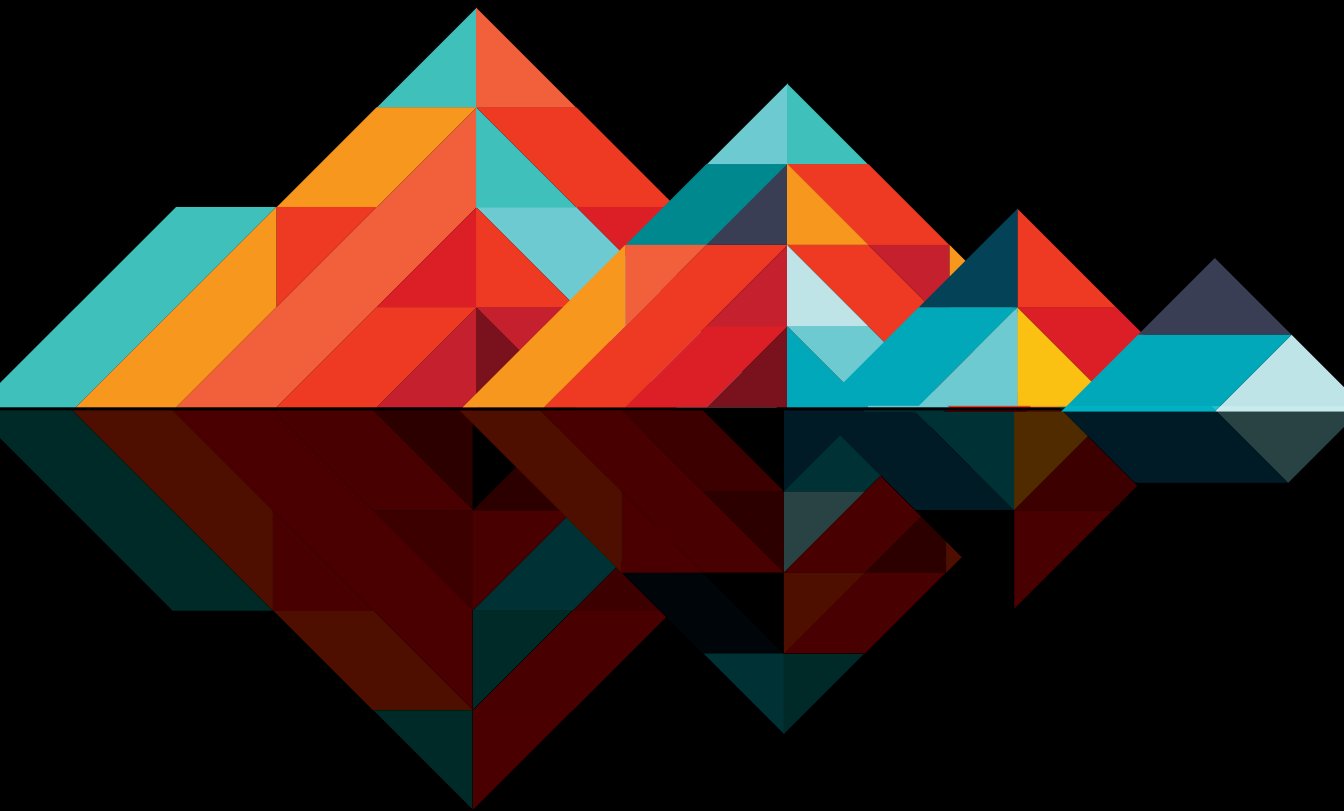


SOCIETY FOR CINEMA & MEDIA STUDIES



DENVER, COLORADO | APRIL 12-15, 2023

Ph.D. PROGRAM IN FILM, TELEVISION, AND MEDIA

The UM Film, Television, and Media doctoral program emphasizes the study of representations exhibited, produced and consumed via screens—whether cinematic or televisual screens, video monitors, computer display, handheld devices, etc. We pursue screen media in their social, national, transnational, and historical contexts using historically- and theoretically-based methods from film, television, and digital studies as well as cultural and critical theory.

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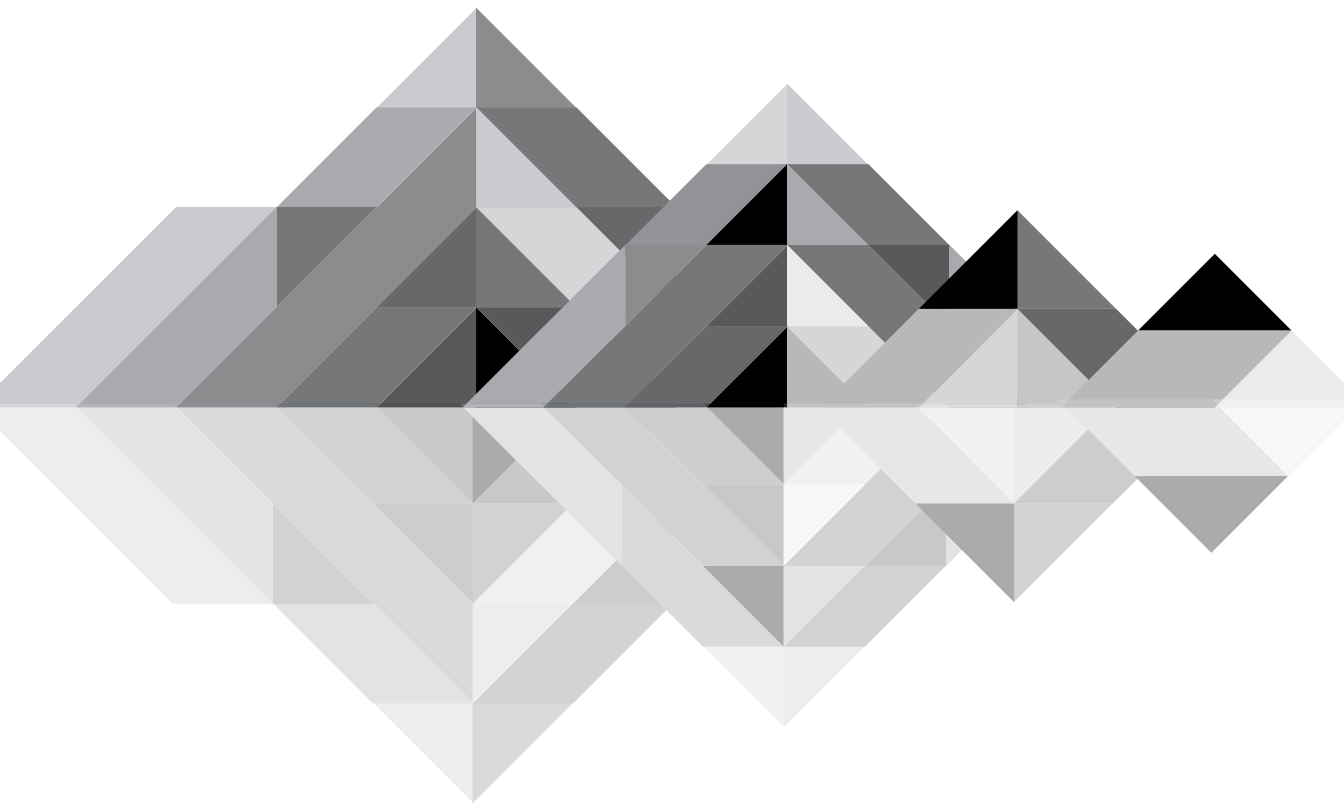
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SOCIETY FOR CINEMA & MEDIA STUDIES



DENVER, COLORADO | APRIL 12-15, 2023

Land Acknowledgement

Our annual meeting will take place on the land of the Tsésthó'e (Tsitsistas/Cheyenne), Hinono'ei (Arapaho), Nuu-ciui (Ute), and Očhéthi Šakówinj (Oceti Sakowin/People of the Seven Council Fires), a land to which nearly 50 other Indigenous nations and tribes have ties. We recognize the diverse and vibrant Indigenous cultures of Colorado and the West, who constitute a living resistance to official U.S. policies that have authorized acts of land theft, treaty violations, genocide, displacement and forced relocation, as well as contemporary systems and practices that still encroach on Indigenous lands and sovereignty. SCMS acknowledges our responsibility to participate in and support the resurgence of Indigenous Peoples, in Denver and worldwide.

Scheduling Note

Unexpected changes of plans sometimes arise between the time of printing and the dates of the conference. Please use the printed program as a general guide and consult the online program PDF for the most up-to-date information. Visit the SCMS website (<https://bit.ly/SCMS2023Program>) or use the QR code. Please also be sure to note the list of events on page 9. Additionally, based on the analytics of past users to labor/cost, there will not be a mobile app of the conference program this year. We will re-evaluate the need for this again in 2024.



Skipped Session Numbers

Presentation and meeting rooms at the Sheraton Denver are aligned with session numbers for the duration of the conference. As different spaces are utilized each day, please excuse any skipped session numbers!

Letter from the President

On behalf of the Board of Directors and Home Office, it is my pleasure to welcome you to the 2023 Society for Cinema and Media Studies conference. This year's conference is especially exciting, as it marks our first in-person gathering since 2019. After a series of canceled and remote conferences, I'm thankful to share the same physical space with you in Denver—where SCMS 2020 was scheduled before COVID-19 changed our plans, lives, and organization.

The uncertainty of the past three years and its impact on members across the globe has been a sobering reminder of all that a scholarly organization can and cannot provide. Alongside sister organizations in the American Council of Learned Societies (ACLS, a federation of 79 scholarly organizations dedicated to humanistic knowledge, including SCMS), SCMS learned just how precarious a scholarly organization's conference-based financial model can be. While the pandemic showcased the many benefits of virtual community-building, I am eager for the energy and excitement that an in-person conference panel—or a post-panel conversation—can provide. I hope you are, too!

It is clear that connected and motivated members can help sustain a community through its hardships. I deeply appreciate the many members who were able to volunteer time, energy, and care to help SCMS weather the storm of Covid-19. It was you, dear SCMS—members of SIGs and Caucuses, committees, and everyone in between—that made this possible. You organized and attended virtual SCMS+ events, created or expanded SIG writing awards, and offered helpful ideas on how SCMS can emerge from the pandemic with a renewed commitment to studying media and the community doing this work. Thank you!

I am proud to lead a Board that has been ever ready to listen, reflect, and take action on behalf of its members. Building from the pre-pandemic efforts of committees (like the Precarious Labor Organization, the Antiracism, Equity, and Diversity Committee, and more), the Board was able to move to remote operations while creatively addressing long standing member concerns about accessibility, environmental responsibility, and sustainability. For example, pandemic-born initiatives like SCMS+ offered intellectual community during lockdown and can now address members' desires for year-round engagement. Similarly, the SCMS virtual pre-conference was a practical solution for an overly full virtual conference. Now in its third year, the pre-conference can help members build and sustain connections with SIGs, Caucuses, and more: new members have a low-stakes entry point to the main conference/community while returning members that may be unable to travel in a given year can sustain professional connections.

As we look to the future of SCMS, the Board aims to continue these and other initiatives, such as making SCMS governance more transparent, celebrating our intergenerational community, and building more global partnerships. While SCMS is contractually obligated to meet in person through 2026, the Board is exploring ways to blend the best of online and in-person events to best support our international membership of media scholars and practitioners.

I look forward to seeing and celebrating you all.

Wishing you a wonderful SCMS 2023,

priscilla Peña ovallé
President

Presidents of the Society for Cinema & Media Studies

From the 1959 Society of Cinematologists to the Society for Cinema & Media Studies

1959 – 1961	Robert Gessner
1961 – 1963	Gerald Noxon
1963 – 1964	Richard Griffith
1964 – 1965	Erik Barnouw
1965 – 1966	Robert Steele
1966 – 1968	John B. Kuiper
1968 – 1970	George Amberg
1970 – 1972	Jack C. Ellis
1972 – 1974	Raymond Fielding
1974 – 1975	Donald E. Staples
1975 – 1977	Howard Suber
1977 – 1979	Timothy J. Lyons
1979 – 1981	Robert Sklar
1981 – 1983	John L. Fell
1983 – 1985	William Nichols
1985 – 1987	Vivian Sobchack
1987 – 1989	Richard Abel
1989 – 1991	Peter Lehman
1991 – 1993	Janet Staiger
1993 – 1995	Virginia Wright Wexman
1995 – 1996	Dana Polan
1996 – 1999	Janice Welsch
1999 – 2001	Robert Kolker
2001 – 2003	Lucy Fischer
2003 – 2005	E. Ann Kaplan
2005 – 2007	Stephen Prince
2007 – 2011	Patrice Petro
2009 – 2011	Anne Friedberg
2011 – 2013	Chris Holmlund
2013 – 2015	Barbara Klinger
2015 – 2017	Steven Cohan
2017 – 2019	Pamela Robertson Wojcik
2019 – 2021	Paula J. Massood
2021 – 2023	Priscilla Peña Ovalle
2023 – 2025	Victoria E. Johnson, President-Elect

Letter from the Program Chair

Welcome to the 64th SCMS Conference in Denver!

We had originally planned to meet in Denver in 2020. We subsequently had virtual conferences in 2021 and 2022. Following our online pre-conference in February, this year's return to in-person SCMS has been designed to emphasize the best aspects of gathering together in shared space. While offering a full complement of panels, workshops and roundtables that engage the best traditions and newest perspectives across film and media studies, we are also assuring time within each day's schedule for restoration, social and mentoring activity, and celebration of our members and their accomplishments with programs and events that showcase our Denver location. We also welcome our valued exhibitors back to in-person conversations about and displays of the wonderful publications produced since we last met in person.

This year we received over 1000 proposals for pre-constituted panels, roundtables, workshops, and open call papers from a range of graduate students, independent scholars, and faculty of all ranks across diverse institution types and from around the world. A look at just the first set of panels on our first day of the program indicates the breadth of scholarship being presented-from studies of production histories and film festivals to analyses of comedy and true crime, to work on sound and music in media and indigenous identity. Notably, however, the diversity of the program still finds depth and unity in exemplifying the stated mission of SCMS, "grounded in the contemporary humanities tradition" of "excellence in scholarship and pedagogy that fosters critical inquiry into the global, national, and local circulation of cinema, television, and other related media" situating "these media in various contexts, including historical, theoretical, cultural, industrial, social, artistic, and psychological."

It was my privilege to work with the 2023 Program Committee, which did the demanding yet rewarding work of reviewing all of our proposals this year. All thanks go to Mary Beltrán, Andrew Bottomley, Stephanie Brown, Pardis Dabashi, Anne Dymek, Cary Elza, Bärbel Goebel-Stolz, Bishnupriya Gosh, Michael Gott, Jennifer Hessler, Carly Kocurek, Derek Kompare, Peter Kunze, George Larkin, Alice Leppert, Yael Levy, Sara Liao, Chelsea McCracken, Darshana Sreedhar Mini, Erin Myers, Lori Morimoto, Haley O'Malley, Lucia Palmer, Wyatt Phillips, Jamie Rogers, Kristen Warner, and Benjamin Woo. Thanks also go to our current Board members for their additional time and energy given to the Program Committee: Courtney Brannon Donoghue, Jennifer Fuller, Frances Gateward, Alfred L. Martin Jr., Neil Verma, with further thanks to Paula Massood and Priscilla Ovalle.

The conference-its planning and execution-benefits most, however, from the indefatigable expertise, grace and good humor of SCMS's Director of Conferences and Special Events, Leslie LeMond and Program Coordinator, Molly Youngblood. Leslie and Molly keep everything seamless, in spite of new Program chairs and committee members each year. I also thank scheduler TJ West for his expertise.

Whether this is your first SCMS or your 40th, we are excited to welcome each of you to the Mile High City and to the opportunity to once again gather together.

Victoria E. Johnson
Program Chair & President-Elect

Society for Cinema and Media Studies

Founded in 1959, the Society for Cinema and Media Studies is the world's largest professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the scholarly study of film and media. Activities of the Society include an annual conference, *JCMS: Journal of Cinema and Media Studies*, SCMS+, awards for excellence in film and media studies, Fieldnotes, Aca-Media, and various other initiatives related to media research, education, and policy.

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Special Thanks

A special thanks to the following for their support and assistance with the 2023 conference:

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Kim Hall-Barry
Elizabeth Hutchins
Michelle Louvado

We also wish to thank the 2020 Host Committee once again. They went over and beyond and never got to see their work carried through. We appreciate Andrew Scahill, Sarah Hagelin, Michela Ardizzoni, Lauren DeCarvalho, Evan Elkins, Kit Hughes, Tiel Lundy, Nick Marx, and Diane Waldman.

As well as those who supported the organization during the pandemic:

Miranda Banks
Cynthia Baron
Christine Becker
Caetlin Benson-Allott
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Neil Verma
Pamela Robertson Wojcik
Man Fung Yip
Molly Youngblood
Mike Zyrd

Schedule of Events at a Glance

Tue, Apr 11	7:00 pm – 9:00 pm	Registration Open
	8:00 – 9:00 pm	Welcome Reception
Wed, Apr 12	8:00 am – 7:00 pm	Registration Open
	9:00 – 10:45 am	Session A
	11:00 am – 12:45 pm	Session B
	1:00 – 2:00 pm	Lunch
	2:00 – 3:00 pm	SCMS DCAA Event A Conversation with Tom Schatz & Bill Nichols
	3:15 – 5:00 pm	Session C
	5:15 – 7:00 pm	Session D
Thu, Apr 13	8:00 am – 7:00 pm	Registration Open
	9:00 – 10:45 am	Session E
	10:30 am – 5:00 pm	Exhibit Area Open
	11:00 am – 12:45 pm	Session F
	1:00 – 2:00 pm	Lunch
	2:00 – 3:00 pm	Awards Ceremony
	3:15 – 5:00 pm	Session G
	5:15 – 7:00 pm	Session H
	6:00 – 9:00 pm	Visions of Colorado: Landscapes and Archives
	8:00 – 10:00 pm	Punk Feminisms and Film
Fri, Apr 14	8:00 am – 4:30 pm	Registration Open
	9:00 – 10:45 am	Session I
	9:00 am – 5:00 pm	Exhibit Area Open
	11:00 am – 12:45 pm	Session J
	1:00 – 2:00 pm	Lunch
	2:00 – 3:45 pm	Session K
	2:00 – 3:45 pm	Publishing in the <i>Journal of Cinema and Media Studies</i>
	4:00 – 5:45 pm	Session L
	5:45 – 6:45 pm	Celebration of Authors
	7:30 pm	Rainbow Cult presents <i>Drop Dead Gorgeous</i> (1999; 141m)
Sat, Apr 15	9:00 am – 3:00 pm	Registration Open
	9:00 am – 2:00 pm	Exhibit Area Open
	10:00 – 11:45 am	Session M
	12:00 – 1:00 pm	Lunch
	1:00 – 2:45 pm	Session N
	3:00 – 4:45 pm	Session O
	3:00 – 4:45 pm	Aca-Media Podcast Live @ SCMS23
	5:30 – 6:30 pm	Graduate Student Reception
	8:00 pm	SCMS Karaoke

Exhibit Hours*

ROOM Plaza Ballroom B & C • CONCOURSE LEVEL, PLAZA BUILDING

THURSDAY, APRIL 13

10:30 am – 5:00 pm

FRIDAY, APRIL 14

9:00 am – 5:00 pm

SATURDAY, APRIL 15

9:00 am – 2:00 pm

Admission by registration badge only.

*hours subject to change

Thanks to Exhibitors

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

Berghahn Books	Palgrave Macmillan	University of Minnesota Press
Bloomsbury Academic	Routledge (Taylor and Francis)	University of Texas Press
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Registration Hours

ROOM Plaza Foyer • CONOURSE LEVEL, PLAZA BUILDING

TUESDAY, APRIL 11

7:00 pm – 9:00 pm

WEDNESDAY, APRIL 12

8:00 am – 7:00 pm

THURSDAY, APRIL 13

8:00 am – 7:00 pm

FRIDAY, APRIL 14

8:00 am – 4:30 pm

SATURDAY, APRIL 15

9:00 am – 3:00 pm

Reminder: Please keep your name badge with you at all times.

Replacement name badges will only be printed during registration hours above.

Badges

Badges should be worn for admission to all sessions, receptions, and the book exhibit. Badges are obtained through the payment of registration fees and should be picked up on-site at the conference registration desk. If you need a replacement badge, they are available at Registration for \$5 USD.

Program Book

The printed program should be picked up on-site at the conference registration desk. An updated, electronic version of the program book (see page 2, Scheduling Note) will also be available on the SCMS website (<https://bit.ly/SCMS2023Program>) Replacement programs are available at Registration for \$20 (subject to availability). Prices are in USD and can only be paid by credit card. Unless otherwise noted, all meetings, panels, roundtables, workshops, and events will take place at the conference hotel—Sheraton Denver Downtown Hotel, 1550 Court Pl, Denver, CO 80202 USA.

