencers”
Xiqing Zheng  • Chinese Academy of Social Sciences  • “Re-understanding Fansub in the Age of Online Streaming Services: A Case Study on Bilibili”
Dongli Chen  • Hong Kong Baptist University  • “Chicken You’re too Beautiful’: Parody Videos and Anti-fans on Bilibili”

C15  Asian Cinema, Festivals, and Circuits
Transnational Histories and Contemporary Trends
CHAIR  Po-hsi Chen  • University of Cambridge
Neha Bhatia  • University of Calgary  • “The Transnational Tales of an Indian Creative Producer: The Case of Guneet Monga”
Anchalee Chaiworaporn  • University of Southampton  • “Film Festivals and Constructing Transnational Cinematic Assemblages and Institutional Authorship: Thai Global Art Cinema”
Po-hsi Chen  • University of Cambridge  • “On the Eve of Taiwan New Cinema: The Globalization of the Golden Horse Awards and Golden Horse Film Festival, 1978-81”
Maja Korbecka  • Freie Universität Berlin  • “Looking for Sources? China’s Contemporary Art Cinema and the Film Festival Circuit”

C17  Streaming Ephemera
Prestige, Promotion, & Power in the Next Stage of Streaming
CHAIR  Cory Barker  • Bradley University
Kyle Meikle  • University of Baltimore  • “Literary Netflix: Bookishness & Value in the Netflix Book Club”
Cory Barker  • Bradley University  • “Streaming Secrets, Assembled: ‘Making-Of’ Documentary Series as Streaming’s New Prestige Paratexts”
Kimberly Owczarski  • Texas Christian University  • “Start[ing] New Conversations:’ Netflix, Tudum, and the Company’s Year of Failure”
Anne Major  • Texas Christian University  • “Let the Netflix Games Begin: The Tenuous Gamification of Streaming Platforms”
C19  Sound Works
Exploring the Labor of Score and Sound Design

CHAIR  Katie Quanz  •  Ursinus College

Helen Hanson  •  University of Exeter  •  “An Invisible Tradition? Challenges in Writing Histories of Women's Sound Post-Production Work in American Cinema”

Katherine Spring  •  Wilfrid Laurier University  •  “Keeping Score: Bebe Barron and Bridges-Go-Round”

Katie Quanz  •  Ursinus College  •  “Harry Potter and the Order of the Freelance Sound Teams”

James Buhler  •  University of Texas at Austin  •  “Labor in Digital Musical Production for Media”

C20  Stardom and the Multiverse in Historical and Corporate Transition

CHAIR  Mary Desjardins  •  Dartmouth College

Mary Desjardins  •  Dartmouth College  •  “Star Power and the Cold War Television Heroine: Barbara Stanwyck and Loretta Young”

Matthew Cooper  •  University of Wisconsin - Milwaukee  •  “The Last Movie Star? Tom Cruise and the Star-Franchise Tension in Contemporary Hollywood Cinema”

Kirstin Taylor  •  Colorado State University  •  “Bewitching Black Womanhood: Representational Practices on the CW’s Fantasy Fare”

Rusty Hatchell  •  The University of Texas at Austin  •  “The Arrowverse is Dead: Long Live the Arrowverse: Resituating the DC Television Multiverse Amidst Corporate Turmoil”

C21  Serial Horrors
Remakes, “Requels,” and Shared Universes

CHAIR  Will Scheibel  •  Syracuse University

Will Scheibel  •  Syracuse University  •  “Universal’s Monster Universe: Seriality and Hollywood Horror Before the Franchise Era”

Katherine Fusco  •  University of Nevada, Reno  •  “Freak to Sleek: Selling Out with The Last House on the Left (1972/2009)”

Laura Mee  •  University of Hertfordshire  •  “It’s Always Someone You Know”: Familiar Antagonists in New Horror Requels”

Kendall Phillips  •  Syracuse University  •  “Stitching a Universe Together: Easter Eggs in the Horror Requel”

C22  ROUNDTABLE
Screendance Politics
Body Flows and Choreographies, Onscreen and Behind the Scenes

CHAIR  Brynn Shiozvitz  •  Chapman University

Anthea Kraut  •  University of California, Riverside

Cara Hagan  •  The New School

Colleen Dunagan  •  California State University, Long Beach

Hilary Bergen  •  The New School

Melissa Blanco Borelli  •  Northwestern University
C23  The Fan-Made, Handmade, and Videographic
CHAIR  Jason Mittell  •  Middlebury College
Louisa Stein  •  Middlebury College  •  “Affective Repetition in the Untamed and the Untamed Short Form Fan Videos”
Yifei Sun  •  Columbia University  •  “Bridging the Handmade and the Digital: The Tripod Authorship of Computer-Generated Motion Pictures in the Digital Age”
Jason Mittell  •  Middlebury College  •  “It Was a Work of Art, and it Was Just Real Life: Watching The Rehearsal”
Barry Spence  •  University of Massachusetts Amherst  •  “Essaying the Zoo: Toward the Cinematic Videographic Essay”

C25  Hidden at the Bottom of the Bill
Looking Closely at Understudied B-Movies
CHAIR  Matt Connolly  •  Minnesota State University, Mankato
Matt Connolly  •  Minnesota State University, Mankato  •  “After Midnight?: Desperate Living and the Status of Cult Cinema in the Late 1970s”
Milan Hain  •  Palacký University  •  “An Outlier among Outliers: Hugo Haas, B Movie Aesthetics and Exile Cinema”
Bradley Schauer  •  University of Arizona  •  “‘This . . . Is the Inner Sanctum’: Lon Chaney, Jr. and the Perils of B-Series Stardom”

C27  WORKSHOP
On Not-Watching
What Happens When We “Tune Out’ Inside and Outside the Classroom?
CHAIR  Brandy Monk-Payton  •  Fordham University
CO-CHAIR  Hunter Hargraves  •  California State University, Fullerton
PARTICIPANTS
Kenneth Berger  •  Rhode Island School of Design
Sarah Kessler  •  University of Southern California
Chris Nunn  •  University of Birmingham
Taylor Nygaard  •  Colorado College/Arizona State University
Session D

Wednesday, April 12
5:15 – 7:00 pm

D1  Adult Rules / Youth Resistances
CHAIR  Michele Meek  ·  Bridgewater State University
RESPONDENT  Timothy Shary  ·  Eastern Florida State College
Frances Smith  ·  University of Sussex  ·  “Rules of the game: girlhood conformity and rebellion in the youth sports film”
J. Ken Stuckey  ·  Bentley University  ·  “Young Hearts Run Free: Juvenile Sexual Rebellion in Atonement and 4 Months, 3 Weeks, and 2 Days”
Stephen Tropiano  ·  Ithaca College  ·  “From YouTube to TikTok: The Evolution and Current State of LGBQ Coming Out Videos on Social Media”
Michele Meek  ·  Bridgewater State University  ·  “Bodily Autonomy, Consent, and Trans Youth: Persuasive Documentaries on Gender-Affirming Care for Children”

D2  What Were the 2010s?
A Media Industries Perspective
CHAIR  Charlotte Orzel  ·  University of California, Santa Barbara
RESPONDENT  Shawna Kidman  ·  University of California, San Diego
Charlotte Orzel  ·  University of California, Santa Barbara  ·  “Digital Expansions and Format Brokers: IMAX and the Rise of DCP-Era Cinema Technology Companies”
Derek Johnson  ·  University of Wisconsin-Madison  ·  “Iteration, Multiplicity, and the Politics of Hollywood’s Social Justice Turn”
Vicki Mayer  ·  Tulane University  ·  “We Could Have Been Royals: Economic Development and The Fall of Creative Economy”
Daniel Herbert  ·  University of Michigan  ·  “Selling Cool Culture After the Great Recession: The Case of Third Man Records”

D3  Animation Affordances and Performances
CHAIR  Stevie Suan  ·  Hosei University
Andrea Comiskey  ·  University of Pittsburgh  ·  “The Scalar Affordances of Stop-Motion Animation”
Patrick Sullivan  ·  Texas A&M  ·  “Too Close for Comfort: Grossness, The Ren & Stimpy Show, and the 90s Television Cartoon”
Stevie Suan  ·  Hosei University  ·  “Animating the Self: Constituting Characters, Individualism, and Lifestyle Performance”
Tadas Bugnevicius  ·  Yale University  ·  “The Crayon and the Pencil: Representing the French New Wave in Jacques Rivette’s Don’t Touch the Axe (2007)”
## D4  Interrogating nostalgia
Unpacking the return of the 1990s in contemporary film and television

**CHAIR**  Neil Ewen  •  University of Exeter

- **Amanda Ann Klein**  •  East Carolina University  •  “The Real World Homecoming, Generational Reckoning, and the Rebooting of Reality TV’s Past”
- **Alice Leppert**  •  Ursinus College  •  “Long Live Luke Perry: BH90210 as Melancholic Teen Idol Reboot”
- **Neil Ewen**  •  University of Exeter and **Shelley Cobb**  •  University of Southampton  •  “Re-mediating 90s celebrity scandals: I, Tonya (2017), Impeachment (2020), and Pam and Tommy (2021)”
- **Hannah Hamad**  •  Cardiff University  •  “Remediating the 90s with Ryan Murphy: The (Inter) Generational Cultural Politics of The People Vs. OJ Simpson”

## D5  Next Level Agency
New Approaches to Choice, Freedom, and Narrative Authority in Interactive Media

**CHAIR**  Caterina Fugazzola  •  University of Chicago

- **Caterina Fugazzola**  •  University of Chicago  •  “Talk to me about Martha, please’: Narrative Authority as Affective Agency in Martha is Dead”
- **Elaine Venter**  •  University of Colorado Mesa  •  “Agency and Narrative in Interactive Media: A Comparative Analysis of Black Mirror: Bandersnatch and Detroit Become Human”
- **Ashlyn Sparrow**  •  University of Chicago  •  “Horizons of Choice: What Video Games About Slavery Reveal about Freedom”
- **Rainer Wren Dalton**  •  University of Wisconsin-Milwaukee  •  “Excavating Milwaukee: Leveraging Media Archeology to Construct Microhistories of Player Action in This Is My Milwaukee”

## D6  Global Media Piracy and the Everyday

**CHAIR**  LZ Humphreys  •  Tulane University

- **Abigail De Kosnik**  •  University of California Berkeley  •  “The Many Piracies of Brides of Sulu”
- **Ishita Tiwary**  •  Concordia University  •  “Hong Kong in Bordertowns: Exploring Media objects and Bazaar spaces”
- **Blake Atwood**  •  American University of Beirut  •  “The Cultural Labor of Informal Media Distribution in Lebanon”
- **LZ Humphreys**  •  Tulane University  •  “The Gender of Media Piracy in Cuba”

## D7  Documentary Acoustics
Ecological Approaches to Documentary Sound

**CHAIR**  Daniel Schwartz  •  McGill University

- **Jaimie Baron**  •  University of Alberta  •  “Polyphonic Narration and Jazz Epistemology in Shirley Clarke's The Connection”
- **Daniel Schwartz**  •  McGill University  •  “Did I Hear Right? Re-sounding Archival Images in the Compilation Documentaries of Sergei Loznitsa”
- **Ling Zhang**  •  State University of New York, Purchase College  •  “Battle Songs of the Socialist Experience: Soundscape in 1950s—1970s Chinese Documentaries”
- **Matthew Croombs**  •  University of Calgary  •  “William Klein's Festival panafricain d’Alger 1969 and The Acoustics of Montage”
**D8  Bad Objects**  
(Non)Relations between Queer and Feminist Film Theory  

**Chair**  
Erin Nunoda  •  University of Toronto  

**Co-Chair**  
Emily Barton  •  York University  

Emily Barton  •  York University  •  “Women Looking at Women: Pornographic/Autoerotic Desire in Variety”  

Joshua Bastian Cole  •  Cornell University  •  “Trash/Trans/Swiss Army Man: Disposability and Abjectness in a Surprisingly Good (Accidentally) Trans Film”  

Erin Nunoda  •  University of Toronto  •  “On Frigidity: Warhol’s Coldness and Ann’s Tear”  

Mathilda Shepard  •  Texas Tech University  •  “Lesbian Potentiality in Amber Bemak and Nadia Granados’ Post-Porn Border Films”

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**D9  Borders between Nonfiction and Fiction**  

**Chair**  
Hadil Abuhmaid  •  University of Oregon  

Richard Minaya  •  University of Missouri-Kansas City  •  “Before Cubans Were Golden Exiles Came a Crisis Amigo (1961): The 25 Cuban Refugee Problem & US Television Documentaries”  

Nathan Rossi  •  Northwestern University  •  “From Netflix to TravelTok: The Persistent Tropicalization of Central America in U.S. Docuseries and Social Media”  

Hadil Abuhmaid  •  University of Oregon  •  “Naked, Exploited, and Sexualized: Negotiating Meaning in Salon Huda’s (2021) Nude Scene”  

Courtlyn Pippert  •  University of North Carolina at Chapel Hill  •  “Made Every Day: The History Channel, National Identity, and the Ideal American Subject”

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**D10  New Directions in Fandom, Place and Transmedia Tourism**  

**Chair**  
Bethan Jones  •  University of York  

Rebecca Williams  •  University of South Wales  •  “Sustainability, Access, and Cultural Divergence: Mapping Ethical Transmedia Fan Tourism”  

Paul Booth  •  DePaul University  •  “The Elephant (Café) in the Room: Harry Potter Transmedia Tourism Amidst JK Rowling’s Transphobia”  

Bethan Jones  •  University of York  •  “Go past the wellies, on your left there’s 8 stairs to the exhibition’: Fan Tourism, Social Media & Transmedia Marketing”  

Bobby Schweizer  •  Texas Tech University  •  “Preserving Theme Park Histories with Home Movies and Family Photos”

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**D11  Genres of Transnational Cinema**  

**Chair**  
Olivia Landry  •  Virginia Commonwealth University  

Alessandra Santos  •  University of British Columbia  •  “Dystopian Cinema in Latin America”  

April Miller  •  Arizona State University  •  “Depicting Rape, Revenge, and In/Justice in Jennifer Kent’s The Nightingale and Warwick Thornton’s Sweet Country.”  

Olivia Landry  •  Virginia Commonwealth University  •  “Jewish Revenge in Contemporary German Cinema”  

Ingrid Ryberg  •  University of Gothenburg  •  “Reinscribing lesbianism in Tuija-Maija Niskanen’s The Farewell (1982)”
D12  Early Cinema
Myths and Realism

CHAIR  Eric Pierson  •  University of San Diego

Victoria Pihl Sorensen  •  Cornell University  •  “The Myth of ‘White Slavery’ and Cinematic Statecraft”
David Morton  •  University of Central Florida  •  “Of Course They Please the Southern People: How Jacksonville, Florida Invented the Cinematic ‘Lost Cause’”
Juho Ahava  •  Marbella International University Centre  •  “Lev Kuleshov’s Material Realism”

D14  Negative Aesthetics
Judgement, Thought, and Utopia

CHAIR  Zoran Samardzija  •  Columbia College Chicago

Kalling Heck  •  Louisiana State University  •  “Judgment’s Negativity in Eric Rohmer’s Tale of Autumn”
Zoran Samardzija  •  Columbia College Chicago  •  “Between Totality and Nonidentity: Miklos Jancso at the End of Communism”
Erin Schlumpf  •  Ohio University  •  “A Monstruous Miracle: Negative Aesthetics and Utopia in Julie Doucournau’s Titane”
Brian Wall  •  Binghamton University  •  “Blindness: Negation and Vision in Dr. Mabuse, das Spieler (1922)”

D16  New Scholarly Approaches to Film Festivals
Pandemic Spectatorship and Beyond

CHAIR  Antonio Pelaez-Barcelo  •  CEU San Pablo University

Ger Zielinski  •  Toronto Metropolitan University  •  “Digital Festivality: From Online to Virtualized Film Festivals”
Antonio Pelaez-Barcelo  •  CEU San Pablo University  •  “Cultural diversity in film festivals: TIFF seen by local and foreign press”
Giovanna De Luca  •  College of Charleston  •  “Organization of a Film Festival in an Academic Environment: Before, During and After Covid. NCIF Case Study”
Tilottama Karlekar  •  Temple University  •  “Communities beyond Covid: Forging new networks and solidarities at South Asian diasporic film festivals”

D17  ROUNDTABLE
Bridging Approaches to Everyday Media
Across Film, Video and Social Media

CHAIR  Lauren Berliner  •  University of Washington Bothell
CO-CHAIR  Tanya Goldman  •  Bowdoin College

Haidee Wasson  •  Concordia University
Tamara Kneese  •  Intel
Patricia Zimmerman  •  Ithaca College
Jasmyn Castro  •  University of California, Los Angeles
Tanya Goldman  •  Bowdoin College
Lauren Berliner  •  University of Washington Bothell
### D18
**JCMS Masthead Business Meeting**
followed by social at 7:00 pm

### D19
**Music Sounds Better With You**
Music Industries, Emergent Technologies, and Convergence Culture

**Chair**
Alyxandra Vesey • University of Alabama

**Ethan Thompson** • Texas A&M University – Corpus Christi • “On Cable, in Stereo: MTV’s Pitch for Better Music through Television”

**Alyxandra Vesey** • University of Alabama • “Behind the Music: VH1’s Intergenerational Address Through ‘Contextualized Entertainment’”

**Brian Fauteux** • University of Alberta • “SiriusXM and the Perceived Value of Music in the Streaming Space Age”

**Morgan Bimm** • St. Francis Xavier University • “Critiquing the Rock Critic Industrial Complex, One Blog at a Time”

### D20
**Nontheatrical Media Histories**
Shaping Home and Identity

**Chair**
Patrick Brame • The Catholic University of America

**Patrick Brame** • The Catholic University of America • “The Personal Touch: The Domestic Archive and American Middle-Class Identity”

**Allison Farrell** • University of Wisconsin - Milwaukee • “Fragments of an Era and One Reel Movies: Home Movies Magazine and 1940’s American Wartime Anxiety”

**Megan Hermida Lu** • Boston University • “Framing Vietnam: A U.S. Soldier’s Introspection and Experimentation”

**Kevin Ferguson** • Queens College, CUNY • “A Void: The Cyclorama’s Affective Contradictions”

### D21
**Horror Around the World**

**Chair**
Kristen Leer • University of Michigan-Ann Arbor

**Bruno Amaral Dariva** • Indiana University Bloomington • “From the Castle to the Woods: Good Manners as a Fairy Tale”

**Phuc Van Le** • University of California, Los Angeles • “Zombies of the Caribbean: Juan de los Muertos and Cuban Genre Cinema”

**Alex Svensson** • Emerson College / MIT • “We Actually Made a Real Horror Movie’: Short Form Horror as Brand Marketing and Questions of Genre Authenticity”

**Matthew Fee** • Le Moyne College • “Uncanny Maternity in Contemporary Irish Horror Films”
D22  Cinematic Sub/urban Space
CHAIR  Joshua Gleich • Independent Scholar

Morgan Harper • University of Toronto • “Empathy Adjacent: Bad Trips and Obstructed Realism in Heaven Knows What (2015)”
Benjamin Crais • Duke University • “Too Early / Too Late: Cinema and Non-Synchrony”
Matthew Noble-Olson • University of Michigan • “Presenting Absence: Aesthetic Contestations of Racial Capitalism in Contemporary Detroit”
Daria Goncharova • University of Kentucky • “Dream Houses of the Dream Factory: Hollywood’s Marketing of Homeownership and Citizenship During the Early Cold War”

D23  New Approaches to Genre
From Thrillers to Crime Films  
CHAIR  James Osborne • SUNY Cortland

Stephanie Oliver • University of Texas at Dallas • “Teasing Out the Meanings of Contemporary Erotic Thrillers: An Examination of the Genre’s Reception Today”
Nahuel Ribke • The Open University of Israel • “Bilingual Fiction, Genre Conventions, and The Economy of Linguistic Interaction in Global Thriller Series”
James Osborne • SUNY Cortland • “Narcissus and Echo in Philadelphia: Elaine May’s Mikey and Nicky (1976) as a Proto-Double-Protagonist Film”
Patrick Woodstock • University of Toronto • “. . . Where Were the Adults?’ Inevitability, Queer-Trans Identity, and Post-Judicial True Crime in My Friend Dahmer”

D25  Navigating Politics and Conflict in 20th Century Media
CHAIR  Heather Hendershot • MIT

Julide Etem • University of Virginia • “Becoming White to Win Hearts, Minds and Wars”
Heather Hendershot • MIT • “The Whole World Wasn’t Watching: Revisiting the 1972 Democratic National Convention as a Political and Televisual Event”
Thamyris Almeida • Dartmouth College • “Vila Sésamo: Cold War Politics and the Brazilian Adaptation of Sesame Street”
Hongwei Thorn Chen • Tulane University • “The Logistical Lament: Cinema and the ‘Soft’ Infrastructures of Total Mobilization in China’s Second World War”

D26  Media Intersections
Case Studies in Southeast & East Asian Industries
CHAIR  Alfio Leotta • Victoria University of Wellington

Alfio Leotta • Victoria University of Wellington • “Between Film Trailer and Tourism Ad: Thailand’s Write Your New Chapter Campaign and Audiovisual Tourism Promotion”
Lien Fan Shen • University of Utah • “Creative Comic Collection: A historic crossroads between private sectors and public policy of comic industry in Taiwan”
Jennifer Kang • Queensland University of Technology • “Re-nationalizing Transnational Korean Television: The Domestic Audience’s Response to Squid Game and Joseon Exorcist”
Katherine Morrow • Carleton University • “Pulled Images: Platform Affordances and Image Sharing on Chinese Streaming Platform iQiyi”
D27 WORKSHOP
Post-Roe Approaches
Media Scholar Strategies to Contemporary Challenges of Reproductive Rights

CHAIR
Jennifer Jones • University of Tulsa

PARTICIPANTS
Elizabeth Nathanson • Muhlenberg College
Jennifer Jones • University of Tulsa
Diana King • University of California, Los Angeles
Victoria Sturtevant • University of Oklahoma
Stephanie Herold • University of California, San Francisco
Session E

Thursday, April 13
9:00 – 10:45 am

E1  The Walt Disney Company at 100
CHAIR  Peter Kunze  ·  Tulane University
Susan Ohmer  ·  University of Notre Dame  ·  “Juxtaposition as Method: Rethinking Disney Studies”
Janet Wasko  ·  University of Oregon  ·  “Disney and Labor: 100 Years of Magic or a Century of Exploitation?”
Peter Kunze  ·  Tulane University  ·  “Diversity Work at Woke Disney: Race and Repair in the Magic Kingdom”
Thomas Schatz  ·  University of Texas at Austin  ·  “Disney's Film-Television Synergies from Disneyland to Disney+”

E2  Troubling Diversity and Monstrosity
 Discrimination in Fantasy and Roleplaying Games
CHAIR  Adrianna Burton  ·  University of California, Irvine
Adrianna Burton  ·  University of California, Irvine  ·  “People Are Monsters Are Creatures: A Ludo-Etymological Investigation into Divisory Fantasy Semantics”
Isabelle Williams  ·  University of California, Irvine  ·  “Fantastic Sounds: Monstrosity and Fantasy in Tiny Tina’s Wonderlands”
Robyn Hope  ·  North Carolina State University  ·  “Counting Blessings: The Quantification of Ability and Disability in Fantasy”
Maria Alberto  ·  University of Utah  ·  “‘Were it not for one renowned exception’: D &D Canon and Mechanisms of Re-Encoding Monstrosity”

E3  Historicizing Deepfakes and Post-Photographic Identity
CHAIR  Eszter Polónyi  ·  The University of Nova Gorica, Slovenia
Abraham Geil  ·  University of Amsterdam  ·  “Abstraction and Personhood: from Composite Photography to Generative Adversarial Networks”
Eszter Polónyi  ·  The University of Nova Gorica, Slovenia  ·  “An Archaeology of Photographic Identification”
Ori Levin  ·  Tel Aviv University  ·  “The Kino-eye-less: Deepfake, Seeing and Knowing”
Kris Fallon  ·  University of California, Davis  ·  “The Forensics of False Images: from Daguerre to the Deepfake”
E4  Interaction Media in Total Institutions
CHAIR  Seth Watter  •  New York University
CO-CHAIR  Hannah Zeavin  •  Indiana University
Seth Watter  •  New York University  •  “Interaction—From Georg Simmel to Rockland Psych”
Hannah Zeavin  •  Indiana University  •  “Deprivation Theory Attachment Theory, Incarcerated Mothers, and Visual Evidence in the Prison”
Henning Engelke  •  Philipps University Marburg  •  “The Drama of Difference’: Microhistories of Youth Filmmaking in Total Institutions”
Anna Lovatt  •  Southern Methodist University  •  “Filming Patiently: The Late Work of Donald Rodney”

E5  Inside Out
Cinematic Interiority through the Videographic Essay
CHAIR  Desirée Garcia  •  Dartmouth College
RESPONDENT  Joel Burges  •  University of Rochester
Viktoria Paranyuk  •  Pace University  •  “Between Private and Collective Interiority: Women in Soviet 1960s Film”
Nilanjana Bhattacharjya  •  Arizona State University  •  “The Music in Her Head: Exploring Schubert’s Music as an Extension of Interiority in Haneke’s The Piano Teacher”
Desirée Garcia  •  Dartmouth College  •  “What Happened in the Dressing Room: Spatial Interiority in Early Film”

E6  Black Stars/Black Star Systems
CHAIR  Racquel Gates  •  Columbia University
Pamela Krayenbuhl  •  University of Washington Tacoma  •  “Sammy Davis in the 60s: Hollywood’s Chameleonic Black Best Friend, in Perpetual Motion”
Scott Poulson-Bryant  •  The University of Michigan  •  “Diana Ross: Performing Stardom as Embodied Archive”
Miriam Petty  •  Northwestern University  •  “Who’s your white lead?’ Black American Stars and the Cruel Optimism of the Biopic”
Racquel Gates  •  Columbia University  •  “When I Think of You: Paula Abdul, Janet Jackson, and Invocations of Classic Hollywood”
### E7  French Cinema in the Wake of the Women's Liberation Front  
Stars, Directors, Collectives  

**Chair:** Brittany Murray  
University of Tennessee, Knoxville  

**Co-Chair:** Elizabeth Miller  
Bangor University  

Elizabeth Miller  
University of Bangor  
“**The Popular Feminism of Annie Girardot, France's Highest-Grossing Actress From 1968 to 1978**”  

Brittany Murray  
University of Tennessee Knoxville  
“**Feminist Aesthetics in Carole Roussopoulos's 1970s Video Documentaries**”  

Marion Hallet  
University of Namur  
“**The ideal French woman: Romy Schneider's ambivalent feminine identity in 1970s French cinema**”  

Alexandre Moussa  
Sorbonne Nouvelle University (Paris III)  
“**«Paroles . . . elles tournent !»: Musidora, and the rise and fall of feminist film criticism in France (1973–1981)**”

### E8  Television, Care, and the Production of Intimacy  

**Chair:** Helen Wood  
Lancaster University UK  

**Co-Chair:** Tanya Horeck  
Anglia Ruskin University, UK  

**Respondent:** Michele Aaron  
University of Warwick, UK  

Helen Wood  
Lancaster University UK  
“**From ‘Duty’ of Care to Caring Practices: A framework for the analysis of the labour processes of reality TV**”  

Tanya Horeck  
Anglia Ruskin University, UK  
“**COVID Choreography: Redefining care and consent on set**”  

Helen Wheatley  
Warwick University, UK  
“**Television Auto/Pathographies: Caring for the documentary subject before, during and after death**”