Lost and Found

Any items left behind will be turned in to SCMS Registration. At the end of the conference, items will be turned over to hotel security.

In Case of Emergency

Pick up any guest phone or house phone and ask to be connected with 24-hour Hotel Security.

Thanks to Our 2022–2023 Institutional Members

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Become an Institutional Member

Institutional membership represents a significant engagement with current scholarship, theory, criticism, education, and practice in the study of cinema and media. Allow us to help you increase exposure and heighten awareness of your organization with our audience of highly motivated cinema and media faculty, undergraduate and graduate students, precollege teachers, postdocs, and professionals in media and film studies.

Why SCMS?

Our society comprises over 3,000 members, representing more than 500 institutions and 40 nations. We serve as a resource for scholars, teachers, administrators, and the public at large.

Benefits

Benefits Specific to Institutional Membership:

- Feature in the Programs/Schools area of the SCMS website and link to the program's home page
- Unlimited job postings in the SCMS Career Center
- Listing in the conference program
- Invitation to Institutional Chair's Meeting

Additional Benefits of SCMS Membership:

- Four issues of the *Journal of Cinema and Media Studies* (JCMS, formerly *Cinema Journal*) (Fall (No. 1), Winter (No. 2), Spring (No. 3) and Summer (No. 4) per membership year
- Access to members' area of the SCMS website, News Brief, announcements and profile page
- Unlimited access to SCMS' online Career Center, enabling departments and programs to post and view job applications and to identify cinema/media scholars looking for full and/or part-time employment.

- Networking opportunities offered via our virtual preconference, in-person conference, and the SCMS website
- Project Muse access to digital version of *JCMS* (and former issues of *Cinema Journal*)
- Discounted rates on books

Sign Up Today

Sign up your department, program, or office for SCMS institutional membership and ensure that you and your colleagues have timely access to valuable resources.

http://www.cmstudies.org/?page=institut_membership

Academy of Motion Picture Arts and Sciences and SCMS Fieldnotes Collaboration



SCMS would like to remind everyone about the Fieldnotes Committee 2020 announcement that may have been missed due to the global pandemic and canceled conference. SCMS is now in collaboration with the Academy of Motion Picture Arts and Sciences and its Oral History Projects (OHP) Department. With this donation to the Academy, OHP along with the Academy Film Archive as the archival repository, will steward the Fieldnotes collection and provide cataloging and preservation support. This collaboration represents a new era for the interview project, started in 2014 by Haidee Wasson to conduct, circulate, and archive interviews with forerunners in film and media studies.

The following scholars have been interviewed since 2020: Charles Wolfe interviewed by Patrice Petro; Mette Hjort interviewed by Missy Molly; Julia Lesage interviewed by Rox Samer; Jan Olsson interviewed by Joel Frykholm; Clyde Taylor interviewed by Moya Luckett; Barbara Klinger interviewed by Caetlin Benson-Allott; Henry Jenkins interviewed by Ritesh Mehta; Christine Gledhill interviewed by Martin Shingler; Chon A. Noriega interviewed by Stephen Charbonneau; Viola Shafik interviewed by Alisa Lebow; Tom Schatz interviewed by Jennifer Holt; Linda Mizejewski interviewed by Kathleen Rowe Karlyn; Kathleen Rowe Karlyn interviewed by Linda Mizejewski; Judith Mayne interviewed by Christina Lane; Steven Cohan, interviewed by Will Scheibel; Jan-Christopher Horak interviewed by Heather Hendershot; Janet Walker interviewed by E. Ann Kaplan; Virginia Wright Wexman interviewed by Kathleen McHugh; Pam Cook was recently interviewed by Catherine Grant; Jacqueline Bobo interviewed by Kathleen Rowe Karlyn; Noël Burch interviewed by Lucy Fischer; Robert P. Stam interviewed by Alessandra Raengo; Robert Allen interviewed by Richard Maltby; Christine Geraghty interviewed by Rachel Mosley; and Serge Toubiana interviewed by Kelley Conway.

This remarkable work was achieved during the pandemic and we are extremely grateful. Our thanks to all the interviewers and technical personnel who have assisted with these interviews.

SCMS would like to say special thanks to Haidee Wasson, Patrice Petro, Barb Klinger, Chris Holmlund, Raphael Raphael, Michael Zryd, Matthew Ogonoski, as well as our partners at the Academy of Motion Picture Arts and Sciences and its Oral History Projects (OHP) Department.

Visit cmstudies.org/page/fieldnotes

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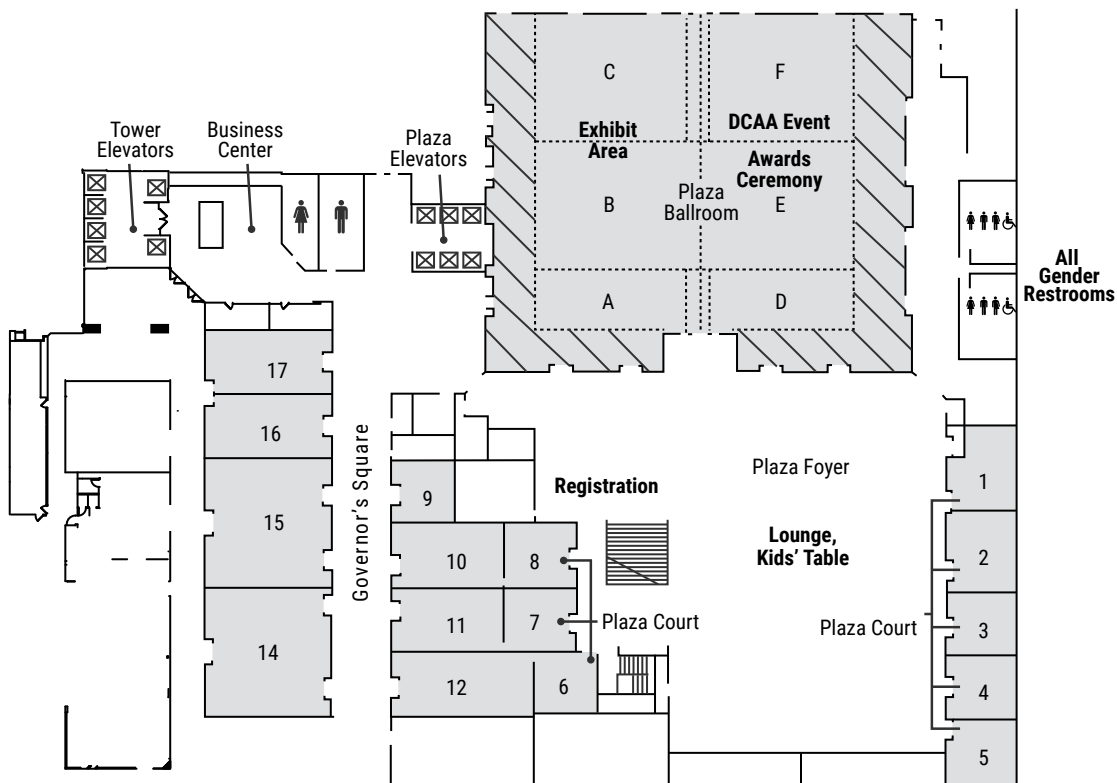
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Emily West
Charles Wolfe
Patricia Zimmermann

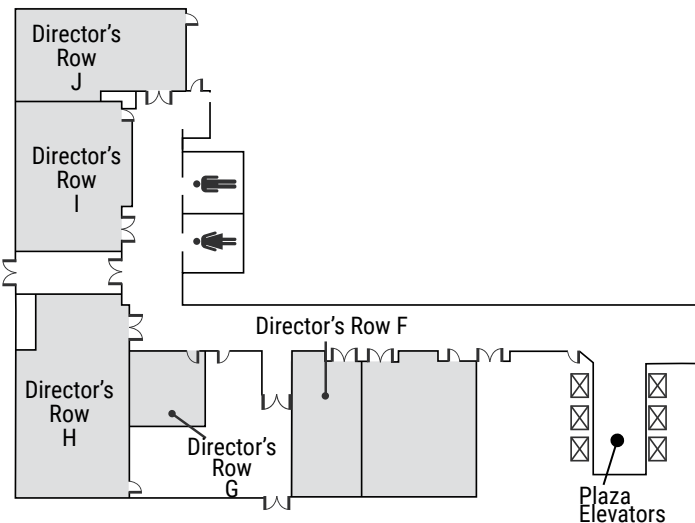
Meeting Space at a Glance

Plaza Building Concourse Level

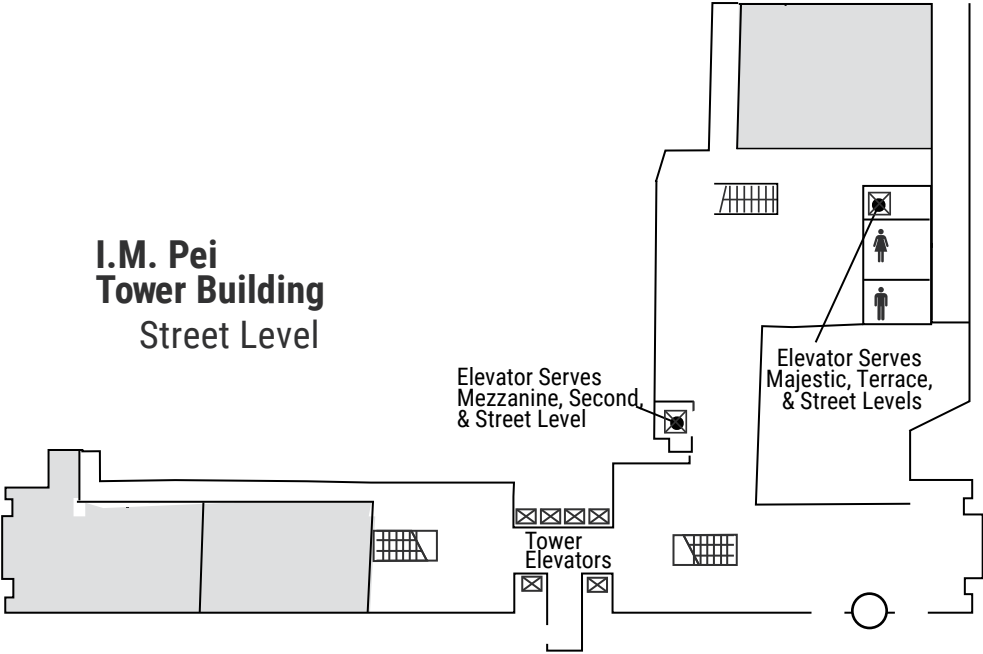


Meeting Space at a Glance

Plaza Building Lobby Level

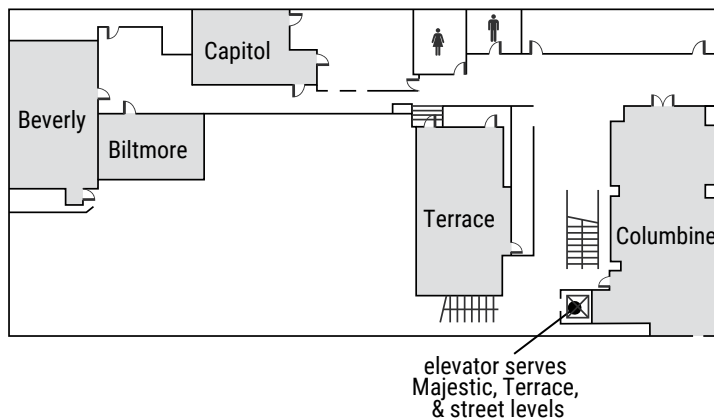


I.M. Pei Tower Building Street Level

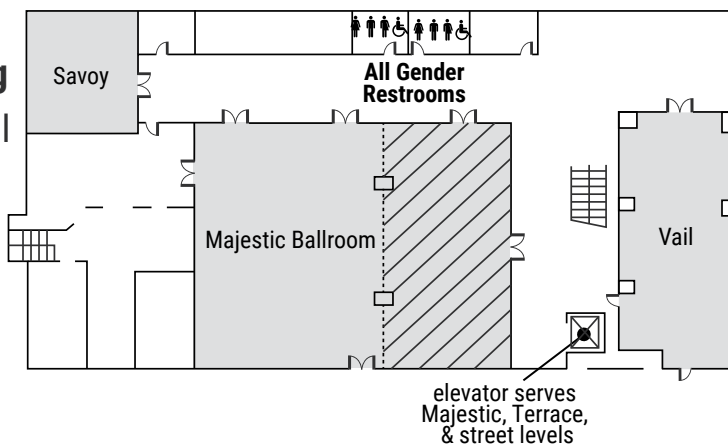


Meeting Space at a Glance

I.M. Pei Tower Building Terrace Level



I.M. Pei Tower Building Majestic Level



Conference FAQs

How Are Panels Structured?

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

How Do Workshops Differ From Panels?

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

How Do Roundtables Differ From Panels?

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

About Virtual Participation in Conference

Although the Society is encouraged by recent innovations in virtual technology and appreciates the many contingencies that may prevent conference attendance, we plan the virtual preconference and in-person conference with active and present participation in mind. We do not accept pre-recorded conference presentations in either the pre-conference or in-person venues. Although the next few annual conferences are still planned as in-person events, we continue to discuss and consider accommodations for participants with an investment in inclusivity and using any of our available resources to assist members attending the conference to present in person. Beyond the pre-conference and in-person conference, we are also committed to supporting and to capitalizing upon the responsive, engaged year-round opportunities for scholarly and social exchange provided by our online forums and SCMS+ events. To ensure equity, it would be unfair to have registration mandatory for all members and yet allow some participants to pre-record their presentation, putting the onus of the presentation on the Panel Chair to play the recording.

As noted, the Society offers other options for virtual participation and exchange through programs like SCMS+. Although we know there is no immediate comprehensive solution to all of the matters we are trying to address—in terms of accessibility, inclusion, environmental responsibility, and fairness—we seek to continue to work and learn together.

2023 Audio Visual Policy

The following equipment will be standard in all session (panel/roundtable/workshop) rooms at the conference. AV equipment will not be provided in smaller, business meeting rooms.

- an LCD/multimedia data projector (with audio)
- HDMI Cable—if your laptop does not have a HDMI port, you will need to borrow/purchase an HDMI connector/adaptor (dongle) that allows your laptop to connect to the projector
- Mini Audio Jack
- Power strip
- Wireless internet access wireless network: **MarriottBonvoy_Conference** access code:**SCMS2023** (instructions re: logging on can be found on page 28)

Because the cost of equipping rooms with computers is prohibitively expensive, we must ask you to bring your own laptop if you plan to use projection. In addition to your own laptop, please be sure to bring your power cord and any proprietary cords required for your computer. Wireless internet access will be provided in the panel/workshop rooms and conference space. We will not be offering computers, DVD players, overhead projectors, slide projectors, CD players and/or additional audio components. If you have questions about AV or the Society's audiovisual policy, please contact our Director of Conferences & Events.

Best Practices

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

We cannot accommodate changes or requests for AV equipment onsite. SCMS is not responsible for the safety and security of attendee computers. Thank you for your cooperation.

Assistance with AV during the Conference

If your room's equipment is malfunctioning or you are having difficulty, please contact an Encore technician—303-596-8189. You may call or text. State you would like an Encore technician to come to the room and tell them the issue you are experiencing. You may also call if you need an Encore technician to come speak with you if you have extensive questions to ask before your presentation.

SCMS Lounge/Recharge Area with Computer/Printer Access

ROOM Plaza Foyer • **CONCOURSE LEVEL, PLAZA BUILDING**

Hang out in this area to network, hold informal meetings, charge your devices, or work on your computer/tablet.

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

SCMS Social Media



Instagram



Follow us on Twitter (@SCMStudies) and Instagram (@scmstudies).

Use #SCMS23 to post about your experiences during the conference.

Find us on Facebook: facebook.com/SCMStudies.

Live Tweeting

The Twitter hashtag for the SCMS 2023 annual conference is #SCMS23. If you are presenting material that you wish not to be live tweeted, please say so explicitly at the beginning of your presentation. When live tweeting from sessions, we suggest using the session number provided in the program.

Guidelines for Recording Presentations

The papers and commentaries presented during this conference are intended solely for the hearing of those present and should not be tape-recorded, copied, or otherwise reproduced without advance written consent of the authors. Permission must be obtained prior to recording, not after the fact. Recording, copying, or reproducing a paper/presentation without the consent of the author(s) may be a violation of common law copyright and may result in legal difficulties for the person recording, copying, or reproducing. SCMS reserves the right to revoke registration of anyone who records sessions without appropriate permissions.

Exception Note: SCMS reserves the right to use images and recordings of the conference and those in attendance for educational and promotional purposes. Any individual's registration, attendance, or participation at the conference constitutes that attendee's agreement for SCMS to use their image in photographs, video, audio, and electronic communications.

Indigenous Membership

SCMS has a membership program for Native and Indigenous media scholars, which includes membership and conference registration waivers. Full details about this program can be found on our website. If you have questions about the Indigenous Membership program, benefits, or waivers, please contact the SCMS Home Office.

Universal Access

We embrace the goal of universal access and aspire to make inclusion a practical and intellectual priority at our meetings. SCMS asks those groups and organizations that coordinate meetings and receptions to do their due diligence and ensure that access considerations are met wherever they intend to host SCMS members.

If there are additional accommodations that will allow you to participate more fully in our annual conference, please reach out to meetings@scmsconference.com and let us know how we can better assist and support your experience of the SCMS annual conference.

Wellness

Nursing room—You are welcome to nurse wherever you feel comfortable feeding your child. If you are looking for a more private space, will have a room set aside for lactation and other essential personal needs. Please go to the registration desk to request the key and location. For hours when registration is closed or for other advanced requests, please email meetings@scmsconference.com to make arrangements with the SCMS staff.

Quiet room—During the conference, persons who desire a quiet place to prepare for a presentation may visit the **SCMS Quiet Room (Savoy, Majestic Level, Tower Building)**.

Fitness Center—Located on the **5th Floor** (Tower Building), the Sheraton fitness center features complimentary 24/7 key card access. The exercise room is equipped with state-of-the-art Life Fitness Signature Series equipment.

Heated Pool—Overnight guests enjoy complimentary access to the heated rooftop pool located on the fifth floor of the Tower Building. Hours of Operation, Daily 6:00 am – 11:00 pm.

Accessibility

The 2023 conference site is ADA compliant and wheelchair accessible. We recognize that this is a fundamental provision rather than a comprehensive solution and seek to work with and learn from advocates, scholars, and SCMS members with disabilities to raise concerns about and offer solutions to access and inclusion.

Tips for Making Your Hotel Reservation: when you book a room it is best to (1) call the hotel directly at (303) 893-3333 and “block” your accessible room for the desired dates, (2) have the hotel email you a confirmation noting the accessible room, and (3) call the hotel directly 24-48 hours in advance or your arrival to confirm your accessible room. When calling the nationwide reservations call center for many hotel chains, they do not have the ability to “block” wheelchair accessible rooms with individual hotel properties. We recommend calling the hotel directly, and speaking to the front desk to properly reserve and block your accessible guestroom.

If you require assistance to book your housing or if you have any problems/issues, please email hotel@scmsconference.com.

Motorized scooter and wheelchair needs: Mobility Plus (<https://www.mobilitypluscolorado.com/>) is a service offering rental equipment to attendees to help them navigate the annual meeting venues and beyond. Prices vary by model and needs, and attendees can call Mobility Plus for an individual quote. The company will deliver the equipment to your hotel.

The Sheraton Denver Downtown Hotel is also committed to making their facilities, amenities, and services accessible to guests with disabilities. That commitment entails removing barriers and making reasonable modifications to their policies, practices, or procedures so as to give people with disabilities the same opportunities as other guests in the ways they access and benefit from the property's products and services.

All areas of the facility are wheelchair accessible. Electronic doors are located at the main lobby entrance. The main lobby has a marble floor, and there are no restrictive steps to enter the hotel. Restrooms in lobbies and on meeting room floors are ADA accessible, wheelchair accessible, and have tactile signage. Elevators connect all levels of the property, and each elevator has Braille numerals beside each control button. Valet parking and on site accessible self-parking is available. The hotel has an accessible fitness center, swimming pool and business center.

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

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

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

Conference Events—All conference events at the Sheraton Denver Downtown Hotel are fully accessible by elevator.

On-Site Accessibility Issues—If you are an attendee who has access needs, or you would like more information about the hotel's special services relating to a specific disability, please speak with a Guest Services Representative in the Lobby (either at hotel registration or the concierge desk).