### E9  Looking for the Receiver  
Transitional Technologies, Audiences, & Industries  

**Chair:** Emily West  
University of Massachusetts Amherst  

Kiara Childs  
University of North Carolina at Chapel Hill  
“**Searching for Blackness: A Case Study on Search Engines and Black Beauty Culture on TikTok**”  

Selena Dickey  
Furman University  
“**Microwave-fed CATV, Small Market Broadcasters, and the Mountain West, 1956–1962**”  

Emily West  
University of Massachusetts Amherst  
“**Media-as-a-Service: Subscription Streaming Platforms and the Served Self**”  

Zachary Price  
Oregon State University  
“**Surgical Cinema: Immersion and X-ray Spectatorship**”
E10  Trends in Central American Cinema
CHAIR  Carolyn Fornoff  •  Cornell University
Liz Harvey-Kattou  •  University of Westminster  •  “New Ways of Being: Gender and the Family in Contemporary Central American Cinema”
Jared List  •  Doane University  •  “Women as Guardians: Female Subjectivities and Collective Resistance in Nuestras madres and Noche de fuego”
Carolyn Fornoff  •  Cornell University  •  “The Impact of Funding on Form: Julio Hernández Cordón's Minimalist and Instagram Cinemas”
Aarón Lacayo  •  Gettysburg College  •  “Elusive Connections in a Solar Storm: Collaboration, Simultaneity and Resilience in Days of Light (Días de luz, 2019)”

E11  Queer Media Studies
Where Praxis Meets Pedagogy
CHAIR  Andrew Owens  •  University of Iowa
Andrew Owens  •  University of Iowa  •  “In Moonlight Black Boys Look . . . ‘: Intersectional Sexualities in PWI Classrooms”
Nick Salvato  •  Cornell University  •  “Insensitivity Training”
Sean Griffin  •  Southern Methodist University  •  “Does Anyone Still Wear a Hat?: Camp in the 21st Century Classroom”
Melanie Kohnen  •  Lewis & Clark College  •  “Videographic Visions of Queer History: Teaching the Production Code through the Video Essay”

E12  Music's Material Mediations
New Histories of Sound Technologies and Software
CHAIR  Amy Skjerseth  •  University of Liverpool
CO-CHAIR  Catherine Provenzano  •  University of California, Los Angeles
Andy Kelleher Stuhl  •  McGill University  •  “Software, Sonic Materiality, and Pauline Oliveros’s ‘Acoustic Algorithms’”
Amy Skjerseth  •  University of Liverpool  •  “Visualizing the Synthesizer: Wendy Carlos’s Oscilloscope Demonstrations”
Catherine Provenzano  •  University of California, Los Angeles  •  “Mundane AI: Generating Presence and Collapsing the Present”
Paula Harper  •  University of Chicago  •  “Weird Sensation Feels Good - ASMR and Sound as Mediator of Technologized Intimacy”
E13  **Death, Work, Avant-Garde  
(Against) Formalisms**  
CHAIR  
Jen Malkowski • Smith College  
Lexi Turner • Cornell University • “Decay Mummified: Difference and Disintegration in the Found-Footage Avant-Garde”  
Matthew Pickard • University of Colorado Boulder • “The Negotiated Contemplation of Exhaustive Temporality: Long Take Cinema’s Balance of Miracle and Desolation”  
Nathaniel Deyo • University of Miami • “Grids of Death: Radical Formalism, Videographic Criticism and Friday the 13th”  
Elizabeth Garcia • Brown University • “Death Work: Re-reading Brakhage’s Autopsy Film”

E14  **Case Studies in East Asian Film Remakes, from Japan to South Korea**  
CHAIR  
David Scott Diffrient • Colorado State University  
Irene González-López • University of London and Kingston University • “How To Sell a Remake: The ‘Gate of Flesh’ Media Franchise”  
Lance Lomax • Texas Tech University • “Remaking Unforgiven (1992): Genre, Indigeneity, and Empire in Lee Sang-il’s Yurusarezaru mono (2013)”  
D. Scott Diffrient • Colorado State University • “This One Has a Different Ending’: Finality, Futurity and the Promise of Historical Unfixity in Ilang: The Wolf Brigade”  
Nam Lee • Chapman University • “The Power of Healing in Little Forest (s): Cross-cultural Perspectives on Food, Friendship, and Self-identity”

E15  **Theorizing (Unruly) Ecologies**  
CHAIR  
Laura Di Bianco • Johns Hopkins University  
Henry Osman • Brown University • “Seismic Cinema”  
Laurence Kent • University of Bristol • “Untamed Storms: Cinema’s Oceanic Contingency from Jean Epstein to Mati Diop”  
Dani Kissinger • Northwestern University • “Aimless Weather,’ Motive Things: Trick Films and Modern Experience”  
Maja Manojlovic • University of California, Los Angeles Writing Programs • “Eco-Aisthēsis: Elemental Sensorium and Expanded Sense-Making in Slovenian Experimental Film”

E16  **Philosophical Investigations into the Filmic Epistemes, Image, Time**  
CHAIR  
Dong Yang • Grinnell College  
Dong Yang • Grinnell College • “Systole/Diastole: Conceptual Rhythm and Dark Frame in Brakhage and Deleuze”  
Julio Bezerra • Universidade Federal de Mato Grosso do Sul • “The becoming of continuity: Zeno’s paradoxes, philosophy and the question of time and movement in Film”  
Josh Cabrita • York University • “On Certainty: Toward a Deleuzian Epistemology of Filmic Description”  
Lawrence Garcia • York University • “Image and Sign in Gilles Deleuze’s Cinema 1 and Cinema 2: Revisiting ‘Peaks of present and sheets of past’”
E17  Feminist Methods of Cinematic Analysis
CHAIR  Patricia White  •  Swarthmore College

Patricia White  •  Swarthmore College  •  “Never Turning Back: Abortion, Temporality, and Feminist Filmmaking”
Amelie Hastie  •  Amherst College  •  “Reforming the Film Essay: Curiosity, Vulnerability, Vibration”
Wakae Nakane  •  University of Southern California  •  “The Feminist Politics of Amateurism: Women’s Cinematic Experimentalism in Japan’s 1980s and 1990s”
Rick Warner  •  University of North Carolina at Chapel Hill  •  “Suspense Reconceived in Slow Time: Ambient Anxieties and ‘Thrilling’ Eroticism in Chantal Akerman’s La Captive”

E18  Science Fiction, Play, Embodiment
CHAIR  Ariel Rogers  •  Northwestern University

Ian Lehine  •  New York University  •  “Mystic Wastelands: Stalkers, the Zone, and Open World Experiences in Literature, Film, Games, and Virtual Reality”
Samuel Santiago  •  Syracuse University  •  “Souls as Capital: A Ludic Ontology of Spiritual Biopower in Darksiders”
Andy Lee  •  University of Toronto  •  “Invisible Bodies in Virtual Space: Playing Counter-Strike with Merleau-Ponty”
Jennifer Pranolo  •  Pace University  •  “The User and the Digital Subaltern: Ian Cheng’s AI Mythologies”

E19  Fandom as Experience and Archive
CHAIR  Britta Hanson  •  Southern Methodist University

Ning Zhang  •  University of Nottingham  •  “Keep the Dead Pop-Culture Star–Leslie Cheung Alive in Memory Places in Mainland China”
Logan Johnson  •  Bowling Green State University  •  “It’s More than a Show . . . It’s a Way of Life’: Syndication, Nostalgia, and Revisiting The Brady Bunch on Genre Television”
Abby S. Waysdorf  •  Universiteit Utrecht  •  “The Eurovision Song Contest and Archontic Fandom”
Claudia Sicondolfo  •  University of Toronto, Scarborough  •  “‘How do we come back home?’ The Joyful Archives of the Home Made Visible Project”

E20  WORKSHOP
(Re)Creating Experiential Learning in a Pandemic World
Trade Shows, Film Festivals, & Production Locations
CHAIR  Kristen Warner  •  University of Alabama

PARTICIPANTS
Kristen Warner  •  University of Alabama
Courtney Brannon Donoghue  •  University of North Texas
Bryan Sebok  •  Lewis and Clark College
Kevin Sanson  •  Queensland University of Technology
**E21**  ROUNDTABLE
The Case for Awards Studies

**CHAIR**  Monica Sandler  •  University of California, Los Angeles

Monica Sandler  •  University of California, Los Angeles
Myles McNutt  •  Old Dominion University
Frederick Gooding  •  Texas Christian University
Raffi Sarkissian  •  Christopher Newport University
Elizabeth Castaldo Lundén  •  Linnaeus University

**E22**  Accessing the Cinematic Archive

**CHAIR**  MJ Robinson  •  Brooklyn College

Megan Ankerson  •  University of Michigan  •  “Post-Cinematic Time Machines: Archival Entertainment in the Internet Age”
Syeda Momina Masood  •  University of Pittsburgh  •  “Unusual Archives and The Hot Spot Café: Memories of Cinephilic Pleasures in Pakistan”
Ben Pettis  •  University of Wisconsin-Madison  •  “[dateStart], [dateString], and dateKludge(): A Critical Code Studies Analysis of the Media History Digital Library”
Nancy Friedland  •  Columbia University  •  “Now you see it, or maybe you don’t: charting the challenges to access in a new age of streaming video.”

**E23**  Cinematic Contact Zones, Cultural Appropriation, and Courting New Audiences

**CHAIR**  Wesley Jacks  •  Lingnan University

Wesley Jacks  •  Lingnan University  •  “Slackers in Chaoyang: The 1995 Sundance International Film Festival in Beijing”
Maria Boyd  •  Delaware County Community College  •  “Gloria Gould Presents: MGM’s Campaign to Attract Elite Audiences”
Donna Campbell  •  Washington State University  •  “Watanna of the Movies: Winnifred Eaton’s Rescripting of Early Hollywood”
Pedro Noel Doreste  •  University of Chicago  •  “An Accented Seminar: Puerto Rico’s Division of Community Education at the Flaherty Seminar, 1955—1963”

**E24**  From the Middle East to Madison Avenue
Film History Revisited

**CHAIR**  Lawrence Webb  •  University of Sussex

Kate Rennebohm  •  Concordia University  •  “The Baghdad Movie Studio: Excavating the Birth of Local Film Production in Iraq”
Jenny Oyallon-Koloski  •  University of Illinois at Urbana-Champaign  •  “Jacques Demy, aesthetic risks, and cinematic failures”
Lawrence Webb  •  University of Sussex  •  “The MPO school: how the New York advertising industry shaped Hollywood cinematography”
Daniel Humphrey  •  Texas A&M University  •  “PBS’s The Cinematic Eye (1978—1980): At the Fulcrum of the Film Studies Discipline”
E25  Won’t Somebody Please Think of the Children?

CHAIR  Timothy Shary  •  Eastern Florida State College

Tama Hamilton-Wray  •  Michigan State University  •  “Growing Pains, Erotic Pleasure and Place: Africana Narrative Films ‘Pariah’ by Dee Rees and ‘Rafiki’ by Wanuri Kahiu”

Yasmin Mendoza  •  University of California, Davis  •  “Unscene Censorship: The Controversial Reception of Walt Disney’s Lightyear”

Camilo Diaz Pino  •  West Chester University  •  “You Can (Not) Advance: Japanese Media as a Rubric for Western Imaginaries of Apocalyptic Childhoods”

Timothy Shary  •  Eastern Florida State College  •  “From Panic to Pedophilia: Transgressions of Adult-Child Relations in 1970s American Cinema”

E26  ROUNDTABLE

Abstraction and Aesthetics of Movement
Questions and Methods for Media Ethics and Analysis

CHAIR  Jessica Ruffin  •  University of Michigan Ann Arbor

CO-CHAIR  Ganga Rudraiah  •  University of Toronto

Laura U. Marks  •  Simon Fraser University

Jordan Schonig  •  Texas Christian University

Grant Leuning  •  University of California San Diego

Ganga Rudraiah  •  University of Toronto

Niklaus Largier  •  University of California Berkeley

Jessica Ruffin  •  University of Michigan

E27  WORKSHOP

Experiments in (Un)Grading
Alternative Grading Practices for New and Seasoned (Un)Graders

CHAIR  Jennifer Blaylock  •  Oberlin College

CO-CHAIR  Lisa Jacobson  •

PARTICIPANTS

Nicole Hentrich  •  Columbia University
Session F

Thursday, April 13
11:00 am – 12:45 pm

**F1**  Animation and Audiences
CHAIR  David Mai  •  University of Kansas

Nathan Workman  •  University Wisconsin-Madison  •  “My little butthole went, boop!’ Audience dislike of Netflix’s Q-Force and Queer representation within adult animation”

Jonathan Lack  •  University of Iowa  •  “The Starting Line: Mobile Suit Gundam and a Newtype Declaration of Anime Fandom”

Noemi Nunez  •  University of Central Florida  •  “Analyzing Sonic Visibility with Disney’s Encanto”

Mike Van Esler  •  University of Wisconsin-Oshkosh  •  “It’s Much More Than Linear Entertainment’: Streaming Service Anime Strategies and Imagined Audiences”

**F2**  Platforming Video Game Studies
CHAIR  Lesley Willard  •  University of Texas at Austin

Lesley Willard  •  University of Texas at Austin  •  “Not That Kind of CM: Reframing Video Game Community Managers as Content Moderators”

Victoria Braegger  •  Purdue University  •  “Who’s in the Top Ten?: Twitch’s Algorithm and Gamer Identity on Streaming Platforms”

Matthew Payne  •  University of Notre Dame  •  “Preposterous Platforms of Play: Eugene Jarvis’s Post-Arcade Coin-Op Games”

Mirek Stolee  •  University of Central Florida  •  “There and Back Again: Escape Simulator ’s Reshaping of the Digital Escape Game”

**F3**  Homespaces and Habitations
CHAIR  Hugo Ljungback  •  University of Chicago

Tatiana Anoushian  •  Northwestern University  •  “Dreaming Home/land: Memories and Re-Constructions of Home Through Diaspora Armenians’ Family Photographs”

Inna Arzumanova  •  University of San Francisco  •  “Living Rooms Awash in Whiteness: Neo-Traditionalist Design and White Female Hosts on Instagram”

Tina Kendall  •  Anglia Ruskin University  •  “Inhabitable Ludotopias, Then and Now”

Hunter Tuinstra  •  Wayne State University  •  “Borrowing from a Ghost: Hauntings of the Future in I Am the Pretty Thing and A Ghost Story”
F4  Approaches to Youth, Post(Network) Media, and Coming of Age
CHAIR  Stefania Marghitu  •  Loyola University New Orleans

Stefania Marghitu  •  Loyola University New Orleans  •  “Women Off-Centered in Sally Rooney’s Normal People Adaptation”
Jacqueline Vickery  •  University of North Texas  •  “Unpacking the Gendered Discourses of TikTok’s Generational Wars”
Gry Rustad  •  Norway University of Applied Sciences  •  “Locating Social Media Television Fandoms”
Madison Barnes-Nelson  •  Colorado State University  •  “Legitimating ‘Teenage Girl Traumedy’ on Hulu’s Pen15”

F5  Rethinking Chris Marker
Old Networks, New Archives, Media Studies
CHAIR  Victor Putinier  •  Washington University in St. Louis
CO-CHAIR  Richard McLaughlin  •  University of Southern California

Jackson B. Smith  •  Princeton University  •  “Chris Marker’s ‘Actualités Imaginaires’ as a Challenge to the Category of ‘Essay Film’”
Victor Putinier  •  Washington University in St. Louis  •  “On De-centering Marker: The Documentary Context of the ‘Long Fifities’”
Jayson Lantz  •  University of Southern California  •  “‘. . . dans tous ces trucs ‘: Documentary Across Media, or In and Around Chris Marker’s Si j’avais quatre dromadaires”
Richard McLaughlin  •  University of Southern California  •  “One Century Left: Chris Marker, the Processed Image and the Future of Work in 2084”

F6  From Absence to Agents
Mapping Black Girlhoods in U.S. Film and Media
CHAIR  Mary Celeste Kearney  •  University of Notre Dame

Mary Celeste Kearney  •  University of Notre Dame  •  “Absent Daughters, Semi-Present Mothers, and White Girl/Black Maid Pairings in 1940s Teen-Girl Films”
Emmalouise St. Amand  •  Eastman School of Music  •  “‘I’m going to tell you what really happens backstage’: Black Girls, Confessional Storytelling, and the Sonic Color Line”
Aria S. Halliday  •  University of Kentucky  •  “The Bones of Black Girls: A Meditation on bell hooks and Violence”
Ashleigh Greene Wade  •  University of Virginia  •  “Blackprints for the Future: Envisioning Free Black Girlhood in Shuri and Brown Girl Begins”
F7  Two Shots and a Document
Experiments with the Historiography of French Cinema

CHAIR  Laure Astourian  •  Bentley University
CO-CHAIR James Cahill  •  University of Toronto

Laure Astourian  •  Bentley University  •  “Niger Here and There: Afrique-sur-Seine, Moi, un Noir, and the Laval Decree”
Aurore Spiers  •  University of Chicago  •  “They Wanted Me to Wear Cotton, I Wore Silk’: Musidora’s Creative Agency in Les Vampires”
James Cahill  •  University of Toronto  •  “Qu’est-ce que le cinémerde: Stray Observations on the Edge of the Obscene”
Jennifer Row  •  University of Minnesota  •  “Archives of the Aftermath, Memory of the World: Disability and the Hôtel Royal des Invalides”

F8  Home as a Site of Resistance

CHAIR  Elizabeth Patton  •  University of Maryland, Baltimore County
CO-CHAIR Anna Viola Sborgi  •  University College Cork Ireland

Conn Holohan  •  NUI Galway  •  “Immersive Empathy: Co-Creating Immersive Narratives on Home and Homelessness”
Jennifer Cazenave  •  Boston University  •  “Mediating Disability Beyond the Home Movie: On Public Storytelling and Access Intimacy”
Elizabeth Patton  •  University of Maryland, Baltimore County  •  “Home Movies as a Form of Resistance”
Anna Viola Sborgi  •  University College Cork Ireland  •  “Precarity and Resistance: Mediating Home Across Contemporary Europe”

F9  AI Voices
Analytics, Synthesis and The “Self”

CHAIR  Xuenan Cao  •  The Chinese University of Hong Kong
CO-CHAIR Hadar Levy-Landesberg  •  Yale University
RESPONDENT Mack Hagood  •  Miami University

Edward B. Kang  •  University of Southern California  •  “Machine Audibility: On Vocal Ontology and ML Epistemology”
Ido Ramati  •  Hebrew University of Jerusalem  •  “Vocalic Synthesizers of The Self”
Hadar Levy-Landesberg  •  Yale University and Xuenan Cao  •  The Chinese University of Hong Kong  •  “Anchoring Voices: The News Anchor’s voice in China from Television to AI”
F10  Pink Inc.
Audiences, Branding, and LGBTQ+ Visibility

CHAIR  Kayti Lausch  •  Coe College
RESPONDENT  Alfred Martin  •  University of Miami

Ben Kruger-Robbins  •  Emory University  •  “Basic Instinct: CBS's Historical Marketing Strategies and Discourses of Queer Aging”
Kayti Lausch  •  Coe College  •  “‘The Extras Thrown In at Hallmark Nowadays’: The Conservative Backlash to Hallmark’s Efforts at Queer Inclusivity”
Sean M. Donovan  •  University of Michigan  •  “The Bitter Tears of Tom Sandoval: Bravo's Performative Allyship, Tragedy, and Queer Ironic Fandom in Vanderpump Rules”

F11  Valuing and Evaluating Queer Affect

CHAIR  Cameron Lynn Brown  •  University of Iowa

Benjamin Aslinger  •  Bentley University  •  “Dinner Tables, Belonging, and Tales of the City”
David Richard  •  Queensland University of Technology  •  “Intellectual and Emotional Properties: Thinking (and Feeling) through Heartstopper and Netflix's Trade of Queer Affect”
Hollis Griffin  •  University of Michigan  •  “Men and #metoo: Leaving Neverland and the Affective Archive of Sexual Trauma”
Cameron Lynn Brown  •  University of Iowa  •  “‘See I like this one’: Desmond Fambrini and the Affective Labor of Ambivalence”

F12  Keepin’ it Saxy
Listening to Kenny G in Context

CHAIR  Kristen Fuhs  •  Woodbury University
RESPONDENT  Kaleb Goldschmitt  •  Wellesley College

Laurel Westrup  •  University of California, Los Angeles  •  “30 for 30, but with music’: Listening to Kenny G as Part of the Music Box Series”
Paul Reinsch  •  Texas Tech University  •  “Actually, Truly, For Real, Listening to Kenny G: When Background (Music) Becomes Foreground”
Kristen Fuhs  •  Woodbury University  •  “Part of the Musical Furniture’: Documentary, Persona, and the Unexpected Stardom of Kenny G”

F13  Useful Forms

CHAIR  Amanda Greer  •  University of Toronto
CO-CHAIR  Meghan Romano  •  University of Toronto
RESPONDENT  Jennifer Lynn Peterson  •  Woodbury University

Meghan Romano  •  University of Toronto  •  “See Canada Now’: Immediacy and the Aesthetics of the Post-War Canadian Travelogue”
Amanda Greer  •  University of Toronto  •  “Formal Schooling: The Pedagogical Gaze and the Social Guidance Film’s ‘Useful’ Student Body”
Madison Brown  •  Northwestern University  •  “The Glovebox Avant-Garde: Accidental Aesthetics in Home Movie Historiography”
F14  The Technicity of Identity
Decolonizing Race and Nation in East Asian and American Media

CHAIR  Haerin Shin • Korea University

Haerin Shin • Korea University • “The Architectonics of Volatile Memory: Remodeling Racial Technicity in After Yang”
Sang-Keun Yoo • University of California, San Diego • “Asians as Speculative Instruments in American Science Fiction Visual Media”
Se Young Kim • Colby College • “Two Can Play this Squid Game: The Japanese Entanglements of South Korean Science Fiction”
Chang-Min Yu • National Taiwan University • “The Making of Crime Scenes (2021) and the Technological Probing of Histories”

F15  Environment Media
Energy, Resources, & Infrastructure

CHAIR  Danny Kimball • Goucher College

Danny Kimball • Goucher College • “The ‘Energy Internet,’ Blockchain, and Techno-Utopian Discourse”
Yandong Li • University of Washington • “A History of Greenhouse Design—Media, Technology, Energy, and Action”
Kara Stone • Alberta University of the Arts • “The Solar Server: Creating Solar-Powered Videogames”
Booth Wilson • Chinese University of Hong Kong, Shenzhen • “Film Stock’s Silver Age: Photochemical Infrastructure in the Era of Conservation and Financialization”

F16  Extra-Filmic Discourses and the Processes of Institutionalization

CHAIR  Vuk Vuković • University of Pittsburgh

Paul Monticone • Rowan University • “The Citizens of Vineland, New Jersey v. The Brothers Warner: Findings from an Early Private-Plaintiff Antitrust Case”
Mark Hayward • York University • “The Arrival of Film and Television at the Musée des Arts et Technics”
Vuk Vuković • University of Pittsburgh • “The Institutionalization of Video Art in Southern California”
Boaz Hagin • Tel Aviv University • “Constructing a Film Studies Wasteland: Israeli Discourse on Moving Images before the 1970s”

F17  Feminist Encounters
Women’s Film Histories

CHAIR  Najmeh Moradiyan-Rizi • Old Dominion University

Najmeh Moradiyan-Rizi • Old Dominion University • “Woman with a Movie Camera: Rereading Iranian Film History”
Michelle Risacher • University of Southern California • “Millions of Pretty Girls: Virginia Rappe and 100 Years of #MeToo”
Jennifer Schroeder • Cal State LA • “Origins of Inequity: Women’s Pictures and Vanishing Female Creative Labor”
Hengqing Pan • University of Wisconsin-Madison • “Ruan Ling-yu and Speculative Feminist Film History in Center Stage”
F18  SCI-FI DOC  
Between Speculation and Nonfiction

CHAIR  Benjamin Schultz-Figueroa • The New School
CO-CHAIR  Benjamin Schultz-Figueroa • Seattle University

Jihoon Kim • Chung-ang University • “Fabulations of Light: Aesthetics of Speculative Operations in Sunstone (2018) and All Light, Everywhere (2021)“
Benjamín Schultz-Figueroa • Seattle University • “Alien/Animal: The Science Fiction Aesthetics of Contemporary Multispecies Documentary”
Almudena Escobar • Toronto Metropolitan University • “Close Encounters of the Third Kind: Nosferasta: First Bite (2021) and Tierra en trance (2022)”
Leo Goldsmith • The New School • “Rehearsals for Extinction: Peter Watkins’s Speculative Documentaries”

F19  Watching, Fandom, and Critical Response

CHAIR  Kelsey Moore • University of California, Santa Barbara

Sebastian Wurzrainer • University of Southern California • “The Book of Boba Fett, Indigenous Fandoms, and the Corporatization of Fourth Cinema Spaces”
Javier Rivera • University of Southern California • “¿Paciencia Y Fe?: Mapping the Affective Responses to In the Heights (2021)”
Kelsey Moore • University of California, Santa Barbara • “English Screens and Americana: The Rise of the COVID-19 UK Drive-In”
Katie Hoovestol • University of Texas at Austin • “Legitimation and Youth Audiences: Critical Receptions of Scream: The TV Series and Pretty Little Liars: Original Sin”

F20  The Art of the Show  
Curation, Festivals, and Repertory Media

CHAIR  Eren Odabasi • Western Washington University

Diane Burgess • University of British Columbia • “From Netflix to TikTok: Platform ecology and the future of cinema”
Eren Odabasi • Western Washington University • “Biennale College Cinema: Film Financing as a Commercial and Educational Initiative”
Zachary Zahos • University of Wisconsin–Madison • “Evergreens Vs. Discoveries: Mapping the Contemporary Market for Older Films”
Cydney Langill • York University • “Nuit History: Digital Archives and Translations of Liveness After Covid-19”
**F21**  Transnational Streaming Platforms Come of Age

**CHAIR**  Eleanor Patterson  •  Auburn University

**Evan Elkins**  •  Colorado State University  •  “Title: Middlebrow Taste, Audience Metrics, and Centrist Politics: Conceptualizing Mass Culture in the Streaming Era”

**Eleanor Patterson**  •  Auburn University  •  “Zhongguancun Hulugans: The Chinese Distributive Labor Force Powering Hulu’s Platform”

**Swapnil Rai**  •  University of Michigan  •  “The Dream of Creative Equity: Democratization of Access and Gender Parity in India in the Age of Streaming”

**Ethan Tussey**  •  Georgia State University  •  “Stream Me Out to the Ballgame: Live Sports Migrate to Digital Platforms”

**F22**  Celluloid, Photo Morgues, Datasets

**CHAIR**  Diana Kamin  •  Fordham University

**Kelli Moore**  •  New York University  •  “Afro-Diasporic Aesthetics in Encyclopedia Britannica’s The Blue Dashiki”

**Diana Kamin**  •  Fordham University  •  “Reanimating the Photo Morgue: Johnson Publishing Company and Ethics of Digitization”

**Julia Irwin**  •  University of California, Berkeley  •  “Harun Farocki’s Eye/Machine I, the Enactive Archive and Twenty-First-Century Institutional AI”

**Ella Klik**  •  University of Southern California  •  “Watching at Present a Sense of a Time Past: Visual Historical Consciousness”

**F23**  Media and Audiences

**CHAIR**  Erin Meyers  •  Oakland University

**Sai Diwan**  •  University of British Columbia  •  “Anytime or On Time?: Negotiating When to Watch in Building Viewer Identity”

**Meredith Laurel**  •  Colorado State University  •  “Defining Generation Z: How Euphoria and its Paratexts fight to control a Generational Identity Narrative”

**Latina Vidolova**  •  Northwestern University  •  “From Pages to Screen to the Queen’s Ball: Constructing Netflix Identities beyond Streaming”

**Damini Kulkarni**  •  Savitribai Phule Pune University  •  “Database, archive and beyond: Indian women watching cinema on digital platforms”
**F24** Exploring 1960s Film Cultures around the World  
CHAIR: Naoki Yamamoto • University of California, Santa Barbara  
Naoki Yamamoto • University of California, Santa Barbara • “Demystifying ‘Our Dream Cinema': A Revisionist Approach to Japanese Film Periodicals after 1968”  
Katherine Kinney • University of California • “Improvisation c. 1968: Medium Cool and Symbiopsychotaxiplasm: Take One”  
Sarah Hamblin • UMass Boston • “Embodied Revolution: Jean Rollin’s Radical Trash”  
Alexandra Grieve • University of Cambridge • “Crafting the Future: On the Role of Fashion in Classic and Contemporary African filmmaking”

**F25** Celebrity, Labor, and Performance  
CHAIR: Laura Schumacher • University of Wisconsin - Madison  
Laura Schumacher • University of Wisconsin - Madison • “Fashioning the Child Star: The ‘Below-the-Line’ of the Celebrity Industry and How It Constructs Childhood Innocence”  
Philana Payton • University of California, Irvine • “From the Chorus to the Silver Screen: Nina Mae McKinney and the Forestalling of Hollywood Stardom”  
Tess McClernon • Concordia University, Montreal • “Remembering Dorothy Dandridge: Stardom and ‘Blues for a Junkman’”  
Cui Zhou • Emory University • “From People to the People’s Actors: Chinese Ethnic Minority Performance in the Seventeen-year Period (1949–1966)”

**F26** Representation and Militarism  
CHAIR: Mary Schmitt • Quinnipiac University  
Mary Schmitt • Quinnipiac University • “Reading Black Panther Through/With The Spook Who Sat by the Door: Lessons on Black Internationalism and US Militarism”  
Karina Griffith • University of Toronto, Berlin University of Art (UdK) • “G.I. Dreams in Black Authored German Cinema”  
Samantha Welwood • University of Texas - Dallas • “Disabling Power: The Vilified Fat Body in WWII American Propaganda Animations”  
Dalina Perdomo Alvarez • Michigan State University • “Intervening Islands: Post-Militarism in Contemporary Puerto Rican Video Art”

**F27** ROUNDTABLE  
Pedagogical Strategies for, and Challenges of, Teaching Avant-Garde/Experimental Film and Media  
CHAIR: Shira Segal • University at Albany, State University of New York  
Juan Carlos Kase • University of North Carolina Wilmington  
Michael Zryd • York University  
Ken Eisenstein • Bucknell University  
Johanna Gosse • University of Idaho  
Mark Toscano • Academy Film Archive, CalArts
Session G

Thursday, April 13
3:15 – 5:00 pm

G1 The Sounds of Social Change
Race, Gender, and Sexual Politics in Women’s Music and Media

CHAIR Julia Himberg • Arizona State University

Amy Villarejo • University of California, Los Angeles • “Women’s music in the age of digital emergence: Barbara Hammer’s video innovations”
Norma Coates • Western University-Canada • “Lesson in Survival: Joni Mitchell Goes Her Own Way, Again”
Lauren Berlin • University of Rochester • “Integrated Unity: Marian Anderson on the Ford 50th Anniversary Show”
Julia Himberg • Arizona State University • “Women’s Music: Cris Williamson, Olivia Records, and the Politics of Visibility”

G2 Critical Videogame Theory

CHAIR Braxton Soderman • University of California, Irvine
CO-CHAIR Justin Keever • University of California, Irvine

Braxton Soderman • University of California, Irvine • “The Value of Play: Videogames and Unalienated Praxis”
Soraya Murray • University of California, Santa Cruz • “An Autotheory of Critical Game Studies”
Patrick Jagoda • University of Chicago • “The Violence of Abstraction (or: On the Nonsynchronous Contemporaneity of Video Games in the Era of Speculative Finance)”
Justin Keever • University of California, Irvine • “The Videogame as Unselfing Machine: Aleatory Materialism and the Videogame Animal”

G3 Peeping, Dancing, Playing
Mediating the Body in Early Twentieth-Century Visual Culture

CHAIR Amanda Shubert • University of Wisconsin-Madison
CO-CHAIR Katerina Korola • Harvard University

Katerina Korola • Harvard University • “Nudity and Photography in the Open Air: Wege zu Kraft und Schönheit and Lebensreform Visual Culture”
Sophie Lynch • University of Chicago • “Photographing Movement: Loïe Fuller’s Serpentine Dance”
Meredith Bak • Rutgers University • “Articulation and Agency: Schoenhut’s Toys as Para Cinematic Technologies”
Amanda Shubert • University of Wisconsin-Madison • “The Woman in the Keyhole: Towards a Feminist Media Archaeology”
G4  Moderation Outside and Beyond Regulation
Children's Media and the Locus of Responsibility

CHAIR  Kyra Hunting  •  University of Kentucky
CO-CHAIR  Karen Petruska  •  Gonzaga University

Christopher Cwynar  •  Trent University  •  “Peeping While Teaching: CBC Kids, Surveillance Capitalism, and the Reconceptualization of the Public Interest”
Kyra Hunting  •  University of Kentucky  •  “Playing with Promotion: YouTube Children's Channels and Toy Marketing Beyond Advertising”
Karen Petruska  •  Gonzaga University  •  “The Digital Citizenship Curriculum: Exploring the Commercialization of Internet Safety for Kids”
Andrew Zolides  •  Xavier University  •  “Snapchat’s Family Center and Parental Monitoring’s Relationship to Content Moderation”

G5  Ethics and Affect in Video Poetry
Pedagogy and Practice

CHAIR  Matthew Holtmeier  •  East Tennessee State University
CO-CHAIR  William Brown  •  University of British Columbia
RESPONDENT  Skinner Myers  •  University of Colorado Boulder

William Brown  •  University of British Columbia  •  “Video-Poethics”
Samantha Close  •  DePaul University  •  “The Problem with Affect in FanVid(eographic Essays)”
Matthew Holtmeier  •  East Tennessee State University  •  “Towards a Poetics of the Video Essay: Five Principles”

G6  Post-Blaxploitation Media
Raced and Gendered Fan (Re)Creation and Authorial Self-creation

CHAIR  Tamao Nakahara  •  Independent
CO-CHAIR  Ken Feil  •  Emerson College
RESPONDENT  Novotny Lawrence  •  Iowa State University

Keith Corson  •  University of Central Arkansas  •  “Reboots and Reminiscences: The Contradictory Impulses of Blaxploitation Tributes”
Ken Feil  •  Emerson College  •  “Wish I had me a best boy: Black Queer Authorship, the Backstudio Biopic, and Dolemite Is My Name”
Tamao Nakahara  •  Independent  •  “Genderqueer Possibilities for Blaxploitation and Hip Hop Parodies”
Amy Abugo Ongiri  •  University of Portland  •  “Tougher Than Leather: From Blaxploitation to Early Hip Hop Cinema”

G7  Francophone and French Postcolonial Cinema

CHAIR  Susan Larson  •  Texas Tech University

Matthew Hubbell  •  University of Chicago  •  “The Longue Durée of Behaviors: Historical Reenactment and the Archaeology of Gesture in 1970s French Cinema”
Mani Sharpe  •  University of Leeds  •  “What is ‘Late-colonial French Cinema’?”
Kester Dyer  •  Carleton University  •  “Magical Realism, Decoloniality, and the Québec Storytelling Tradition”
G8  Alternative Temporalities, Spaces, Forms
CHAIR  Kelli Fuery • Chapman University
Kelli Fuery • Chapman University • “The Temporal Ambiguity of Abortion in Two French Films”
Josh Martin • University of Southern California • “A Cinema of Intimacy: Slowness, Temporality, and Masculinity in Kelly Reichardt’s Old Joy and First Cow”
Maggie Roberts • University of Southern California • “Revenge and other simple pleasures: Negotiating Contemporary Sketches of Sexual Violence in Cinema via the Avant-Garde”
Juan Camilo Velasquez • New York University • “Scenes of Humiliation: Queen of Earth”

G9  Intermediate States of Computation, Loss, and Control
CHAIR  Abram Stern • Film & Digital Media, University of California, Santa Cruz
CO-CHAIR  Rebecca Uliasz • Computational Media, Arts & Cultures, Duke University
Abram Stern • University of California, Santa Cruz • “Lossy States, Vulnerable Texts”
Rebecca Uliasz • Duke University • “Decentralization Versus Democracy: Sociotechnics and Sovereignty in Web3”
Andrea Miller • Penn State University • “Holding the Liberal Line: On the Metonymic Power of Cops and Computers after January 6”
Hank Gerba • Stanford University • “Complexity: The New Science of Control”

G10  Latinx TV
Representation, Aesthetics, and Authorship
CHAIR  Lauren Herold • Kenyon College
CO-CHAIR  Crystal Camargo • Northwestern University
RESPONDENT  Mary Beltrán • The University of Texas at Austin
Lauren Herold • Kenyon College • “Media Activism and the Affect of Togetherness on HoMoVisiones, New York’s LGBTQ Latino TV Series”
Crystal Camargo • Northwestern University • “Must-Read Latinx TV: Subtitling Language on U.S. English Television”
Stephanie Pérez • University of Illinois at Urbana-Champaign • “Pristine Tween to Scream Queen: Latinx/e Girlhood and Other Stories”
Ariana A. Cano • University of Illinois at Urbana-Champaign • “Cloudy with a Chance of Objectification: The Hyper-Sexualization of Latina Weather Reporters on U.S. Spanish Language TV”
G11  On Badness  
Ruined Enjoyment, Poor Taste, and Negative Affect in Trans and Queer Media

CHAIR  Cael Keegan • Grand Valley State University
RESPONDENT  Nick Davis • Northwestern University

Cael Keegan • Grand Valley State University • “My Trans Barbie Dream House: Media Fantasies of Bad Gender Play”
Erique Zhang • Northwestern University • “I Don’t Do This for the Misogynistic Male Gaze, I Do It for My Gaze!: Contextualizing Bimbo Feminism”
Nicole Morse • Florida Atlantic University • “Respectable Spectacles and Exploitative Catharsis: Mediating Trans Experiences of Incarceration”
Tien Tien Jong • University of Chicago • “Feel-Good Cures and Irresolvable Tragedy: The Curious Case of Queer Eye & the A Little Life T-Shirts”

G12  Against the Universal  
Multiverses of Meaning in Everything Everything All at Once

CHAIR  Mila Zuo • University of British Columbia

Julia Alekseyeva • University of Pennsylvania • “Millennial Empathycore and the Diasporic Fantastic: Between Russian Doll and Everything Everywhere All at Once”
Sean Metzger • University of California, Los Angeles • “Queering Asian American Science Fiction”
JS Wu • University of Pennsylvania • “Excessively Animated Asians and Everything Everywhere All at Once”
Mila Zuo • University of British Columbia • “Becoming-mother in an age of silliness: Everything Everywhere All at Once”

G13  Media Experiments with Identity and Borders

CHAIR  Taryn Ely • University of Rochester

Siheng Zhu • University of Rochester • “Mask and Ideal: Vtuber and the Unique Expression of the Self”
Taryn Ely • University of Rochester • “At the Limits of Thoughts: Uncertain Identity in Sara Kathryn Arledge’s What Is A Man?”
Joo Yun Lee • Maryland Institute College of Art (MICA) • “Data Migration across the Natural, Human, and Virtual Borders”
Laura Broman • University of Wisconsin-Madison • “Beep beep boop: The Cultural Impact of Disney’s Adorable Service Robots”

G14  Beyond Parasite  
History of South Korean Cinema, 1960s —1980s

CHAIR  HYE SEUNG CHUNG • Colorado State University

Youngmin Choe • University of Southern California • “Density in Kim Ki-young’s The Housemaid (1960)”
Jinsoo An • University of California, Berkeley • “Koryo Funeral (1963) as Natural Disaster Film: Toward Reconceptualization of Nature and Culture”
Namhee Han • Queens College, CUNY • “Scales of Worldmaking: Late Widescreen Film Culture and the Serial, The Land of Korea (1967–1976)”
Hye Seung Chung • Colorado State University • “Censors as Audiences, Audiences as Censors: Screening Sex, Politics, and Labor in 1981”
G15  Post-Cinematic Feminist Ecomedia
CHAIR  Nadine Boljkovac  •  University of Colorado, Colorado Springs
Nicholas Rombes  •  University of Detroit Mercy  •  “Visual Entanglement: Re-gendering American Landscapes in the films of Chloé Zhao”
Sandra Danilovic  •  Wilfrid Laurier University  •  “Ecologies of Care: The Legacy of Feminist Maker Spaces for Game Designers with Psychosocial Disabilities”
Nadine Boljkovac  •  University of Colorado, Colorado Springs  •  “Beyond Herself: Feminist Ciné-Ecologies of Resisting, Surviving and Worlding”
Felicity Colman  •  University of the Arts, London, UK  •  “Sex modals on screen: feminist pleasures and failures in the all-too human world”

G16  ROUNDTABLE
Counter-Archives and Practices of Care
CHAIR  Janine Marchessault  •  York University
Dan Streible  •  New York University
Raegan Swanson  •  ArQuives - Canada’s LGBTQ2+Archives
May Chew  •  Concordia University
Debbie Ebanks Schlums  •  York University
Nadine Valcin  •  Sheridan College

G17  Utopian Spaces of Abundance and Emptiness
CHAIR  Jocelyn Szczepaniak-Gillece  •  University of Wisconsin-Milwaukee
CO-CHAIR  Stephen Groening  •  University of Washington
RESPONDENT  Jennifer Bean  •  University of Washington
Stephen Groening  •  University of Washington  •  “Wasted Earth and the Extraterrestrial Promise”
Jocelyn Szczepaniak-Gillece  •  University of Wisconsin-Milwaukee  •  “Spaces of Angst: Hell and the Underworld”
Juan Llamas-Rodriguez  •  University of Pennsylvania  •  “Subway Flooding Videos and the Mobilization of Infrastructural Disrepair”

G18  Scenes of Excess Across Media
CHAIR  Siqi Liu  •  Kings College, London
Carol Vernallis  •  Stanford University  •  “The Concept of Atmospheres and the Use of Neuroscience to Illuminate Music Videos’ Affective Registers”
Madison Alan-Lee  •  Northwestern University  •  “Feeling, Wasted: Affect and Sensorial Excess in Contemporary Networked Genres”
Harrison Wade  •  University of British Columbia  •  “Noisy CGI: Digital Grain in 1990s Hollywood Science Fiction”
Eszter Simor  •  Sam Houston State University  •  “Absurd Identities: Excessive Humans and Lacking Animals in Contemporary Absurd Comedies”
G20  The Cinema of Ernst Lubitsch
New and Diverse Approaches

CHAIR  Ido Lewit  Tel Aviv University

Charles Musser  Yale University  “Triangles of Desire: Lubitsch’s May McAvoy Trilogy”
William Paul  Washington University in St. Louis  “Ernst Lubitsch, Censored and Censoring.”
Ido Lewit  Tel Aviv University  “The Cultural Techniques of Love: Romeo and Julia in the Snow (1920), Kohlhiesel’s Daughters (1920), and The Mountain Cat”
Janelle Blankenship  University of Western Ontario  ““Done!": Kurt Richter’s Perspectival Set Design in The Doll (1919), The Oyster Princess (1919) and early Ossi Comedies”

G21  Film Industry Curation, Completion, and Exhibition

CHAIR  Eric Hahn  Carthage College

Nicholas Orlando  University of Florida  “Curating the Criterion Collection: Building Xanadu in the Age of Just-in-Time Capitalism”
Mattie Jacobs  University of Wisconsin-Madison  “Finished and Shelved: Studio Finances, Completion Bonds, and the Dynamics of What’s on the Chopping Block”
Eric Hahn  Carthage College  “A Raw Deal: Big Data and the Quality of Digital Cinema”
Joseph Coppola  University of Pennsylvania  “Working with Data: Discursive Tools of Classical Hollywood Critics and Exhibitors”

G22  Reflections on an Archive
Reconsidering Archival Histories

CHAIR  Dimitrios Latsis  University of Alabama

Dimitrios Latsis  University of Alabama  “Finding Whose Voice? Sound and the (Re)-writing of Film History”
Eric Hoyt  University of Wisconsin-Madison  “Access Amplified: Saving and Sharing a 1968 Detroit Audio Collection”
Jeff Scheible  King’s College London  “Parallel Histories, Secret Lives: Ivor Montagu, the London Film Society, and the International Table Tennis Federation”
Brent Cowley  University of Oregon  “A ‘Desecration’ of American Film Heritage?: A Reassessment of the National Film Preservation Act of 1988”

G23  Digital Political Economies
Industries, Labor, Lobbying

CHAIR  Patrick Vonderau  Stockholm University, Sweden / University of Halle, Germany

Jake Pitre  Concordia University  “Are You Guys Seeing This?: Online Labor and the Digital Economy Onscreen”
Lesley Stevenson  University of Wisconsin-Madison  “iTake Advantage of People: Postfeminist Discourses on Gendered Labor in iCarly”
Patrick Vonderau  Stockholm University, Sweden / University of Halle, Germany  “Grey Zone Research: An Ethnography of Big Tech Lobbying”
G24  Analyzing the Image/Documenting the Past
CHAIR  Marissa Spada  •  Independent

Marissa Spada  •  Independent  •  “From Screen to Street: Makeup and the Production of Natural Beauty (1927—1938)”
Elizabeth Evans  •  University of Nottingham  •  “Taking a Walk and Forming a Smile: The Kinora and Performance in Early Home ‘Movies’, 1908—1912”
Naomi DeCelles  •  Tulane University  •  “Whose Pie Town?: Speculative Feminist Media Historiography and the Settler Colonial Imaginary.”
Paul Fileri  •  American University, Washington, DC  •  “Neither Inside Nor Outside: Paulin Vieyra and the History of Postwar Documentary Between Reenactment and Compilation”

G25  Animation & the Politics of Care
CHAIR  Scott Ferguson  •  University of South Florida

Katherine Rochester  •  VAI Art Fund  •  “Minor Subjects: Children’s Content and the Ambiguity of the Fairy Tale in Interwar Animation”
Scott Ferguson  •  University of South Florida  •  “Rainbow Dance: Animating Public Money”
Tim Ridlen  •  University of Tampa  •  “Painting on Film and Indexing Care: Jules Engel’s Graphic Choreography”
Heather Warren-Crow  •  Texas Tech University  •  “Monsters and Corporations: Caring for Children in the Age of Pixar and Fake News”

G27  WORKSHOP
What Do We Want?
Graduate Student Organizing and the Contemporary Academic Labor Movement
CHAIR  Joseph Roskos  •  Indiana University-Bloomington
CO-CHAIR  Yulia Gilichinskaya  •  University of California-Santa Cruz

PARTICIPANTS
David Peter Kocik  •  University of Wisconsin-Milwaukee
Vivienne Tailor  •  Claremont Graduate University
Vuk Vuković  •  University of Pittsburgh
Qi (Betsy) Liu  •  University of Auckland-New Zealand
Martin Lukanov  •  Sofia University St. Kliment Ohridski
Sam Hunter  •  University of California, Los Angeles
Session H

Thursday, April 13
5:15 – 7:00 pm

H1  Contemporary East Asian Media
CHAIR  Kevin Chew • Nanyang Technological University

Kevin Chew • Nanyang Technological University  •  “Cannons merely as tools: Reconsidering ecomilitarism in Nausicaä of the Valley of the Wind”
Raymond Kyooyung Ra • University of Southern California  •  “At the Center of Its World, the U.S. Empire Forgets Itself: Squid Game and Hollywood’s Melodramatic Gaze”
Michael Sooriyakumaran • University of Toronto  •  “Old New Woman: Modern Classicism and Modernist Nostalgia in Stanley Kwan’s Ruan Lingyu”
Jiwon Ahn • Keene State College  •  “When Asian women kill: female killers and shifting gender representations in recent East Asian films”

H2  Places of Play
New Approaches to Gaming
CHAIR  Timothy Piper • Oglethorpe University

Chris Kerich • University of California, Santa Cruz  •  “Piles of Bodies: Video Game Physics and Death”
Brandon Blackburn • University of California, Irvine  •  “Black Anachronism: Narrative Potential in the Work of Chris Spivey”
John Landreville • Wayne State University  •  “Playing Kentucy Route Zero in the Hospital”
Jason Lopez • University of Wisconsin-Madison  •  “The Evolving Sports Betting Market: Branded Games, Branded Media, and Branded Spaces”

H3  Wellness, Cognition, Neurdivergence
CHAIR  Rebecca Bell-Metereau • Texas State University

Laboni Bhattacharya • University of Southern California  •  “The Prime Yogi: India’s Yoga Day and Affective Televisual Intimacies”
Sean Purcell • Indiana University  •  “Imaging Consumption: Photography and the Study of Tuberculosis 1882—1926”
Lingjia Xu • Stanford University  •  “A Revolution of Time: The Politics of Labor, Time, and Media in Socialist China”
Rebecca Bell-Metereau • Texas State University  •  “Is a Mind is a Terrible Thing to Lose?”
H4  Intersectional Approaches to Television Studies
CHAIR  Meredith Ward  ·  The Johns Hopkins University

Robert Joseph  ·  University of Dayton  ·  “Lincoln the Woodsman: Native Americans and Obscene Patriarchs in Frost and Lynch’s Twin Peaks”

Dolores McElroy  ·  University of California, Berkeley  ·  “Painted Ladies: Geographies of Aging Female Sexuality Onscreen”

Meredith Ward  ·  The Johns Hopkins University  ·  “Listening in High Fidelity: Femininity, Connoisseurship, and Knowledge in 21st Century Televisual Representation”

Esme Fransen  ·  Stockholm University  ·  “Playing Gay in the Name of Feminism: Lesbianism in the Heterosexual Rachel Weisz Star Construct”

H5  Media Analytics
Technologies, Affects, Aesthetics
CHAIR  Eric Freedman  ·  Columbia College Chicago

Eric Freedman  ·  Columbia College Chicago  ·  “Artificial Intelligence and Generative Media”

Nick Jones  ·  University of York, UK  ·  “Gooey Media: The Graphic User Interface and Screen Media Aesthetics”

Daniel Rosen  ·  University of Southern California  ·  “Wired, Tired, & Trying Not to Be Fired: A Sociotechnical Analysis of Zoom Fatigue on Live Media Platforms”

Byron Fong  ·  University of Rochester  ·  “Jumping into the Home: The Video Game Jump from the Arcade to the Home Console”

H6  Black Filmmakers and Generic Interventions in Contemporary Cinema
CHAIR  Arthur Knight  ·  William & Mary

Danyelle Greene  ·  University of Georgia  ·  “Black Warrior Women in the Work of Gina Prince-Bythewood: Challenging the Monolithic Strong Black Woman Trope”

Arthur Knight  ·  William & Mary  ·  “Steve McQueen: Biopic Experimentalist”

Dana Alston  ·  University of Iowa  ·  “Authorship and (Black) Authenticity: Selling Nia DaCosta’s Candyman (2021)”

Jacqueline Johnson  ·  University of Southern California  ·  “Top Five Most Memorable Heartbreaks: Black Rom-Coms in the ‘Post-Romantic Age’”

H7  Race and Politics in European Cinema
CHAIR  John Alberti  ·  Northern Kentucky University

Lorenzo Fabbri  ·  University of Minnesota  ·  “Whitish: Neorealism, Blackness, and Italian Racial Exceptionalism”

Tatjana Aleksić  ·  University of Michigan, Ann Arbor  ·  “Is Yugoslav Socialist Legacy a Free-for-All?: Spatiality and Ethics in Johann Johansson’s Last and First Men (2020)”

Łukasz Kiełpiński  ·  University of Warsaw  ·  “Towards the New Sincerity. New Polish Cinema Facing the Neoconservative Turn in Politics after 2015”

Rowan Melling  ·  Simon Fraser University  ·  “Entrepreneurialism as the New Bildungsroman: Mapping Racial Capitalism in Burhan Qurbani’s Berlin Alexanderplatz”
H8  Trauma and Cruelty in Contemporary Media
CHAIR  Christine Acham • University of Hawaii at Manoa
Christine Acham • University of Hawaii at Manoa • “History, Trauma and Healing in Ava DuVernay’s When They See Us”
Tamas Nagypal • Toronto Metropolitan University • “The (Geo-)Political Economy of Cruelty in Contemporary Ukrainian Cinema”
Christopher Sieving • University of Georgia • “Once Upon a Time . . . on Cielo Drive: Recent Filmic Representations of the (Crime) Scene of Sixties Trauma”
Missy Molloy • Victoria University of Wellington • “Historical elision, trauma & intergenerational storytelling: The Missing Picture, Mangrove, Beans and ‘Raids’”

H9  Media Infrastructures of State Time
CHAIR  Michelle Pfeifer • Technische Universität Dresden
CO-CHAIR  Ian Alexander • Wellesley College
Anna Stielau • New York University • “The Trouble with Originals”
Michelle Pfeifer • Technische Universität Dresden • “Sonic Afterlives”
Ian Alexander • Wellesley College • “Box Time: Carceral Amediation in Solitary Confinement”
Ayesha Omer • York University • “The Road in Dust: A Visual Unlayering of the Karakoram Highway in China and Pakistan”

H10  Four Takes on Brazilian Cinema
CHAIR  Calac Nogueira • University of Washington
CO-CHAIR  Naara Fontinele • Sorbonne Nouvelle University and Universidade Federal de Minas Gerais (cotuelle)
Livia Lima • University of São Paulo and Mateus Araújo • University of São Paulo • “Posterities of Limite: Lúcio Cardoso and Paulo Cezar Saraceni”
Naara Fontinele • Sorbonne Nouvelle University and Universidade Federal de Minas Gerais (cotuelle) • “When ‘cinema hides and expands in the heart of disorder’ – Experimental Documentary, Brazil, 1960–1970”
Aline Portugal • Rio de Janeiro’s Federal University • “Paradox-topias in Contemporary Brazilian Cinema”
Calac Nogueira • University of Washington • “Figurations of Everyday Life in Brazilian Contemporary Cinema”

H11  There Might Be Something Queer Here
When Ambiguous Sexualities Sell
CHAIR  Sarah Murray • University of Michigan
CO-CHAIR  Li Cornfeld • Mount Holyoke College
Li Cornfeld • Mount Holyoke College • “Zip it Off’: Polaroid and Erotic Possibility”
Sarah Murray • University of Michigan • “The Soloflex Muscle Machine and the Queer Assemblages of Early Tech Solutionism”
Bailey Compton • University of Michigan • “Weird? You Have No Idea: Contextualizing Representations of Queerness in Disney Feature Films and Retail”
Sharif Mowlabocus • Fordham University • “You’re Everywhere and Nowhere, Baby: Reading in the Shadows of Homonormative Advertising”
H12  Sounding Identities in American Television
CHAIR  Jessica Getman • California State University, San Bernardino
CO-CHAIR  Brooke McCorkle Okazaki • Carleton College
James Deaville • Carleton University and Jacqueline Avila • University of Texas at Austin • “Seeking Diversity in Variety: Black and Latinx Musical Entertainers on American Television Stages of the 1950s”
Jessica Getman • California State University, San Bernardino • “Pushing the Limits: A Survey of Soundtracks in Science Fiction Television”
Brooke McCorkle Okazaki • Carleton College • “Anime Opening Credits: Origins and Adaptation”
Ron Rodman • Carleton College and Teresa Shelton-Reed • University of Louisville • “Movin’ on Up: Music and the Black-Cast Sitcom from Beulah to Atlanta”