Should you encounter an accessibility issue at SCMS 2023, please notify the hotel's front desk so they can assist you immediately. You may also report the problem by e-mail at hotel@scmsconference.com.

Guidelines for Presenters

(Adapted from North Carolina Office on Disability and Health in collaboration with The Center for Universal Design, "Removing Barriers: Planning Meetings That Are Accessible to All Participants")

- Before answering any questions, repeat the question.
- Provide verbal descriptions of any overheads, slides, or charts, reading all text on the visual aids.
- Face the audience when speaking and keep hands or other objects away from the mouth.
- Refrain from speaking too quickly.
- Ensure all visual aids are printed in as large a font as possible and contain fewer than eight lines of text. Make large print hard copies of presentations available for persons with low vision.
- Present key points in multiple ways, including visual, auditory, and tactile approaches.
- Limit the number of visual aids and allow sufficient time to read each one.
- When possible, bring videos with captioning for persons who are deaf or hard of hearing.
- Encourage seated as well as standing activities.
- At the beginning of presentations, provide oral descriptions of meeting room layouts, emergency exits, amenities, and O/A procedures.
- If breaks are included, make sure that you allow adequate time for people with disabilities to reach the new locations and/or complete tasks.
- Make every effort to keep the meeting room free of extraneous noises.

Providing Readable Materials:

- It is good practice to routinely bring five copies of written handouts and make digital copies available. Also, a PowerPoint presentation printed with one slide per page qualifies as a large print handout. The following are steps you can take to make materials more readable for everyone.
- Use black ink on white or off-white paper to maximize contrast.
- Avoid glossy paper.
- Use at least 12-point type, but a larger font is often better (14- or 16-point font size).
- Avoid italics, except when used as proper titles, or other script type; use a plain font like Helvetica or Verdana.
- Use margins of 1" and ragged right edge.
- Avoid using all caps.
- Make sure there is even spacing between letters.
- Make sure text is not printed over illustrations.

Inclusion

Pronouns—As part of SCMS's commitment to diversity and inclusion, pronouns are included on your name badge.

All-Gender Restrooms—SCMS is committed to making the conference accessible and welcoming to our entire community. Gender-neutral restrooms are an important part of making the annual conference more inclusive. All-person, all-access restrooms are available at the Sheraton Denver Downtown Hotel on the Concourse Level, Plaza Building (close to Plaza Ballrooms D & E) as well as on the Majestic Level, Tower Building. All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the maps on page 15 & 17. To find other safe restrooms in Denver, visit [Refuge <refugerestrooms.org>](http://refugerestrooms.org).

Fragrance Free Conference Environment—In the interest of supporting our colleagues with sensitivity to alcohol and scent, we ask that attendees refrain from or limit their use of perfumes or fragrances. Perfumes and fragrances (including scented lotions) can negatively affect people with multiple chemical sensitive syndrome (MCS), asthma, and/or autoimmune disorders. For every 100 people in America, there is an average of 10 with asthma, 20 with an autoimmune disorder and/or 12.5 with MCS.

Dependent Care Subsidies—The Dependent Care Fund was established to offset the cost of conference-based dependent care expenses to graduate students and contingent faculty. These need-based subsidies provide assistance of up to \$400 for the costs of dependent care at home or at the conference site. A committee established by the Board reviewed applications and allocated funds prior to the conference.

Family Friendly Conference—SCMS 2023 is family friendly and will include "children's registration"—there will be a kids' table on the Concourse Level, Plaza Building with art and craft supplies as well as some quiet toys (books, puzzles and so on). We will have blank badges for kids to make and decorate. The conference registration desk will also have a small "party favor" bag for children in attendance.

In addition, Denver is an excellent destination for families. Local parks, the Denver Zoo, the Denver Museum of Nature & Science, the Downtown Aquarium, the Denver Trolley, and the Denver Firefighters Museum are just a few of the activities for kids to enjoy. The world-class Denver Art Museum—free for those 18 and younger every day—is a great place to introduce kids to the wide and wonderful world of art. Every gallery on every floor of this expansive museum has something fun for families.

Finally, remember that you can connect with other parents with children via our childcare forum (<http://bit.ly/37Ng7Yz>). Through this forum, families can get to know each other and create connections that may be helpful for setting up conference play dates and shared childcare.

Conference Hotel Amenities

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

Wireless Internet access—Standard in all meeting space at SCMS 2023. This includes the **Exhibit Area (Plaza Ballroom A, B & C, Concourse Level, Plaza Building)** and the **SCMS Lounge/Recharge Area (Plaza Foyer, Concourse Level, Plaza Building)**. You can find the network and password on page 28 of this program. The hotel front desk will provide details about how to log onto the Internet in your guest room so that it is taken care of on your final bill.

Sustainability

The Sheraton Denver Downtown is TripAdvisor GreenLeaders Certified and a proud recipient of a “**4 Green Keys**” rating, the second highest achievable from Green Key Global’s Green Key Eco-Rating Program, a graduated rating system designed to recognize hotels, motels, and resorts committed to improving their environmental and fiscal performance. In addition, the city of Denver has paved the way in sustainable design. Named the No. 1 green meeting city in the United States by Greenbiz.com.

Once you have arrived at the conference, please consider these greening options:

Linen Services—Cancel daily hotel linen service whenever possible.

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

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

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

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

Electric Vehicle Charging Station—To find a nearby place to plug in an electric car (EV), use PlugShare’s (plugshare.com) database of over 50,000 charging stations.

For more information about **Making Low-Carbon, Low-Emissions Choices** while at the conference in Denver, please visit: <https://www.cmstudies.org/page/SCMS23Travel>.

For more about SCMS and sustainability, please visit https://www.cmstudies.org/page/going_green



Effects of High Altitude

Denver is 5,280 feet above sea level, and we want to make sure all participants prepare to acclimate to the higher elevation to best enjoy this remarkable city and experience. (<https://www.denver.org>)

Arrive Early—If possible, we encourage you to arrive in Denver 12–24 hours before your first conference activity. Being at altitude for a number of hours before exerting yourself will allow your body to acclimate and you will feel better during the busy conference.

Drink Water—Drinking plenty of water is the number one way to help your body adjust easily to Denver’s higher altitude. The low humidity in Colorado keeps the air dry, like the desert, so you need twice as much water here as you would drink at home. In fact, prepare your body by hydrating before your trip to Denver, as well as during your visit.

Monitor Your Alcohol Intake—In Denver’s rarified air, golf balls go ten percent farther and so do cocktails. Alcoholic drinks pack more of a wallop than at sea level. It is recommended that you go easy on the alcohol in the mountains and in Denver, as its effects will feel stronger here.

Eat Foods High in Potassium—Foods such as broccoli, bananas, avocado, cantaloupe, celery, greens, bran, chocolate, granola, dates, dried fruit, potatoes and tomatoes will help you replenish electrolytes by balancing salt intake.

Watch Your Physical Activity—The effects of exercise are more intense here. If you normally run 10 miles a day at home, you might try 6 miles in Denver.

Pack for Sun—With less water vapor in the air at this altitude, the sky really is bluer in Colorado. But there’s also 25 percent less protection from the sun, so sunscreen is a must. Denver receives over 300 days of sunshine each year (more than San Diego or Miami). Bring sunglasses, sunscreen, and lip balm.

Dress in Layers—Two days before your trip to Denver, check the weather and use this information to pack appropriately. Because Denver is closer to the sun, it can feel much warmer than the actual temperature during the daytime, but then become very chilly after sundown. It is best to layer your clothing. Bring a rain poncho for potentially-brief pop-up afternoon storms.

SCMS Anti-Harassment Statement

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

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

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

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

Code of Conduct

SCMS is committed to creating and maintaining a harassment-free environment for all participants in the society's activities, regardless of their actual or perceived sex, gender, gender expression, gender identity, sexual orientation, marital status, race, ethnicity, nationality, ability, socioeconomic status, veteran status, age, or religion. All members and participants, including employers, contractors, vendors, volunteers and guests, are expected to engage in consensual and respectful behavior and to preserve SCMS' standard of professionalism at all times.

TO ALL SCMS MEMBERS *You're Invited!*

Welcome Reception

Tuesday, April 11

8:00 – 9:00 pm

ROOM Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

As you arrive in Denver, set down your bags, grab your badge and conference program from the registration desk, and come join us for a minute to unwind before kicking off the conference Wednesday morning!

SCMS Distinguished Career Achievement Award Event: A Conversation with Tom Schatz & Bill Nichols

Wednesday, April 12

2:00 – 3:00 pm

ROOM Plaza Ballroom E & F • CONCOURSE LEVEL, PLAZA BUILDING

Join us for a conversation with Tom Schatz and Bill Nichols as we reflect upon their work and hear what they believe the future holds for cinema and media studies.

Awards Ceremony

Thursday, April 13

2:00 – 3:00 pm

ROOM Plaza Ballroom E & F • CONCOURSE LEVEL, PLAZA BUILDING

Visions of Colorado: Landscapes and Archives

Thursday, April 13

6:00 – 9:00 pm

LOCATION Counterpath • 7935 EAST 14TH AVENUE

You are invited to a two-part screening and talk on Stan Brakhage and the experimental film legacy in Colorado.

Punk Feminisms and Film

Thursday, April 13

8:00 – 10:00 pm

LOCATION Tivoli Community Theater • 900 AURARIA PARKWAY, THE UNIVERSITY OF COLORADO DENVER

Join us for a free, public “double-feature” screening, followed by a moderated Q&A.

Info Session: Publishing in the *Journal of Cinema and Media Studies*

Friday, April 14

2:00 – 3:45 pm

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

Learn about opportunities for publishing in JCMS; get a behind-the-scenes look at journal operations; meet the JCMS editorial team and ask one-on-one questions.

Celebration of Authors

Friday, April 14

5:45 – 6:45 pm

ROOM Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

SCMS honors its authors! Join us to celebrate all those who published a book from 2020–present.

Rainbow Cult presents *Drop Dead Gorgeous* (1999, 141m)

Friday, April 14

7:30 pm (doors open)

LOCATION Tivoli Community Theater (room 139H) ←
900 AURARIA PARKWAY, THE UNIVERSITY OF COLORADO DENVER

Event Canceled

Aca-Media Podcast Live @ SCMS23

Saturday, April 15

3:00 – 4:45 pm

ROOM Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING

Graduate Student Reception

Saturday, April 15

5:30 – 6:30 pm

ROOM Windows • Second Level, Tower Building

Join your fellow graduate students for conversation and drinks.

SCMS Karaoke

Saturday, April 15

8:00 pm

ROOM Windows • Second Level, Tower Building

Karaoke is free and open to all SCMS attendees; for those able to contribute, we request a donation to the SCMS Travel Fund with “Karaoke” in the donor comments.

Instructions

FOR PANEL AND WORKSHOP CHAIRS

1. Presentations should not exceed 90 minutes total, to ensure discussion time.
2. When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
3. Audience members are rightfully upset when there is no time to ask questions.
4. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.
5. Please check that all visuals and audio are functional before your session begins.
6. All papers must be presented in person by the author. Zoom or other teleconference presentations are not allowed at SCMS conferences.
7. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
9. Please end your session promptly to allow time for travel between panels and set-up for the next session.

Sheraton Internet Access Code

Network: **MarriottBonvoy_Conference**

Access Code: **SCMS2023**

How to connect in the Sheraton Meeting Rooms:

- Turn on and enable your Wireless LAN (Wi-Fi) adapter on your computer/device.
- Search and select the wireless network (SSID) for “**MarriottBonvoy_Conference**”. Your wireless adapter should show “Connected”.
- Launch your Internet browser, go to a public Internet page (i.e. google.com) and you should be redirected to the guest login page.
- Enter the Access Code **SCMS2023** in the appropriate field on the login page.
- Accept the Terms (if applicable) and click the **Connect Now** button to login.
- You should be redirected to your home page and are now connected to the Internet.

SEMINARS



Saturday, February 25
9:00 – 11:00 am

SI

Seminar

Canaries in the Content Mine

Internships and/in the Media Industries

Leader

Alisa Perren • University of Texas at Austin

Participant

Cynthia Baron • Bowling Green State University

Kiah Bennett • Bucknell University

Nusrat Zahan Chowdhury • The University of
Texas at Dallas

Caroline Klimek • York Univeristy

Auditor

Erin Hill • University of California, San Diego

Maureen Mauk • University of Wisconsin -
Madison

Lesley Willard • University of Texas at Austin

Ian Lehine • New York University

Antonio Pelaez-Barcelo • CEU San Pablo
University

Lesley Stevenson • University of Wisconsin -
Madison

Jennifer Porst • University of North Texas



S2

Seminar
Feminist Close Reading as a Methodology for Digital Media Studies

Saturday

FEB 25

Leader

Michele White • Tulane University

Participant

Briand Gentry • University of Michigan
Isabella Mahoney • Monash University

Auditor

Neta Alexander • Colgate University
Fiona Boyd • The University of Chicago
Anne Berman • Yale University
Zoe Bursztajn-Illingworth • The University of Texas at Austin
Cara Dickason • Goucher College
Leigh Edwards • Florida State University
Hollis Griffin • University of Michigan

Macy McDonald • The University at Buffalo, SUNY
Vivienne Tailor • Claremont Graduate University

Yuhan Huang • Rochester Institute of Technology
Paula Massood • Brooklyn College, CUNY
Thais Miller • University of California, Santa Cruz
Rory Solomon • Eugene Lang College/The New School
Effie Sapuridis • Western University

S3

Seminar
Making Videographic Criticism
Videographic Telephilia

Leader

Ariel Avissar • Tel Aviv University

Participant

Elizabeth Alsop • CUNY School of Professional Studies
Andrea Comiskey • University of Pittsburgh
Desirée de Jesus • York University, Toronto
Felipe Gonzalez Silva • University of Florida

Auditor

Melanie Kohnen • Lewis & Clark College
Kiki Loveday • University of California, Santa Cruz

Jason Mittell • Middlebury College

Tamar Hanstke • The University of British Columbia
Tien-Tien Jong • The University of Chicago
Maja Korbecka • Freie Universität Berlin
Matthew Payne • University of Notre Dame

Chelsea McCracken • SUNY Oneonta
Isabel Pinedo • Hunter College
Nathan Rossi • Northwestern University

9:00 am

11:00 am

S4

Seminar

No Stars, Just Talent

Toward a Theory of the Show Business Satire

Saturday

FEB 25

Leader**Annie Berke** • LA Review of Books**Participant****Bruno Amaral Dariva** • Indiana University
Bloomington**Carolyn Bailey** • Harvard University**Joshua Goodstein** • The New School**Auditor****Steven Cohan** • Syracuse University**Jazmine Hudson** • Georgia State University
Quinn Lynch • University of Colorado Boulder
Victoria Pistivsek • King's College London
Ben Rogerson • Texas Tech University**Yael Levy** • Tel Aviv University

S5

Seminar

Podcasting's Present and Future in Media Studies**Leader****Andrew Bottomley** • SUNY Oneonta**Mack Hagood** • Miami University**Jennifer Hyland Wang** • Independent Scholar /
University of Wisconsin–Madison**Participant****Cory Barker** • Bradley University**Stacey Copeland** • Simon Fraser University**Christopher Cwynar** • Trent University**Pella Felton** • Bowling Green State University**Arzu Karaduman** • Ithaca College**Shiqi Lin** • University of California, Irvine**Alexander Russo** • The Catholic University of
America**Parker Stenseth** • University of Iowa**Auditor****Joel Neville Anderson** • Purchase College,
SUNY**Kate Galloway** • Rensselaer Polytechnic
Institute**Barbel Gobel-Stolz** • International School
Edward Steichen**Daniel Marcus** • Goucher College**Elena Razlogova** • Concordia University**Andrew Salvati** • Drew University

9:00 am

11:00 am



S6

Seminar
Understanding Ungrading

Saturday

FEB 25

Leader

Stephanie Brown • Washington College

Participant

James Brunton • University of Nebraska-Lincoln
Li Cornfeld • Mount Holyoke College
Bruno Guaraná • Boston University
Jean Ketterling • Carleton University

Auditor

Jennifer Blaylock • Oberlin College
Nicole Hentrich • Columbia University
Lisa Jacobson • Independent Scholar
Amanda Konkle • Georgia Southern University
Mike Phillips • Southern Illinois University
Carbondale

Pete Kunze • Tulane University

Dimitrios Latsis • The University of Alabama
Joy Schaefer • Grand Valley State University
Riana Slyter • Colorado State University
Christopher Taylor • Johns Hopkins University

Timothy Piper • Oglethorpe University
Shira Segal • Massachusetts Institute of
Technology
Samhita Sunya • University of Virginia
Grant Wiedenfeld • Sam Houston State
University

S7

Seminar
We Are All Precarious Now
Teaching and Scholarship in an Unstable World

Leader

Joseph Clark • Simon Fraser University / SCMS
Precarious Labor Organization

Participant

Troy Bordun • University of Northern British
Columbia, Concordia University
Ziru Chen • University of Oxford
Mirasol Enriquez • The University of Texas at
Austin

Auditor

Mary Schmitt • Quinnipiac University
Kevin Skewes • The University of Alabama -
Birmingham

Rebecca Gordon • Toronto Metropolitan
University

Marina Fontolan • University of Campinas
(Unicamp)
Yulia Gilichinskaya • University of California,
Santa Cruz
Andrea Schuster • University of Iowa
Lexi Turner • Cornell University

9:00 am

11:00 am

SPECIAL EVENT

Tuesday

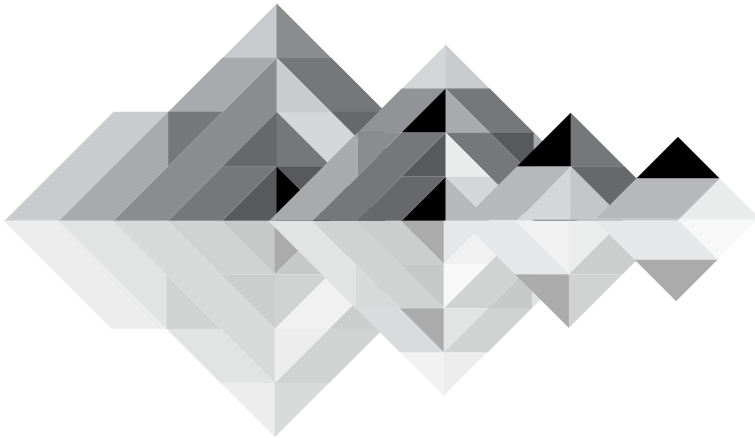
APRIL 11

8:00 – 9:00 pm

Welcome Reception

ROOM Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

As you arrive in Denver, set down your bags, grab your badge and conference program from the registration desk, and come join us for a minute to unwind before kicking off the conference Wednesday morning!



SESSION

A

Wednesday, April 12
9:00 – 10:45 am

A1 Race, Sports, and Fandom

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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"

sponsored by Sports Media Scholarly Interest Group;
Fan and Audience Studies Scholarly Interest Group

A2 Tools for Production

New Histories of Craft Labor and Technology

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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"

sponsored by Video Game Studies Scholarly Interest Group

A3 Animation

Situating Race in the World

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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"

sponsored by Animated Media Scholarly Interest Group

A4 Cinematic Place, Space and Landscape in *The Power of the Dog*

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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)"

sponsored by Film Philosophy Scholarly Interest Group

A7 Mediating Ecologies, Wastelands, and Environmental Justice

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Media and the Environment Scholarly Interest Group

9:00 am

10:45 am

Wednesday

APRIL 12

A8 Queer Mud

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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 • "Recuperating 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**

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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**

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Performance and Stardom Scholarly
 Interest Group

9:00 am

10:45 am

A12 What's Wrong with Her?