H13  New Directions in Aesthetics
CHAIR  Shira Chess • University of Georgia
Daniel Laurin • University of Toronto • “Teases, Reaveals, Gimmicks: New Pornographic Aesthetics and Narratives for Social Media”
Shira Chess • University of Georgia • “Bright Lights and Corporate Monstrosities: An Emerging Aesthetic of Institutional Gothic”
Veronica Davis • Duke University • “Notes on Cringe: A Contemporary Aesthetic Judgment”
Kaya Turan • Stony Brook University • “Stormy Skies: Elemental Kinetics in the Films of Takashi Makino”

H14  Class, Labor, and the Workplace in Film and Media
CHAIR  Kiah Bennett • Bucknell University
Ennuri Jo • University of Southern California • “Aqueous labor and politics of care in The Shape of Water (2017) and Roma (2018)”
Steven Doles • Independent Scholar • “Sonic Environments of Private Government in Blue Collar and The Assistant”
Jennifer Gillan • Bentley University • “Embrace the Pandemic: Gendered Extras Work at Pixar for Disney+”
Michael Reinhard • Rutgers University • “Athletic Notoriety and Media Visibility: Tonya Harding, Class MOibility, and Performing Working-Class White Femininity”

H15  Cinema, Coloniality, and Environmental Destruction
CHAIR  Justin Rawlins • University of Tulsa
Melanie Ashe • Monash University • “An environmental pre-history of the film industry in far western New South Wales, Australia”
Justin Rawlins • Stony Brook University • “Conquering Nature With the Human Voice:’ Land of White Alice and the Selling of America’s Arctic Environment”
Daryl Meador • New York University • “The Wind Unsettles the West Texas Settler”
Anila Gill • New York University • “A Moth-eaten Method”
**H16  Automation’s Imaginaries**  
The Invention of Technological Function in Popular Media  
**CHAIR**  
Mal Ahern  
University of Washington

Meghan Sutherland  
University of Toronto  
“Automating Distinction: Variety, Demography, and the Making of Modern Media Technology”

Mal Ahern  
University of Washington  
“Automation and the Work of Image Reproduction”

Cassandra Guan  
MIT  
“Beijing Olympia: First Time as Mass Spectacle, Second Time as Digital Ornament”

Lakshmi Padmanabhan  
Northwestern University  
“Automatic Worldmaking”

**H17  Feminist counter-archiving**  
research-creation, care, and networks of solidarity  
**CHAIR**  
Antoine Damiens  
York University

Julia Polyck-O’Neill  
York University  
“Joyce Wieland’s Potential Archive: Media and Remediation in the Feminist Media Archive”

Jonathan Petrychyn  
Brock University  
“Remembering and Remediating Intergenerational Queer, Anti-Racist, & Feminist Media Activism”

Stéfy McKnight  
Carleton University  
“Aqtion Arqhive: intersectional and socially-engaged approaches to curating with care”

Cait McKinney  
Simon Fraser University  
“Experiments enlivening Vancouver’s feminist censorship histories”

**H18  Mediated Heroines and Anti-Heroines**  
**CHAIR**  
Jessalynn Keller  
University of Calgary

Charlotte Scurlock  
University of Pittsburgh  
“Girlboss Grifters: the Neoliberal Feminist Logics of The Dropout and Inventing Anna”

Jennifer Gomez Menjivar  
University of North Texas  
“But, Is She Marvelously Brown? América Chávez in the Marvel Cinematic Universe”

Kate Erskine  
Northwestern University  
“Serialized Madness: The Aesthetics and Politics of Mental Distress in Contemporary Television”

Kristen Hoerl  
University of Nebraska-Lincoln  
“The Wheel May Never Be Broken: Sexist Realism and the Fated Demise of Daenerys Targaryen in HBO’s Game of Thrones”

**H19  Fans’ Textual Proclivities**  
Rewriting Media, Rewriting Meaning  
**CHAIR**  
JSA Lowe  
University of Houston

Lauren Rouse  
University of Central Florida  
“The Self Preservation Society’: PTSD Narratives in The Boys Fan Fiction”

Effie Sapuridis  
Western University  
“Neutral!Reader: Self-Insert Fic Tagging as a Form of Data Violence”

Kathryn Loesel  
University of Central Florida  
“Will They or Won’t They: Understanding Queerbaiting and Authorial Intent in Sherlock and Hannibal”

JSA Lowe  
University of Houston  
“Danmei, Fanfiction, and Sociocultural Remove: Anglophone Readings of Chinese Webnovels”
H20  Pictures in Motion  
Media Distribution and Exhibition Histories

CHAIR  Martin Johnson • University of North Carolina at Chapel Hill

Martin Johnson • University of North Carolina at Chapel Hill • “When the rubber film hits the road: industrial film distribution and the creation of educational cinema (1919—1933)”
Nadi Tofighian • Linnaeus University • “White Women Audiences and Early Cinema in the U.S. Colonies”
John Bennett • University of Wisconsin-Madison • “Postcolonial Film Festivals: the Programming Ethoses of the Carthage Film Festival and the Panafrican Cultural Festival”

H21  Star Turns  
Female Film Stardom and Historical Change

CHAIR  Denise Mok • University of Toronto

Elyse Singer • The Graduate Center, CUNY • “Extremely Hazardous’: Fanny Brice and Colliding Codes of Race, Gender, and Ability in Early Cinema”
Tanite Chahwan • University of Michigan • “Egyptian Female Stars and Nasser’s Balancing Act: Tradition and Modernity in La Anam (Sleepless, 1958)”
Saki Kobayashi • Stockholm University • “Ingrid’s Rival’?: The short story of Viveca Lindfors as a new Swedish star at Warner Bros. in the late 1940s.”
Denise Mok • University of Toronto • “Tightrope Balance: Between Demonstrating Performance Craft and the ‘Glamour Puss’ Model of Classical Hollywood Stardom”

H22  Archives of the (In)Visible  
Surveillance, Imaging and Power

CHAIR  Jennifer Petersen • University of Southern California

Diana Ruíz • University of Washington, Seattle • “Techniques of the Observed: Latinx Mediations of Immigration Surveillance”
Salwa Hoque • New York University • “Digital Legal Databases: Racialized and Gendered Archives”
Zoe Meng Jiang • New York University • “Technically Real: Nonfiction Films and the Unraveling of the Maoist Mass Science”
Jennifer Petersen • University of Southern California • “Animal Authorship: Image, Ownership, and Personhood in the ‘Monkey Selfie’ Case”
**H23  Celebrity Cultures**

**CHAIR**  Helle Kannik Haastrop  •  University of Copenhagen

Mark Gallagher  •  Parallax Corporation  •  “Shang-Chi vs. Fu Manchu: Simu Liu, Tony Leung and Hollywood’s China”

Sue Collins  •  Michigan Technological University  •  “Why We Need the Golden Buzzer: Transnational ‘Big Moments’ in America’s Got Talent that ‘Feel Good’”

Helle Kannik Haastrop  •  University of Copenhagen  •  “Trans-franchise Stardom: The Cosmopolitan Coolness of Mads Mikkelsen”

Amber Davisson  •  Keene State College  •  “Scandalous Bodies: Celebrity Culture and the Circulation of Nonconsensual Pornography as Scandal”

**H24  Media History Reconsidered**

**Theory, Method, Pedagogy**

**CHAIR**  Catherine McCormick  •  Penn State University

Jasper Keijzer  •  Utrecht University  •  “Collection curation as a pedagogical tool: The case of digitized viewing reports”

Hahkyung Darline Kim  •  University of California Santa Cruz  •  “Speculative Reconstruction as Research Method: Reassembling a Nonextant Film with Archival Footage”

Samhita Sunya  •  University of Virginia  •  “Adrift in the Indian Ocean: Archival Locations and ‘The First Hindi Film from the Gulf’”

Catherine McCormick  •  Penn State University  •  “The Silence that Sparked Sound: An Intellectual History of the Catalyst to Sound Studies in the Mid-Twentieth Century”

**H25  Media Activism**

**CHAIR**  Francesca Romeo  •  The University of Tampa

Francesca Romeo  •  The University of Tampa  •  “Indigenous Data Sovereignty, Digital Repatriation, and Necropolitical Reclamation”


Carolyn Bailey  •  Harvard University  •  “Picture a Condition: Revisiting 1990s Media Activism through HIV/AIDS”

Kirsten Gill  •  CUNY Graduate Center  •  “Busing as Media Theory: Stan VanDerBeek’s ‘Panels for the Walls of the World’”

**H26  WORKSHOP**

**Spatializing Transmedia**

**CHAIR**  Edmond Ernest Dit Alban  •  Tulane University

Keita C Moore  •  University of California. Santa Barbara

Akiko Sugawa Shimada  •  Yokohama National University

Thiam Huat Kam  •  Rutgers University

**H27  Reserved for Precarious Labor Organization Session**
Session I

Friday, April 14
9:00 – 10:45 am

I1  Queer Aesthetics and Contemporary Politics
CHAIR  Dana Heller • Eastern Michigan University
Ani Maitra • Colgate University • “Documenting the Unnameable: Queer Subalternity in Priya Sen’s Yeh Freedom Life”
stef torralba • Pomona College • “Cinematic Edging: Aesthetics of Queer and Transfemme Undocumented Chicana and Filipina Spacetimes on Film”
Jocelyn E. Marshall • Emerson College • “Queer Feminist Transmedia Approaches to U.S. Immigration”
Ana Paula Santos Silva • University of Iowa • “The Transcendental Musical Persona: Ludmilla and the liminal space between Carioca Funk and Pagode”

I2  Silent Cinema
Gender/Labor/ Gesture
CHAIR  David Gerstner • College of Staten Island, CUNY
Leslie Abramson • American Bar Foundation • “The Early Verdict: Cases Against Women Judges in Silent American Cinema”
George Larkin • Woodbury University • “Entry Level Positions-- Women in Silent Film”
Eileen DiPofi • University of Southern California • “Between Cinema and Socialities: Reading Salomania’s Gestures”

I3  Documentary Studies Now
CHAIR  Arya Rani • University of Texas at Dallas
Brecken Hunter Wellborn • University of Texas at Dallas • “Paris Is Burning: Exceeding Ethnography”
Roger Hallas • Syracuse University • “The Interview, the Audition, and the Trans Archive in Framing Agnes (2022) and No Ordinary Man (2020)”
Arya Rani • University of Texas at Dallas • “Made in Bollywood: Demystifying ‘The Big Fat Indian Wedding’”
Dafna Kaufman • University of North Carolina, Chapel Hill • “Searching for Origins, Demonstrating ‘Progress’: American Women’s Sports in ESPN Home-Video Footage Documentaries”
14  **Bi Now**  
Bisexuality in Contemporary Media/Studies  

**CHAIR**  Maria San Filippo  • Emerson College  
**RESPONDENT**  Maria San Filippo  • Emerson College  

Jacob Engelberg  • University of Amsterdam  • “Alluring Confoundment: Bisexual and Transgender Transgressions in Neo-Noir and Erotic Thriller Cinemas”  
Finley Freibert  • Southern Illinois University-Carbondale  • “Synthesizing Bisexual Star Studies: The Solidarity Stardom of Judy Coleman”  
Jennifer Moorman  • Fordham University  • “Girlboss, Gatekeep, Gaslight: On Women’s Compulsory Bisexuality in Adult Video”  

15  **Fantasy and Memory**  
The Cultural Legacies of War Media  

**CHAIR**  Isaac Blacksin  • University of Southern California  

Isaac Blacksin  • University of Southern California  • “Cinematic Fantasy and Military Imagination in the War on Terror and Beyond”  
Tony Grajeda  • U. of Central Florida  • “Remembering the Iraq War: Reflections on Twenty Years of War”  
Pierre Folliet  • Yale University  • “Visualizing the Algerian Civil War: Ideological Warfare and the Control of Images”  
Navnidhi Sharma  • New York University  • “Fractious Neighborships: India-China encounters on the Bombay film screen”  

16  **Stardom in the Digital Age**  

**CHAIR**  Bret Hart  • University of Chicago  

Bret Hart  • University of Chicago  • “Making Content is ‘Just a Videogame’: Influencer, Algorithm, and Social Media Videogames”  
Raphael Rosalen  • University of California, Irvine  • “Unpacking Virtual Influencers: The Future of Storytelling”  
Andrea Acosta  • University of California, Los Angeles  • “Metaverse Girls: Embodied Technology and the South Korean Virtual Idol”  
Aaron Boalick  • Columbia University  • “Fading Star Melodramas: Close-Ups in Sunset Boulevard and Birdman”  

17  **Threats to and Affirmations of Democracy**  

**CHAIR**  Daniel Marcus  • Goucher College  

Paulina Lanz  • University of Southern California  • “Archives of Absence: Ephemeral Practices of Resistance Against Forced Disappearances in Mexico”  
Patrick Jones  • Northeastern University  • “The Joke Who Got Elected: The mediated spectacle of Donald Trump in 1980s and 1990s screen culture”  
Daniel Marcus  • Goucher College  • “From Farce to Tragedy: The Genealogy of ‘Fake News’ in American Culture and Politics”  
Grant Wiedenfeld  • Sam Houston State University  • “Indigenous & Surrealist Perspectives in Cuarón’s Roma: Theorizing Art Film as Democratic Affirmation through Arendt”
18  **Dice-y Interventions**  
Dungeons & Dragons, Identity, and Challenges to Inclusive Representation  

**CHAIR**  Amanda Cote  
University of Oregon  

Amanda Cote  
University of Oregon  
“Journeys Through the Matter of Whiteness”  

PS Berge  
University of Central Florida  
“’Hack It ’Till It’s Yours’? Learning to ‘Unplay’ Dungeons & Dragons”  

Steven Dashiell  
American University  
“OG D &D’ – Analyzing old school rules as an aspect of gender capital and the magic circle”  

Aaron Trammell  
University of California-Irvine  
“Dungeons & Dragons, Neoliberalism, and ‘Mastery’”

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19  **Can’t Get No Satisfaction**  
Theories of (Dis)Satisfaction for Film and Media Aesthetics  

**CHAIR**  Iggy Cortez  
Vanderbilt University  

Jennifer Fay  
Vanderbilt University  
“A More Complete Satisfaction’: Everything Everywhere All at Once”  

Rizvana Bradley  
University of California, Berkeley  
“Black (Dis)satisfaction, Bodily Sovereignty, and the Ruses of Performance”  

Iggy Cortez  
Vanderbilt University  
“Dissatisfaction and Nocturnal Wanderlust as Queer Phenomenology”  

Karen Redrobe  
University of Pennsylvania  
“Satisfying Requirements: The Introductory Course”

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I10  **Saying Yes to Nope**  
The Spectacle(s) of Jordan Peele  

**CHAIR**  Russell Meeuf  
University of Idaho  

Nancy McGuire Roche  
Belmont University  
“I Will Set You as a Spectacle: Fascination, Consumption, and Race in Jordan Peele’s Nope”  

Russell Meeuf  
University of Idaho  
“Stetsons and Spaceships: Jordan Peele’s Nope and Western Iconography”  

Mikal J. Gaines  
Massachusetts College of Pharmacy and Health Sciences  
“In the Belly of the Beast: On the Sublimity of Excess in Jordan Peele’s Nope”  

Eric Gary Anderson  
George Mason University  
“Gordy’s Home! Animals and Alienation in Jordan Peele’s Nope”

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I11  **The Life and Death of Streaming**  

**CHAIR**  Jane Shattuc  
Emerson College  

**RESPONDENT**  Jane Shattuc  
Emerson College  

Taylor R. Potter  
University of Georgia  
“Industrial Revolution: All that is Old Becomes New Again”  

Ron Becker  
Miami of Ohio University  
“Streaming Multicultural Empowerment”  

Anna Bautista  
University of Hong Kong  
“#MeToo on Streaming Television Series”
Asian American Cinema
Past and Present

CHAIR Man-Fung Yip • University of Oklahoma
RESPONDENT Brian Hu • San Diego State University

José B. Capino • University of Illinois Urbana-Champaign • “The Diasporan/Orientalist ‘Sword of the Avenger’: A Patchwork Historiography of Transcultural Asian/American Filmmaking”
Po-Shek Fu • University of Illinois Urbana-Champaign • “Cold War Chinatown: The Politics of Chan is Missing”
Man-Fung Yip • University of Oklahoma • “After Yang: Techno-Orientalism, Interiority, and Asian (American) Identity”

Im/materiality
Media in between

CHAIR Slaveya Minkova • University of California, Los Angeles
CO-CHAIR Zizi Li • University of California, Los Angeles

Andrea Kelley • Auburn University • “Close Encounters: Rethinking Screen Materiality in the COVID-era”
Zizi Li • University of California, Los Angeles • “Boxes as Infrastructural Objects: Unboxing Videos in-between Influencer, E-Commerce, Logistics, and Platform Industries”
Patricia Ciccone • University of Southern California • “Keeping the City Alive: Urban Screens and Lateral Vision in Mierle Ukeles’ For → forever (2020)”
Slaveya Minkova • University of California, Los Angeles • “Borderlands of VR: Navigating Virtual Film Studio Environments”

Still At Home
Space, Place, and Social Upheaval

CHAIR Barbara Selznick • University of Arizona

Eleni Palis • University of Tennessee • “Reparations Begin at Home”
Jenny Gunn • Emory University • “’The Importance of a House’ and the Formation of the Atl Film Party Community”
Michael Dwyer • Arcadia University • “Haunted by the Crash: Detroit, Horror, and the Ongoing Trauma of Deindustrialization”
Barbara Selznick • University of Arizona • “’The Worst Thing That Happened to Me Happened in My Own Front Yard:’ Home in Post-Recession Television Comedy”

Jewish Open TV & Beyond
Digital Jewish Self-Making

CHAIR Jonathan Branfman • Stanford University

Caleb Sher • Yiddish Book Center • “Creating a Modern Yiddish Culture’: Memes, Identity, and Postvernacular Yiddish in Online Communities”
Thaïs Miller • University of California, Santa Cruz • “The Digital ‘New Jew’: Comedic and Celebratory Social Media Representations of Diasporic Jewish Culture and Masculinity”
Jonathan Branfman • Stanford University • “Deplorable Liberation: Lil Dicky’s Jewish YouTube Rap”
I16  All that Junk
History, Popular Culture and Politics in Quentin Tarantino’s
Once upon a Time . . . in Hollywood

CHAIR  David Roche • Université Paul Valéry Montpellier 3
CO-CHAIR  Celestino Deleyto • University of Zaragoza

David Roche • Université Paul Valéry Montpellier 3 • “History, Film History and Metafiction in Once Upon a Time . . . in Hollywood”
Karen A. Ritzenhoff • Central Connecticut State University • “Vestiges of a Murder: Once Upon a Time . . . in Hollywood as a Revisionist Spectacle of Violence”
Celestino Deleyto • University of Zaragoza • “Historical Space/Emotional Space: Tarantino’s Los Angeles”
Fareed Ben Youssef • Texas Tech University • “The Establishment’s Treat: Quentin Tarantino’s Return to Junk Food in Once Upon a Time . . . in Hollywood”

I17  “Like Sunshine and Rain”
Reconciling joy and pain in Black popular media

CHAIR  Ralina Joseph • University of Washington

Adrien Sebro • University of Texas at Austin • “Movin’ on Down”
Patrick Johnson • Sonoma State University • “All in The Game: Representations of Black male mental health in The Game”
Timeka Tounsel • University of Washington • “Movin’ on Down”

I18  Humble Wives, Single Ladies, and Warrior Moms
Redirecting the Power of White Women in Postwar Media

CHAIR  Jennifer Hyland Wang • Independent Scholar/University of Wisconsin-Madison
CO-CHAIR  Catherine Martin • Independent Scholar

Catherine Martin • Independent Scholar • “A Woman’s Pride is In Her Home: Blurring Christian and Secular Values to Create the Ideal Woman in Family Theater”
Jason Loviglio • University of Maryland - Baltimore County • “Listening In To Danger: Women’s Voices, Audio Media, and Gender Violence in Radio, Podcasting, and Literature.”
Jennifer Hyland Wang • Independent Scholar/University of Wisconsin - Madison • “Stick To Your Knitting’: Re-Imagining White Christian Womanhood in Digital Craft Spaces”
Linda Howell • University of North Florida • “Carry On Wayfair Child: The White Mother Movement and the Warrior/Woman Myth”

I19  Politics and Contagion
Psychoanalytic Perspectives on Pandemic Media

CHAIR  Scott Krzych • Colorado College

Clint Burnham • Simon Fraser University • “Memes are viral”
Ryan Engley • Pomona College • “Formclosure: Psychoanalysis and Pandemic Television Form”
Scott Krzych • Colorado College • “Revisiting the Echo-Chamber: Right-Wing Media as Ideological Infrastructure”
Greetings from Gamespace
Revisiting Gamer Theory 15 Years Later

Chair: Matthew Knutson · University of Central Oklahoma

Oscar Moralde · Pomona College · “Is There No Escape?: Allegorithms of Sisyphean Gameplay in Hades”
Rowena Chodkowski · Concordia University · “Bridging the Sixth Great Extinction: Gamer Theory and Hideo Kojima’s Memetics in Death Stranding”
Matt Knutson · University of Central Oklahoma · “Topomania: Ludic Self-Aggrandizement in Participatory Media”

Rethinking Porn Performance
Race, Class, Gender, and Authorship in Adult Film History

Chair: Peter Alilunas · University of Oregon
Co-Chair: Celeste Reeb · Hendrix College

Celeste Reeb · Hendrix College · “Mama Said Don’t Wear Blue Eyeshadow or People Will Think You’re a Porn Star”
Peter Alilunas · University of Oregon · “I Don’t Have a Lot to Say . . . What I Do is Dance’: Susie Nero and the Gendered Expectations of Adult Film Performance”
Emalydia Flenory · University of Oregon · “Expanding Racial Fictions: Black Pleasure and Performance in Behind the Green Door (1972)”
David Church · Indiana University · “History Gone Soft: Performing the Scandalous Twenties in Hollywood Babylon (1972)”

Alternative Cinemas in India
Production, Politics, Performance, and Style

Chair: Neepa Majumdar · University of Pittsburgh

Ritika Kaushik · University of Chicago · “When There’s No Director’s Cut: Mani Kaul’s The Nomad Puppeteers and The Indian Woman: A Historical Assessment”
Neepa Majumdar · University of Pittsburgh · “Soft Power Diplomacy and the Indian Art Film”
Priyadarshini Shanker · University of North Carolina Wilmington · “Decentering the Auteur via Considerations of Gender and Labor: A New Historiography of the Indian New Wave”
I23  Youth, Consumption and Media Horizons in Latin America and Spain, 1960s—2010s

CHAIR  Laura Podalsky  •  The Ohio State University

Laura Podalsky  •  The Ohio State University  •  “Timely subjects: Youth as Niche Market in Argentina and Mexico in the 1960s”

Ana M. López  •  Tulane University  •  “Music, Youth, and the Revolution in 1960s Cuba: Los Beatles and the Noticiero ICAIC”

Emily Rangel Manrique  •  The Ohio State University  •  “Interface Youth: Social Discontent and Precarious Entrepreneurial YouTubers in 2010s Venezuela”

Celia Martínez-Sáez  •  Occidental College  •  “Entrepreneurial Bodies: Austerity culture, ninis, and hypermuscular masculinity in Spanish mass media”

I24  Night Shifts
Understanding Soporific Media

CHAIR  Neta Alexander  •  Colgate University
CO-CHAIR  Dylan Mulvin  •  London School of Economics

Neta Alexander  •  Colgate University  •  “Crippling Sleep: From Apple’s Night Shift to ‘Sleep Salons’”

Dylan Mulvin  •  London School of Economics  •  “Repulsive Light”

Alanna Thain  •  McGill University  •  “Shift Work: Thresholdings at the Cinematic Sleep Lab”

Aleks Kaminska  •  University of Montreal  •  “Mediated Narcosis and the Chronically Sleepy Spectator”

I25  Beyond Rape Revenge
Narrating Gendered Aggression in 21-Century TV

CHAIR  Isabel Pinedo  •  Hunter College

Yael Levy  •  Tel Aviv University  •  “Sexual Women and Narrative Resistance: Challenging the Punishment-for-Promiscuity Trope”

Julia Havas  •  University of York  •  “Sexual Trauma and the Therapeutic Comedy of Survival in Unbreakable Kimmy Schmidt”

Jessica Ford  •  University of Newcastle, Australia  •  “Trauma, Violence, and the Affective Feminism of HBO’s Sharp Objects”

Elizabeth Alsop  •  CUNY  •  “No Means No: Plot-Blocking and Disnarration in Better Things”

I26  Locating Media
Cities and Media Industries

CHAIR  Paul McDonald  •  King’s College London

Tejaswini Ganti  •  New York University  •  “Language, Place, and Political Economy: Multilingual Mumbai and the Making of its Media Industries”

Petr Szczepanik  •  Charles University  •  “Peripheral Media Capitals in the Era of Streaming Wars: A Perspective from East-Central Europe”

Marijke de Valck  •  Utrecht University and Skadi Loist  •  Film University Babelsberg KONRAD WOLF  •  “Fancy Amsterdam and Sexy Berlin: Comparing Two European Film Festival Cities with Cultural Data Analytics”

Paul McDonald  •  King’s College London  •  “TikTok and Corporate Geographies of Digital Media Industries”
WORKSHOP

Classroom Controversy
Practical Strategies for Critical Pedagogy in Hostile Climates

CHAIR  Martina Baldwin  •  California State University Fullerton
CO-CHAIR  Alicia Kozma  •  Indiana University

PARTICIPANTS
Katie Walkiewicz  •  University of California, San Diego
Anita Mixon  •  Wayne State University
Darcey Morris  •  University of Maryland-Baltimore County
Session J

Friday, April 14
11:00 am – 12:45 pm

J1  Queer Affect
CHAIR  Laura Stamm  •  University of Rochester

Cain Miller  •  University of Washington  •  “I Never Wanted to be Your Mother: The Influence of Ingmar Bergman’s Queer Families in the Films of Ari Aster”

Kenta Kato  •  Waseda University  •  “What You Are Laughing At: Queer Laughter in Post-war Japanese Cinema”

Laura Stamm  •  University of Rochester  •  “I Really Don’t Think of Myself as Anything’: Queer Temporalities in The Miseducation of Cameron Post”

Courtney Dreyer  •  University of Nebraska-Lincoln  •  “Love, Sex, & Cyborgs: Embracing the Queer Abject in Titane”

J2  Adaptation, Revision, and Revisitation Across Media
CHAIR  Oksana Chefranova  •  Yale University

Juho Ahava  •  Marbella International University Centre  •  “Lev Kuleshov’s Material Realism”

Felipe González-Silva  •  University of Florida  •  “Troubled Horizons: Adaptation Studies, Fidelity, and the Future of a Field”

Alex Denison  •  University of Iowa  •  “Disinterring the Apparatus: Media Convergence as Medium Specificity in Olivier Assayas’s Irma Vep (2022)”

Stephan Boman  •  University of California, Berkeley  •  “Happy Together: Cinematic Imaginaries, Evolutionary Aesthetics, and Adaptation.”