Morbidity and Star Reception in American Silent Cinema

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING**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"**sponsored by** Women in Screen History Scholarly Interest Group; Silent Cinema Scholarly Interest Group**Made You Look**

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be sure to tag your instagram
photos with #SCMS23.**A14 Humor and Politics****ROOM** Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING**Chair** **David Gurney** • Texas A&M University - Corpus Christi**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"**sponsored by** Comedy and Humor Studies Scholarly Interest Group**A15 Global Perspectives on Film Festivals****ROOM** Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING**Chair** **Giampaolo Molisina** • University of Wisconsin-Madison**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"**sponsored by** Film and Media Festivals Scholarly Interest Group

9:00 am

10:45 am

Wednesday
APRIL 12

A16 Dystopic Tales

Narrativizing Trauma, Crime, and Horror

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

Chair **Mazyar Mahan** • University of Texas at Dallas

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

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

sponsored by Middle East Caucus

A17 Silicon Molds

Computing Architecture, Infrastructure, Systems

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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"

A18 All that Junk

History, Popular Culture and Politics in Quentin Tarantino's *Once upon a Time . . . in Hollywood*

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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*"

A19 Music, Activism, Identity

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

Chair **Morten Hansen** • Bowdoin College

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"

Dahlia Li • University of Pennsylvania • "Small Axe, Cinematic Tremor: Steve McQueen's *Lovers Rock* (2020), Heartbreak Forms and Cinematic Grip"

9:00 am
10:45 am

A21 Violent Nostalgia*Stranger Things*, Season Four's Turn to Horror

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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 Rochester •
"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**

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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'"sponsored by Activist and Revolutionary Film & Media
Scholarly Interest Group**A23 Stranger than Fiction**

True Crimes in the Movie Colony

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

Chair **Eric Smoodin** • University of California,
DavisCo-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 Oklahoma •
"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**

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

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 •
"KKotkkotham: Queerly feminine perseverance
within East Asian diasporic performances"**Ash Kinney d'Harcourt** • University of Texas at
Austin • "Rebel with a Cause: The Subcultural
Reinvention of Popular Media Iconography
through Drag Kinking"

A25 | **Illiberalism and the Media Industries in the East of Europe**

- ROOM** Vail • MAJESTIC LEVEL, TOWER BUILDING
- 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’: Irreplicability in Servicing Streaming Spy Thrillers in Budapest”
- sponsored by** Central/East/South European Cinemas Scholarly Interest Group; Media Industries Scholarly Interest Group

A26 | **Material Histories of Chinese Cinema**

- ROOM** Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING
- 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”
- sponsored by** Libraries and Archives Scholarly Interest Group; Asian/Pacific American Caucus

A27 | **Some Thing Else**
Props and Other Cinematic Things

- ROOM** Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
- 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 Oxygène”

SESSION

B

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

B1 Race, Gender, Sexuality and Audiences

ROOM Governors Square 10 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Fan and Audience Studies Scholarly
Interest Group

B2 Intimate Spaces

Pornography, Labor, and Technology

ROOM Governors Square 11 • CONCOURSE LEVEL, PLAZA BUILDING

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”

Marilyn Kaiser • 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”

sponsored by Adult Film History Scholarly Interest
Group

B3 Identity, Technology, and Animation

ROOM Governors Square 12 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Animated Media Scholarly Interest Group

B4 | **Meanings in Everyday Places and Objects**

ROOM Governors Square 14 • CONOURSE LEVEL, PLAZA BUILDING

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**

ROOM Governors Square 15 • CONOURSE LEVEL, PLAZA BUILDING

Chair **Christopher Goetz** • University of Iowa

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**

ROOM Governors Square 16 • CONOURSE LEVEL, PLAZA BUILDING

Chair **Rakesh Sengupta** • University of Toronto

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”

sponsored by Libraries and Archives Scholarly Interest Group

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

ROOM Governors Square 17 • CONOURSE LEVEL, PLAZA BUILDING

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”

sponsored by CinemArts Scholarly Interest Group

B8 Queer Temporalities and Nostalgias in Film and Television

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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

sponsored by Media, Science and Technology Scholarly Interest Group

11:00 am

12:45 pm

B12 | Dislocate, Decenter, Imagine
Modes of Transit and Performance in Women's Silent Film Work

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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 (Brinni) Gentry • University of Michigan • "Girl from Frisco or Wild Woman?: Simulated Authenticity, Adjusted Sensitivity, and the Contours of Industrial Imperialism in Doraldina's *Hula*"

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

sponsored by Women in Screen History Scholarly Interest Group; Silent Cinema Scholarly Interest Group

B14 | Revisiting the Cold War Western

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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 • 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

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Film and Media Festivals Scholarly Interest Group

B17 | Space and Place
Cultural Geographies in Cinema

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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 Architecture 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"

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

B18 Roundtable The Accented Voice in Digital Audiovisual Practices

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group

B19 Popular Music Stardom in Transition

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Performance and Stardom Scholarly Interest Group

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

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Fan and Audience Studies Scholarly Interest Group

B21 Forgotten Horrors in the Historiographic Contexts of Generic Hybridity, Technology, Politics and Culture

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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, Ephemeral 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"

sponsored by Horror Studies Scholarly Interest Group

11:00 am

12:45 pm

B22 | **AI and the Moving Image**
Ethics, Aesthetics, Craft

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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**

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

Chair **Amanda D. Lotz** • Queens College, CUNY

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”

sponsored by Nordic Studies Scholarly Interest Group; Media Industries Scholarly Interest Group

B24 | **Mediated Meanings**

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

Chair **Adam Ochonicky** • University of Wisconsin Oshkosh

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**

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

Chair **Leah Corinne Jones** • University of Michigan-Ann Arbor

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”

B26 East Asian Noir in a Time of Global Crisis

ROOM Governors Square 9 • CONOURSE LEVEL, PLAZA BUILDING

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”

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

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
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

SPECIAL EVENT

Wednesday

APRIL 12

2:00 – 3:00 pm

SCMS Distinguished Career Achievement Award Event

A Conversation with Tom Schatz & Bill Nichols

ROOM Plaza Ballroom E & F • CONCOURSE LEVEL, PLAZA BUILDING

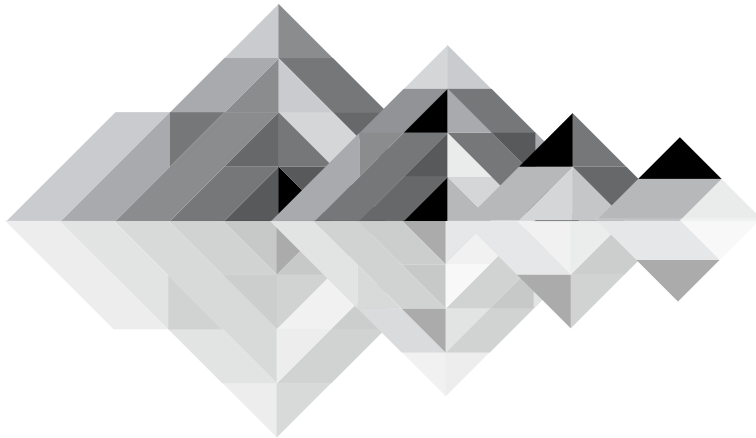
Patrice Petro • University of California, Santa Barbara • Moderator
Tom Schatz • The University of Texas at Austin • DCAA 2021 Winner
Bill Nichols • San Francisco State University • DCAA 2022 Winner

The Distinguished Career Achievement Award recognizes outstanding scholars, who have made significant contributions to the field through service, research, innovative teaching methods, and more over the course of their career. Join us for a conversation with Tom Schatz and Bill Nichols as we reflect upon their work and hear what they believe the future holds for cinema and media studies.

Patrice Petro is Professor of Film and Media Studies and Dick Wolf Director of the Carsey-Wolf Center and Presidential Chair in Media Studies at the University of California, Santa Barbara. She is the author, editor, and co-editor of fourteen books, including *Uncanny Histories in Film and Media Studies* (2022), *The Routledge Companion to Cinema and Gender* (with Kristin Hole, Dijana Jelaca, and E. Ann Kaplan, 2017), *After Capitalism: Horizons of Finance, Culture, and Citizenship* (with Kennan Ferguson, 2016), *Teaching Film* (with Lucy Fischer) (2012), *Idols of Modernity: Movie Stars of the 1920s* (2010), *Rethinking Global Security: Media, Popular Culture, and the "War on Terror"* (with Andrew Martin 2006), and *Aftershocks of the New: Feminism and Film History* (2002). She served two terms as President of the Society for Cinema and Media Studies.

Bill Nichols is an American film critic and theoretician best known for his pioneering work as founder of the contemporary study of documentary film. His 1991 book, *Representing Reality: Issues and Concepts in Documentary*, applied modern film theory to the study of documentary film for the first time. It has been followed by scores of books by others and by additional books and essays by Nichols. The first volume of his two-volume anthology *Movies and Methods* (1976, 1985) helped to establish film studies as an academic discipline. Nichols is Professor Emeritus in the Cinema Department at San Francisco State University and Chair of the Documentary Film Institute advisory board. Nichols has lectured in numerous countries, served on film festival juries on different continents, consults regularly on a variety of filmmaking projects, and has published over 100 articles. He is former president of the Society for Cinema and Media Studies, a former advisor to the American Film Institute and has served as Department Chair in Canada and the United States. Encyclopedia of the Documentary Film describes his place within film studies as "the most significant documentary scholar in the world". His early work shared with other film scholars a degree of difficulty as it tried to apply elaborate theories to popular films but, as with the field generally, the intensity of theoretical investigation diminishes in his later work as the emotional impact of specific works takes on greater importance. Not a film historian in the traditional sense, Nichols has offered fresh views of historical assumptions but his main contribution has been to offer a conceptual framework for the study and production of documentary film.

Tom Schatz is the Mary Gibbs Jones Centennial Chair Emeritus of the Department of Radio-Television-Film at The University of Texas at Austin, where he served on the faculty from 1976 to 2021, and was the Executive Director of the University of Texas Film Institute. He has written four books about Hollywood films and filmmaking, including *Hollywood Genres: Formulas, Filmmaking, and the Studio System*; *The Genius of the System: Hollywood Filmmaking in the Studio Era*; and *Boom and Bust: American Cinema in the 1940s*. Schatz edited the four-volume collection, *Hollywood: Critical Concepts*, and he also serves as series editor of the Film and Media Studies Series for the University of Texas Press. Schatz's writing on film has appeared in numerous magazines, newspapers, and academic journals, including *The New York Times*, *the Los Angeles Times*, *Premiere*, *The Nation*, *Film Comment*, *Film Quarterly*, and *Cineaste*. Schatz lectures widely on American film and television in the U.S. and abroad, and he has delivered talks and conducted seminars for the Motion Picture Academy, the Directors Guild of America, the American Film Institute and the Los Angeles Film School. Schatz also is engaged in media production, has consulted and provided on-screen commentary for a number of film and television documentaries, and is co-producer of "The Territory," a long-running regional PBS series that showcases independent film and video work. Schatz's recent publications include an essay on "Band of Brothers" in *The Essential HBO Reader* (2008) and "The Studio System and Conglomerate Hollywood," the lead essay in *The Contemporary Hollywood Film Industry* (2008). Current publishing projects include a study of contemporary Hollywood and a revised edition of *Hollywood Genres*. As Executive Director of the UT Film Institute, which he founded and launched in 2003, Schatz oversaw a program devoted to training students in narrative and digital filmmaking, and the actual production of feature-length independent films.



SESSION

C

Wednesday, April 12
3:15 – 5:00 pm

C1 Race, Place, and Industry in Sports Media

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Sports Media Scholarly Interest Group;
Black Caucus

C2 Race and Labor Behind the Screen

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Black Caucus

C3 Fantasy, Magic, & Wonder Animation Studies

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

Aur  lie 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*”

sponsored by Animated Media Scholarly Interest Group

C4

Making Minds

The Power of Cinematic Language

ROOM Governors Square 14 • CONOURSE LEVEL,
PLAZA BUILDINGChair **Amanda Macedo** • Brown University**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"

sponsored by Film Philosophy Scholarly Interest Group

C5

Understanding Identity in Video Game CulturesROOM Governors Square 15 • CONOURSE LEVEL,
PLAZA BUILDINGChair **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"

sponsored by Video Game Studies Scholarly Interest Group

C6

Global TV Studies

Platforms, Audiences, Ratings

ROOM Governors Square 16 • CONOURSE LEVEL,
PLAZA BUILDINGChair **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 • "Automating Audience Intelligence: Nielsen One and the Big-Data Reconfiguration of the Ratings Panel"

sponsored by Television Studies Scholarly Interest Group

C7

Media Enclosures

Immersion, Imaginaries, & Surveillance

ROOM Governors Square 17 • CONOURSE LEVEL,
PLAZA BUILDINGChair **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-Spiritual 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"

3:15 pm

5:00 pm

C8 #Booktok's Queer Passions

Loving, Hating, and Selling Content on Digital Platforms

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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"

C9 People, Places, Popular Media

Representing and Building Communities

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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 LGBTQ+ 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"

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

C10 Media Fields

Communities, Connections, Activism

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

Chair Chelsea McCracken • SUNY Oneonta

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"

C11 Screening Greater Mexico

Transnational Identity Through Music, Horror and the Naco

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Transnational Cinemas Scholarly Interest Group

3:15 pm

5:00 pm

C12 | WOMEN. ISSUES. ACTION.**ROOM** Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING**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."**sponsored by** Women in Screen History Scholarly Interest Group; Gender and Feminisms Caucus**C14 | Youth Media Prosumption and Alternative Fan Communities in China****ROOM** Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING**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"**sponsored by** Fan and Audience Studies Scholarly Interest Group; Children's and Youth Media and Culture Scholarly Interest Group**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"**sponsored by** Transnational Cinemas Scholarly Interest Group; Film and Media Festivals Scholarly Interest Group**C17 | Streaming Ephemera**

Prestige, Promotion, & Power in the Next Stage of Streaming

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING**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

ROOM Director’s Row J • LOBBY LEVEL, PLAZA BUILDING

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”

sponsored by Sound and Music Studies Scholarly Interest Group

C21 Serial Horrors

Remakes, “Requels,” and Shared Universes

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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”

sponsored by Horror Studies Scholarly Interest Group

C20 Stardom and the Multiverse in Historical and Corporate Transition

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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”

C22 Roundtable
Screendance Politics

Body Flows and Choreographies, Onscreen and Behind the Scenes

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

Chair Brynn Shiovitz • 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

3:15 pm
5:00 pm

C23 The Fan-Made, Handmade, and Videographic

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

Chair **Jason Mittell** • Middlebury College

Louisa Stein • Middlebury College • "Affective Repetition in the Untamed and the Untamed Short Form Fan Videos"

Dennis (Yifei) Sun • Independent Scholar • "Bridging the Handmade and the Digital: The Tripod Authorship of Computer-Generated Motion Pictures"

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 and **Emily Su Bin Ko** • Columbia University • "Essaying the Zoo: Toward the Cinematic Videographic Essay"

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group

C27 Workshop On Not-Watching

What Happens When We "Tune Out" Inside and Outside the Classroom?

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

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

sponsored by Critical Media Pedagogies Scholarly Interest Group

C25 Hidden at the Bottom of the Bill

Looking Closely at Understudied B-Movies

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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"



Join Us

Thursday at 2:00 pm
for the Awards Ceremony

Plaza Ballroom E & F
Concourse Level, Plaza Building

3:15 pm

5:00 pm

SESSION

D

Wednesday, April 12
5:15 – 7:00 pm

**D1 Adult Rules /
Youth Resistances**

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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 LGBTQ 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”

sponsored by Children’s and Youth Media and Culture
Scholarly Interest Group

**D2 What Were the 2010s?
A Media Industries Perspective**

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Media Industries Scholarly Interest Group

**D3 Animation Affordances and
Performances**

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Stevie Suan** • Hosei University

Andrea Comiskey • University of Pittsburgh • “The
Scalar Affordances of Stop-Motion Animation”

Patrick Sullivan • Texas A&M University • “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)”

sponsored by Animated Media Scholarly Interest Group

D4 Interrogating nostalgia

Unpacking the return of the 1990s in contemporary film and television

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”
- sponsored by Documentary Studies Scholarly Interest Group

D8 Bad Objects
(Non)Relations between Queer and Feminist Film Theory

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”

D9 Borders between Nonfiction and Fiction

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

- Chair **Hadil Abuhmaid** • University of Oregon
- Richard Minaya** • University of Missouri-Kansas City • “Before Cubans Were Golden Exiles Came a Crisis Amigo (1961): The ‘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”

D10 New Directions in Fandom, Place and Transmedia Tourism

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”

D11 Genres of Transnational Cinema

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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)"sponsored by Nordic Studies Scholarly Interest Group;
Transnational Cinemas Scholarly Interest Group**D12 Early Cinema**
Myths and Realism

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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 Docournau's *Titane*"**Brian Wall** • Binghamton University • "Blindness: Negation and Vision in *Dr. Mabuse, der Spieler* (1922)"

sponsored by Film Philosophy Scholarly Interest Group

D16 New Scholarly Approaches to Film Festivals

Pandemic Spectatorship and Beyond

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

Chair Antonio Pelaez-Barcelo • CEU San Pablo University**Ger Zielinski** • Toronto Metropolitan University • "Digital Festivity: 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. NCIFF Case Study"**Tilottama Karlekar** • Temple University • "Communities beyond Covid: Forging new networks and solidarities at South Asian diasporic film festivals"

sponsored by Film and Media Festivals Scholarly Interest Group

5:15 pm

7:00 pm

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

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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

sponsored by Nontheatrical Film and Media Scholarly
Interest Group

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

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

Chair **Alyxandra Vesey** • University of Alabama

Ethan Thompson • Texas A&M University • "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"

sponsored by Sound and Music Studies Scholarly
Interest Group

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

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

Kevin Ferguson • Queens College, CUNY • "A Void:
The Cyclorama's Affective Contradictions"

sponsored by Libraries and Archives Scholarly Interest
Group; Nontheatrical Film and Media Scholarly
Interest Group

D21 **Horror Around the World**

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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"

Marena Lear • University of Oregon • "Zombies of
the Caribbean: Juan de los Muertos and Cuban
Genre Cinema"

Alex Svensson • Emerson College / Massachusetts
Institute of Technology • "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

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

Chair **Joshua Gleich** • Independent Scholar**Morgan Harper** • University of Toronto • "Empathy Obstructed: The Bystander's Glimpse 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"

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

D23 | New Approaches to Genre
From Thrillers to Crime Films

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

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"**Sarah Woodstock** • University of Toronto • "... Where Were the Adults? Inevitability and Post-Judicial True Crime in *My Friend Dahmer*"**D24 | From Revolutionary to Regressive to Retro**

Educational Media's History Lessons and Alternative Futures

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

Chair **Kit Hughes** • Colorado State UniversityCo-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"

sponsored by Nontheatrical Film and Media Scholarly Interest Group; Activist and Revolutionary Film & Media Scholarly Interest Group

D

Wednesday
APRIL 12

D25 | **Navigating Politics and Conflict in 20th Century Media**

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

Chair **Heather Hendershot** • Massachusetts Institute of Technology

Julide Etem • University of Virginia • “Becoming White to Win Hearts, Minds and Wars”

Heather Hendershot • Massachusetts Institute of Technology • “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”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

D26 | **Media Intersections**
Case Studies in Southeast & East Asian Industries

ROOM Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

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

5:15 pm
7:00 pm

***JCMS* Masthead Business Meeting**

5:15 – 7:00 pm

ROOM Director's Row I • LOBBY LEVEL,
PLAZA BUILDING

Closed meeting for current members of the
JCMS masthead

***JCMS* Masthead Social**

7:00 pm

ROOM Tower Court A • SECOND LEVEL,
TOWER BUILDING

Refreshments for current and former *JCMS*
masthead members

SESSION

E

Thursday, April 13
9:00 – 10:45 am

E1

The Walt Disney Company at 100

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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+”

sponsored by Media Industries Scholarly Interest Group

E2

Troubling Diversity and Monstrosity

Discrimination in Fantasy and
Roleplaying Games

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Video Game Studies Scholarly Interest
Group; Fan and Audience Studies Scholarly
Interest Group; Horror Studies Scholarly Interest
Group

E3

Historicizing Deepfakes and Post-Photographic Identity

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

E5 Inside Out

Cinematic Interiority through the Videographic Essay

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Desiree 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”

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group

E6 Black Stars/Black Star Systems

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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 • 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”

sponsored by Performance and Stardom Scholarly Interest Group; Black Caucus

E7 French Cinema in the Wake of the Women’s Liberation Front Stars, Directors, Collectives

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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)”

sponsored by Women in Screen History Scholarly Interest Group; French/Francophone Scholarly Interest Group

Thursday

APRIL 13

9:00 am

10:45 am



Thursday

APRIL 13

E8 | Television, Care, and the Production of Intimacy

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Helen Wood** • Lancaster University
Co-Chair **Tanya Horeck** • Anglia Ruskin University
Respondent **Michele Aaron** • University of Warwick

Helen Wood • Lancaster University • "From 'Duty' of Care to Caring Practices: A framework for the analysis of the labour processes of reality TV"

Tanya Horeck • Anglia Ruskin University • "COVID Choreography: Redefining care and consent on set"

Helen Wheatley • Warwick University • "Television Auto/Pathographies: Caring for the documentary subject before, during and after death"

E9 | Looking for the Receiver

Transitional Technologies, Audiences, & Industries

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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 • "Microwaved 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

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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 Córdón'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

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Critical Media Pedagogies Scholarly Interest Group

9:00 am

10:45 am



E12 Music's Material Mediations New Histories of Sound Technologies and Software

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Sound and Music Studies Scholarly
 Interest Group