J3  Generic impurity and dramatic indulgence
Histories and theories of docudrama in US media
CHAIR  Joy Hayes  •  University of Iowa

Joy Hayes  •  The University of Iowa  •  “Docudrama and the problem of citizenship in the US, 1931–1944”

Kathleen Battles  •  Oakland University  •  “Dramatizing Emergent Mobile Communication and Improving the Public Image of LA in Adam-12 and Emergency!”

Jesse Scholitterbeck  •  Denison University  •  “Docudramatizing’ the Unabomber Story: Different Approaches in the 1990s vs the 2020s”

Marcus Leyton  •  The University of Iowa  •  “Pray for the Faithful (for they have sinned): Docudramas, Religious Reckonings, and the Tragedy of Belonging”
**J4**  
**Sound, Surveillance, and the Public Sphere**  
**CHAIR** Daniele Iannucci • University of Toronto  
*Marcel Zaes Sagesser* • Southern University of Science and Technology (Shenzhen, China) • “Megaphoned Voices Amongst Skyscrapers: Mapping the Provisional Sound Infrastructure of the Pandemic in Shenzhen”  
*Mehak Sawhney* • McGill University • “Sound and Surveillance in the Postcolony”  
*Daniele Iannucci* • University of Toronto • “Surveillance Can Be Kinda Funny: Convergent Bootlegged Media and the Comedic Stylings of Audio Verité”  
*Sadie Couture* • McGill University • “‘I Ate a Little Kiwi for Breakfast, Trying to Stay Healthy’: Call-In Radio and The Public Sphere”

**J5**  
**From Baby Dykes to Teledildonics and Beyond!**  
**Comedy Queers History**  
**CHAIR** Rox Samer • Clark University  
*Teddy Pozo* • Bennington College • “‘The Hammer is my Penis’: Humor, Teledildonics and Trans Existence”  
*Rachel Corbman* • University of Toronto • “Baby Dykes: Humor and History in Dyke TV’s ‘I was a lesbian child’”  
*Laura Horak* • Carleton University • “Trans Comedy Spectatorship in 1990s Newsletters”  
*Rox Samer* • Clark University • “The Speculative Trans Comedies of Chris E. Vargas”

**J6**  
**Stardom, Authorship, and Musicals**  
**CHAIR** Kyle Stevens • Appalachian State University  
*Kevin John Bozelka* • Bronx Community College • “Fred Waring vs. Louis Jordan: Reading Waring v. WDAS Through the Lens of ‘Sepia’ Musicals”  
*Michael Slowik* • Wesleyan University • “Breaking the Proscenium: Lubitsch’s Musicals and the Early Sound Era”  
*Phoebe Macrossan* • University of the Sunshine Coast • “The Forgotten History of the Australian Film Musical: Tracing the development of the musical genre in Australian cinema.”  
*Angela Morrison* • University of British Columbia • “The Codes of Pop Diva Conduct: Mariah Carey, Excess, and Melismatic Melodrama”

**J7**  
**What is Public about the Public Sphere?**  
**Advocacy, Influence, and Political Pressure in Media Administration**  
**CHAIR** Codruta Morari • Wellesley College  
*Laura Garbes* • University of Minnesota - Twin Cities • “Nice white donors: How public radio’s listener-member class shapes the conditions of the public sphere”  
*Umayyah Cable* • University of Michigan • “Broadcasting Counterpublic Politics: Hollywood Awards Ceremonies as Sphere of Influence”  
*Josh Shepperd* • University of Colorado Boulder • “Dallas Smythe and U.S. Public Media Advocacy, 1947–1952”  
*Sherman Dorn* • Arizona State University • “The Submerged Platform: Public Higher Education and Public Media in the U.S.”
J8  Magic: The Gathering as Transmedia
CHAIR  Jack Murray · University of Central Florida
Allie Alvis · Type Punch Matrix · “From Folio of Fancies to Grimoire of the Dead: The Form and Function of Books in Magic: The Gathering”
Jack Murray · University of Central Florida · “Planeswalking: Shifts in Magic: The Gathering’s Algorithmic Narrative and Transmedia Storytelling”
Andrei Zanescu · Concordia University · “Magic: The Gathering in Theros: Cultural Simulation, Resonant Greekness & Media Franchising”
Cameron Kunzelman · Mercer University · “Pride Parade on Kaladesh: The Management of Queerness in Magic’s Narrative”

J9  Life During Neoliberal Wartime
Precarious Workers, Teachers, Researchers, and Systems
CHAIR  Andrew deWaard · University of California, San Diego
John T. Caldwell · University of California, Los Angeles · “Crazy-Making Pedagogies in Neoliberalism’s Pre-Film-School”
Jennifer Holt · University of California, Santa Barbara · “SurveillanceU: The Fight to Kick Big Tech Out of The Classroom”
Peter Arne Johnson · The University of Texas at Austin · “Burning the Bridge or Bridging the Gap: Approaching Management Scholarship as a Critical Media Industry Scholar”
Andrew deWaard · University of California, San Diego · “Hollywood Shadow Banking: A Macro Perspective of American Media Under Neoliberalism”

J10  Global Horror Film
CHAIR  Ziad Foty · Ziad Foty
Ziad Foty · Howard University · “The Hollywood Terrorist and Counter-Hegemonic Self-Representation”
Madeleine Reddon · British Colombia · “Inuit Horror Pedagogies”
Hadi Gharabaghi · New York University · “Horror Ambiguity in Iranian Cinema”
Gabriel Eljaiek-Rodríguez · Spellman College · “Decolonial Hybrids: The Lloronas and Fat-Suckers of Latin American Horror”

J11  Logistical Nightmares
D2C Streaming’s Iterative Infrastructure of Power
CHAIR  Denise Mann · University of California, Los Angeles
Todd Kushigemachi · University of California, Los Angeles · “Killer Apps: The Parallel Discourses of 2D-and-3D Conversion and the ‘Streaming Wars’ in Digital Hollywood”
Denise Mann · University of California, Los Angeles · “Netflix’s Infrastructural Power Grab: Transforming Local Originals into Global Hits”
Avi Santo · University of North Carolina at Chapel Hill · “Discovering & Maximizing HBO’s Consumer Potential: The Fantasy & Challenges of Brand Consolidation through D2C Platforms”
Gregory Steirer · University of California, Los Angeles · “Netflix Nabs Comic Publishers: Dark Horse & Millar World”
J12 Lessons from Japan and China
Social Media Platforms and Practices Outside of North America

CHAIR Aynne Kokas • University of Virginia
Marc Steinberg • Concordia University, Montreal • “Super Apps, Japanese Convenience Stores, and the Platformed Condition”
Jing Wang • University of Pennsylvania • “Small Apps, Podcasting, and Social Networks in China”
Seio Nakajima • Waseda University • “The Rise of Digital Platforms and the Emergence of the New Media Documentary Film Industry in China”
Aynne Kokas • University of Virginia • “Digital Resignation in US-China Tech Relations”

J13 Triggering Allegiance
TV’s Alternative Narrative Strategies and the Empathy Bond

CHAIR Aaron Hunter • Trinity College Dublin
Virginia Bonner • Clayton State University • “Punched in the Heart: Facing Fleabag’s Direct Address”
Aaron Hunter • Trinity College Dublin • “Not Another Straight Bromance: Platonic Male Affection on Cougar Town”
Maria Pramaggiore • Appalachian State University • “Time Traveling MAGA and Brexit: White Male Empathy in Outlander”
R. Colin Tait • Independent Scholar • “No Small Parts: Writing for Actors in Better Call Saul”

J14 Acts of (Videographic) Speculation
The Aging Woman

CHAIR Alison Peirse • University of Leeds
RESPONDENT Allison Cooper • Bowdoin College
Dayna McLeod • McGill University • “My Desert Hearts: an autoethnography of intergenerational queer aging and desire”
Alison Peirse • University of Leeds • “Knit One, Stab Two: Gender, Aging and Knitting in the Horror Film”
Sadia Quraeshi Shepard • Wesleyan University • “The Many Faces of Barbara Loden: Gender, Aging and Performance in Wanda”

J15 Exploring Cultural Identities Across Film History

CHAIR Jessica Hoover • University of Wisconsin-Milwaukee
William Quade • University of Wisconsin-Madison • “We Accuse: Antisemitism, Jewish Identity, and The Dreyfus Affair on Film”
Adam Burnstine • University of California, Los Angeles • “An Actor Cannot Eat His Ideals:’ African American Critics and the English Films Of Paul Robeson”
Deborah Starr • Cornell University • “Princess Kouka in Jericho (1937): Transnational Mobility of Race and Gender”
Jessica Hoover • University of Wisconsin-Milwaukee • “So, It’s Come to This: The Sitcom Clip Show”
J16  Production Studies and Media Labor
CHAIR  Kiah Bennett  •  Bucknell University
Iftin Abshir  •  University of California, Los Angeles  •  “This is The Way: Virtual Production on The Mandalorian and the New Disney+ Production Model”
Kiah Bennett  •  Bucknell University  •  “The Debilitation-to-Misrepresentation Pipeline: Ableism and Systemic Gatekeeping of Disabled Hollywood Assistants”
Nora Stone  •  Birmingham-Southern College  •  “The Art and Labor of the Production Designer in a VFX World”
Suryansu Guha  •  University of California, Los Angeles  •  “Tinkering, Tailoring and Translating the Tentpole: Implicit Agendas in Dubbing Hollywood Films for Indian Theaters”

J17  Color-Conscious Representation and Reception
CHAIR  Andre Keiji Kunigami  •  University of California, Irvine
Leslie Marsh  •  Georgia State University  •  “Crossing the Black-White color line in the Brazilian film Compasso de espera (1973)”.
Emma Lynn  •  Colorado State University  •  “All That Glitters is Not Diamonds: Quasi-Color Consciousness and Sexual Violence in Netflix’s Bridgerton”
Lauren Pena  •  University of Texas at Austin  •  “Revolutionary masculinity and black muscularity in Patria y Vida’s (2021) music video.”
Andre Keiji Kunigami  •  University of California, Irvine  •  “Radical, Experimental, Erotic: Yellowness and the meanings of Underdevelopment in Brazilian cinema”

J18  The Impossibility of Dwelling in Post-World War II Cinema
Home(lessness), Race, Gender, and the Geopolitical Sphere
CHAIR  Shelley Stamp  •  University of California, Santa Cruz
CO-CHAIR  Kristen Whissel  •  University of California, Berkeley
Pamela Robertson Wojcik  •  University of Notre Dame  •  “The Woman at the Wheel: Rehoming the Unhomed Soldier in World War II”
Shelley Stamp  •  University of California, Santa Cruz  •  “Rethinking Noir’s Absent Family”
Ellen C. Scott  •  University of California, Los Angeles  •  “Finding Oneself in the Night: Nocturnal Wandering or Placelessness in Black Women’s Classical Hollywood Film Critiques”
Kristen Whissel  •  University of California, Berkeley  •  “Dispossessed: Miss Sadie Thompson 3D, Homelessness, and Postwar Empire”

J19  Virtual Realities, Identities, and Threats
CHAIR  Gerald Sim  •  Florida Atlantic University
Dennis Lo  •  James Madison University  •  “Towards a Counter-VR: Demythologizing the Overview Effect in Meta Oculus’s Virtual Travelogues”
Gerald Sim  •  Florida Atlantic University  •  “Techno-Orientalist Deflections: Framing China’s AI Threat”
Nadine Chan  •  University of Toronto  •  “Immersive Humidity: Media Between Liquid, Vapor, and Flesh.”
Anne Dymek  •  Harvard University  •  “Reconfigurations of Identity through Social Media, Augmented and Virtual Reality: A New Apperception?”
**J20**  
**Mobilizing Lives**  
New Histories of Mobile Media

**CHAIR**  
Logan Brown · Indiana University

**Jinying Li** · Brown University · “How to Map Air on Mobile Apps?: Media, Environment, and the Problematics of Ecological (Im)Mobility”

**Alex Custodio** · Concordia University · “Toward an Archaeology of Mobile Videogames”

**Cole Stratton** · Independent Scholar · “Bluetooth and the Ergonomic Origins of Wireless Connectivity”

**Logan Brown** · Indiana University · “‘Constant availability, both for play and for purchase’: Inventing the American Mobile Player”

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**J21**  
**Domestic Defenses**  
Contextualizing Surveillance in the Private Sphere

**CHAIR**  
Hannah Spaulding · University of Lincoln

**Hannah Spaulding** · University of Lincoln · “Television Defense: CCTV and Urban Public Housing in 1960s America”

**Myrna Moretti** · Northwestern University · “All on Tape: Video, Gender, and Parenthood (1989)”

**Cara Dickason** · Goucher College · “Optimum User Experience: Smart TV Surveillance and Domestic Vulnerability”

**Maggie MacDonald** · University of Toronto · “Peeping Platforms: Scopophilic surveillance on Pornhub Insights”

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**J22**  
**Thinking Intermediality through Bombay Cinema**

**CHAIR**  
Manishita Dass · Royal Holloway, University of London

**Manishita Dass** · Royal Holloway, University of London · “Romancing the Folk: From 1940s Agitprop Art to 1950s Bombay Cinema”

**Ranjani Mazumdar** · Jawaharlal Nehru University · “The Intermedial Imagination of 1960s Bombay Cinema”

**Usha Iyer** · Stanford University · “Intermedial Intimacies between Indian Cinema and Caribbean Social Media Fandom”

**Kuhu Tanvir** · Michigan State University · “Mediating Fandom via TikTok, or When BTS boogied to Bollywood”

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**J23**  
**Transnational Cinematography Revisited**

**CHAIR**  
Daisuke Miyao · University of California, San Diego

**Katharina Loew** · University of Massachusetts, Boston · “Visualizing thought: Montage effects in German silent cinema”

**Maria Belodubrovskaya** · University of Chicago · “The White Film: Tonality and Tone in Soviet Cinema”

**Patrick Keating** · Trinity University · “Subrata Mitra and the Invention of Bounce Lighting”

**Daisuke Miyao** · University of California, San Diego · “Binding Memories and Camera Movements: Jacques Demy’s The Umbrellas of Cherbourg (1964)”
J24 Screens, the Seen, and the Unseen
CHAIR Eralda Lameborshi · Texas A&M University-Commerce
Nathan Roberts · Harvard University · “Isaac Julien's Ethical Environment: Attention and Prophetic Picture-Making in Lessons of the Hour (2019)”
Archie Wolfman · Queen Mary University of London · “‘We must forget what we didn’t see’: Cinematic periphrasis and Yiddish-speaking ghosts in Demon (Marcin Wrona, 2015)"
Daniel Reynolds · Emory University · “Stardom+: Dual Roles in Contemporary Streaming Media”
Sofia Bull · University of Southampton · “Television Contagion: The Viral Imaginary at Different Levels of Scale”

J25 Body, Gender, and Genre
CHAIR David Jackson · Wilfrid Laurier University
Nina Martin · Connecticut College · “Something's Wrong with Grandma!: Gender and Contemporary Elder Horror”
Isa Murdock-Hinrichs · Tulane University · “Consuming Nature: Weimar Cinema, Travel, and Sensationalism”
Jacob Carter · University of Rochester · “A Marble, a Tack, And Then . . . : The Consumption and Display of Objects in the Gothic Thriller Swallow”
Declan Stecher · Concordia University Montreal · “Puppeteering Gendered Bodies in Charlie Kaufman’s Mind Game Films”

J26 WORKSHOP
The real methodological innovation was the friends we made along the way
Collaborative research in and after a pandemic
CHAIR Benjamin Woo · Carleton University

PARTICIPANTS
Erin Hanna · University of Oregon
Felan Parker · St. Michael's College, University of Toronto

J27 ROUNDTABLE
Elements of Style and Substance
Writing On Cinema and Media For the General Public
CHAIR Annie Berke · Los Angeles Review of Books
Annie Berke · Los Angeles Review of Books
Marsha Gordon · North Carolina State University
Hilary A. Hallett · Columbia University
Allyson Nadia Field · University of Chicago
Erin Hill · University of California - San Diego
CHAIR Oksana Chefranova · Yale University
Session K

Friday, April 14
2:00 – 3:45 pm

K1  Queerness and Genre
CHAIR  Katherine Hinders · University of Kansas
Candace Moore · Carleton College · “Making Things Perfectly Sketch: Reflexive Queer and Trans Themes in Sketch Comedy”
Fiona Haborak · University of Texas at Dallas · “Weirdness Matters: The Manifestation of Camp in Borderlands Cosplay”
Lance St. Laurent · University of Wisconsin-Madison · “’I Go to Races to Watch You Make Art’: The Wachowskis Speed Racer as Expressive Innovation and Artistic Allegory”
Yayu Zheng · University of Southern California · “When Queerness and Religion Intersect in Digital Space”

K2  Race, Labor, and Contemporary Media
CHAIR  Stephane Dunn · Morehouse College
Lauren Wilks · University of Wisconsin-Madison · “Working the Cracks: Becoming a Multi-Hyphenate Boss in Contemporary U.S. Media Industries”
Sarina Pearson · University of Auckland · “Asian New Zealanders on Screen: producing exclusion”
Kevin Wynter · Pomona College · “Sonic Passing and the Ruse of Colorblindness: Observations on ‘Post-Racial’ America in Sorry to Bother You”
David Pettersen · University of Pittsburgh · “Simply Black’s Challenge to the Casting Practices for Minority Actors in the French Film Industry”

K3  Instructional and Educational Media
CHAIR  Meghan Hipple · University of Arizona
Alison Trope · University of Southern California · “Playlist Pedagogy”
Yiman Wang · University of California, Santa Cruz · “Instructional Organisms: Early Socialist Science Education Film and Environmental Media in China”
John Hoffmann · University of Marburg · “Whose World Is Being Filmed?: German Re-education Films as Cultural Policy”
Joshua Coonrod · Jefferson Community & Technical College · “Please Take Out Your Cell Phone’: Intersections of Critical Media and Composition Pedagogy For Underprivileged Students”
K4  New Directions in Sound Studies
CHAIR  Colleen Montgomery · Rowan University
Ulrik Schmidt · Roskilde University, Denmark · “Sonic Environmentality Between Atmosphere, Ecology and Ambient Sound: A Media-Philosophical Approach”
Shikha Jhingan · Jawaharlal Nehru University · “Locating the Voice: Film Soundtracks of ICU Wards in the Post-Pandemic World”
Rose Steptoe · University of North Carolina at Chapel Hill · “Listening for Oneself: Point-of-Audition and Offscreen Space in I am Not a Witch”
Andrew Bottomley · SUNY Oneonta · “Mundane-casting: Attention, Affect, and New Kinds of Podcast Listening”

K5  Warscapes
Mediating Environments of and at War
CHAIR  Cortland Rankin · Bowling Green State University
Cortland Rankin · Bowling Green State University · “Façades, Firepower, and Film: Military Training Cities and Documentary Critiques of the New Military Urbanism”
Anat Dan · University of Pennsylvania · “Suburbs of Mass Graves: Landfilling, Extracting, and Transporting between Kosovo and Serbia”
Yulia Gilich · University of California Santa Cruz · “The War on Ukraine and the Russian Menace in Western Visual Culture”
Zenia Kish · The University of Tulsa · “Ukrainian Farmer Steals Russian Tank': Tractors as Viral Wartime Farm Media”

K6  Rethinking Female Star Performances
Marie Dressler, Bette Davis, Audrey Hepburn, and Shelley Winters
CHAIR  Julie Grossman · Le Moyne College
Kristen Hatch · University of California, Irvine · “The ‘Picture Pirate': Marie Dressler, Stardom, and Authorship in 1930s Hollywood”
David Greven · University of South Carolina · “Bette Davis Plays Herself”
Steven Cohan · Syracuse University · “The Face of Audrey Hepburn”
Julie Grossman · Le Moyne College · “Shelley Winters: Performance as Critique of the Noir Victim”

K7  Global Perspectives on Mediated Resistance
CHAIR  Maren Loveland · Vanderbilt University
Qing Xiao · Communication University of China · “The Cyborg Control and an inverted mimesis: On VTubers and their prostheses”
Persheng Vaziri · Hofstra University · “Red Lines: The Power and Limits of Censorship in Iranian Documentary Filmmaking”
Mona Mwakalinga · University of Dar es Salaam · “Who cares about us? The media and the fate of the Machinga (petty traders/ street vendors) in Tanzania.”
Leah Vonderheide · Emerson College · “In Conflict with Objectivity: The Strategies and Legacy of Māori filmmaker Merata Mita’s Patu! (1983)”
K8  Us and Them
Constructing Protagonists, Communities, and Others

CHAIR  Rose Rowson  •  Brown University

Itay Harlap  •  Sapir Academic College and Tel Aviv University  •  “Reclaiming the Bible: TV Satire The Jews are Coming and Zionism’s Manipulation of Tradition”
Bruno Guaraná  •  Boston University  •  “Part of the Family: Maids, Race, Gender, and Class in Contemporary Brazilian Cinema”
Shelley Bradfield  •  Central College  •  “Queen Sono: Netflix and cultural diversity”
Andrea Braithwaite  •  Ontario Tech University  •  “The Cozy Mystery and Hallmark’s Investigative Women”

K9  The System Analogy
Rethinking Media and Biology

CHAIR  Thomas Patrick Pringle  •  University of Southern California

Thomas Pringle  •  University of Southern California  •  “Exxon’s Media Ecosystem: Corporate Propaganda and Resilience After Valdez”
Xindi Li  •  University of California, Santa Cruz  •  “The Addicted Machine”
Harper Shalloe  •  Brown University  •  “Media Histories of the Microbiome”
Derek Woods  •  McMaster University  •  “Media vs. System: The Political Fate of Autopoiesis”

K10  Revisionist Histories of Horror

CHAIR  Johnny Walker  •  Northumbria University

Adam Lowenstein  •  University of Pittsburgh  •  “Psycho as the Jewish Mother of Modern Horror”
Johnny Walker  •  Northumbria University  •  “The Awakening, The Godsend and the modern British horror film”
Kate Egan  •  Northumbria University  •  “Do As I Say: Revisiting Female Performances Across Horror Film History”
Joan Hawkins  •  Indiana University  •  “The Resistance of Witches: The Historical Revision of Suspiria (2018)”

K11  Emergent Ecosystems
Apps, Platforms, Networks

CHAIR  Jeremy Morris  •  University of Wisconsin-Madison

Sudipto Basu  •  Concordia University  •  “KaraGarga: The Antinomies of a Private P2P Pirate Network”
Colin Crawford  •  Concordia University  •  “Make Room for Smartness: Platform Extraction in the Apple ‘TV & Home’ Ecosystem”
Reem Hilu  •  Washington University in St. Louis  •  “Amorous Apps: Digital Mediation of Romantic Bonds”
Jeremy Morris  •  University of Wisconsin-Madison  •  “Distribution Disrupted? Download.com and Online Software Directories”
K12  Radical politics, media texts, and feminist criticism
Gender and sexuality in popular media in South Korea and China

CHAIR  Sara Liao  •  Pennsylvania State University

Jinsook Kim  •  Emory University  •  “A Tale of Two Homosocialities: Gender, Sexuality, and Global Political Economy in Squid Game”

Ji-Hyun Ahn  •  University of Washington Tacoma  •  “Watching Sporty Women on Television: Female Body and Sports Entertainment Programs in South Korea”

Mengmeng Liu  •  University of Iowa  •  “Queering the Wuxia Genre: Feminist Imaginations and Queer Desires in Flying Swords of Dragon Gate”

Sara Liao  •  Pennsylvania State University and Qi Ling  •  Beijing Jiaotong University  •  “Streaming feminism: Women-centered net dramas, global television culture, and feminist textual possibilities”

K13  JCMS Outreach Session

K14  Bodies of Experimental Cinema
The Problem of the Corporeal

CHAIR  Anjo-mari Gouws  •  York University

CO-CHAIR  Tess Takahashi  •  Independent scholar

Anjo-mari Gouws  •  York University  •  “By Brakhage”

Tess Takahashi  •  Independent scholar  •  “Disarticulating Authorship: Reading Race, Gender and Sexuality in Skin Film”

Soyoung Yoon  •  The New School  •  “Deaths of the Author: Reading Theresa Hak Kyung Cha”

Alla Gadassik  •  Emily Carr University of Art + Design  •  “Elusive Flesh: Figure and Body in Experimental Animation”

K15  Perspectives on Gender and Nation in Cinema

CHAIR  Rebecca Sheehan  •  California State University Fullerton

Erica Levin  •  The Ohio State University  •  “Unsettling the Spectacle of Property”

Heidi Ka-Sin Lee  •  Waseda University  •  “Resisting Neoliberal Biopolitics Through Anachronistic Revisionism: Queer Desire and Power Relations in The Favourite”

Lauren Mehfoud  •  University of Virginia  •  “Almodóvar’s Pharmacies: Drugs, Class, and Gender in Spanish Cinema”

Rongyi Lin  •  Northwestern University  •  “Rhythms of the Sleepwalker: Transitional Space and Somatic Temporality in Irma Vep”
K16  Intended and Unintended Exhibition Histories  
CHAIR  Ankita Deb • Stanford University  
Ankita Deb • Stanford University • “Medico-Sexual Obscenities: Censorship, Erotica, and the Sex Ed Films in 1970s India”  
Michael Aronson • University of Oregon • “Klan Mouse: The Birth of a Nation Redux and White Cultural Nationalism in the 1920s Pacific Northwest”  
Thomas Doherty • Brandeis University • “Tsar to Lenin (1937): A Visible History of the Russian Revolution”  
Saima Siddique • Michigan State University • “The Social Genre of Cinema: A Comparative Study of Pakistani and Indian Movies Since Partition of Subcontinent (1947)”

K17  Place and Mise-en-scene  
CHAIR  Robert Silberman • University of Minnesota  
Pauline Shongov • Harvard University • “Liquid Ecologies: Imaging Transition in Hristiana Raykova’s The Pit”  
Javier Pérez-Osorio • University of Cambridge • “Wandering Boxes, ‘Worldling Potential’: Reframing Queer Aesthetics in Retablo (2017)”  
Agustín Zarzosa • Purchase College • “Polyester in the Countryside: The Sordid Image in The Realm of Fortune (Arturo Ripstein, 1985)”

K18  ROUNDTABLE  
Beyond the Internship  
Preparing Media Industries Students for the Industry Pipeline  
CHAIR  Jennifer Porst • University of North Texas  
CO-CHAIR  Kate Fortmueller • University of Georgia  
Alisa Perren • University of Texas at Austin  
Kenneth Rogers • York University  
Miranda Banks • Loyola Marymount University  
Mikki Kressbach • Loyola Marymount University  
Jennifer Porst • University of North Texas  
Kate Fortmueller • University of Georgia

K19  Reimagining Identification  
CHAIR  Anna Froula • East Carolina University  
Ahmet Yuce • Georgia State University • “Cinema of Walten: Alterity and Worldhood in Lucrecia Martel’s The Headless Woman”  
Daniel Morgan • The University of Chicago • “Against Identification”  
Luca Barattoni • Clemson University • “The Freedom of Forced Labor: Lazzaro felice and the New Forms of Serfdom”  
Scott Birdwise • OCAD University • “What is to be done? Fantasmatic Reenactment and International Solidarity in The Silent Village (1943)”
K20 Trans Play and the Boundaries of Game Studies
CHAIR Hibby Thach • University of Illinois at Chicago
CO-CHAIR Arianna Gass • Georgia State University
Arianna Gass • Georgia State University • “Glitch as a Trans Representational Mode”
Jack McLaren • Temple University • “The Representation of Trans Men and Transmasculinity in Video Games”
Madison Schmalzer • Ringling College of Art and Design • “We really just pressed buttons’: Trans Vectors of Desire, Arbitrary Code Execution, and Unplaying Zelda in Triforce”
Hibby Thach • University of Illinois at Chicago and Oliver Haimson • University of Michigan • “What Makes Games (Studies) Trans?: Trans Game Developers and Trans Futures in Games”