E13 Death, Work, Avant-Garde (Against) Formalisms

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Experimental Film and Media Scholarly
 Interest Group

E14 Case Studies in East Asian Film Remakes, from Japan to South Korea

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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
 Illang: 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

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Maja Manojlovic** • University of California,
 Los Angeles

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 • "Eco-Aisthēsis: Elemental
 Sensorium and Expanded Sense-Making in
 Slovenian Experimental Film"

Thursday

APRIL 13

9:00 am

10:45 am



Thursday

APRIL 13

E16 Philosophical Investigations into the Filmic

Epistemes, Image, Time

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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 Transnational Approaches to Archive, Experience, and Memory

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Fan and Audience Studies Scholarly Interest Group

9:00 am

10:45 am

E20 Workshop (Re)Creating Experiential Learning in a Pandemic World

Trade Shows, Film Festivals, &
Production Locations

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

Chair **Kristen Warner** • Cornell University

Participants

Kristen Warner • Cornell University

Courtney Brannon Donoghue • University of North
Texas

Bryan Sebok • Lewis and Clark College

Kevin Sanson • Queensland University of
Technology

sponsored by Critical Media Pedagogies Scholarly
Interest Group; Film and Media Festivals
Scholarly Interest Group

E21 Roundtable The Case for Awards Studies

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

Chair **MJ Robinson** • Brooklyn College

Megan Ankeron • 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.”

sponsored by Libraries and Archives Scholarly Interest
Group

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

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

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”

9:00 am

10:45 am

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

ROOM **Beverly** • TERRACE LEVEL, TOWER BUILDING

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?**

ROOM **Vail** • MAJESTIC LEVEL, TOWER BUILDING

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”

sponsored by Children’s and Youth Media and Culture Scholarly Interest Group

E26 **Roundtable**
**Abstraction and Aesthetics of
Movement**

Questions and Methods for Media Ethics and Analysis

ROOM **Governors Square 9** • CONCOURSE LEVEL, PLAZA BUILDING

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

sponsored by Experimental Film and Media Scholarly Interest Group; Film Philosophy Scholarly Interest Group; CinemArts Scholarly Interest Group

E27 **Workshop**
Experiments in (Un)Grading
Alternative Grading Practices for New and Seasoned (Un)Graders

ROOM **Majestic Ballroom** • MAJESTIC LEVEL, TOWER BUILDING

Chair **Jennifer Blaylock** • Oberlin College

Co-Chair **Lisa Jacobson** • Independent Scholar

Participants

Nicole Hentrich • Columbia University

sponsored by Critical Media Pedagogies Scholarly Interest Group

9:00 am

10:45 am

SESSION

F

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

F1

Animation and Audiences

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **David Mai** • University of Kansas

Nathan Workman • University Wisconsin-Madison •
“My little asshole 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”

sponsored by Animated Media Scholarly Interest Group

F2

Platforming Video Game Studies

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Video Game Studies Scholarly Interest
Group

F3

Homespaces and Habitations

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Hugo Ljungbäck** • 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

ROOM Governors Square 14 • CONCOURSE LEVEL,
PLAZA BUILDING

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 • “Legitimizing ‘Teenage Girl Traumed’ on Hulu’s *Pen15*”

sponsored by Children’s and Youth Media and Culture Scholarly Interest Group

F5

Rethinking Chris Marker
Old Networks, New Archives, Media
Studies

ROOM Governors Square 15 • CONCOURSE LEVEL,
PLAZA BUILDING

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 Fifties’”

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”

sponsored by French/Francophone Scholarly Interest Group

F6

From Absence to Agents
Mapping Black Girlhoods in U.S. Film
and Media

ROOM Governors Square 16 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Children’s and Youth Media and Culture Scholarly Interest Group

F7

Two Shots and a Document
Experiments with the Historiography of
French Cinema

ROOM Governors Square 17 • CONCOURSE LEVEL,
PLAZA BUILDING

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*”

Jennifer Row • University of Minnesota • “Archives of the Aftermath, Memory of the World: Disability and the Hôtel Royal des Invalides”

James Cahill • University of Toronto • “Qu’est-ce que le cinémerde: Stray Observations on the Edge of the Obscene”

sponsored by French/Francophone Scholarly Interest Group

F8 Home as a Site of Resistance

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”
- sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

F9 AI Voices

Analytics, Synthesis and The “Self”

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”

F11 Valuing and Evaluating Queer Affect

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

- 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

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”
- sponsored by Sound and Music Studies Scholarly Interest Group

F13 Useful Forms

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

F14 The Technicity of Identity

Decolonizing Race and Nation in East Asian and American Media

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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 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

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Director’s Row F • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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** • California State University Los Angeles • "Origins of Inequity: Women's Pictures and Vanishing Female Creative Labor"**Hengqing Pan** • University of Wisconsin-Madison • "Ruan Ling-yu, Revisualizing Opacity of Performance, and Speculative Feminist Film History in Center Stage"

sponsored by Women in Screen History Scholarly Interest Group; Gender and Feminisms Caucus

F18 SCI-FI DOC

Between Speculation and Nonfiction

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

Chair **Leo Goldsmith** • The New SchoolCo-Chair **Benjamín 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: *Nosferata: First Bite* (2021) and *Tierra en trance* (2022)"**Leo Goldsmith** • The New School • "Rehearsals for Extinction: Peter Watkins's Speculative Documentaries"

sponsored by Experimental Film and Media Scholarly Interest Group; Documentary Studies Scholarly Interest Group

F19 Watching, Fandom, and Critical Response

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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 and **Hannah Wold** • University of Texas at Austin • "Legitimation and Youth Audiences: Critical Receptions of *Scream: The TV Series* and *Pretty Little Liars: Original Sin*"

sponsored by Fan and Audience Studies Scholarly Interest Group

F20 The Art of the Show

Curation, Festivals, and Repertory Media

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Film and Media Festivals Scholarly Interest Group

Thursday

APRIL 13

11:00 am

12:45 pm

F21 | **Transnational Streaming Platforms Come of Age**

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

Chair **Eleanor Patterson** • Auburn University

Evan Elkins • Colorado State University •
"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"

sponsored by Transnational Cinemas Scholarly Interest
Group

F22 | **Celluloid, Photo Morgues,
Datasets**
Materialities of Circulating Archives

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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**
Imagined and Otherwise

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

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**

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Activist and Revolutionary Film & Media
Scholarly Interest Group

F25 | **Celebrity, Labor, and Performance**

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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**

ROOM Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by War and Media Studies Scholarly Interest Group

F27 | **Roundtable
Pedagogical Strategies for,
and Challenges of, Teaching
Avant-Garde/Experimental
Film and Media**

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

Chair **Shira Segal** • Massachusetts Institute of Technology

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

sponsored by Experimental Film and Media Scholarly Interest Group; Critical Media Pedagogies Scholarly Interest Group; CinemArts Scholarly Interest Group

SPECIAL EVENT

Thursday

APRIL 13

2:00 pm – 3:00 pm

Awards Ceremony

ROOM Plaza Ballroom E & F • CONCOURSE LEVEL, PLAZA BUILDING

Please join us in acknowledging and honoring this year's award recipients.

Presiding

Priscilla Peña Ovalle • University of Oregon • SCMS President

Student Writing Award

1ST PLACE

Yiyang Hou • University of California, Los Angeles • "Going to the Video Hall: A Sensory Encounter with a New Urban Space in Post-Mao China"

2ND PLACE

Erin Nunoda • University of Toronto • "The Ticket Woman's Look: Sapphic Cruising and Goodbye, Dragon Inn"

3RD PLACE

Henry Osman • Brown University • "Seismic Cinema"

Dissertation Award

Kiki Loveday • University of California, Santa Cruz • "Sapphic Cinemania! Female Authorship, Queer Desires and the Birth of Cinema"

Best First Book Award

Chelsea Birks • University of British Columbia • *Limit Cinema: Transgression and the Nonhuman in Contemporary Global Film* (Bloomsbury Academic, 2021)

Katherine Singer Kovács Book Award

Kaveh Askari • Michigan State University • *Relaying Cinema in Midcentury Iran: Material Cultures in Transit* (University of California Press, 2022)

Katherine Singer Kovács Essay Award

Jennifer Blaylock • Oberlin College • "Who wants a BlackBerry these days?" Serialized new media and its trash, *Screen*, Volume 62 • Issue 2, Summer 2021, Pages 156–172

Anne Friedberg Innovative Scholarship Award

Bo Ruberg • University of California, Irvine • *Sex Dolls at Sea: Imagined Histories of Sexual Technologies* (MIT Press, 2022)

Best Edited Collection Award

Nayoung Aimee Kwon • Duke University, **Takushi Odagiri** • Kanazawa University, and **Moonim Baek** • Yonsei University • *Theorizing Colonial Cinema: Reframing Production, Circulation, and Consumption of Film in Asia* (Indiana University Press, 2022)

Best Essay in an Edited Collection Award

Maggie Hennefeld • University of Minnesota, Twin Cities • "Queer Laughter in the Archives of Silent Film Comedy," *The Oxford Handbook of Queer Cinema* (Oxford University Press, 2021)

Innovative Pedagogy Award

Vincent Longo and **Matthew Solomon** • University of Michigan

Distinguished Service Award - Individual

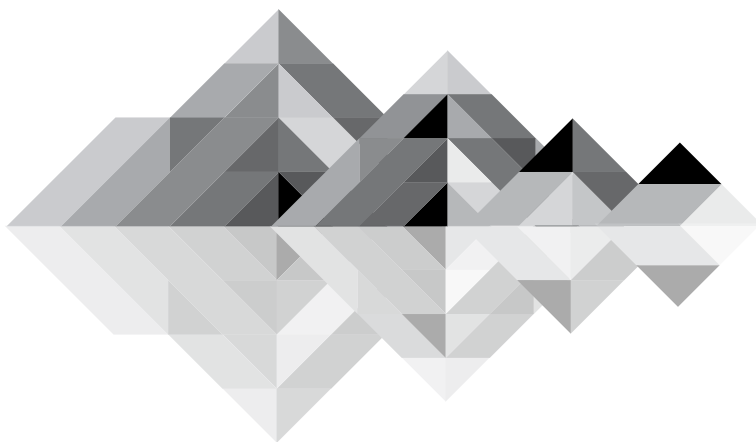
Cynthia Ann Baron • Bowling Green State
University

Distinguished Service Award - Collective

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Paul Flaig • Professional Notes Contributing Editor



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

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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"

sponsored by Video Game Studies Scholarly Interest
Group

G3 | Peeping, Dancing, Playing

Mediating the Body in Early
Twentieth-Century Visual Culture

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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 und 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"

sponsored by Silent Cinema Scholarly Interest Group;
CinemArts Scholarly Interest Group; Gender and
Feminisms Caucus

G4

Moderation Outside and Beyond Regulation

Children's Media and the Locus of Responsibility

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Children's and Youth Media and Culture Scholarly Interest Group

G5

Ethics and Affect in Video Poetry

Pedagogy and Practice

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group

G6

Post-Blaxploitation Media

Raced and Gendered Fan (Re)Creation and Authorial Self-creation

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Black Caucus

G7

Francophone and French Postcolonial Cinema

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Tami M. Williams** • University of Wisconsin-Milwaukee

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"

sponsored by French/Francophone Scholarly Interest Group

Thursday

APRIL 13

3:15 pm

5:00 pm

G8 Alternative Temporalities, Spaces, Forms

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Lauren Herold** • Kenyon College

Co-Chair **Crystal Camargo** • Northwestern University

Respondent **Mary Beltrán** • 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"

sponsored by Television Studies Scholarly Interest Group



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G11 On Badness

Ruined Enjoyment, Poor Taste, and
Negative Affect in Trans and Queer
Media

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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**

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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”

Thursday

APRIL 13

3:15 pm

5:00 pm



Thursday

APRIL 13

G15 Post-Cinematic Feminist Ecomedia

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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 • “Sex modals on screen: feminist pleasures and failures in the all-too human world”

sponsored by Media and the Environment Scholarly Interest Group

G16 Roundtable Counter-Archives and Practices of Care

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

Chair **Siqi Liu** • King's 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”

3:15 pm
5:00 pm

G19 Pink Inc.

Audiences, Branding, and LGBTQ+ Visibility

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING**Chair** **Kayti Lausch** • Coe College**Respondent** **Alfred L. Martin Jr.** • 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 a WeHo Bartender: Performative Solidarity and Camp Pleasure in Bravo's *Vanderpump Rules*"**G20 The Cinema of Ernst Lubitsch**

New and Diverse Approaches

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING**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 • "Regulating the Gaze and the Voice for a Cinema in Transition: *The Merry Jail* (1917) and *So This Is Paris* (1926)"**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"**sponsored by** Silent Cinema Scholarly Interest Group**G21 Film Industry Curation, Completion, and Exhibition****ROOM** Terrace • TERRACE LEVEL, TOWER BUILDING**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

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING**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"**sponsored by** Libraries and Archives Scholarly Interest Group

Thursday

APRIL 13

3:15 pm

5:00 pm



Thursday

APRIL

13

G23 Digital Political Economies

Industries, Labor, Lobbying

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

Chair Patrick Vonderau • Stockholm University, Sweden / University of Halle, Germany

Sarah Edwards • University of Wisconsin-Madison • "F*** You, Pay Me: Payment Apps and Review Platforms in Influencer Ecologies"

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

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

Chair Marissa Spada • Independent Scholar

Marissa Spada • Independent Scholar • "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"

sponsored by Children's and Youth Media and Culture Scholarly Interest Group

G25 Animation & the Politics of Care

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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"

sponsored by Animated Media Scholarly Interest Group; CinemArts Scholarly Interest Group

G27 Workshop What Do We Want?

Graduate Student Organizing and the Contemporary Academic Labor Movement

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

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

sponsored by Caucus on Class

3:15 pm

5:00 pm

SESSION

H

Thursday, April 13
5:15 – 7:00 pm

H1 Contemporary East Asian Media

ROOM Governors Square 10 • CONOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 11 • CONOURSE LEVEL, PLAZA BUILDING

Chair **Brandon Blackburn** • University of California, Irvine

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 Kentucky Route Zero in the Hospital”

Jason Lopez • University of Wisconsin-Madison • “The Evolving Sports Betting Market: Branded Games, Branded Media, and Branded Spaces”

sponsored by Sports Media Scholarly Interest Group

H3 Wellness, Cognition, Neurdivergence

ROOM Governors Square 12 • CONOURSE LEVEL, PLAZA BUILDING

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**

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Meredith Ward** • 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 • 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”

sponsored by Television Studies Scholarly Interest Group

H6 | **Black Filmmakers and Generic Interventions in Contemporary Cinema**

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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’”

sponsored by Black Caucus

H5 | **Media Analytics**

Technologies, Affects, Aesthetics

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Eric Freedman** • Columbia College Chicago

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

Nick Jones • University of York • “Goopy 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”

H7 | **Race and Politics in European Cinema**

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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 Johannsson’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”

sponsored by Central/East/South European Cinemas Scholarly Interest Group

Thursday

APRIL 13

5:15 pm

7:00 pm



H8 Trauma and Cruelty in Contemporary Media

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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 Amiation 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

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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"

Thursday

APRIL 13

5:15 pm

7:00 pm

Thursday

APRIL

13

H12 Sounding Identities in American Television

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Jessica Getman** • California State University, San Bernardino

Co-Chair **Brooke McCorkle Okazaki** • Carleton College

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

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Shira Chess** • University of Georgia

Daniel Laurin • University of Toronto • “Teases, Reveals, 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

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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 Mobility, and Performing Working-Class White Femininity”

H15 Cinema, Coloniality, and Environmental Destruction

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Justin Rawlins** • University of Tulsa

Melanie Ashe • Monash University, Australia • “An environmental pre-history of the film industry in far western New South Wales, Australia”

Justin Rawlins • University of Tulsa • “‘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”

sponsored by Media and the Environment Scholarly Interest Group

5:15 pm

7:00 pm

H16 Automation's Imaginaries

The Invention of Technological Function
in Popular Media

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

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 • Massachusetts Institute of
Technology • "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

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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
Archive: intersectional and socially-engaged
approaches to curating with care"

Cait McKinney • Simon Fraser University •
"Experiments enlivening Vancouver's feminist
censorship histories"

sponsored by Libraries and Archives Scholarly Interest
Group

**H18 Mediated Heroines
and Anti-Heroines**

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

Chair **Jessalynn Keller** • University of Calgary

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

Jennifer Gómez Menjívar • 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 Danerys
Targaryen in HBO's Game of Thrones"

H19 Fans' Textual Proclivities

Rewriting Media, Rewriting Meaning

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Fan and Audience Studies Scholarly
Interest Group

Thursday

APRIL 13

5:15 pm

7:00 pm

H20 Pictures in Motion

Media Distribution and Exhibition Histories

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

- 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)”
- Fabian Prieto-Nanez** • Virginia Tech • “The disruption of media distribution in the Greater Caribbean. Satellite television and privatization in the 1980s.”
- Nadi Tofghian** • 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”

Thursday

APRIL 13



Name Badge

if you need a replacement badge,
they are available at
Registration for \$5 USD.

Replacement badges will only be printed
during registration hours (see page 11).

5:15 pm
7:00 pm

H21 Star Turns

Female Film Stardom and Historical Change

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

- 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”
- sponsored by Performance and Stardom Scholarly Interest Group; Women in Screen History Scholarly Interest Group; Nordic Studies Scholarly Interest Group

H22 Archives of the (In)Visible

Surveillance, Imaging and Power

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

- 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”



Thursday

APRIL 13

H23 Celebrity Cultures

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

Chair **Helle Kannik Hastrup** • 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 Hastrup • 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”

sponsored by Nordic Studies Scholarly Interest Group

H24 Media History Reconsidered Theory, Method, Pedagogy

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

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

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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

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

Kam Copeland • University of Southern California • “Islam, Revolution, and the Rise of the Black Nation: Muslimness in 1970s U.S. Black Public Affairs Television”

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’”

sponsored by Activist and Revolutionary Film & Media Scholarly Interest Group

H26 Workshop Spatializing Transmedia

ROOM Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING

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

Participants

Keita C Moore • University of California, Santa Barbara

Akiko Sugawa Shimada • Yokohama National University

Thiam Huat Kam • Rutgers University

H27 Reserved for the Precarious Labor Organization Session

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

5:15 pm

7:00 pm

SPECIAL EVENT

Thursday

APRIL 13

6:00 – 9:00 pm

Visions of Colorado

Landscapes and Archives

LOCATION Counterpath • 7935 EAST 14TH AVENUE

Part I: Talk with *Screening* (64 minutes) Sabrina Negri talk on Brakhage archival materials, 30 min. *Spring Cycle* (Stan Brakhage, 1995), 10 min. Song 27, Part 1: *My Mountain* (Stan Brakhage, 1968), 24 min. Part II: Screening (57 minutes) *Hymn to Her* (Stan Brakhage, 1974), 2.5 min. *Jane Brakhage* (Barbara Hammer, 1974), 10 min. *Concrescence* (Stan Brakhage and Phil Solomon, 1996), 3 min. *The Snowman* (Phil Solomon, 1995), 8 min. The Girlâ€™s Nervy (Jennifer Reeves, 1995), 5 min. Muktikara (Jeanne Liotta, 1999), 12 min. *Moose Mountain* (Mary Beth Reed, 2002), 6 min. *Rehearsals for Retirement* (Phil Solomon, 2007), 10 min. Film traffic will be handled by Cinema Studies at University of Colorado Boulder, films will be projected by Jason Phelps, projectionist from University of Colorado Boulder.

There is a dedicated space outside the venue for talking and eating. We are organizing a taco truck to be there, so attendees can purchase food. <http://counterpathpress.org/about>

This program is an expanded version of a screening originally proposed for SCMS Denver 2020.

Thank you to those who made this event happen: Jennifer Peterson, Erin Espelie, Hanna Rose Shell, Rebecca Sheehan, Sabrina Negri, Carlos Kase, Ken Eisenstein, and Shira Segal.