K21 Data and/as Image
Data’s Coercive Contexts and Representations
CHAIR Mary Michael • University of California, Santa Barbara
RESPONDENT Ranjodh Dhaliwal • University of Notre Dame
Aaron Tucker • York University • “Captured Algorithmic Images: Mugshots Within Facial Recognition Technologies”
Macy McDonald • The University at Buffalo, SUNY • “Images of Detainment: Framing Detainee Images from Guantánamo Bay”
Mary Michael • University of California, Santa Barbara • “Blueprinting The City: Histories of Bodily Erasure in Data Visualizations of Dubai”

K22 Indie TV
Indie Cinema’s Evolution in an Increasingly Converged Media Landscape or A New TV Form?
CHAIR Yannis Tzioumakis • University of Liverpool
CO-CHAIR James Lyons • University of Exeter
Yannis Tzioumakis • University of Liverpool • “Indie (Film on) TV: A Tale of Two Very Close Friends”
Sarah Sinwell • University of Utah • “(Re-)Branding Sundance: Entering the Indie TV Market”
James Lyons • University of Exeter • “Are We Having Fun Yet?: The Starz television network and Party Down as indie TV”
Cynthia Baron • Bowling Green State University • “Reservation Dogs (FX 2021–) and the Industrial-Aesthetic Circuit of Indie TV and Independent Filmmaking”
K23  From Revolutionary to Regressive to Retro
Educational Media’s History Lessons and Alternative Futures

CHAIR  Kit Hughes  • Colorado State University
CO-CHAIR  Owen Gottlieb  • Rochester Institute of Technology

Alex Kupfer  • Vassar College  • “Visual Instruction, the GI Bill, and the Postwar Boom in Useful Cinema”
Oliver Gaycken  • University of Maryland, College Park  • “Learning at the Margins: A Chance for Change and Radical Civil-Rights Era Documentary”
Owen Gottlieb  • Rochester Institute of Technology  • “ThinkAbout It: Learning to Learn with ITV in the Long Seventies”
Kit Hughes  • Colorado State University  • “Maryland Public Broadcasting’s Consumer Survival Kit: Struggling to Make it in the Free Market”

K24  Crime Film Beyond Copaganda

CHAIR  Nathan Holmes  • SUNY Purchase College
RESPONDENT  Noah Tsika  • Queens College, CUNY

Sara F. Hall  • University of Illinois Chicago  • “Weimar’s Police Film Culture: Self-Fashioning, Public Relations, and Cinematic Contestation”
Salomé Aguilera Skvirsky  • University of Chicago  • “Police Proceduralism in an Expanded Field: The Institution of Police in International Documentary”
Nathan Holmes  • SUNY Purchase College  • “The Fluid Blue Line: Cops and Crime Stories in the 1970s”

K25  New Perspectives on Gender and Genre

CHAIR  Riana Slyter  • Colorado State University

Marc Olivier  • Brigham Young University  • “Murder by Numbers: A statistical analysis of 119 slashers”
Kate J. Russell  • University of Toronto  • “Laughter and Corpse Grinding: The Comedic Forms of Low-Budget Horror”
Faith Boyte  • University of Florida  • “Guys Being Dudes’: The Ambivalence of Male Homosociality in Lynn Shelton and Athina Rachel Tsangari’s Buddy Films”
Megan Boyd  • University of Cincinnati  • “Dissatisfied with Her Manner: Female Stars’ Struggles for Control in Early Feature Comedies”

K26  Genres and Nations

CHAIR  Kaveh Askari  • Michigan State University

Harriet Idle  • University College Dublin  • “Revisiting the Tourist Romance: Paris, East-West Encounters, and Exclusionary Logics in Hong Sang-Soo’s Night and Day”
Max Berwald  • University of Southern California  • “From Heroic Sons and Daughters (1964) to Changjin Hu (2021): Staging the Korean War in Chinese Film”
Fernando Sanchez Lopez  • The Ohio State University  • “Transnational Configurations in the Contemporary ’Quinqui’ Film: Hasta el cielo (Daniel Calparsoro, 2019)”
K27  We Losin’ Recipes!
Building Archives of Black Digital Culture

CHAIR  Meredith Clark  •  Northeastern University
CO-CHAIR  André Brock  •  Georgia Tech University

PARTICIPANTS
Kiara Childs  •  University of North Carolina at Chapel Hill
Zakiya Collier  •  SHIFT Collective
Kevin Winstead  •  Georgia Tech
Session L

Friday, April 14
4:00 – 5:45 pm

L1  Queer Masculinities
CHAIR: Nicholas Reich • Vanderbilt University

Mel Monier • University of Michigan • “Who’s to Say that Han Solo Didn’t Carry?’ Trans Masculine Audiences and Media Representations of Pregnancy”

Clara Bradbury-Rance • King’s College London • “Ambivalent Masculinities in Contemporary Visual Media: On Queer and Trans Representability”

David Coon • University of Washington Tacoma • “Coming Out or Staying In: Negotiating Public and Private Identities in Trevor”

Evan Brody • University of Kentucky • “Gay Gab: Queerphobia, Far-Right Social Media, and LGBTQ+ Communities”

L2  ROUNDTABLE
The State of Method in Cinema and Media Studies
CHAIR: Nicholas Baer • Utrecht University
CO-CHAIR: Pardis Dabashi • Bryn Mawr College

Kartik Nair • Temple University
Moira Weigel • Northeastern University
Nicholas Baer • Utrecht University
Patrice Petro • University of California Santa Barbara
Rebecca Wanzo • Washington University in St. Louis.
Pardis Dabashi • Bryn Mawr College

L3  Documentary Displaced
Critical Fabulation and Migrant Temporalities in Postcolonial Nonfiction Films
CHAIR: Eszter Zimanyi • University of Pennsylvania
CO-CHAIR: Christian Rossipal • New York University

Christian Rossipal • New York University • “Poetics of Displacement: Sonic Insurrection and Fugitive Blackness in the work of Madubuko Diakité”

Michael Turcios • Northwestern University • “Postcolonial Displacement: Movement and Memory as Refusal”

Kareem Estefan • University of Cambridge • “Dreams, Displacement, and the Decolonial Unconscious: Mohammad Malas’s Al-Manam (1987)”

Eszter Zimanyi • University of Pennsylvania • “Displacing Europe: Migrant Temporalities and Alternate Imaginaries in Zelimir Zilnik’s Logbook Serbistan (2015).”
**L4 Sonic Matters**  
*Sound, Voice, & Music*  
CHAIR Ritwik Banerji • Iowa State University  
Ritwik Banerji • Iowa State University • “Simulated Sonic Human Sociality, Acousmatic Sound, and the Uncanny Valley”  
Ronit Ghosh • The University of Chicago • “The Performativity of Polyphony: Radio and Gendered Space in India”  
Tomer Nechushtan • Tel Aviv University • “Puppets All The Way Down: The Disembodied Ventriloquism of Kermit the Frog in The Masked Singer”  
Ravi Krishnaswami • Brown University • “Amplifying Value: How a Jingle Trade Association Navigated the Technology-Driven Transition from Stability to Precarity”

**L5 Gender, Violence, and Media Representation**  
CHAIR Geneveive Newman • University of Pittsburgh  
Geneveive Newman • University of Pittsburgh • “Documentary and Victim-Survivorship: The Mainstreaming of Avant-Garde Documentary Aesthetics”  
Alison Wielgus • UW-Superior • “Unhappy Families: Networks of Trauma and Culpability in Post-network Female Detective Television”  
Ben Strassfeld • Queens College, CUNY • “Topless Detroit: Regulating Women’s Bodies and Labor”  
Amber Hardiman • University of Michigan • “From Cameras in Courtrooms to Bots & Tik Tok: Tracing Changes in Televised Trial Coverage and Defamation Law”

**L6 Shifting the Spotlight**  
*New Perspectives on Stardom and Film Production in the Studio Era*  
CHAIR Colleen Glenn • College of Charleston  
CO-CHAIR Amanda Konkle • Georgia Southern University  
Adrienne L. McLean • University of Texas at Dallas • “Framing, Space, and Agency in the films of Eleanor Powell”  
Catherine Russell • Concordia University • “Intimate Technique: Barbara Stanwyck as Acting Coach to Young Men”  
Amanda Konkle • Georgia Southern University • “Something Other than the Method: Coded and Performed Sexuality in Suddenly, Last Summer”  
Colleen Glenn • College of Charleston • “Getting Real with Jimmy Stewart: the Method Before the Method”

**L7 Memes, Shitposts, & Viral Dance Challenges**  
*Creative Digital Resistance For Marginalized Communities*  
CHAIR Ariana A. Cano • University of Illinois at Urbana-Champaign  
Anahí Ponce • The University of Texas at Austin • “Pueblo Over Profit: Negotiating Online Identity Politics in the Battle for El Paso”  
Jessica Sage Rauchberg • McMaster University • “ShitPosting: Theorizing unsanitary reconfigurations of neuroqueer micro-activist affordances on Instagram”  
Ariana A. Cano • University of Illinois at Urbana-Champaign • “Digital Counterpublics: Creative and Pleasurable Resistance Against Western Centric Beauty Standards”
L8  Adaptations, Appropriations, and Re-imaginings

CHAIR  Claudia Pummer  •  Olelo Community Media

Anna Louise Wiegenstein  •  Oklahoma State University  •  “Well-Flowered: The ‘Greatest Shirt of All Time,’ from Vietnam to Verona Beach”
Claudia Pummer  •  Olelo Community Media  •  “‘Challenge for Change, 2.0:’ Re-imagining public-access in a divided political landscape”
Melissa Lenos  •  University of Pittsburgh  •  “Enter Sandman: Adapting Gaiman’s Dream”
Yasin Nasirov  •  University of Rochester  •  “Lateness as Resistance: Watching Pages, Reading Images in Sunset Boulevard (1950)”

L9  The Politics of Apps, Coding, and Social Media

CHAIR  Rory Solomon  •  Eugene Lang College/The New School

Daniel Heslep  •  University of Central Florida  •  “Rhetorical Realism and the Organizing Game: The BERN App and the Unrealized potential of Activist Supraplatform”
Jessica Wolfe  •  Humber College  •  “Reading Code: Locating Programmers in the History of Reading”
Irina Kalinka  •  Brown University  •  “The Metaverse is a Lie: Exploring the Politics of Corporate Science Fiction”
Marko Djurdjić  •  York University  •  “I’m With the B(r)and: Heavy Metal, Fan ‘Service’ and the Web 3.0 Experience”

L10  Horror, Space, and Identity

CHAIR  Kevin Chabot  •  Dalhousie University

Nicolas Rueda  •  University of Chicago  •  “Savage Weekends: 70s Exploitation Horror and the Spatial Maladies of the American Northeast”
Kelly Ferguson  •  University of Kentucky  •  “Spanish Paranoid Horror Cinema and the Return of Franco”
GG Dascal  •  University of Manitoba  •  “Self-Fashioning Styles of Flesh: Playing with Gender Performance in The Texas Chain Saw Massacre”
Basil Dababneh  •  The University of Chicago  •  “Queerly Silly Defamiliarizations in Desktop Horror Media”

L11  Voicing Latinidad

Constructing and Reconfiguring Latino/a Identities through Media

CHAIR  Yeidy M. Rivero  •  University of Michigan

Yeidy M. Rivero  •  University of Michigan  •  “Selling ‘Accent-less’ Radio Programs: America’s Production Inc. and Spanish Language Radio During the 1960s”
Manuel G. Avilés-Santiago  •  Arizona State University  •  “Speaking Billennial: Mapping Linguistic Ideologies in Pero Like and mitú”
Sara Veronica Hinojos  •  Queens College, CUNY  •  “‘Accented’ Textese: Latinx Bilingual Digital Literacies”
Gilberto M. Blasini  •  University of Wisconsin, Milwaukee  •  “Of Mothers, Bars, and Balls: Queer Kinship in Vida and Pose”
L12  Global Korean Cinema and Media  
Legacy, Negotiation, and New Challenges

CHAIR  Ungsan Kim  •  University of Washington
CO-CHAIR  Sangjoon Lee  •  Lingnan University

Sangjoon Lee  •  Lingnan University  •  “Seoul-Hong Kong-Macau: Love with an Alien and South Korea’s Encounter with Sinophone Cinemas in the 1950s”
Benjamin Han  •  Tulane University  •  “Traveling Latin Americans: Strategic Diversity and the Reclaiming of the Nostalgic Past”
Ungsan Kim  •  University of Washington  •  “Collapsing Words: Language, Media, and Translation in Decision to Leave (2022)”
Hyangjin Lee  •  Rikkyo University  •  “Trans-border Solidarity and Festival Politics in Kore-edu Hirokazu’s Broker (2022)”

L13  Motherhood, Affect, and Bodies

CHAIR  Kamahra Ewing  •  University of Kentucky

Kira Marshall-Mckelvey  •  Colorado State University  •  “Motherhood, Negative Affect, and Beauty in the Vlogs of RawBeautyKristi”
Priyanjali Sen  •  University of the Arts, Philadelphia  •  “Womanhood, motherhood, and the human condition in Ranjan Ghosh’s Rongberonger Korhi (Colors of Money, 2017).”
Reut Odinak  •  Boston University  •  “My Body, Whose Choice?: Motherhood, Surrogacy, and Abortion on Primetime Television”
Alora Paulsen  •  University of Calgary  •  “Paying my Child Support: Affective Influencer Relations and the Comment Section as Crowd-sourced Social Welfare”

L14  Wearable Technologies and the Mediation of Human Bodies

CHAIR  James Gilmore  •  Clemson University

Kelsey Cameron  •  University of South Carolina  •  “Sensing Out, Sensing In: Body Worn Cameras and the Mediation of Risk”
Rachel Plotnick  •  Indiana University Bloomington  •  “No sweat: When wet bodies disrupt dry devices”
Ted Striphas  •  University of Colorado Boulder  •  “Sporting Goods: Screens, from Self-Tracking to Environmental Media”
James Gilmore  •  Clemson University  •  “Wearable health monitoring devices and the mediation of human blood”
L15  Negotiating Independence  
Case Studies from the Rise of Independent Production in Postwar Hollywood  

CHAIR  Erica Moulton  •  University of Wisconsin-Madison  
CO-CHAIR  Cooper Long  •  University of Chicago  

Erica Moulton  •  University of Wisconsin-Madison  •  “How to Finance an [Independent] Movie: So This Is New York (1948) and Stanley Kramer as Hollywood Insider/Outsider”  
Cooper Long  •  University of Chicago  •  “Turning the Channel from Videophobia: The Manchurian Candidate, John Frankenheimer, and Television on Film”  
Jonah Horwitz  •  University of Pittsburgh  •  “How to Finance an [Independent] Movie: So This Is New York (1948) and Stanley Kramer as Hollywood Insider/Outsider”  
Wolfgang Boehm  •  University of Chicago  •  “Turning the Channel from Videophobia: The Manchurian Candidate, John Frankenheimer, and Television on Film”  

L16  Transnational consumption and international distribution of Turkish TV series in the new global televisual landscape  

CHAIR  Serra Tinic  •  University of Alberta  
RESPONDENT  Serra Tinic  •  University of Alberta  
Sebnem Baran  •  Smith College  •  “Selling Turkish Quality: Genre Proximities and Turkish Format Exports in the Post-Streaming Era”  
Zeynep Sertbulut  •  New York University  •  “The Dizi Industry’s Geographic Imaginaries and Narratives of Global Success”  
Ece Algan  •  California State University, San Bernardino and Yesim Kaptan  •  Kent State University  •  “Content is Power: Cultural Engineering and Political Control over Transnational Television”  
Yasemin Celikkol  •  Northwestern University, Qatar and Marwan Kraidy  •  Northwestern University, Qatar  •  “O3 MEDYA: The Transnational Politics of a Saudi-Turkish Media Company”  

L17  Reading Racial Representation out of the Visual Archive  

CHAIR  Deborah Landis  •  University of California, Los Angeles  
Tory Jeffay  •  Dartmouth College  •  “When the Looting Starts, the Shooting Starts’: The Racialized Origins of Police Video Surveillance”  
Zama Dube  •  University of California, Los Angeles  •  “Visualizing Herstories: Mapping Cinematic representations of Black Feminist Movements in the African Diaspora”  
Dylan Howell  •  University of Southern California  •  “Bruce Baillie’s (Auto)Critical Road Trips: American Indian Representation in Quixote (1965) and Termination (1966)”  
Jonathan Knapp  •  Harvard University  •  “The Colonial Gaze of Location Scouting: Surveying Africa for Mogambo (1953)”
L18  ROUNDTABLE
Public Engagement and Feminist Media Activism

CHAIR  Suzanne Leonard · Simmons University
Negin Dahya · University of Toronto
Aviva Dove-Viebahn · Arizona State University
Arielle Zibrak · University of Wyoming
Sarah Hagelin · University of Colorado Denver
Gillian Silverman · University of Colorado Denver
Suzanne Leonard · Simmons University

L19  Images of Blockchain

CHAIR  Andrew Lison · University at Buffalo, SUNY
CO-CHAIR  Kyle Stine · Johns Hopkins University
RESPONDENT  Nathan Schneider · University of Colorado Boulder

Andrew Lison · University at Buffalo, SUNY · “Connecting Disjointed Binaries: Cinema/Blockchain, Work/Labor”
Kyle Stine · Johns Hopkins University · “Blockchain’s Chiasm of Materiality and Identity”
Jonathan Beller · Pratt Institute · “For the Decolonization of Money”

L20  Vietnam Withdrawal
The Persistence of the Vietnam War in American Culture

CHAIR  Stacy Takacs · Oklahoma State University
Stacy Takacs · Oklahoma State University · “Rumors of Peace, Greatly Exaggerated: Six O’Clock Follies and the Cultural War over Vietnam”
Clifford Marks · University of Wyoming · “The Wrong and Right of It: Watchmen, Vietnam, and the Tulsa Race Massacre”
Kathleen McClancy · Texas State University · “I’m just bored of men like you’: Burning Down Nostalgic Masculinity”
Whitney Porter · Kent State University · “Exploring the Vietnam War’s Intergenerational Imprints of Trauma through Comics”

L21  ROUNDTABLE
Gay USA
Rediscovering & Preserving the Activist and Adult Films of Arthur Bressan Jr.

CHAIR  John Paul Stadler · North Carolina State University
Jenni Olson · Independent Scholar
Elizabeth Purchell · Independent Scholar
Joe Rubin · Vinegar Syndrome
Greg Youmans · Western Washington University
John Paul Stadler · North Carolina State University
L22  **New Media Networks**  
Digital Media and the Film Industries of India  

**CHAIR**  
Amrutha Kunapulli  
Colby College  

**Krishna Kusuma**  
AJK Mass Comm Research Centre, Jamia Millia Islamia  
“Mediating Pan-Indian Stardom in Digital Space: A Study of Online Fandom Through Memes in Telugu Cinema From South India”  

**Amrutha Kunapulli**  
Colby College  
“Caste and Creator Culture: Dalit Presence in Tamil Cinema”  

**Zeltzyn Rubi Sanchez Lozoya**  
University of Tennessee Knoxville  
“Sex, Mobiles, and Movie Trailers: Censoring Female Desire in Indian Cinema”

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L23  **Forming Relations**  
Documenting, Stretching, Exhibiting  

**CHAIR**  
Nusrat Zahan Chowdhury  
University of Texas at Dallas  

**Outi Hakola**  
University of Eastern Finland  
“Moment of Death as Ethical Experience in the Documentary Films”  

**Emma Ben Ayoun**  
University of Southern California  
“Disability documentary and the endless return”  

**Michael Renov**  
University of Southern California  
“The Documentary Disposition”  

**Katie Kirkland**  
Yale University  
“Operative Models: Forensic Architecture’s Restaged Investigations”

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L24  **New Media Histories**  
Radio, Multimedia, Software, AI  

**CHAIR**  
Doron Galili  
Stockholm University  

**Zachary Vanes**  
University of Iowa  
“Middletown in Multi-Image: John Kurtich’s MUNCIE Fifty Years Later”  

**Whitney (Whit) Pow**  
New York University  
“Cathryn Mataga and the Lying Parser: A Trans History of Artificial Intelligence and the Chinese Room Argument”  

**Tom Welch**  
University of Wisconsin–Madison  
“A History of Volunteer Labor and the Charityware Software Distribution Model: From Caper in the Castro to Itch.io”  

**Doron Galili**  
Stockholm University  
“The Menace and Sex Appeal of Radio: Popular Psychoanalysis and American Broadcasting in the 1930s”

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L25  **Rethinking Masculinity**

**CHAIR**  
Nguyen Tan Hoang  
University of California, San Diego  

**Lauren Sowa**  
Pepperdine University  
“I’ll Make a Man Out of You: A Comparative Analysis of Female Masculinity in Disney’s Animated and Live-Action Mulan”  

**Glen Wood**  
Millsaps College  
“Mexicans and Anglos: Masculinity and Colonial Stereotypes in Lone Star (1996)”  

**Victoria Pistivsek**  
Kings College London  
“Caring White Men?: ‘Healing Masculinity’ and Prestige TV in the Age of Crisis”  

**Devin Dougherty**  
Brooklyn College, CUNY  
“Excess, Attention, Destruction: Madness as Trans Aesthetics in teh Works of Ryan Trecartin”
L26  Environmental Explorations
CHAIR  Lisa Han  •  Arizona State University
Katrin Pesch  •  University of Southern Mississippi  •  “The Plantation as Death-World: Necropolitics in Claire Denis’s White Material”
Maximilian Seijo  •  University of California, Santa Barbara  •  “Beyond ‘The Blip’: Toward a Democratic Environmental Politics”
Sara Raffel  •  University of Central Florida  •  “A Thousand Words: Instagram Captions and the Narrativization of Natural Spaces”
Jacob Reese  •  Syracuse University  •  “Shifts of Perception: Spatial Navigation and Observation as Ecological Functions in Johnathon Blow’s The Witness”

L27  ROUNDTABLE
                      Counter/Forensic Violence
CHAIR  Sasha Crawford-Holland  •  University of Chicago
Toby Lee  •  New York University
Laliv Melamed  •  University of Groningen
Pooja Rangan  •  Amherst College
Patrick Brian Smith  •  University of Warwick
LaCharles Ward  •  University of Pennsylvania
Session M
Saturday, April 15
10:00 – 11:45 am

M1 Drag and Makeover as Activism and Empowerment
CHAIR Raha Shojaei • San Jose State University
Raha Shojaei • San Jose State University • ”Unveiling Her Voice in the Realm of Male Voice”
Raed El Rafei • University of California, Santa Cruz • ”The Muslim ‘terrorist drag’: Video Works Staging a Queer Anti-Imperialist Revolution”
John Guzman • University of Oregon • ”La Virgen de Guadalupe is My Drag Mother: Non- Puerto Rican Latine Representation within RuPaul’s Drag Race”
Elizabeth Affuso • Pitzer College • ”Fashioning Self Care: Queer Eye, Affect, and Makeover Culture”

M2 Access Aesthetics
CHAIR Quinn Miller • University of Oregon
CO-CHAIR Leigh Goldstein • Independent Scholar
RESPONDENT Quinn Miller • University of Oregon
Melissa Phruksachart • University of Michigan • ”Racial Remediation in Media Archives”
Curran Nault • University of Texas at Austin • ”Responsibilities of a Gay Grassroots Critic: A Queer Case for the Inaccessible Archive”
Leigh Goldstein • Independent Scholar and Maureen Ryan • University of South Carolina • ”Inside/out the University: Sara Ahmed, Anne Helen Petersen & the Queer Aesthetics of (Academic) Feminist Lifestyle Media”

M3 Beyond Crazy Rich
Remapping Singapore and Cinema
CHAIR Adam Knee • Lasalle College of the Arts
CO-CHAIR Ben Slater • Nanyang Technological University
Adam Knee • Lasalle College of the Arts • ”Chinta Kaseh Sayang as Singapore Morality Tale”
Ben Slater • Nanyang Technological University • ”Zones of Possibility: Touristic Encounters with Singapore Spaces”
Edna Lim • National University of Singapore • ”A Land Imagined: Seeing Singapore as Construction Site”
M4  Soviet and East European Cinema in Transnational Dialogue
Genre, Cinematography, Montage

CHAIR  Anne Eakin Moss  •  University of Chicago

Vincent Bohlinger  •  Rhode Island College  •  “Average Shot Lengths in Soviet Cinema of the 1920s and 1930s: International and Domestic Comparisons”
Anne Eakin Moss  •  University of Chicago  •  “Making Camera Movement Soviet”
Rimgaila Salys  •  University of Colorado at Boulder  •  “Ivan Pyr’ev’s Musical Films: from Ukrainian Arabesque to Hollywood Comedy in the Kuban”
Zdenko Mandušić  •  University of Toronto  •  “Cinematic Reverberations: A Regional Approach to East European New Waves”

M5  The Humiliating Uncanny
Meta-Critical Catastrophe in The Third Man, Psycho, and The Conversation

CHAIR  Alan Nadel  •  University of Kentucky

RESPONDENT  Diane Negra  •  University College Dublin
Brenda Austin-Smith  •  University of Manitoba  •  “Do You Believe in the ‘Stream of Consciousness’?: Nightmarish Humiliation and The Third Man’s American Hero.”
Alan Nadel  •  University of Kentucky  •  “Caught Really Naked and Really Unprepared: Psycho’s Meta-Cinematic Commentary on the Hollywood Style”
Leah Toth  •  St. Norbert College  •  “Mistaken Audentity: Sound Recording Technology and Listener Limitations in The Conversation”

M6  From Radio to TV
Transitions, Boundaries, and Industrial Change in the 1950s-60s

CHAIR  Cynthia Meyers  •  College of Mount Saint Vincent

Noah Arcenaux  •  San Diego State University  •  “Dismantling the Golden Age: The Demise of Scripted Radio Programming in the 1950s”
Alexander Russo  •  Catholic University  •  “‘A Special Memo to Our Client Stations’: Boundary Agent Bill Gavin and Radio Consultancy as a Community of Practice”
Peter Kovacs  •  Independent Scholar  •  “Sullivan is Mercury, Mercury is Sullivan’: Television as a PR tool for brand promotion in the single sponsorship era”
Cynthia Meyeres  •  College of Mount Saint Vincent  •  “Fairfax Cone’s Magazine Concept: An Adman’s Proposal to Reform 1950s-60s TV”
M7  Historical Perspectives on the Horror Anthology
CHAIR  Molly Schneider • Columbia College Chicago
CO-CHAIR  Josie Torres Barth • North Carolina State University
Josie Torres Barth • North Carolina State University • “From Radio to TV: Gender, Intimate Address, and the Horror Anthology Host in Transition”
Molly Schneider • Columbia College Chicago • “A Shadow Genre or a Fright in Plain Sight: The Curious Case of the TV Horror Anthology”
Matt Boyd Smith • Young Harris College • “‘Fully Authenticated by Respected Scientists’: Fact, Fiction, & Paranormal Reality Shows in American Television History”
Reba Wissner • Columbus State University • “Jazz Musicians, Electronic Scores, and the Horror Sound in Rod Serling’s Night Gallery”

M8  Gender and Race in Online Culture
CHAIR  Allison McCracken • DePaul University
Kelsey Cummings • Tulane University • “The Call Is Coming From Inside the House: When Women Lead Digital Misogyny Campaigns”
Rachel Winter • Independent Scholar • “#JusticeforJohnny: Depp Defense Memes as Re-Entrenching Social Hierarchies and Individualizing Justice”
Laurel P. Rogers • The University of Texas at Austin • “A Better Romance than Actual Romance’: Purity Culture and Queer Representation in the The Untamed Fandom”
Erin Lee Mock • University of West Georgia • “A Black Woman Leader in the Cult of White Womanhood: Michele Hatchette’s Activist Media Rhetoric”

M9  ROUNDTABLE
Experimental Games Making as Critical Pedagogy
CHAIR  Sarah Laiola • Coastal Carolina University
Chloe Anna Milligan • Pennsylvania State University, Berks
Anastasia Salter • University of Central Florida
John Murray • University of Central Florida
Sarah Laiola • Coastal Carolina University

M10  Media Rurality in Global Contexts
CHAIR  Patrick Brodie • University College Dublin
RESPONDENT  Christopher Ali • Pennsylvania State University
Ayesha Vemuri • McGill University • “Insuring Climate Risk in Kaziranga: Flood infrastructure and the Politics of Conservation”
Patrick Brodie • University College Dublin • “Bog Standards: Energy, Climate, and the Mediation of Peatlands in Ireland”
Assatu Wisseh • University of California, Santa Barbara • “Mediated Extraction: West African Colonization and the Production of Dark Rurality”
Burç Köstem • McGill University • “A Road Will Pass’: Infrastructure, Economic Growth, and the Communicative Logic of Rumors”
M11  Industry Circuits
Local & Transborder Media

CHAIR  Jaap Verheul • University of Southampton

Konstantinos Tzouflas • University of Zurich • “Women filmmakers of the New Argentine Cinema and the Greek New Wave: a change of paradigm?”