SPECIAL EVENT

8:00 – 10:00 pm

Punk Feminisms and Film

Screening and Q&A with Vivienne Dick and Rachel Garfield

LOCATION • Tivoli Community Theater • 900 AURARIA PARKWAY, THE UNIVERSITY OF COLORADO DENVER

The University of Colorado Denver will be presenting a free, public “double-feature” of Vivienne Dick’s 1978 short *Guerillere Talks*, starring iconic post-punk women musicians such as Lydia Lunch, Ikue Mori, and Pat Place. This will be followed by Dick’s recent documentary *New York Our Time*, which revisits several of these same women today, updating and fleshing out the portraits in the original. This screening will be followed by a formal Q&A between Dick and filmmaker/scholar Rachel Garfield, moderated by CU Denver art historian Maria Elena Buszek. Garfield’s recently-published book *Experimental Filmmaking and Punk: Feminist AudioVisual Culture in the 1970s and 1980s* argues that artists like Dick utilized formal and narrative approaches that extended and critiqued earlier feminist creative practices, influencing generations of artists. Both Dick and Dr. Garfield emerged from the original punk scenes in the US and UK. Vivienne Dick is an Irish feminist experimental and documentary filmmaker whose earliest films helped define New York City’s No Wave cultural scene. Rachel Garfield is also a filmmaker of renown, whose work explores the formation of subjectivity in relation to race, class, gender, and disability. She is a Professor of Fine Art at the Royal College of Art in London. This event is free and open to the public, thanks to a generous grant from the University of Colorado President’s Fund for the Humanities, with additional support from the University of Colorado Denver, College of Arts and Media.



SESSION

Friday, April 14
9:00 – 10:45 am

11 | Queer Aesthetics and Contemporary Politics

ROOM Governors Square 10 • CONCOURSE LEVEL, PLAZA BUILDING

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”

12 | Silent Cinema

Gender/Labor/ Gesture

ROOM Governors Square 11 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Women in Screen History Scholarly Interest Group; Silent Cinema Scholarly Interest Group

13 | Documentary Studies Now

ROOM Governors Square 12 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Documentary Studies Scholarly Interest Group

Friday
APRIL 14

14 Bi Now

Bisexuality in Contemporary Media/
Studies

ROOM Governors Square 14 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Adult Film History Scholarly Interest
Group; Gender and Feminisms Caucus

15 Fantasy and Memory

The Cultural Legacies of War Media

ROOM Governors Square 15 • CONCOURSE LEVEL,
PLAZA BUILDING

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 Neighborhoods: India-China
encounters on the Bombay film screen”

sponsored by Middle East Caucus: War and Media
Studies Scholarly Interest Group

16 Stardom in the Digital Age

ROOM Governors Square 16 • CONCOURSE LEVEL,
PLAZA BUILDING

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

ROOM Governors Square 17 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

9:00 am
10:45 am

18 Dice-y Interventions

Dungeons & Dragons, Identity, and Challenges to Inclusive Representation

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Video Game Studies Scholarly Interest Group

19 Can’t Get No Satisfaction

Theories of (Dis)Satisfaction for Film and Media Aesthetics

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Film Philosophy Scholarly Interest Group; CinemArts Scholarly Interest Group

10 Saying Yes to Nope

The Spectacle(s) of Jordan Peele

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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*”

sponsored by Horror Studies Scholarly Interest Group

11 The Life and Death of Streaming

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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”

Friday

APRIL 14

9:00 am

10:45 am

112 Asian American Cinema
Past and Present

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Asian/Pacific American Caucus

113 Im/materiality
Media in between

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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”

114 Still At Home
Space, Place, and Social Upheaval

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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”

115 Jewish Open TV & Beyond
Digital Jewish Self-Making

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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”



Friday
APRIL 14

9:00 am
10:45 am

117

"Like Sunshine and Rain"

Reconciling joy and pain in Black popular media

ROOM

Director's Row H • LOBBY LEVEL, PLAZA BUILDING

Chair

Patrick Johnson • Sonoma State University

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 • "'Do you love us like we love you?': Black women laborers and the paradox of #BlackGirlMagic at Essence Communications Incorporated"

118

Humble Wives, Single Ladies, and Warrior Moms

Redirecting the Power of White Women in Postwar Media

ROOM

Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by

Radio, Audio Media, and Podcasting Scholarly Interest Group

119

Politics and Contagion

Psychoanalytic Perspectives on Pandemic Media

ROOM

Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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"

120

Greetings from Gamespace

Revisiting Gamer Theory 15 Years Later

ROOM

Columbine • TERRACE LEVEL, TOWER BUILDING

Chair

Matthew Knutson • University of Central Oklahoma

Oscar Moralde • Pomona College • "Is There No Escape?: Algorithms 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"

Friday
APRIL 14

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

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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)”

sponsored by Adult Film History Scholarly Interest Group

123 **Youth, Consumption and Media Horizons in Latin America and Spain, 1960s–2010s**

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

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”

sponsored by Children’s and Youth Media and Culture Scholarly Interest Group

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

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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”

Swarnavel Eswaran Pillai • Michigan State University • “John Abraham’s *Agraharathil Kazhulai/Donkey in a Brahmin Enclave* (1978): Caste, Precarity, and Subversion”

sponsored by Asian/Pacific American Caucus

124 **Night Shifts**
Understanding Soporific Media

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

Chair **Neta Alexander** • Colgate University

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

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

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

sponsored by Media, Science and Technology Scholarly Interest Group

9:00 am
10:45 am



125

Beyond Rape Revenge

Narrating Gendered Aggression in
21-Century TV

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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”

sponsored by Gender and Feminisms Caucus

126

Locating Media

Cities and Media Industries

ROOM Governors Square 9 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group; Film and Media
Festivals Scholarly Interest Group; Media
Industries Scholarly Interest Group

127

Workshop

Classroom Controversy

Practical Strategies for Critical
Pedagogy in Hostile Climates

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER
BUILDING

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

sponsored by Critical Media Pedagogies Scholarly
Interest Group

Friday

APRIL 14

9:00 am

10:45 am

SESSION

J

Friday, April 14

11:00 am – 12:45 pm

J1 Queer Affect

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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
Object in Titane”

sponsored by Horror Studies Scholarly Interest Group;
Nordic Studies Scholarly Interest Group

**J2 Adaptation, Revision, and
Revisitation Across Media**

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Oksana Chefranova** • Yale University

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

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Joy Hayes** • University of Iowa

Joy Hayes • 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 Scholterbeck • 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

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group

J6

Stardom, Authorship, and Musicals

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Sound and Music Studies Scholarly Interest Group

Friday

APRIL 14

J5

From Baby Dykes to Teledildonics and Beyond! Comedy Queers History

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Comedy and Humor Studies Scholarly Interest Group



Explore . . .

the SCMS Exhibit Area

Plaza Ballroom B & C
Concourse Level, Plaza Building
see page 10 for Exhibit Hours

11:00 am

12:45 pm

J

Friday
APRIL 14

J7

What is Public about the Public Sphere?

Advocacy, Influence, and Political Pressure in Media Administration

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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.”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group

J8

Magic: The Gathering as Transmedia

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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”

11:00 am
12:45 pm

J9

Life During Neoliberal Wartime

Precarious Workers, Teachers, Researchers, and Systems

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Media Industries Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group

J10

Global Horror Film

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

Chair Ziad Foty • Howard University

Ziad Foty • Howard University • “The Hollywood Terrorist and Counter-Hegemonic Self-Representation”

Madeleine Reddon • British Columbia • “Inuit Horror Pedagogies”

Hadi Gharabaghi • New York University • “Horror Ambiguity in Iranian Cinema”

Gabriel Eljaiek-Rodríguez • Spelman College • “Decolonial Hybrids: The Lloronas and Fat-Suckers of Latin American Horror”

J11

Logistical Nightmares

D2C Streaming's Iterative Infrastructure of Power

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Asian/Pacific American Caucus

J13

Triggering Allegiance

TV's Alternative Narrative Strategies and the Empathy Bond

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Performance and Stardom Scholarly Interest Group

J14

Acts of (Videographic) Speculation

The Aging Woman

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group

11:00 am

12:45 pm

J15 | Exploring Cultural Identities Across Film History

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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 and **Jennifer Zhang** • 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”

J17 | Color-Conscious Representation and Reception

ROOM Director’s Row H • LOBBY LEVEL, PLAZA BUILDING

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”

J16 | Production Studies and Media Labor

ROOM Director’s Row F • LOBBY LEVEL, PLAZA BUILDING

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”

Friday
APRIL 14

11:00 am
12:45 pm

J18 The Impossibility of Dwelling in Post-World War II Cinema

Home(lessness), Race, Gender, and the Geopolitical Sphere

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Classical Hollywood Scholarly Interest Group

J19 Virtual Realities, Identities, and Threats

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Media, Science and Technology Scholarly Interest Group

J21 Domestic Defenses

Contextualizing Surveillance in the Private Sphere

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Media, Science and Technology Scholarly Interest Group

Friday

APRIL 14

11:00 am

12:45 pm

J22 | **Thinking Intermediality through Bombay Cinema****ROOM** Capitol • TERRACE LEVEL, TOWER BUILDING**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"**J23** | **Transnational Cinematography Revisited****ROOM** Biltmore • TERRACE LEVEL, TOWER BUILDING**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)"**sponsored by** Transnational Cinemas Scholarly Interest Group11:00 am
12:45 pm**J24** | **Screens, the Seen, and the Unseen****ROOM** Beverly • TERRACE LEVEL, TOWER BUILDING**Chair** **Nathan Roberts** • Harvard University**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"**J25** | **Body, Gender, and Genre****ROOM** Vail • MAJESTIC LEVEL, TOWER BUILDING**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

ROOM **Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING**

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

ROOM **Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING**

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

Friday

APRIL 14



SCMS is a Safe Space

This conference welcomes and respects all people regardless of sexual orientation or gender identity.

We believe that all persons regardless of their actual or perceived sex, gender, gender expression, gender identity, sexual orientation, marital status, race, ethnicity, nationality, ability, socioeconomic status, veteran status, age, body size, or religion should be treated with dignity and respect.

11:00 am

12:45 pm

SESSION

K

Friday, April 14
2:00 – 3:45 pm

K1 | **Queerness and Genre**

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Lance St. Laurent** • University of
Wisconsin-Madison

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**

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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 *and*
Shuchi Kothari • 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**

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Nontheatrical Film and Media Scholarly
Interest Group

K4 New Directions in Sound Studies

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group

K5 Warscapes Mediating Environments of and at War

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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 • "Wounded Landscapes: Documentary and the Afterlife of War"

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"

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group; War and Media Studies Scholarly Interest Group

K6 Rethinking Female Star Performances

Marie Dressler, Bette Davis, Audrey Hepburn, and Shelley Winters

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Classical Hollywood Scholarly Interest Group; Performance and Stardom Scholarly Interest Group

K7 Global Perspectives on Mediated Resistance

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Leah Vonderheide** • Emerson College

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)"

sponsored by Activist and Revolutionary Film & Media Scholarly Interest Group

Friday

APRIL 14

2:00 pm

3:45 pm

K8 Us and Them

Constructing Protagonists,
Communities, and Others

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Media and the Environment Scholarly Interest Group; Film Philosophy Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group

K10 Revisionist Histories of Horror

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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"**K14 Bodies of Experimental Cinema**

The Problem of the Corporeal

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Anjo-mari Gouws** • York UniversityCo-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"

sponsored by Experimental Film and Media Scholarly Interest Group

K15 Perspectives on Gender and Nation in Cinema

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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 Mehfood** • 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**

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

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)"

Friday

APRIL 14

2:00 pm

3:45 pm

K17 | Place and Mise-en-scene

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

Chair **Robert Silberman** • University of Minnesota

Pauline Shongov • Harvard University • "Liquid Ecologies: Imaging Transition in Hristiana Raykova's *The Pit*"

Mohammad Mehdi Kimiagari • Brown University • "Profane Space: On the Immanentization of the Imaginal in *The Chess Game of the Wind* (1976)"

Javier Pérez-Osorio • University of Cambridge • "Wandering Boxes, 'Worldling Potential': Reframing Queer Aesthetics in *Retablo* (2017)"

Agustin 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

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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

K19 | Reimagining Identification

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Video Game Studies Scholarly Interest Group

K21 Data and/as Image

Data's Coercive Contexts and Representations

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING**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"**sponsored by** Media, Science and Technology Scholarly Interest Group**K22 Indie TV**

Indie Cinema's Evolution in an Increasingly Converged Media Landscape or A New TV Form?

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING**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"**K24 Crime Film Beyond Copaganda****ROOM** Beverly • TERRACE LEVEL, TOWER BUILDING**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****ROOM** Vail • MAJESTIC LEVEL, TOWER BUILDING**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"

Friday

APRIL 14

2:00 pm

3:45 pm



K26 | **Genres and Nations**

ROOM Governors Square 9 • CONOURSE LEVEL, PLAZA BUILDING

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!**

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

Chair **Meredith Clark** • Northeastern University

Co-Chair **André Brock** • Georgia Institute of Technology

Participants

Kiara Childs • University of North Carolina at Chapel Hill

Zakiya Collier • SHIFT Collective

Kevin Winstead • Georgia Institute of Technology

Friday
APRIL 14

INFO SESSION:
Publishing in the *Journal of Cinema and Media Studies*
2:00 – 3:45 pm

ROOM Plaza 6 • CONOURSE LEVEL, PLAZA BUILDING

Learn about opportunities for publishing in *JCMS*; get a behind-the-scenes look at journal operations; meet the *JCMS* editorial team and ask one-on-one questions.

2:00 pm
3:45 pm

SESSION

L

Friday, April 14
4:00 – 5:45 pm

L1 | Queer Masculinities

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Clara Bradbury-Rance** • King's College
London

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**

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

Chair **Nicholas Baer** • Utrecht University
Co-Chair **Pardis Dabashi** • Bryn Mawr College

Kartik Nair • Temple University

Maira 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

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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 Zelig Zilnik's *Logbook
Serbistan* (2015)"

sponsored by Activist and Revolutionary Film & Media
Scholarly Interest Group; Documentary Studies
Scholarly Interest Group



Friday
APRIL 14

L4

Sonic Matters

Sound, Voice, & Music

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group

L5

Gender, Violence, and Media Representation

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Geneveive Newman** • University of Pittsburgh

Geneveive Newman • University of Pittsburgh • “Documentary and Victim-Survivorship: The Mainstreaming of Avant-Garde Documentary Aesthetics”

Alison Wielgus • University of Wisconsin-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

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Performance and Stardom Scholarly Interest Group; Classical Hollywood Scholarly Interest Group

L7

Memes, Shitposts, & Viral Dance Challenges

Creative Digital Resistance For Marginalized Communities

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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”

4:00 pm
5:45 pm



L8 Adaptations, Appropriations, and Re-imaginings

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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"

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group; Horror Studies
Scholarly Interest Group

L11 Voicing Latinidad

Constructing and Reconfiguring
Latino/a Identities through Media

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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"

Friday

APRIL 14

4:00 pm

5:45 pm



Friday
APRIL 14

L12 Global Korean Cinema and Media

Legacy, Negotiation, and New Challenges

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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-eda Hirokazu’s *Broker* (2022)”

sponsored by Asian/Pacific American Caucus

L13 Motherhood, Affect, and Bodies

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Media, Science and Technology Scholarly Interest Group

L15 Negotiating Independence

Case Studies from the Rise of Independent Production in Postwar Hollywood

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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 • “Forms of Distinction: American Independent Cinema and the ‘Art Film,’ 1940s–60s”

Wolfgang Boehm • University of Chicago • “Hollywood Independents and Semi-documentary”

sponsored by Classical Hollywood Scholarly Interest Group

4:00 pm
5:45 pm



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

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Transnational Cinemas Scholarly Interest Group; Middle East Caucus



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during the conference
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L17 Reading Racial Representation out of the Visual Archive

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

Chair **Tory Jeffay** • Dartmouth College

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)"

sponsored by Libraries and Archives Scholarly Interest Group

L18 Roundtable Public Engagement and Feminist Media Activism

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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

Friday

APRIL 14

4:00 pm

5:45 pm



Friday
APRIL 14

L19 Images of Blockchain

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by War and Media Studies Scholarly Interest
Group

**L21 Roundtable
Gay USA**

Rediscovering & Preserving the Activist
and Adult Films of Arthur Bressan Jr.

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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

sponsored by Adult Film History Scholarly Interest
Group

L22 New Media Networks

Digital Media and the Film Industries of
India

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

Chair **Amrutha Kunapullli** • 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 Kunapullli • 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"

4:00 pm
5:45 pm



L23 Forming Relations

Documenting, Stretching, Exhibiting

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

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”

sponsored by Documentary Studies Scholarly Interest Group

L24 New Media Histories

Radio, Multimedia, Software, AI

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

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”

L25 Rethinking Masculinity

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

Chair **Lauren Sowa** • Pepperdine University

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 *and*
Sabino Luévano • Millsaps College •
“Mexicans and Anglos: Masculinity and Colonial Stereotypes in Lone Star (1996)”

Victoria Pistivsek • King’s 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 the Works of Ryan Trecartin”

sponsored by Gender and Feminisms Caucus

L26 Environmental Explorations

ROOM Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING

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”

Friday

APRIL 14

4:00 pm

5:45 pm



L27

Roundtable
Counter/Forensic Violence

ROOM

Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

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

sponsored by Documentary Studies Scholarly Interest Group

SPECIAL EVENT

Friday
APRIL 14

5:45 - 6:45 pm

Celebration of Authors

ROOM Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

SCMS honors its authors! Join us to celebrate all those who published a book from 2020-present. Refreshments will be provided.

SPECIAL EVENT

Friday
APRIL 14

7:30 pm (doors open at 6:30 pm)

Rainbow Cult presents
Drop Dead Gorgeous (1999)

LOCATION Tivoli Community Theater • 900 AURARIA PARKWAY, THE UNIVERSITY OF COLORADO-DENVER

sponsored by the University of Colorado, Denver's Tivoli Center, Department of English, and the College of Arts & Sciences

Event Canceled

4:00 pm
5:45 pm

RECEPTION

Friday

APRIL 14

7:00 – 9:00 pm

UCLA Cinema and Media Studies Reception

ROOM Plaza Ballroom D • CONOURSE LEVEL, PLAZA BUILDING

This reception is to welcome and congratulate all of our UCLA SCMS attendees and affiliates.

RECEPTION

Friday

APRIL 14

8:00 – 10:00 pm

Northwestern Screen Cultures Reception

ROOM Directors Row H • LOBBY LEVEL, PLAZA BUILDING

A reception for Screen Cultures students, alumni, and friends to celebrate the return of SCMS and the accomplishments of our intellectual community. Drinks and light refreshments will be served.

RECEPTION

Friday

APRIL 14

7:00 – 9:00 pm

UC Santa Cruz, Department of Film and Digital Media Reception

ROOM Tower A • SECOND LEVEL, TOWER BUILDING

Reception for faculty, students, alumni, and friends of our programs.

Friday

APRIL 14

SESSION

M

Saturday, April 15
10:00 – 11:45 am

M1

Drag and Makeover as Activism and Empowerment

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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"

sponsored by Nontheatrical Film and Media Scholarly
Interest Group; Caucus on Class; Film and
Media Festivals Scholarly Interest Group; Media
Industries Scholarly Interest Group; Gender and
Feminisms Caucus

M3

Beyond Crazy Rich

Remapping Singapore and Cinema

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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: Hollywood Comedy in
the Kuban”

Zdenko Mandušić • University of Toronto •
“Cinematic Reverberations: A Regional Approach
to East European New Waves Zdenko Mandušić,
University of Toronto”

sponsored by Transnational Cinemas Scholarly Interest
Group; Central/East/South European Cinemas
Scholarly Interest Group

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

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Alan Nadel** • University of Kentucky

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
Authenticity: Sound Recording Technology and
Listener Limitations in The Conversation”

M6 From Radio to TV

Transitions, Boundaries, and Industrial
Change in the 1950s–60s

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Cynthia Meyers** • College of Mount Saint
Vincent

Noah Arceneaux • 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 Meyers • College of Mount Saint Vincent •
“Fairfax Cone’s Magazine Concept: An Adman’s
Proposal to Reform 1950s–60s TV”

sponsored by Radio, Audio Media, and Podcasting
Scholarly Interest Group; Television Studies
Scholarly Interest Group

M7 Historical Perspectives on the Horror Anthology

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Horror Studies Scholarly Interest Group;
Television Studies Scholarly Interest Group

Saturday

APRIL 15

10:00 am

11:45 am

M8 Gender and Race in Online Culture

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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”

M10 Media Rurality in Global Contexts

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Media and the Environment Scholarly Interest Group

M9 Roundtable
Experimental Games Making as Critical Pedagogy

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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

sponsored by Video Game Studies Scholarly Interest Group; Critical Media Pedagogies Scholarly Interest Group

M11 Industry Circuits
Local & Transborder Media

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

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 • Emory University • “Cultural Hybridity in Practice: Chinese Independent Documentary Filmmaking and Transborder Exchanges”

sponsored by Nordic Studies Scholarly Interest Group

Saturday
APRIL 15

10:00 am
11:45 am

M12 Embodying Speech, Noise and Silence

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Zachary Price** • Oregon State University

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

Elizabeth/Liz 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

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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 • "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

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

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"

Saturday

APRIL 15

10:00 am

11:45 am

M16 | Mediatic Recursions in/of the Global South

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

Chair **Shaoling Ma** • Yale-NUS College

Respondent **Debashree 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 Chunsangchan • 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"

sponsored by Asian/Pacific American Caucus

M17 | What Every TV History Class Should Add for the . . .

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Television Studies Scholarly Interest Group

M18 | Workshop
Pedagogies of Care in the Neoliberal University

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

Chair **Kimberly Hall** • Wofford College

Participants

Anirban Baishya • University of Wisconsin Madison

Tony Grajeda • University of Central Florida

Britta Hanson • The University of Texas at Austin

sponsored by Critical Media Pedagogies Scholarly Interest Group

M19 | Roundtable
Black Film Studies
A Critical Tradition

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

Chair **Courtney Baker** • University of California, Riverside

Keith Harris • University of California, Riverside

Courtney Baker • University of California, Riverside

Yasmina Price • Yale University

sponsored by Black Caucus



Browse . . .

the SCMS Exhibit Area
closes at 2:00 pm.

Be sure and stop by for
some great deals!

Saturday

APRIL 15

10:00 am

11:45 am

M20 Roundtable New Feminist Approaches to Incomplete Archives and Unfinished Films

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

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

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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”

sponsored by Media, Science and Technology Scholarly
Interest Group

M23 The space and place of virtual reality

Experiential design in contemporary VR
exhibits

ROOM Biltmore • TERRACE LEVEL, TOWER BUILDING

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”

Saturday

APRIL 15

10:00 am

11:45 am

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

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Urbanism/Geography/Architecture
Scholarly Interest Group

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

ROOM Governors Square 9 • CONCOURSE LEVEL,
PLAZA BUILDING

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"

sponsored by Documentary Studies Scholarly Interest
Group

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

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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"

sponsored by Documentary Studies Scholarly Interest
Group; Animated Media Scholarly Interest Group

M27 **Workshop
Managing the Academic
Workload**

ROOM Majestic Ballroom • MAJESTIC LEVEL, TOWER
BUILDING

Chair **Kate Fortmueller** • University of Georgia

Participants

Stephanie Brown • Washington College

Swapnil Rai • University of Michigan

Saturday
APRIL 15

10:00 am
11:45 am

SESSION

N

Saturday, April 15
1:00 – 2:45 pm

N1 | Televisual Queerness

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

sponsored by Television Studies Scholarly Interest
Group

N2 | Rethinking Auteurs

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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

Contemporary Art, Film and Digital
Media in South Asia

ROOM Governors Square 12 • CONCOURSE LEVEL,
PLAZA BUILDING

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

ROOM Governors Square 14 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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 • "A Boy's Best Friend Is His Mother: Rage and Matricide in Brakhage's *Murder Psalm* (1980)"

Tom Gunning • The University of Chicago • "Brakhage's Unglassed Windows and Dark Reflections"

sponsored by Experimental Film and Media Scholarly Interest Group

N6 Changing the Channel

Experiments in 1970s American Television

ROOM Governors Square 16 • CONCOURSE LEVEL, PLAZA BUILDING

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 • DePaul 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"

sponsored by Television Studies Scholarly Interest Group

N7 At the Threshold of the Risible

Theories of Cinematic Laughter Beyond the Comedic

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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 Treihart • New York University • "The Politics of Unlaughter and the 'Ha Ha' in Norman Lear's *Mary Hartman, Mary Hartman*"

Saturday
APRIL

15

1:00 pm
2:45 pm

N8 | Narrating Resistance

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Activist and Revolutionary Film & Media
 Scholarly Interest Group

**N9 | Roundtable
Collaborative DH Studies**

The Legacies of USIA Moving Images
 Through International Lenses

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

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

N10 | Identity and Performance

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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*”

**N11 | Roundtable
India Streaming**

Media Assemblages, Public Cultures
 and the Political

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Meheli Sen** • Rutgers UniversityCo-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

Saturday

APRIL 15

1:00 pm

2:45 pm

N13

“And afterward?”

The Post-Retirement Work of Tsai Ming-liang

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

- 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”

sponsored by Experimental Film and Media Scholarly Interest Group

N14

Female Bodies, Sexualities, and Friendships

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

- 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

ROOM Plaza 8 • CONCOURSE LEVEL, PLAZA BUILDING

- Chair **Melissa Tackett-Gibson** • University of Colorado Denver
- 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”
- sponsored by Radio, Audio Media, and Podcasting Scholarly Interest Group

N16

Critical Insights into Documentary Film

ROOM Director’s Row F • LOBBY LEVEL, PLAZA BUILDING

- 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”

Saturday
APRIL 15

1:00 pm
2:45 pm

N17 | Roundtable
**Indigenous Identities,
Ecology, and Gender in
Speculative Cinema**

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

Chair **Andrew Hageman** • Luther College

Andrew Hageman • Luther College

Salma Monani • Gettysburg College

Angelica Lawson • University of Colorado Boulder

Joanna Hearne • The University of Oklahoma

N18 | The Avant-Garde as a
Permanent Mode of Research

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

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"

sponsored by Experimental Film and Media Scholarly
Interest Group; CinemArts Scholarly Interest
Group

N19 | Roundtable
James Baldwin's Road Movie
A Roundtable on *I Heard it Through the
Grapevine*

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

Chair **Justin A. Joyce** • The New School

Josslyn Luckett • New York University

Hayley O'Malley • University of Iowa

Karen Thorsen • Independent Filmmaker

Robert Reid-Pharr • Harvard University

sponsored by Black Caucus

N20 | Montage, Juxtaposition,
Pastiche

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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)"

sponsored by CinemArts Scholarly Interest Group

Saturday

APRIL 15

1:00 pm

2:45 pm

N21 Rethinking Literary Forms in Cinema

ROOM Terrace • TERRACE LEVEL, TOWER BUILDING

Chair **Renée 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 Miracles: 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

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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"

sponsored by Sound and Music Studies Scholarly Interest Group

N24 Intersectionality and Transgressions in Cinema History and Identity

ROOM Beverly • TERRACE LEVEL, TOWER BUILDING

Chair **Rebecca Kumar** • Spelman College

Nikola Stepic • Concordia University, Mount Allison 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 *Leclisse*"

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

ROOM Vail • MAJESTIC LEVEL, TOWER BUILDING

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 • "Latinas Canadienses in the 'Second Wave' of Canadian Cinema: A Post-Multicultural Perspective."

Darien Sanchez Nicolas • Concordia University • "Faits Divers Média and The Repeating Islands: Crafting Latinxité and Caribbeaness Through Transnational Filmmaking."

Sarah Shamash • University of British Columbia •
"Beyond Latinx-Canadianness: Imagining Cinema Studies from the Pluriverse."

sponsored by Documentary Studies Scholarly Interest Group; Animated Media Scholarly Interest Group

Saturday

APRIL

15

1:00 pm

2:45 pm

SESSION



Saturday, April 15
3:00 – 4:45 pm

01 | **Global Queer Media Activism**

ROOM Governors Square 10 • CONCOURSE LEVEL,
PLAZA BUILDING

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 • 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)”

sponsored by Activist and Revolutionary Film & Media Scholarly Interest Group

02 | **Media Authorship After Auteurism**

ROOM Governors Square 11 • CONCOURSE LEVEL,
PLAZA BUILDING

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”

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”



Recycle . . .

your badge & conference program—
look for the bins in the
Conference Registration area.



Saturday
APRIL 15

3:00 pm
4:45 pm

03 Stayin’ Alive

Examining moments of redemption, rebranding, and relevance in American media

ROOM Governors Square 12 • CONCOURSE LEVEL, PLAZA BUILDING

Chair **Laura Brown** • University of Texas at Austin
Co-Chair **Andy Wright** • University of Texas at Austin

Laura Brown • 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 Jeannaisance: Streaming Jean Smart from Character Actress to Aging Female Star”

Andy Wright • University of Texas at Austin • “Punching Up: How YouTube micro-celebrities use neoliberal self-branding to stage redemptive journeys”

sponsored by Performance and Stardom Scholarly Interest Group

05 Roundtable
Race, Gender, Labor, and Digital Relations

From the Metabolic to the Administrative

ROOM Governors Square 15 • CONCOURSE LEVEL, PLAZA BUILDING

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

07 Dark and Funny

Stand-Up Comedy, Addiction, and Mental Illness

ROOM Governors Square 17 • CONCOURSE LEVEL, PLAZA BUILDING

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”

sponsored by Comedy and Humor Studies Scholarly Interest Group

08 Cooking Up Identity
Representations of Power in Food Media

ROOM Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

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

ROOM Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

- 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?”

sponsored by Caucus on Class

010 | Workshop Embodiment in Expanded Realities through Multi-Sensory Interaction

ROOM Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

- Chair** **Michaela Pnacekova** • York University

During the workshop, the participants will experience human-machine collaboration through different tools. Plus, they will discuss contemporary media practices in relation to user’s agency, privacy and safety through embodied experience.

011 | Roundtable A Different Stardom

Rethinking the Role of Under-recognized Actors in Italian Cinema from Neorealism to the Present Day

ROOM Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

- 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
- Valentina Geri** • Smith College
- Robin Behn** • The University of Alabama
- Mattia Boccuti** • University of Notre Dame

012 | Ecocriticism, Ecology, Environmental Film Criticism

ROOM Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

- 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 • “Liquid Assets: Image-Algae-Algorithm”

Saturday
APRIL 15

3:00 pm
4:45 pm



013 Rereading the Past

ROOM Plaza 6 • CONCOURSE LEVEL, PLAZA BUILDING

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"

014 Roundtable Feminist Methodologies for CMS in Southeast Asia and Beyond

ROOM Plaza 7 • CONCOURSE LEVEL, PLAZA BUILDING

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

sponsored by Asian/Pacific American Caucus; Gender and Feminisms Caucus

016 Remembering Taiwan and Vietnam

ROOM Director's Row F • LOBBY LEVEL, PLAZA BUILDING

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 and **Phuc Van Le** • University of California, Los Angeles • "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"

sponsored by Asian/Pacific American Caucus

017 A Leg [A Phantom Penis, Hips, and Nipples] to Stand On

Transing Sobchack's Phenomenology

ROOM Director's Row H • LOBBY LEVEL, PLAZA BUILDING

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"

Saturday

APRIL

15

3:00 pm

4:45 pm



019 Rethinking Documentary

ROOM Director's Row J • LOBBY LEVEL, PLAZA BUILDING

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"

022 Queer Auralities

Sound and Listening Across LGBTQ+
Media

ROOM Capitol • TERRACE LEVEL, TOWER BUILDING

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"

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

sponsored by Radio, Audio Media, and Podcasting
Scholarly Interest Group; Sound and Music
Studies Scholarly Interest Group

020 The Makings of Film Culture

ROOM Columbine • TERRACE LEVEL, TOWER BUILDING

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"

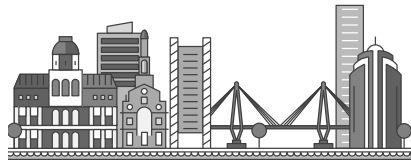
Damien Pollard • University of Cambridge •
"Uganda's Micro-Budget Masterpieces:
'Wakaliwood' and the Emergence of Ugandan
(Trans)National Cinema"

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"

Saturday

APRIL 15



Join Us Next Year

Boston, Massachusetts
March 14–17, 2024
Sheraton Boston Hotel

3:00 pm

4:45 pm

SPECIAL EVENT

Saturday

APRIL 15

3:00 – 4:45 pm

Aca-Media Podcast Live @ SCMS23

ROOM Governors Square 9 • CONCOURSE LEVEL, PLAZA BUILDING

RECEPTION

Friday

APRIL 15

5:30 – 7:00 pm

Feminist Media Histories Book Series Reception

ROOM Director's Row I • LOBBY LEVEL, PLAZA BUILDING

A celebration of recent and forthcoming books published by the Feminist Media Histories book series at University of California Press.

SPECIAL EVENT

Saturday

APRIL 15

5:30 - 6:30 pm

Graduate Student Reception

ROOM Windows • Second Level, Tower Building

Join your fellow graduate students for conversation and drinks.

Refreshments will be provided.

SPECIAL EVENT

Saturday

APRIL 15

8:00 pm

SCMS Karaoke

ROOM Windows • Second Level, Tower Building

Karaoke is free and open to all SCMS attendees; for those able to contribute, we request a donation to the SCMS Travel Fund with "Karaoke" in the donor comments.

Hosts

Kevin Ferguson • Queens College, CUNY

Melissa Lenos • University of Pittsburgh

Caucus/SIG Session Sponsorships

Activist and Revolutionary Film & Media Scholarly Interest Group

- A22:** Media for Surviving Capitalism
- D24:** From Revolutionary to Regressive to Retro Educational: Media's History Lessons and Alternative Futures
- F24:** Exploring 1960s Film Cultures around the World
- H25:** Media Activism
- K7:** Global Perspectives on Mediated Resistance
- L3:** Documentary Displaced: Critical Fabulation and Migrant Temporalities in Postcolonial Nonfiction Films
- N8:** Narrating Resistance
- O1:** Global Queer Media Activism

Adult Film History Scholarly Interest Group

- B2:** Intimate Spaces: Pornography, Labour, and Technology
- I4:** Bi Now: Bisexuality in Contemporary Media/Studies
- I21:** Rethinking Porn Performance: Race, Class, Gender, and Authorship in Adult Film History
- L21:** Gay USA: Rediscovering & Preserving the Activist and Adult Films of Arthur Bressan Jr.

Animated Media Scholarly Interest Group

- A3:** Animation: Situating Race in the World
- B3:** Identity, Technology, and Animation
- C3:** Fantasy, Magic, & Wonder: Animation Studies
- D3:** Animation Affordances and Performances
- F1:** Animation and Audiences
- G25:** Animation & the Politics of Care
- M25:** Digital Age Technologies and the Expanded: Future of Animated Documentary

Asian/Pacific American Caucus

- A26:** Material Histories of Chinese Cinema
- I12:** Asian American Cinema Past and Present
- I22:** Alternative Cinemas in India Production, Politics, Performance, and Style
- J12:** Lessons from Japan and China
- L12:** Global Korean Cinema and Media: Legacy, Negotiation, and New Challenges
- M16:** Mediatic Recursions in/of the Global South
- O14:** Feminist Methodologies for CMS in Southeast Asia and Beyond
- O16:** Remembering Taiwan and Vietnam

Black Caucus

- C1:** Race, Place, and Industry in Sports Media
- C2:** Race and Labor Behind the Screen
- E6:** Black Stars/Black Star Systems
- G6:** Post-Blaxploitation Media: Raced and Gendered Fan (Re)Creation and Authorial Self-creation
- H6:** Black Filmmakers and Generic Interventions in Contemporary Cinema
- M19:** Roundtable: Black Film Studies: A Critical Tradition
- N19:** Roundtable: James Baldwin's Road Movie: A Roundtable on I Heard Through the Grapevine

Caucus on Class

- G27:** What Do We Want? Graduate Student Organizing and the Contemporary Academic Labor Movement
- M2:** Access Aesthetics
- O9:** Directions in Marxist Film Studies

Central/East/South European Cinemas Scholarly Interest Group

A25: Illiberalism and the Media Industries in the East of Europe

Children's and Youth Media and Culture Scholarly Interest Group

C14: Youth Media Prosumption and Alternative Fan Communities in China

D1: Adult Rules / Youth Resistances

E25: Won't Somebody Please Think of the Children?

F4: Approaches to Youth, Post(Network) Media, and Coming of Age

F6: From Absence to Agents Mapping Black Girlhoods in U.S. Film and Media

G4: Moderation Outside and Beyond Regulation: Children's Media and the Locus of Responsibility

I23: Youth, Consumption and Media Horizons in Latin America and Spain, 1960s–2010s

CinemArts Scholarly Interest Group

B7: (Re)animating Ecological Thought and CounterAnimacies in Contemporary Art and Media

E26: Abstraction and Aesthetics of Movement Questions and Methods for Media Ethics and Analysis

F27: Roundtable: Pedagogical Strategies for, and Challenges of, Teaching Avant-Garde/ Experimental Film and Media

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

G25: Animation and the Politics of Care

I9: Can't Get No Satisfaction: Theories of (Dis) Satisfaction for Film and Media Aesthetics

N18: The Avant-Garde as a Permanent Mode of Research

N20: Montage, Juxtaposition, Pastiche

Classical Hollywood Scholarly Interest Group

J18: The Impossibility of Dwelling in Post-World War II Cinema Home(lessness), Race, Gender, and the Geopolitical Sphere

K6: Rethinking Female Star Performances

L6: Shifting the Spotlight: New Perspectives on Stardom and Film Production in the Studio Era"

L15: Negotiating Independence

Comedy and Humor Studies Scholarly Interest Group

A14: Humor and Politics

J5: From Baby Dykes to Teledildonics and Beyond!: Comedy Queers History

O7: Dark and Funny: Stand-up Comedy, Addiction, and Mental Illness

Critical Media Pedagogies Scholarly Interest Group

C27: WORKSHOP On Not-Watching What Happens When We "Tune Out" Inside and Outside the Classroom?

E11: Queer Media Studies Where Praxis Meets Pedagogy

E20: WORKSHOP (Re)Creating Experiential Learning in a Pandemic World Trade Shows, Film Festivals, & Production Locations

E27: WORKSHOP Experiments in (Un)Grading Alternative Grading Practices for New and Seasoned (Un)Graders

F27: ROUNDTABLE Pedagogical Strategies for, and Challenges of, Teaching Avant-Garde/ Experimental Film and Media

I27: WORKSHOP Classroom Controversy Practical Strategies for Critical Pedagogy in Hostile Climates

M9: ROUNDTABLE Experimental Games Making as Critical Pedagogy

M18: WORKSHOP Pedagogies of Care in the Neoliberal University

Digital Humanities and Videographic Criticism Scholarly Interest Group

- B18:** The Accented Voice in Digital Audiovisual Practices
- C23:** The Fan-Made, Handmade, and Videographic
- E5:** Inside Out Cinematic Interiority through the Videographic Essay
- G5:** Ethics and Affect in Video Poetry, Pedagogy and Practice
- J14:** Acts of (Videographic) Speculation: The Aging Woman

Documentary Studies Scholarly Interest Group

- D7:** Documentary Acoustics
- F18:** SCI-FI DOC
- I3:** Documentary Studies Now
- L3:** Documentary Displaced
- L23:** Forming Relations
- L27:** Counter/Forensic Violence
- M25:** Digital Age Technologies and the Expanded Future of Animated Documentary
- M26:** Crime, Surveillance, and Gender Violence

Experimental Film and Media Scholarly Interest Group

- E13:** Death, Work, Avant-garde
- E26:** Abstraction and Aesthetics of Movement: Questions and Methods for Media Ethics and Analysis
- F18:** SCI-FI DOC: Between Speculation and Nonfiction
- F27:** Pedagogical Strategies for, and Challenges of, Teaching Avant-Garde/Experimental Film and Media
- K14:** Bodies of Experimental Cinema: the Problem of the Corporeal
- N5:** Brakhage's Nightmares
- N13:** "And afterwards?": The Post-Retirement Work of Tsai Ming-liang
- N18:** The Avant-Garde as a Permanent Mode of Research

Fan and Audience Studies Scholarly Interest Group

- A1:** Race, Sports, and Fandom
- B1:** Race, Gender, Sexuality and Audiences
- B20:** Identity, Gatekeeping, and Exclusion at the Industry-Fandom Interface
- C14:** Youth Media Prosumption and Alternative Fan Communities in China
- E2:** Troubling Diversity and Monstrosity Discrimination in Fantasy and Roleplaying Games
- E19:** Fandom as Experience and Archive
- F19:** Watching, Fandom, and Critical Response
- H19:** Fans' Textual Proclivities

Film and Media Festivals Scholarly Interest Group

- A15:** Global Perspectives on Film Festivals
- B15:** Canons, Categories, and Curation/Theorizing Film Programming and Its Effects
- C15:** Asian Cinema, Festivals, and Circuits: Transnational Histories and Contemporary Trends
- D16:** New Scholarly Approaches to Film Festivals: Pandemic Spectatorship and Beyond
- E20:** (Re)Creating Experiential Learning in a Pandemic World: Trade Shows, Film Festivals, & Production Locations
- F20:** The Art of the Show Curation, Festivals, and Repertory Media
- I26:** Locating Media: Cities and Media Industries
- M2:** Access Aesthetics

Film Philosophy Scholarly Interest Group

- A6:** Global Cinema Face-to-Face with (De) Globalization
- C4:** Making Minds
- D14:** Negative Aesthetics
- E26:** Abstraction and Aesthetics of Movement
- I9:** Can't Get No Satisfaction
- K9:** The System Analogy