Jaap Verheul • University of Southampton • “The European Movie Moguls: Film Financing and Co-Production between France and Italy during the Cold War”

Anders Grønlund • University of Copenhagen • “10 Years of Greenlandic Filmmaking: A comparative production study of Nuummioq (2009) and Ukiutoqqami Pilluaritsi (2019)”

Jing Wang • University of Texas at Austin • “Cultural Hybridity in Practice: Chinese Independent Documentary Filmmaking and Transborder Exchanges”

M12  Embodying Speech, Noise and Silence

CHAIR  Lida Zeitlin-Wu • University of Michigan, Ann Arbor

Jacob Goldman • University of Southern California • “À zéro: Fernand Deligny and His Histories of Silence”

Taylor Hobson • Bryn Mawr College • “Projected Bodies: Janet Cardiff’s Mobile Spectator as Orpheus and Ophuls”

Kornelia Boczkowska • Adam Mickiewicz University, Poznan • “What Does It Mean to Become Animal? Gender, Queer Embodiment and the Human-Horse in Experimental Film and Media”

Stephen Woo • Brown University • “The Impossible Object of Memoria (2021)”

M13  Considering Race and Science Fiction

CHAIR  Zachary Price • Oregon State University

Jasper Lauderdale • New York University • “Space Race, or To the Moon and Black”

Elizabeth Reich • University of Pittsburgh • “The Black Reparative Ecological in Film Time and Body Knowledge: Pumzi and Robots of Brixton and their Earth Times”

Lori Lopez • University of Wisconsin-Madison • “Recovering Asian American Futures in the Marvel Cinematic Universe”

Leland Tabares • Colorado College • “Working Futures After Asians: Racial Precarity in Twenty-First-Century Science Fiction”

M14  Music, Feminism, and Femininity

CHAIR  Sarah Mae Fleming • University of Wisconsin, Madison

Daelena Tinnin • The University of Texas at Austin • “I Saw Things I Imagined: Black Female Audacity in Solange’s When I Get Home”

Nicola McCafferty • Northwestern University • “I’m (Not) Your Doll: Agency, Hybridity, and Posthuman Femininity in FKA twigs’s M3LL155X”

Kirsty Fairclough • Manchester Metropolitan University • “The World’s A Little Blurry: The Female Pop Star Documentary and the Construction of Celebrity Femininities.”

Gretchen Jude • University of Utah Film and Media Arts • “Geisha Recording Stars in Japanese Films of the 1930s and 1940s: Feminine Voices of a Forgotten Alternative Modernity”
M15  Piles, Platforms, Postures and “Point Gods”  
The Power and Politics of Vertical Media  
CHAIR  Craig Robertson  •  Northeastern University  
Craig Robertson  •  Northeastern University  •  “The Enormous Pile: Verticality and the Spectacle of Information Excess”  
Shannon Mattern  •  University of Pennsylvania  •  “Postures of Pandemic Productivity: Work-from-Home Furniture and Information Labor”  
Aaron Dial  •  Purdue University  •  “Hangtime Melancholia”  
Rianka Singh  •  York University  •  “The Politics of Platform Elevation”  

M16  Mediatic Recursions in/of the Global South  
CHAIR  Shaoling Ma  •  Yale-NUS College  
RESPONDENT  Debashee Mukherjee  •  Columbia University  
Shaoling Ma  •  Yale-NUS College  •  “Recursive Remediations: Colonial and Neocolonial Labor in Ho Tzu Nyen’s One or Several Tigers (2017)”  
Palita Chunsanacchan  •  University of Minnesota  •  “Filmmaking and the Global South Through Apichatpong Weerasethakul’s MEMORIA (2021)”  
Kaiyang Xu  •  University of Southern California  •  “Chinese Travel Vlog Making in Africa and the Irony of Chinese Transnational Mobility”  

M17  What Every TV History Class Should Add for the . . .  
CHAIR  Christine Becker  •  University of Notre Dame  
Taylor Miller  •  University of Wisconsin-La Crosse  •  “1950s—Homosexuality and Audiences on the Local Talk Show The Open Mind”  
Jennifer Fuller  •  Miami University  •  “1960s—Traumatized Soldiers on Television before ‘the Television War’”  
Maureen Mauk  •  University of Wisconsin-Madison  •  “1970s—Not at All in the Family: The Family Viewing Hour and its Exclusion of Parents, Children, and TV Creatives”  
Christine Becker  •  University of Notre Dame  •  “1980s—Beyond Our Control and the Decline of Local Television”  

M18  WORKSHOP  
Pedagogies of Care in the Neoliberal University  
CHAIR  Kimberly Hall  •  Wofford College  
Anirban Baishya  •  University of Wisconsin Madison  
Hannah Goodwin  •  Mount Holyoke College  
Tony Grajeda  •  University of Central Florida  
Britta Hanson  •  The University of Texas at Austin
M19  ROUNDTABLE  
**Black Film Studies**  
A Critical Tradition  
CHAIR  
**Courtney Baker**  •  University of California, Riverside  
Keith Harris  •  University of California, Riverside  
Courtney Baker  •  University of California, Riverside  
Yasmina Price  •  Yale University

M20  ROUNDTABLE  
**New Feminist Approaches to Incomplete Archives and Unfinished Films**  
CHAIR  
**Maggie Hennefeld**  •  University of Minnesota, Twin Cities  
Jane Gaines  •  Columbia University  
Maggie Hennefeld  •  University of Minnesota, Twin Cities  
Katherine Groo  •  Lafayette College  
Isabel Seguí  •  University of Aberdeen  
Elizabeth Ramírez-Soto  •  San Francisco State University

M21  Fact and Feeling  
**True Crime in the Age of Criminal Justice Reform**  
CHAIR  
**Julia Sirmons**  •  Columbia University  
Julia Sirmons  •  Columbia University  •  “Dead Again: True Crime Reenactments as Feminist Critique”  
Laurie Ouellette  •  University of Minnesota  •  “Stay Sexy and Don’t Get Murdered: White Feminism and True Crime for Women”  
Ian Punnett  •  Kansas State University  •  “Toward a Theory of True Crime, Revisited”

M22  Mapping and Media Archaeology  
CHAIR  
**Lori Emerson**  •  University of Colorado at Boulder  
Paula Amad  •  University of Iowa  •  “Montage-Mosaic: The After-Image of Aerial Reconnaissance Maps in Film Theory”  
Patrick Ellis  •  University of Tampa  •  “Cartography at the Margins: A History of Star Maps”  
Brooke Belisle  •  Stony Brook University  •  “Maps, Apps, Photographs: Photogrammetry and Computation”  
Andrew Johnston  •  North Carolina State University  •  “Paths in all Directions: Computational Cartography and the Animation of Space”
**M23** The space and place of virtual reality
Experiential design in contemporary VR exhibits

**CHAIR** Caroline Klimek • York University

**CO-CHAIR** Philippe Bédard • McGill University

**Da Ye Kim** • New York University • “Curating ‘Concrete Utopias’: The Spatiotemporal Dimension of Urban VR Exhibitions”

**Philippe Bédard** • McGill University • “The experiential conditions of VR”

**Caroline Klimek** • York University • “Welcome to the show!: Lessons Learned from Theatrical Productions of VR”

**M24** Mediating the Privatized City
From East Village Aliens to Meta’s Homepages

**CHAIR** Erica Stein • Vassar College

**Noelle Griffis** • Marymount Manhattan College • “Aliens vs. Landlords: The Trouble with Gentrification Plots”

**Erica Stein** • Vassar College • “Only Crimes in the Building: Condoization and the Mediation of Private Property”

**Germaine Halegoua** • University of Michigan • “Dark Fiber”

**Aubrey Anable** • Carleton University • “VR Home Screens as Entertainment, Interface, and Infrastructure”

**M25** Digital Age Technologies and the Expanded Future of Animated Documentary

**CHAIR** Cristina Formenti • University of Udine

**CO-CHAIR** Nea Ehrlich • Ben-Gurion University of the Negev

**Anastasiia Gushchina** • University of Calgary • “The Materiality of Digital Animated Documentaries: The Case of Digital Rotoscoping and Motion Capture”

**Nea Ehrlich** • Ben-Gurion University of the Negev • “Documenting Animation as the Graphic User Interface of Digital Culture”

**Cristina Formenti** • University of Udine • “The Animated Docmedia and the Reviving of the Archive”

**Julia Eckel** • Paderborn University • “GauGANimation or How to Document AI”

**M26** Crime, Surveillance, and Gender Violence

**CHAIR** Yuhan Huang • Rochester Institute of Technology

**Alex Bevan** • University of Queensland • “Feeling Safe: Safety Apps and the Trackable, Risky Body”

**Linnea Hussein** • New York University • “Where True Crime Ends: The Perpetrator Documentary and the Fragility of ‘Justice’”

**Yuhan Huang** • Rochester Institute of Technology • “Reframing Gender: Sexual Violence and Crime in Post-socialist Chinese Cinema”

**Narmeen Ijaz** • Indiana University Bloomington • “Trauma and Silencing on Screen: British-Colonial Films and the Representation of Women of the Sub-continent”
M27  WORKSHOP
Managing the Academic Workload

CHAIR  Kate Fortmueller  •  University of Georgia

PARTICIPANTS
Stephanie Brown  •  Washington College
Swapnil Rai  •  University of Michigan
Session N

Saturday, April 15
1:00 – 2:45 pm

N1  Televisual Queerness

CHAIR  Blake Beaver  •  Duke University

Isabella Mahoney  •  Monash University  •  “Revisiting Andy Warhol and Edie Sedgwick's Performance on The Merv Griffin Show, 1965”

Robert J. Mills  •  University of Southampton  •  “In Pursuit of The Emerald City: Gay Community Television and the Queer 1970s”

Blake Beaver  •  Duke University  •  “Queer Counter-Narration in MTV’s Are You the One?: Reversing the Corporate Exploitation of Queer Romance”

Kristin Miller  •  University of California, Santa Cruz  •  “Girls for Pele: Nostalgia, Precarity, Horror, and Trauma in Paper Girls and Yellowjackets”

N2  Rethinking Auteurs

CHAIR  Kalpana Subramanian  •  University at Buffalo

Ohad Landesman  •  Tel Aviv University  •  “A Forgotten Documentary Impulse: The Early Nonfiction Work of Stanley Kubrick”

Ben Rogerson  •  Texas Tech University  •  “Tiny Pieces of Time: Auteurs, Hollywoods Past, and the New Hollywood Present”

Tanya Silverman  •  University of Michigan  •  “From the Midst of the Czech New Wave to the Margins of New Hollywood: Assessing Two Feature Films of Ivan Passer”

Lewis Brown  •  University of Southern California  •  “Agissons, Exigeons: Narrative, Politics, and Epistemology in Jean-Luc Godard’s Games With the Cinema, 1966–67”

N3  Histories, Genealogies, and Experiments

CHAIR  Anuja Jain  •  Wesleyan university

RESPONDENT  Sangita Gopal  •  University of Oregon

Lotte Hoek  •  University of Edinburgh  •  “Contemporary Art and the Film Society Archive in Bangladesh”

Anuja Jain  •  Wesleyan University  •  “New Media Overtures: Forms of Dissent and Video Art in Contemporary India”

Rahul Mukherjee  •  University of Pennsylvania  •  “Constructing the ‘New’ Streaming Audience in India: Emerging VoD Production Practices and Distribution Logistics”
N4  Action from Remarriage to Generic Re-mediation

CHAIR Olivier Tchouaffe  •  Southwestern University

Kyle Barrowman  •  DePaul University  •  “Remarriage in Action: Stanley Cavell and the Hollywood Action Film of Remarriage”

Jonah Jeng  •  University of Pittsburgh  •  “The Action Mode: Feeling the Hypermediated Body with Mile 22”

Shaylynn Lesinski  •  University of Colorado at Boulder  •  “Disrupting The Old Guard: A Textual Analysis of the Black Female Action Hero in Netflix’s The Old Guard”

Liao Zhang  •  University of Nottingham  •  “Ajumma in Arms: The Rejuvenation of Aging Women’s Bodies in the Contemporary South Korean Action-Comedy Films”

N5  Brakhage’s Nightmares

CHAIR Justin Remes  •  Iowa State University

John Powers  •  Washington University in St. Louis  •  “The Weave of My Work: Stan Brakhage and Bruce Baillie’s Laboratory Nightmares”

Fred Camper  •  The School of the Art Institute of Chicago and Columbia College Chicago  •  “Murder Psalm (1980): Stan Brakhage’s Anti-Brakhage Film”

Justin Remes  •  Iowa State University  •  “Murder Psalm (1980): Stan Brakhage’s Anti-Brakhage Film”

Tom Gunning  •  The University of Chicago  •  “Brakhage’s Unglassed Windows and Dark Reflections”

N6  Changing the Channel
Experiments in 1970s American Television

CHAIR Amanda Keeler  •  Marquette University

RESPONDENT Elana Levine  •  University of Wisconsin-Milwaukee

Michael Faucette  •  Caldwell Community College and Technical Institute  •  “Is it an Anthology, Is it a TV Movie?: Reinventing American TV with the Wheel Series”

Jonathan Nichols-Pethick  •  DePauw University  •  “Lost in Space: RCA Americom and the Reordering of Television in the 1970s”

Amanda Keeler  •  Marquette University  •  “Rethinking Realism: From Police Officer to Police Story”

N7  At the Threshold of the Risible
Theories of Cinematic Laughter Beyond the Comedic

CHAIR Marc Francis  •  Film Quarterly & Loyola Marymount University

RESPONDENT Anca Parvulescu  •  Washington University in St. Louis

Marc Francis  •  Film Quarterly & Loyola Marymount University  •  “Medusa + Eros: Erotic Feminist Laughter in a 1973 Double Bill of Performance and The Devils”

Nilo Couret  •  University of Michigan  •  “The Formal Penury of the Grotesque: Esperando la carroza (1985) and the Inflation Culture of Argentina”

Lauren Treihaft  •  New York University  •  “The Politics of Unlaughter and the ‘Ha Ha’ in Norman Lear’s Mary Hartman, Mary Hartman”
Narrating Resistance

CHAIR
Annemarie Iddins • Fairfield University

Bruce Williams • William Paterson University • “Eating Our Father’s Ashes: The Anthropophagy of Cultural Consumption in the Work of Natatcha Estébanez”

Marina Massidda • University of Southern California • “The Position of Yearning: Reading the Queer Love Story’s Radical Diversion from Political Violence in Canción sin nombre”

Matthew I. Thompson • University of Toronto Mississauga • “Redirect Cinema: The Indigenous Futurism of Danis Goulet”

Annemarie Iddins • Fairfield University • “I can’t count on Morocco’: Diasporic ambivalence and discursive interventions of the New Moroccan Cinema”

ROUND TABLE
Collaborative DH Studies
The Legacies of USIA Moving Images Through International Lenses

CHAIR
Mark Williams • Dartmouth College

Aboubakar Sanogo • Carleton University
Juana Suarez • New York University
Regina Longo • Brown University
Bret Vukoder • University of Delaware
Emily Hester • Dartmouth College

Identity and Performance

CHAIR
Jordan Adler • University of Wisconsin-Milwaukee

Jordan Adler • University of Wisconsin-Milwaukee • “I Can Spot One a Mile Away’: Identity, Ethnic Anxiety, and the ‘Jewface’ Debate”

Alexandra James Salichs • University of California, Los Angeles • “The ‘Satirist of Sex’ and the ‘Most Outstanding Negro Actor’: Rita Moreno and Juano Hernandez and Latinos on the Screen”

Dan Bustillo • University of California, Irvine • “It’s the WAP!': Resisting Platform Disappearance through Trans Latinx Comedy on TikTok”

Ashley Young • University of South Carolina • “Becoming Michelle Obama: A Performance Analysis of Viola Davis in Showtime’s The First Lady”

ROUND TABLE
India Streaming
Media Assemblages, Public Cultures and the Political

CHAIR
Meheli Sen • Rutgers University

CO-CHAIR
Sangita Gopal • University of Oregon

Meheli Sen • Rutgers University
Anirban Baishya • University of Wisconsin-Madison
Shanti Kumar • University of Texas-Austin
Sangita Gopal • University of Oregon
Rochona Majumdar • University of Chicago
N13  “And afterward?”
The Post-Retirement Work of Tsai Ming-liang

CHAIR  Nicholas de Villiers  •  University of North Florida
CO-CHAIR  Beth Tsai  •  University of California Santa Barbara

Corrado Neri  •  Jean Moulin University, Lyon 3  •  “Tsai Ming-liang: From the Cinema of Ghosts to the Ghost of Cinema”

Nicholas de Villiers  •  University of North Florida  •  “A Long Days / Journey to the West: Buddhism and Sex Work as Care Work in Tsai Ming-liang’s Post-retirement DV”

Beth Tsai  •  University of California Santa Barbara  •  “Between Sleeping and Walking”

Timmy Chih-Ting Chen  •  Academy of Film, Hong Kong Baptist University  •  “Care, Connectivity, and Recovery through Music in Tsai Ming-liang’s Days”

N14  Female Bodies, Sexualities, and Friendships

CHAIR  Annie Berman  •  Yale University

Shilyh Warren  •  University of Texas at Dallas  •  “Politicizing Sexuality & Care in Feminist Documentary”

Kimberly Hall  •  Wofford College  •  “Frenemies: The Toxic Female Social Media Friendship on Film”

Kirsten Seuffert  •  University of Southern California  •  “The Biopic as Body Swap: Corporeal Restoration and Dislocation in Shiraishi Kazuya’s Dare to Stop Us (2018)”

Emily Naser-Hall  •  University of Kentucky  •  “The Biopolitics of Visibility: Pregnant Plasticity in Legal-Cinematic Narratives of the 1970s”

N15  Contemporary Media Experiences

CHAIR  Julia Rose Camus  •  University of Southern California

Paul McEwan  •  Muhlenberg College  •  “Why Do We Go to Concerts?: Liveness and Presence in Popular Music”

Melissa Tackett-Gibson  •  University of Colorado Denver  •  “Am I the next victim? Attitudes towards victimization and police response among true crime podcast listeners”

Joseph DeLeon  •  Grand Valley State University  •  “Lost in the Backrooms: Found Footage Embodiment in the Age of VR”

Tanya Shilina-Conte  •  SUNY at Buffalo  •  “Co-Vid Cinema, the Black (Screen) Mirror, and the (White/Blue) Screen of Death”

N16  Critical Insights into Documentary Film

CHAIR  Sarah Keller  •  University of Massachusetts, Boston

Kelly Coyne  •  Northwestern University  •  “The Gothic and Sensationalist Underpinnings of Grey Gardens”

Juliette Bellacosa  •  University of Pennsylvania  •  “A Marriage of Mediums: Peter Greenaway’s Wedding at Cana”

Alice Maurice  •  University of Toronto  •  “On Being ‘Too Much’: Personal Documentary and Excess”

Olga Tchepikova-Treon  •  University of Minnesota  •  “The Way I Walk Is Just the Way I Walk’: Subcultural Encounters with Disability in Early Punk Documentaries”
**N18**  The Avant-Garde as a Permanent Mode of Research  
**CHAIR**  Jennifer Wild  ·  University of Southern California  
**Maureen Turim**  ·  University of Florida  ·  “Reconfigurations, or the Play between Avant-gardes”  
**Jennifer DeClue**  ·  Smith College  ·  “Black Feminist Immediacy and the Avant-garde as a Mode of Research”  
**Lukas Brasiskis**  ·  New York University, CUNY, e-flux  ·  “Eco-Conscious Aesthetics as Research: More-Than-Human Perspectives in Artists’ Films”

**N19**  ROUNDTABLE  
**James Baldwin’s Road Movie**  
A Roundtable on I Heard it Through the Grapevine  
**CHAIR**  Justin Joyce  ·  The New School  
**Josslyn Luckett**  ·  New York University  
**Hayley O’Malley**  ·  University of Iowa  
**Karen Thorsen**  ·  Independent Filmmaker  
**Robert Reid-Pharr**  ·  Harvard University

**N20**  Montage, Juxtaposition, Pastiche  
**CHAIR**  Ziru Chen  ·  University of Oxford  
**Ziru Chen**  ·  University of Oxford  ·  “The Post-cinema Effect of Traditional Cinema Formats in Contemporary East Asian Art Cinema”  
**Navid Darvishzadeh**  ·  Georgia State University  ·  “Cinema of Dissimulation: Deleuzian powers of the false in Jafar Panahi’s Cinema”  
**Lou Silhol-Macher**  ·  University of California, Berkeley  ·  “Montage as Exquisite Cyborg: Queer, Unruly Form in Elisa Giardina Papa’s U Scantu: A Disorderly Tale (2022)”  
**Sarah Choi**  ·  University of Washington  ·  “The Year of the Asian American Sci-Fi: Pastiche in After Yang (2022) and Everything, Everywhere, All at Once (2022)”

**N21**  Rethinking Literary Forms in Cinema  
**CHAIR**  Renae Pastel  ·  Boston College  
**Michael DeAngelis**  ·  DePaul University  ·  “Theorizing the Cinematic Epilogue”  
**Zoe Bursztajn-illingworth**  ·  The University of Texas at Austin  ·  “How to Recognize a ‘Poetic’ Film When You See One: Towards a Collaborative (Plat)formalism in Nomadland”  
**Sean Desilets**  ·  Boston University  ·  “Bad Mircles: Jordan Peele’s Prophecies”  
**John Roberts**  ·  University of Colorado at Boulder  ·  “S-O-S? Allegory and Arbitrage in Spike Lee’s Summer of Sam”
N22  **Sound and Identity**  
Critical Approaches to Audio Media  

**CHAIR**  
Jennifer Smart  
Northwestern University  

Emily Collins  
York University  
“Playful Noises, Affective Voices: Polyphony, Possibility, and Community in Feeling Her Way (2022) by Sonia Boyce”  

Jennifer Smart  
Northwestern University  
“Disrupting Audiovisual Expectations: Nikita Gale’s Silent Sound Art”  

Joan Titus  
University of North Carolina at Greensboro  
“‘Such a Poser’: Intersections of Gender and Nationalism in the Score to Black Widow (2021)”  

Victoria Serafini  
Cornell University  
“Failed Surrogates of Audio Porn’s Distant Intimacies”

N24  **Intersectionality and Transgressions in Cinema History and Identity**  

**CHAIR**  
Rebecca Kumar  
Spellman College  

Nikola Stepic  
Concordia University  
“Transgressive Domesticities: The Queer Interior in Early Cinema”  

Sueyoung Park-Primiano  
Kennesaw State University  
“Horizons Ablaze: The Limits of Subjecthood in Lee Chang-dong’s Burning and Antonioni’s L’eclisse”  

Yacine Chemssi  
University of Pittsburgh  
“Beur Women and the Politics of Exclusion and Resistance in Devine’s Intersections of Gender, Religion, and Ethnicity”  

Stephanie Sandberg  
Washington and Lee University  
“Nollywood Dreams Deferred: How Racism is Represented in Relation to Class and Gender in Four Nollywood Directors’ Films”

N25  **Thinking the North Otherwise**  
Critical Approaches to Latinx-Canadian Film and Media Arts  

**CHAIR**  
Zaira Zarza  
Université de Montréal  

Analays Alvarez Hernandez  
Université de Montréal  
“Troubling Histories? Latinx-Canadian Artists and Filmmakers at SBC Gallery, Montréal.”  

Zaira Zarza  
Université de Montréal  

Darien Sanchez Nicolas  
Concordia University  
“Faits Divers Média and The Repeating Islands: Crafting Latinxité and Caribbeanness Through Transnational Filmmaking.”  