French/Francophone Scholarly Interest Group

- E7:** French Cinema in the Wake of the Women's Liberation Front: Stars, Directors, Collectives
- F5:** Rethinking Chris Marker: Old Networks, New Archives, Media Studies
- F7:** Two Shots and a Document: Experiments with the Historiography of French Cinema
- G7:** Francophone and French Postcolonial Cinema

Gender and Feminisms Caucus

- C12:** Women. Issues. Action.
- F17:** Feminist Encounters: Women's Film Histories
- G3:** Peeping, Dancing, Playing: Mediating the Body in Early Twentieth-Century Visual Culture
- I4:** Bi Now: Bisexuality in Contemporary Media/Studies
- I25:** Beyond Rape Revenge: Narrating Gendered Aggression in 21-Century TV
- L25:** Rethinking Masculinity
- M2:** Access Aesthetics
- O14:** Feminist Methodologies for CMS in Southeast Asia and Beyond

Horror Studies Scholarly Interest Group

- B21:** Forgotten Horrors in the Historiographic Contexts of Generic Hybridity, Technology, Politics and Culture
- C21:** Remakes, "Requels," and Shared Universes
- E2:** Troubling Diversity and Monstrosity Discrimination in Fantasy and Roleplaying Games
- I10:** Saying Yes to Nope
- J1:** Queer Affect
- L10:** Horror, Space, Identity
- M7:** Historical Perspectives on the Horror Anthology

Libraries and Archives Scholarly Interest Group

- A26:** Material Histories of Chinese Cinema
- B6:** Reinterpreting the Archive
- D20:** Nontheatrical Media Histories
- E22:** Accessing the Cinematic Archive
- G22:** Reflections on an Archive
- H17:** Feminist Counter-Archiving Research-Creation, Care, and Networks of Solidarity
- L17:** Reading Racial Representation out of the Visual Archive

Media and the Environment Scholarly Interest Group

- A7:** Mediating Ecologies, Wastelands, and Environmental Justice
- G15:** Post-Cinematic Feminist Ecomedia
- H15:** Cinema, Coloniality and Environmental Destruction
- K9:** The System Analogy: Rethinking Media and Biology
- M10:** Media Rurality in Global Contexts

Media Industries Scholarly Interest Group

- A25:** Illiberalism and the Media Industries in the East of Europe
- B23:** Screen Story Strategies in the 21st Century
- D2:** What were the 2010s?
- E1:** The Walt Disney Company at 100
- I26:** Locating Media: Cities and Media Industries
- J9:** Life During Neoliberal Wartime
- J12:** Lessons from China and Japan
- M2:** Access Aesthetics

Media, Science and Technology Scholarly Interest Group

- B11:** Technological Mediations of Sex and Play
- I24:** Night Shifts: Understanding Soporific Media
- J20:** Mobilizing Lives: New Histories of Mobile Media
- J21:** Domestic Defenses: Contextualizing Surveillance in the Private Sphere
- K9:** The System Analogy: Rethinking Media and Biology
- K21:** Data and/as Image: Data's Coercive Contexts and Representations
- L14:** Wearable Technologies and the Mediation of Human Bodies
- M22:** Media Archaeologies of Mapping

Middle East Caucus

- A16:** Dystopic Tales: Narrativizing Trauma, Crime, and Horror
- I5:** Fantasy and Memory: The Cultural Legacies of War Media
- L16:** Transnational consumption and international distribution of Turkish TV series in the new global televisual landscape

Nontheatrical Film and Media Scholarly Interest Group

- D17:** ROUNDTABLE Bridging Approaches to Everyday Media Across Film, Video and Social Media
- D20:** Nontheatrical Media Histories
- D24:** From Revolutionary to Regressive to Retro
- D25:** Navigating Politics and Conflict in 20th Century Media
- E4:** Interaction Media in Total Institutions
- F13:** Useful Forms
- K3:** Instructional and Educational Media
- M2:** Access Aesthetics

Nordic Studies Scholarly Interest Group

- B23:** Screen Story Strategies in the 21st Century*
- D11:** Genres of Transnational Cinema
- H21:** Star Turns
- H23:** Celebrity Cultures
- J1:** Queer Affect
- M11:** Industry Circuits

Performance and Stardom Scholarly Interest Group

- A11:** Trans/national Celebrity and Stardom in the Mexican Golden Age and Beyond, 1940s-70s
- B19:** Popular Music Stardom in Transition
- E6:** Black Stars/Black Star Systems
- H21:** Star Turns: Female Film Stardom and Historical Change
- J13:** Triggering Allegiance: TV's Alternative Narrative Strategies and the Empathy Bond
- K6:** Rethinking Female Star Performances: Marie Dressler, Bette Davis, Audrey Hepburn, and Shelley Winters
- L6:** Shifting the Spotlight: New Perspectives on Stardom and Film Production in the Studio Era
- O3:** Stayin' Alive: Examining moments of redemption, rebranding, and relevance in American media

Queer and Trans Caucus

- A8:** Queer Mud
- A24:** Producing and (Re)Imagining Queer and Trans Potentiality
- B8:** Queer Temporalities and Nostalgias in Film and Television
- G11:** On Badness: Ruined Enjoyment, Poor Taste, and Negative Affect in Trans and Queer Media
- I4:** Bi Now: Bisexuality in Contemporary Media/Studies
- J5:** From Baby Dykes to Teledildonics and Beyond!: Comedy Queers History
- K20:** Trans Play and the Boundaries of Game Studies

Radio, Audio Media, and Podcasting Scholarly Interest Group

- I18:** Humble Wives, Single Ladies, and Warrior Moms
- J4:** Sound, Surveillance, and the Public Sphere
- J7:** What is Public about the Public Sphere?
- K4:** New Directions in Sound Studies
- L4:** Sonic Matters
- M6:** From Radio to TV
- N15:** Contemporary Media Experiences
- O22:** Queer Auralities

Silent Cinema Scholarly Interest Group

- A12:** What's Wrong with Her?
- B12:** Dislocate, Decenter, Imagine
- G3:** Peeping, Dancing, Playing
- G20:** The Cinema of Ernst Lubitsch
- I2:** Silent Cinema

Sound and Music Studies Scholarly Interest Group

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- D19:** Music Sounds Better With You: Music Industries, Emergent Technologies, and Convergence Culture
- E12:** Music's Material Mediations: New Histories of Sound Technologies and Software
- F12:** Keepin' it Saxy: Listening to Kenny G in Context
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- L4:** Sonic Matters: Sound, Voice, & Music
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- O22:** Queer Auralities: Sound and Listening Across LGBTQ+ Media

Sports Media Scholarly Interest Group

- A1:** Race, Sport, and Fandom
- C1:** Race, Place, and Industry...
- H2:** Places of Play

Television Studies Scholarly Interest Group

- C6:** Global TV Studies: Platforms, Audiences, Ratings
- G10:** Latinx TV
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- M7:** Historical Perspectives on the Horror Anthology
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Transnational Cinemas Scholarly Interest Group

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- C15:** Asian Cinema, Festivals, and Circuits Transnational Histories and Contemporary Trends
- D11:** Genres of Transnational Cinema
- F21:** Transnational Streaming Platforms Come of Age
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- M4:** Soviet and East European Cinema in Transnational Dialogue Genre, Cinematography, Montage

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- D22:** Cinematic Sub/urban Space
- F8:** Home as a Site of Resistance
- I26:** Locating Media
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- M24:** Mediating the Privatized City

Video Game Studies Scholarly Interest Group

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- F2:** Platforming Video Game Studies
- G2:** Critical Videogame Theory
- I8:** Dice-y Interventions: Dungeons & Dragons, Identity, and Challenges to Inclusive
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- M9:** Experimental Games Making as Critical Pedagogy

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I5: Fantasy and Memory: The Cultural Legacies of War Media

K5: Warscapes: Mediating Environments of and at War

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Women in Screen History Scholarly Interest Group

A12: What's Wrong with Her?

B12: Dislocate, Decenter, Imagine

C12: Women, Issues, Action

E7: French Cinema in the Wake of the Women's Liberation Front

F17: Feminist Encounters: Women's Film Histories

H21: Star Turns

I2: Silent Cinema: Gender/Labor/Gesture

K6: Rethinking Female Star Performances

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Paula J. Massood

Alisa Perren

Jennifer Fuller

Alfred L. Martin, Jr.

Joseph Roskos

thank you so much for your service—
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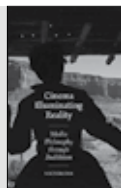
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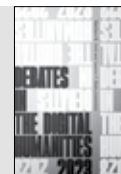
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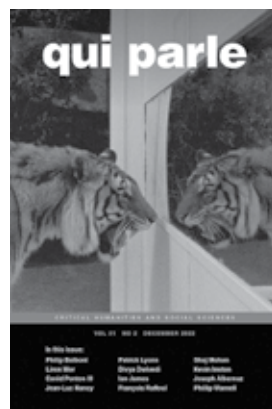
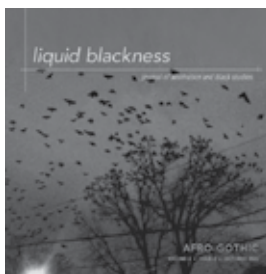
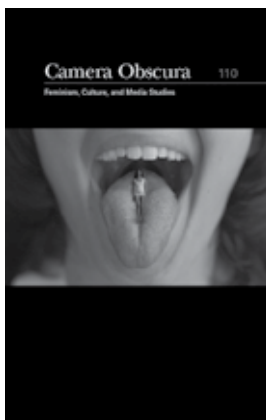
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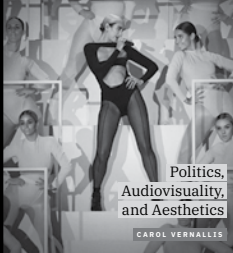
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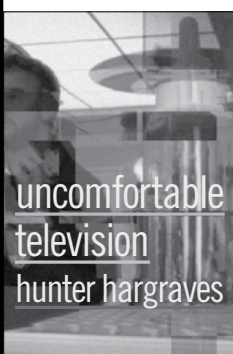


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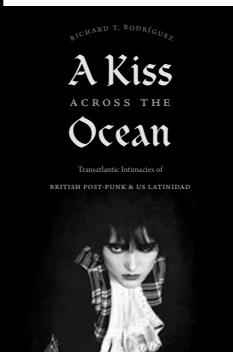
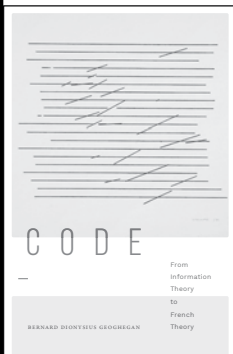
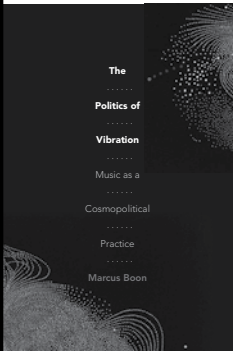
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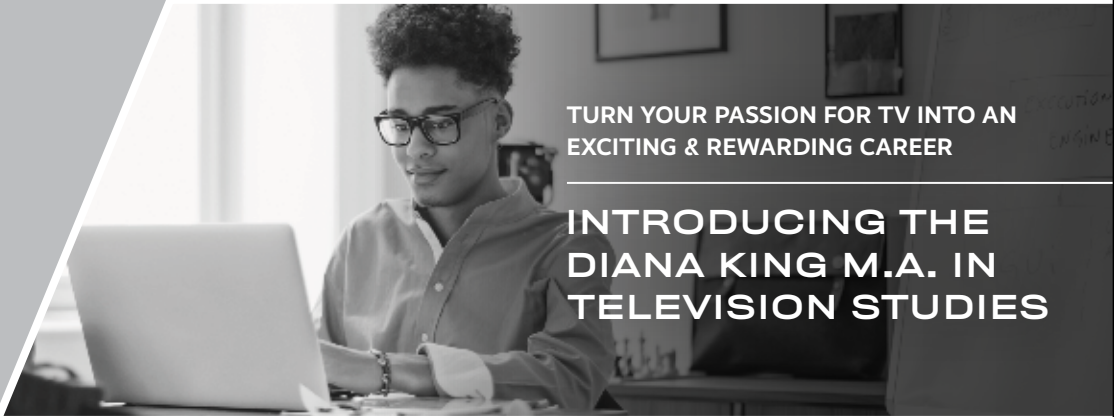
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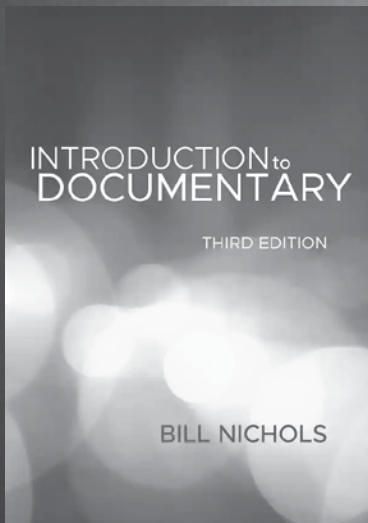
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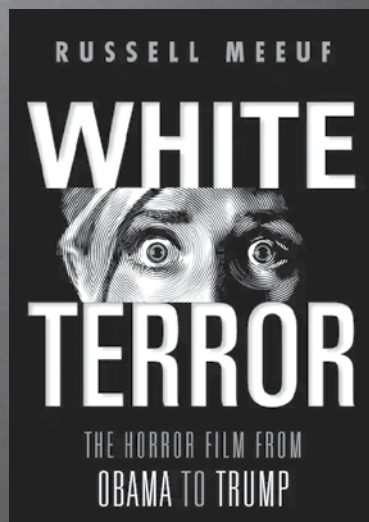
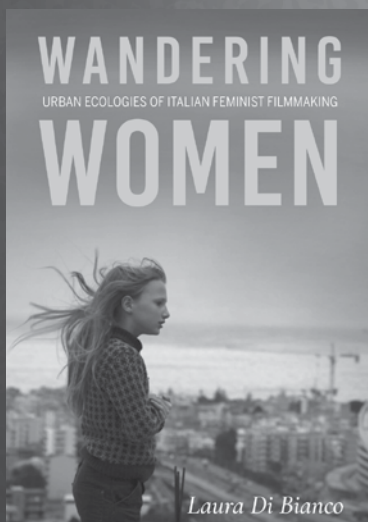
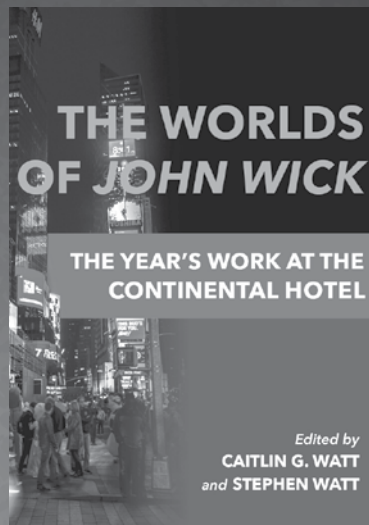


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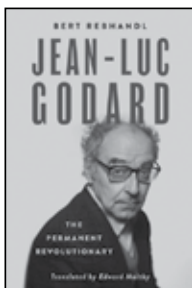
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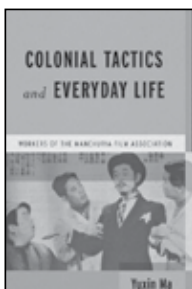
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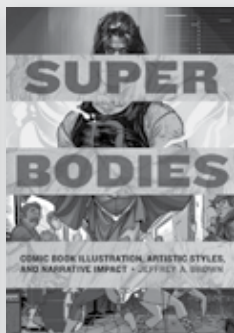


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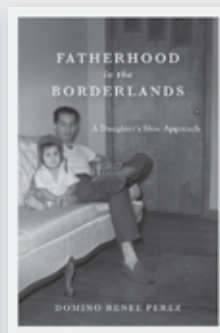


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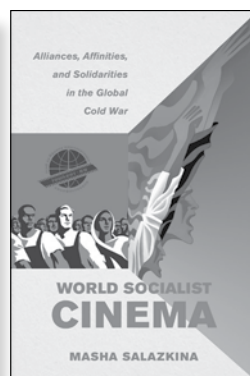
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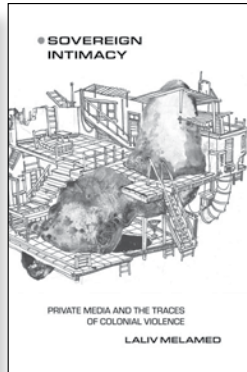
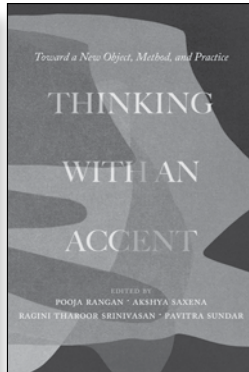
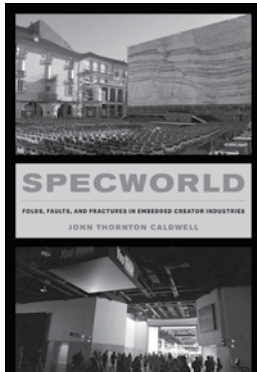
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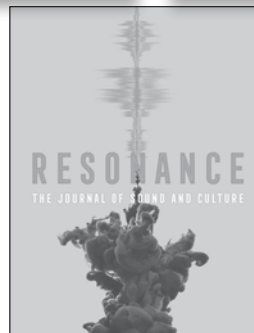
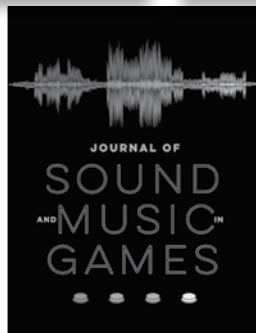
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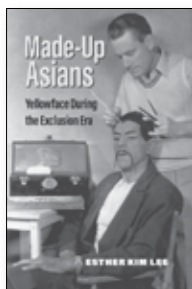
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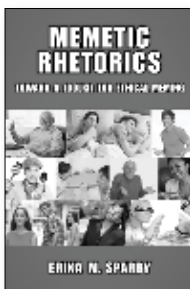
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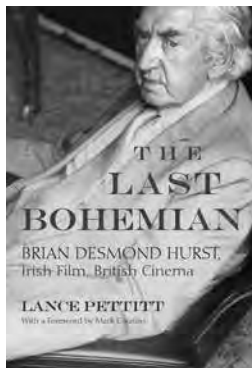
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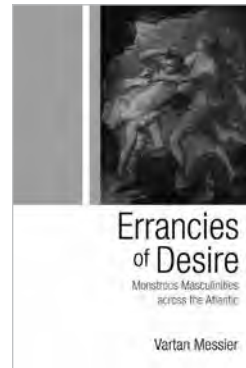
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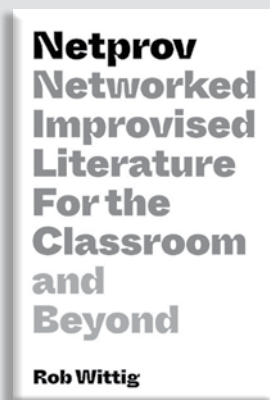
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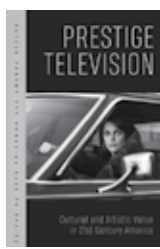
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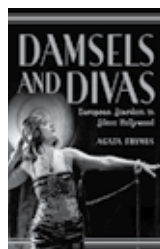
Ferryman of Memories
The Films of Rithy Panh
Deirdre Boyle



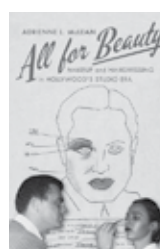
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Jim Cullen



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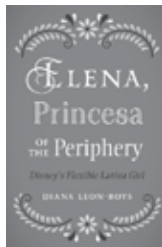
Damsels and Divas
European Stardom in Silent Hollywood
Agata Frymus



All for Beauty
Makeup and Hairdressing in Hollywood's Studio Era
Adrienne L. McLean



Janelle Monáe's Queer Afrofuturism
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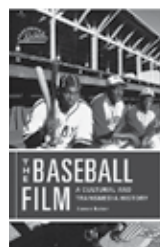
Black Women Directors
Christina N. Baker



Played Out
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In Memoriam

*We mourn the loss of these leaders
in film and media this past year.*



Robert Carringer
1941-2023



Robert Eberwein
1940-2022



Russell Merritt
1941-2023



Margaret Morse
1940-2023



Liz Powell
1986-2022

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its call for proposals for the 2024 conference.

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The Program Committee welcomes quality paper, panel, roundtable, seminar, and workshop proposals on any topic related to cinema and media studies. Seminars will take place during the 2024 preconference, which will be open to all members.

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