Sarah Shamash  
University of British Columbia  
“Beyond Latinx-Canadianness: Imagining Cinema Studies from the Pluriverse.”
Session O

Saturday, April 15
3:00 – 4:45 pm

O1  Global Queer Media Activism

Chair: Roberto Filippello • University of British Columbia

Giancarlo Cornejo • University of Southern California • “Transfeminist Modalities of Thinking: A Dialogue between Gio Infante and Belissa Andía”

Roberto Filippello • University of British Columbia • “Fashion Media Activism in Palestine: The Rise of a Queer-Feminist Movement”

Mohammed Rashid • The University of Texas at Dallas • “De-Westernizing LGBTQ+ Media Activism: Exploring Colonial Legacies of Compulsory Heterosexuality in Bangladesh”

Woori Han • University of Pennsylvania • “The liminal politics of the early homosexual media activism: The case of Korean gay/lesbian magazine Buddy (1998–2003)”

O2  Media Authorship After Auteurism

Chair: Grace Wilsey • University of Michigan, Ann Arbor

Co-Chair: Julia Irion Martins • University of Michigan, Ann Arbor

Grace Wilsey • University of Michigan, Ann Arbor • “Auteurism Yesterday and Today: How Woody Allen Weaponized Cinema’s Critical Discourse”

Pella Felton • Bowling Green State University • “Performing Transphilogyny: Voicing Trans Utopias in the Translash podcast”

Maria Corrigan • Emerson College • “The Auteur’s Surrogate: Widows and the Construction of Soviet Film History”

Julia Irion Martins • University of Michigan, Ann Arbor • “Do not be afraid to disappear’: Opacity as Feminist Authorial Agency in I May Destroy You & Fleabag”

Thomas Streeter • Western University in Ontario • “Feeling as Thought and Thought as Feeling: Towards an Analysis of Writing Practices as Technologies of the Self”
Stayin’ Alive
Examining moments of redemption, rebranding, and relevance in American media

CHAIR  Laura Brown  •  The University of Texas at Austin
CO-CHAIR  Andy Wright  •  The University of Texas at Austin

Laura Brown  •  The University of Texas at Austin  •  “I thought you were stepping aside for someone younger!": The Sustained Careers of Early American Television Stars
Betsy Walters  •  Boston University  •  “Popularity and Prestige: The Oscars in the Era of Blockbuster Franchises”
Sara Bakerman  •  Independent Scholar  •  “The Prestige of the Jeannaissance: Streaming Jean Smart from Character Actress to Aging Female Star”
Andy Wright  •  The University of Texas at Austin  •  “Punching Up: How YouTube micro-celebrities use neoliberal self-branding to stage redemptive journeys”

ROUND TABLE
Race, Gender, Labor, and Digital Relations
From the Metabolic to the Administrative

CHAIR  Kara Keeling  •  University of Southern California

Wendy Chun  •  Simon Fraser University
Tara McPherson  •  University of Southern California
Lisa Parks  •  University of California, Santa Barbara
Lisa Nakamura  •  University of Michigan
Kara Keeling  •  University of Southern California

Dark and Funny
Stand-Up Comedy, Addiction, and Mental Illness

CHAIR  Linda Mizejewski  •  Ohio State University

Rebecca Krefting  •  Skidmore College  •  “A Crazy, Funny History”
Linda Mizejewski  •  Ohio State University  •  “John Mulaney and the Post-Rehab Reboot”
Jared Gardner  •  Ohio State University  •  “‘On My Planet This is Hilarious’: Narrating Bi-Polar Disorder through Stand-Up”
Jared Champion  •  Mercer University  •  “‘A Walk is About to Happen’: Patton Oswalt, Depression, and Public Grief”
08  **Cooking Up Identity**  
Representations of Power in Food Media  

**CHAIR**  
Diana Willis  ·  University at Albany, SUNY

Emily Contois  ·  The University of Tulsa  ·  “To Be on a Wheaties Box: Constructing Athlete Identity in an Age of Woke Capitalism”

Laura E. Felschow  ·  SUNY Oneonta  ·  “I think this place could be so different': Toxic Masculinity and Classism in FX’s The Bear”

Diana Willis  ·  University at Albany, SUNY  ·  “Just a Pinch of Love and a Dash of Presumptions: Hegemonic Norms in Hallmark Channel’s Food Films”

Ta’les Love  ·  Grand Valley State University and Olivia Stowell  ·  University of Michigan  ·  “I Got Pink Sauce in My Bag, Swag!': The Construction of Black Women’s Food Voices on Tik Tok”

09  **Directions in Marxist Film Studies**  

**CHAIR**  
Joshua Harold Wiebe  ·  University of Toronto

**CO-CHAIR**  
Pietro Bianchi  ·  University of Florida

Joshua Harold Wiebe  ·  University of Toronto  ·  “The Colour of Negativity: Form, Labour, Marx”

Lorenzo Rossi  ·  University of Insubria  ·  “The Image of Crisis in the Cinema of Stéphane Brizé”

Elena Gomez  ·  University of Melbourne  ·  “Ecologies of Excess Matter and Production in Agnès Varda’s The Gleaners and I”

Pietro Bianchi  ·  University of Florida  ·  “Why Can’t We Have an Image of Capitalism?”

010  **WORKSHOP**  
**Embodiment in Expanded Realities through Multi-Sensory Interaction**

**CHAIR**  
Michaela Pnacekova  ·  York University

011  **ROUNDTABLE**  
**A Different Stardom**  
Rethinking the Role of Under-recognized Actors in Italian Cinema from Neorealism to the Present Day

**CHAIR**  
Valentina Geri  ·  Smith College

Shelleen Greene  ·  University of California, Los Angeles

Luvada Harrison  ·  The University of Alabama

Claudia Romanelli  ·  The University of Alabama

Erin Stoneking  ·  The University of Alabama

Robin Behn  ·  The University of Alabama

Mattia Boccuti Valentina Geri  ·  University of Notre Dame and Smith College
**012 Ecocriticism, Ecology, Environmental Film Criticism**

**Chair**  
Evelyn Shih • University of Colorado, Boulder

**John Winn** • Duke University • “The Geological Film Theory of Robert Smithson”

**Kristi Mckim** • Hendrix College • “Toward Biocentric Joy: Ecomedia as Phenomenological and Sensuous Practice”

**Graig Uhlin** • Oklahoma State University • “Vegetal Cinema: Plant Communication and Sylvan Horror in Ben Wheatley’s In the Earth (2021)”

**A.P. Pettinelli** • University of Chicago • “The Three Ecologies: Water, Video, and Algorithmic Flows”

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**013 Rereading the Past**

**Chair**  
Philippa Gates • Wilfrid Laurier University

**Philippa Gates** • Wilfrid Laurier University • “Revising Frontier Racism: Asian American Civil Rights in the Television Western”

**Dylan Caskie** • Syracuse University • “Bad Tourists: National Identity and Cosmopolitanism in Postwar American Cinema”

**James Bogdanski** • Long Beach City College • “‘From Womb to Tomb’—Queer Panic, Aristocratic Decay, and the Death Mother in Charles Vidor’s Double Door”

**Jacqueline Sheean** • University of Utah • “Pedro Almodóvar’s Transitional Politics of Frivolity”

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**014 ROUNDTABLE**

**Feminist Methodologies for CMS in Southeast Asia and Beyond**

**Chair**  
Jasmine Nadua Trice • University of California, Los Angeles

**Jasmine Nadua Trice** • University of California, Los Angeles

**Minh Thi Nguyen** • Ho Chi Minh City University of Education

**Qui-Ha Hoang Nguyen** • Yale University

**Lan Duong** • University of Southern California

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**016 Remembering Taiwan and Vietnam**

**Chair**  
Jason McGrath • University of Minnesota - Twin Cities

**Jason McGrath** • University of Minnesota - Twin Cities • “Fictionalization and the Mobilization of Affect by a Taiwanese Public TV Historical Drama”

**Yung-Lin Wang** • University of Toronto • “Artist Film and the Accidental State: Cinema as Historiographical Medium in Taiwan”

**Nicole Keating** • Woodbury University • “In Their Infancies: Visual Traces and Memory of Memory for Child/Infant Vietnam War Refugees”

**Phoebe Marshall** • University of Pittsburgh • “No More: Abolitionist Readings, Rogues, and Relation with Michèle Ray in Loin du Viet-Nam”
**A Leg [A Phantom Penis, Hips, and Nipples] to Stand On**
Transing Sobchak's Phenomenology

**CHAIR**
Slava Greenberg • University of Southern California

**RESPONDENT**
Vivian Sobchack • University of California Los Angeles

**Chris Straayer** • New York University • “Beyond Partonomy: Embodiment, Inclusivity, and the Un-marking of Genitals”

**Erica Rand** • Bates College • “Hips Another S/Way and the Dance Film Inclinations”

**Slava Greenberg** • University of Southern California • “Dysphoria is Everything Everywhere all at Once”

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**Rethinking Documentary**

**CHAIR**
Kathe Geist • Independent Scholar

**Carol Chih-Ju Lin** • Indiana University Bloomington • “An Interconnected World?: Rethinking Media Infrastructures and Labor Through China’s Belt and Road Documentaries”

**Raz Yosef** • Tel Aviv University • “Shame, Porn, and Homonationalism in Contemporary Israeli Documentary Cinema: Jonathan Agassi Saved My Life”

**Yi-Lun Li** • Columbia University • “Deep to the Underground: Stratum Violence, Documentary in Crisis, and Deeper Strata of Truth”

**Cinta Pelejà** • University of Chicago • “Aging Onscreen: The Up Series, or Politics at the Dawn of Physical Life”

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**The Makings of Film Culture**

**CHAIR**
Damien Pollard • University of Cambridge

**Khurram Sheikh** • Indiana University Bloomington • “Funding and Film Festival Hegemony: The Role of Film Training Programs in Shaping Emerging Film Cultures of South Asia”

**Damien Pollard** • University of Cambridge • “Uganda’s Micro-Budget Masterpieces: ‘Wakaliwood’ and the Emergence of Ugandan (Trans)National Cinema”

**Jun Fang** • Colby College • “The Social Production of Censorship: State Intervention and Complicit Creativity in China-Hollywood Collaborations”

**Harry Burson** • University of California, Berkeley • “Metaverse, Multiverse, Server-verse: Fantasies of Control and Connection”

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**Queer Auralities**
Sound and Listening Across LGBTQ+ Media

**CHAIR**
Stacey Copeland • Simon Fraser University

**Charles Eppley** • Arizona State University • “Critical Approaches to Queer Sound & Listening in Contemporary Art”

**Stacey Copeland** • Simon Fraser University • “Lesbian Camp on The Radio: A Politics of Queer Sonic Aesthetics”
Aaron, Michele, E8
Abel, Richard, B12
Abramson, Leslie, I2
Abshir, Iftin, J16
Acham, Christine, H8
Acosta, Andrea, I6
Adler, Jordan, N10
Affuso, Elizabeth, M1
Aguilera Skvirsky, Salomé, K24
Ahava, Juho, D12
Ahava, Juho, J2
Aher, Mal, H16
Ahn, Ji-Hyun, K12
Ahn, Jiwon, H1
Alan-Lee, Madison, G18
Alberti, John, H7
Alberto, Maria, E2
Aldridge, Leah, B25
Alekseyeva, Julia, G12

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Alekšić, Tatjana, H7
Alexander, Ian, H9
Alexander, Neta, I24
Algan, Ece, L16
Ali, Christopher, M10
Allilunas, Peter, I21
Allen, Richard, C4
Allison, Tanine, B22
Almeida, Thamyris, D25
Alsop, Elizabeth, I25
Alston, Dana, H6
Alvarez Hernandez, Analays, N25
Alvis, Allie, J8
Amad, Paula, M22
Amaral Deriva, Bruno, D21
Amit, Rea, B25
An, Jinsoo, G14
Anable, Aubrey, M24
Anderson, Eric Gary, I10
Andrew, Dudley, A6

Andrine Madsen Evang, Jenny, B8
Ankerson, Megan, E22
Anoushian, Tatiana, F3
Araújo, Mateus, H10
Arcenaux, Noah, M6
Aronson, Michael, K16
Arzumanova, Inna, F3
Ash, Melanie, H15
Ashiedu, Jesse, A3
Askari, Kaveh, K26
Aslinger, Benjamin, F11
Asokan, Sue Heun Kim, B26
Astourian, Laure, F7
Atwood, Blake, D6
Austin-Smith, Brenda, M5
Ávalos, Adán, C11
Avila, Jacqueline, H12
Avilés-Santiago, Manuel G., L11

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Baron, Jaimie, D7
Barrett, Jenny, B14
Barrowman, Kyle, N4
Barton, Emily, D8
Basu, Sudipto, K11
Battles, Kathleen, J3
Bautista, Anna, I11
Bayne, Caroline N., A10
Bean, Jennifer, G17
Beaver, Blake, N1
Becker, Christine, M17
Becker, Ron, I11
Bédard, Philippe, M23
Behn, Robin, O11
Belisle, Brooke, M22
Bell-Metereau, Rebecca, H3

Bellacosa, Juliette, N16
Beller, Jonathan, L19
Belodubrovskaya, Maria, J23
Beltrán, Mary, G10
Ben Ayoun, Emma, L23
Ben Youssef, Fareed, I16
Bennett, John, H20
Bennett, Kiah, H14
Bennett, Kiah, J16
Benson-Allott, Caetlin, A22
Berge, PS, I8
Bergen, Hilary, C22
Berger, Kenneth, C27
Berke, J27
Berlin, Lauren, G1
Berliner, Lauren, D12
Berliner, Lauren, D17
Berman, Annie, N14
Berman, Elizabeth, B24
Berrizbeitia Añez, Leticia, B12
Berwald, Max, K26
Bestor, Nick, B10
Bevan, Alex, M26
Bezerra, Julio, E16
Bhatia, Neha, C15
Bhattacharjya, Nilanjana, E5
Bhattacharya, Laboni, H3
Bhattacharya, Spandan, B6
Bianchi, Pietro, O9
Bimm, Morgan, D19
Bird, Katie, A2
Birdwise, Scott, K19
Biswas, Amrita, B6
Blackburn, Brandon, H2
Blacksin, Isaac, I5
Blanco Borelli, Melissa, C22
Blankenship, Janelle, G20
Blasini, Gilberto M., L11
Blaylock, Jennifer, E27
Boalick, Aaron, I6
Boczkowska, Kornelia, M12
Boehm, Wolfgang, L15
Bogdanski, James, O13
Bohlinger, Vincent, M4
Boljkovac, Nadine, G15
Boman, Stephen, J2
Bonner, Virginia, J13
Booth, Paul, D10
Bordun, Troy, B2
Borunda, Stephen N., A7
Borunda, Stephen, A7
Bottomley, Andrew, K4
Boyd Smith, Matt, M7
Boyd, Maria, E23
Boyd, Megan, K25
Boye, Faith, K25
Bozelka, Kevin John, J6
Bradbury-Rance, Clara, L1
Bradfield, Shelley, K8
Bradley, Rizvana, I9
Braegger, Victoria, F2
Braithwaite, Andrea, K8
Brame, Patrick, D20
Branfman, Jonathan, I15
Brannon Donoghue, Courtney, E20
Brasiskis, Lukas, N18
Briefel, Aviva, A21
Brock, André, K27
Brodie, Patrick, M10
Brody, Evan, L1
Broman, Laura, G13
Brower, Jordan, A9
Brown, Cameron Lynn, F11
Brown, Laura, O3
Brown, Lewis, N2
Brown, Logan, J20
Brown, Madison, F13
Brown, Stephanie, A10
Brown, Stephanie, M27
Brown, William, G5
Brungen, Kristina, C2
Bryan, Peter, B1
Buehler, Branden, C7
Bugnevicius, Tadas, D3
Buhler, James, C19
Bull, Sofia, J24
Burges, Joel, E5
Burgess, Diane, F20
Burgoyne, Robert, A4
Burnett, Colin, A5
Burnham, Clint, I19
Burnham, Dave, C4
Burnstine, Adam, J15
Burson, Harry, O20
Bursztajn-illingworth, Zoe, N21
Burton, Adrianna, E2
Bustillo, Dan, N10

Cable, Umayyah, J7
Cabrita, Josh, E16
Cacace, Kathy, A14
Cahill, James, F7
Caldwell, John T., J9
Camargo, Crystal, G10
Cameron, Kelsey, L14
Campbell, Donna, E23
Camper, Fred, N5
Camus, Julia Rose, N15
Cano, Ariana A., F10
Cano, Ariana A., G10
Cano, Ariana A., L7
Cao, Xuenan, F9
Capino, José B., I12
Carman, Emily, B27
Carter, Jacob, J25
Caskie, Dylan, O13
Castaldo Lundén, Elizabeth, E21
Castro, Jasmyn, D17
Cazenave, Jennifer, F8
Celikkol, Yasemin, L16
Chabot, Kevin, L10
Chahwam, Tanite, H21
Chaiworaporn, Anchalee, C15
Champion, Jared, O7
Chan, Julia, B3
Chan, Nadine, J19
Chang, Edmond, B5
Charbonneau, Stephen, B27
Charles, Caroline, C2
Chemssi, Yacine, N24
Chen, Dongli, C14
Chen, Hongwei Thorn, D25
Chen, Po-hsi, C15
Chen, Timmy Chih-Ting, N13
CHEN, YING-FEN, A15
Chen, Zhen Troy, C14
Chen, Ziru, N20
Chess, Shira, H13
Chew, Kevin, H1
Chew, May, G16
Childs, Kiara, E9
Childs, Kiara, K27
Cho, Michelle, B26
Eakin Moss, Anne, M4
Ebanks Schlums, Debbie, G16
Eckel, Julia, M25
Edwards, Sarah, G23
Egan, Kate, K10
Ehrlich, Nea, M25
Eisenstein, Ken, F27
El Rafei, Raed, M1
Eljaiek-Rodríguez, Gabriel, J10
Elkins, Evan, F21

F. Hall, Sara, K24
Fabbri, Lorenzo, H7
Fadlon, Dor, B2
Fairclough, Kirsty, M14
Fallon, Kris, E3
Fan, Victor, B7
Fang, Jun, O20
Farrell, Allison, D20
Faucette, Michael, N6
Fauteux, Brian, D19
Fay, Jennifer, I9
Fee, Matthew, D21
Feil, Ken, G6
Felschow, Laura E., O8
Felton, Pella, O2
Ferguson, Kelly, L10
Ferguson, Kevin, D20

Gadassik, Alla, K14
Gaines, Jane, M20
Gaines, Mikal J., I10
Galili, Doron, L24
Gallagher, Mark, H23
Galt, Rosalind, A8
Galvin, Kristen, B8
Ganti, Tejaswini, I26
Garbes, Laura, J7
García Blizzard, Mónica, A11
Garcia, Desiree, E5
Garcia, Desirée, E5
Garcia, Elizabeth, E13
Garcia, Lawrence, E16
Gardner, Jared, O7
Garibaldi, Hannah, B27
Garner, Ross, B10
Gass, Arianna, K20
Gates, Philippa, O13
Gates, Racquel, E6
Gaycken, Oliver, K23
Geil, Abraham, E3
Geist, Kathe, O19
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Gentry, Briand (Brinny), B12
Geraghty, Lincoln, B10
Gerba, Hank, G9
Geri, Valentina, O11
Gerstner, David, I2
Getman, Jessica, H12
Gharabaghi, Hadi, J10
Ghosh, Ronit, L4
Gilich, Yulia, K5
Gilichinskaya, Yulia, G27

Ellis, Patrick, M22
Ely, Taryn, G13
Emerson, Lori, M22
Engelberg, Jacob, I4
Engelke, Henning, E4
Engley, Ryan, I19
Enríquez, Mirasol, B27
Eppley, Charles, O22
Ernest Dit Alban, Edmond, H26
Erskine, Kate, H18

Ferguson, Scott, G25
Field, Allyson Nadia, J27
Fileri, Paul, G24
Filippello, Roberto, O1
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Fleming, Sarah Mae, M14
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Fleury, James, A5
Floyd, Jacob, B21
Folliet, Pierre, I5
Fong, Byron, H5
Fontinele, Naara, H10
Fontolan, Marina, B5
Ford, Jessica, I25
Formenti, Cristina, M25
Fornoff, Carolyn, E10
Forster, Nicholas, C2
Fortmueller, Kate, K18
Fortmueller, Kate, M27
Foty, Ziad, J10
Foust, Joshua, B20
Francis, Marc, N7
Fransen, Esme, H4
Freedman, Eric, H5
Freibert, Finley, I4
Friedland, Nancy, E22
Froula, Anna, K19
Fu, Po-Shek, I12
Fuery, Kelli, G8
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Fuhs, Kristen, F12
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Fridley, Jonathan, L27
Friedland, Roberta, B23
Frost, Peter, O5
Gadd, Daniel, O8
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Gaddis, Nathan, L17
Gaddis, Priscilla, D10
Gaddis, Sarah, O20
Gaddis, Scott, L14
Gaddis, Thomas, H5
Gaddis, Tim, O9
Gaddis, Todd, O19
Gaddis, Tyler, L22
Gaddis, William, B18
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Gaddis, Zach, A6
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Gaffey, Alaha, H7
Gaffey, Alaha, H7
Gill, Anila, H15
Gill, Kirsten, H25
Gillan, Jennifer, H14
Gilmore, James, L14
Gleich, Joshua, D22
Glenn, Colleen, L6
Glick, Joshua, B22
Göbel-Stolz, Bärbel, A10
Goetz, Christopher, B5
Goldman, Jacob, M12
Goldman, Tanya, D17
Goldschmitt, Kaleb, F12
Goldsmith, Leo, F18
Goldstein, Leigh, M2
Gomez Menjivar, Jennifer, H18
Gomez, Elena, O9
Goncharova, Daria, D22
González-López, Irene, E14
González-Silva, Felipe, J2
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Goodwin, Hannah, M18
Gopal, Sangita, N11
Gopal, Sangita, N3
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Gosse, Johanna, F27
Gottlieb, Owen, K23
Gouws, Anjo-mari, K14
Grajeda, Tony, I5
Grajeda, Tony, M18
Greenberg, Slava, O17
Greene, Danyelle, H6
Greene, Shelleen, O11
Greer, Amanda, F13
Greven, David, K6
Grieve, Alexandra, F24
Griffin, Hollis, F11
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Griffin, Sean, E11
Griffis, Noelle, M24
Griffith, Karina, F26
Groening, Stephen, G17
Grønlund, Anders, M11
Groo, Katherine, M20
Guan, Cassandra, H16
Guaraná, Bruno, K8
Guha, Pujita, A7
Guha, Suryansu, J16
Gunn, Jenny, I14
Gunning, Tom, N5
Gurney, David, A14
Gushchina, Anastasiia, M25
Guzman, John, M1
Han, Lisa, L26
Han, Namhee, G14
Han, Woori, O1
Hanna, Erin, J26
Hansen, Morten, A19
Hanson, Britta, E19
Hanson, Britta, M18
Hanson, Helen, C19
Hardiman, Amber, L5
Hargraves, Hunter, C27
Harlap, Itay, K8
Harper, Morgan, D22
Harper, Paula, E12
Harris, Keith, M19
Harrison, Luvada, O11
Hart, Bret, I6
Hartzell, Kathryn, C6
Harvey-Kattou, Liz, E10
Harvey, Eric, B19
Hastie, Amelie, E17
Hatalova, B. Dalia, A14
Hatch, Kristen, K6
Hatchell, Rusty, C20
Havas, Julia, I25
Haven, Paxton, B19
Havens, Timothy, A25
Hawkins, Joan, K10
Hayes, Joy, J3
Hayward, Mark, F16
He, Belinda, A23
He, Huan, C5
Hearne, Joanna, A20
Hebert, Adam, A2
Heck, Kalling, D14
Heller, Dana, I1
Hendershot, Heather, D25
Hennefeld, Maggie, M20
Hentrich, Nicole, E27
Herbert, Daniel, D2
Hermida Lu, Megan, D20
Hernandez, Luke, C5
Herold, Lauren, G10
Herold, Stephanie, D27
Heslep, Daniel, L9
Hessler, Jennifer, C6
Hester, Emily, N9
Hester, Jennessa, C3
Hill, Erin, J27
Hilsabeck, Burke, C4
Hilu, Reem, K11
Himberg, Julia, G1
Hinders, Katherine, K1
Hinojos, Sara Veronica, L11
Hipple, Meghan, K3
Hoang, Nguyen Tan, L25
Hobson, Taylor, M12
Hockenberry, Matthew, A17
Hoek, Lotte, N3
Hoerl, Kristen, H18
Hoffmann, John, K3
Holmes, Nathan, K24
Holmlund, Chris, C12
Holohan, Conn, F8
Holt, Jennifer, J9
Holtmeier, Matthew, G5
Holtzman, Hannah, A7
Hong, Renyi, A22
Hoover, Jessica, J15
Hoovestol, Katie, F19
Hope, Robyn, E2
Hoque, Salwa, H22
Horak, Jan-Christopher, A9
Horak, Laura, J5
Horeck, Tanya, E8
Horwitz, Jonah, L15
Hou, Yiyang, B25
Howell, Charlotte, A1
Howell, Dylan, L17
Howell, Linda, I18
Hoyt, Eric, G22
Hu, Brian, I12
Huang, Yuhan, M26
Hubbell, Matthew, G7
Hughes, Kit, K23
Humphrey, Daniel, E24
Humphreys, LZ, D6
Hunter, Aaron, J13
Hunter, Sam, A17
Hunter, Sam, G27
Hunting, Kyra, G4
Hussein, Linnea, M26

Iannucci, Daniele, J4
Iddins, Annemarie, N8
Idle, Harriet, K26
Ijaz, Narmeen, M26
Imre, Aniko, A25
Irion Martins, Julia, O2

Jacks, Wesley, E23
Jackson, David, J25
Jacobs, Mattie, G21
Jacobson, Lisa, E27
Jagoda, Patrick, G2
Jain, Anuja, N3
James Salichs, Alexandra, N10
Jeffay, Tory, L17
Jeng, Jonah, N4
Jeong, Seung-hoon, A6
Jhingan, Shikha, K4
Jiang, Zoe Meng, H22
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Johnson, Derek, D2
Johnson, Jacqueline, H6
Johnson, Logan, E19
Johnson, Martin, H20
Johnson, Patrick, I17
Johnson, Peter Arne, J9
Johnson, Poe, B1
Johnson, Victoria E., C1
Johnston, Andrew, M22
Johnston, Dafna, K10
Johnson, Leah Corinne, B25
Jones, Bethan, D10
Jones, Jennifer, D27
Jones, Nick, H5
Jones, Patrick, I7
Jong, Tien Tien, G11
Joseph, Ralina, I17
Joseph, Robert, H4
Joyce, Justin, N19
Jude, Gretchen, M14

Kafer, Gary, C7
Kaganovsky, Lilya, A8
Kaisar, Marilia, B2
Kalinka, Irina, L9
Kam, Thiam Huat, H26
Kamin, Diana, F22
Kaminska, Aleks, I24
Kang, Edward B., F9
Kang, Jennifer, D26
Kaptan, Yesim, L11
Karlekar, Tilottama, D16
Kase, Juan Carlos, F27
Kato, Kenta, J1
Kaufman, Dafna, I3
Kaushik, Ritika, I22
Kearney, Mary Celeste, F6
Keating, Nicole, O16
Keating, Patrick, J23
Keegan, Cael, G11
Keeler, Amanda, N6
Keeling, Kara, O5
Keever, Justin, G2
Keijzer, Jasper, H24
Kelleher Stuhl, Andy, E12
Keller, Jessalynn, H18
Keller, Sarah, N16
Kelley, Andrea, I13
Kendall, Tina, F3
Kent, Laurence, E15
Kerich, Chris, H2
Kessler, Sarah, C27
Ketterling, Jean, B11
Khan, Sabiha, B4
Kidman, Shawna, D2
Kielpiński, Łukasz, H7
Kim, Da Ye, M23
Kim, Hahkyung Darline, H24
Kim, Jihoon, F18
Kim, Se Young, F15
Kim, Ungsan, L12
Kimiagari, Mohammad Mehdi, K17
Kinahan, Claudia, B3
King, Diana, D27
King, Rob, B22
Kinney, Katherine, F24
Kirkland, Katie, L23
Kirshner, Lauren, B2
Kish, Zenia, K5
Kissingher, Dani, E15
Klein, Amanda Ann, D4
Klik, Ella, F22
Klimek, Caroline, M23
Knapp, Jonathan, L17
Knee, Adam, M3
Kneese, Tamara, D17
Knight, Arthur, H6
Knutson, Matt, L20
Kocik, David Peter, G27
Kocik, David, B11
Kocurek, Carly, A5
Kohnen, Melanie, E11
Kokas, Aynne, J12
Konkle, Amanda, L6
Korbecka, Maja, C15
Korola, Katerina, G3
Kosciesza, Aiden, A24
Kosterm, Burç, M10
Kovacs, Peter, M6
Kozma, Alicia, I27
Kraidy, Marwan, L11
Kraut, Anthea, C22
Krayenbuhl, Pamela, E6
Krefting, Rebecca, O7
Kressbach, Mikki, K18
Kreutzer, Evelyn, B18
Krishnaswami, Ravi, L4
Kruger-Robbins, Ben, F10
Krzych, Scott, I19
Kulkarni, Damini, F23
Kumar, Rebecca, N24
Kumar, Shanti, N11
Kunapulli, Amrutha, L22
Kunigami, Andre Keiji, J17
Kunze, Peter, E1
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Kupfer, Alex, K23
Kushigemachi, Todd, J11
Kusuma, Krishna, L22
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