Graduate Program in Cinema & Media Studies

Our graduate program provides students with training in a plethora of global and comparative approaches to studying film and media practices across a diversity of traditions. Complementing rigorous scholarly work in the humanities, our program incorporates elements of film programming, audio work, curatorial and immersive media projects.

FACULTY:

JULIA ALEKSEYEA | ASSISTANT PROFESSOR
graphic memoir | global documentary | Japanese cinema

SCOTT BURKHARD | LECTURER
writing for television | screenwriting

PETER DECHERNEY | PROFESSOR
documentary film production | virtual reality | film & media history

KATHY DEMARCO VAN CLEVE | SENIOR LECTURER
screenwriting | art & business of film

IAN FLEISHMAN | ASSOCIATE PROFESSOR
queer media | environmental humanities | European cinema

SHANNON MATTEN | PROFESSOR
media archeology | environmental media | cultural geography

META MAZAJ | SENIOR LECTURER
contemporary world cinema | film festivals | Eastern European cinema

RAHUL MUKHERJEE | ASSOCIATE PROFESSOR
digital infrastructures & platforms | global TV | mobile phone cultures

KAREN REDROBE | PROFESSOR
feminist film & media theory | animation | community media

CHENSHU ZHOU | ASSISTANT PROFESSOR
East Asian cinema | film exhibition | screen cultures

https://cinemastudies.sas.upenn.edu
**Land Acknowledgement**

The Society for Cinema and Media Studies acknowledges the land on which we will gather is the territory of the Massachusett, Pawtucket, and their neighbors the Abenaki, Micmac, Maliseet, Narragansett, Nipmuc, Pennacook, Penobscot, and Wampanoag Peoples, who have stewarded this land for hundreds of generations.

We recognize the repeated violations of sovereignty, territory, and water perpetrated by invaders that have impacted the original inhabitants of this land for 400 years. We extend our respect to citizens of these Nations who live there today, and their ancestors who have lived there for over five hundred generations, and to all Indigenous people. We also affirm that this acknowledgment is insufficient. It does not undo the harm that has been done and continues to be perpetrated now against Indigenous people, their land and water.

*We acknowledge the Upstander Project for the guidance in presenting this land acknowledgment.*

---

**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/SCMS24Program) 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 2025.

---

**Skipped Session Numbers**

The Sheraton Boston Hotel assigns presentation and meeting rooms based on session numbers throughout the conference. For example, A1 is in the same room as B1, and so on. Due to the use of different spaces each day due to cancellations and the like, there might be some skipped session numbers. Thank you for your understanding.
Letter from the President

Welcome to the 65th annual Society for Cinema and Media Studies conference! This year we return to Boston, a city which, much like SCMS itself, is steeped in history and scholarly excellence while also marked by vibrant artistic and cultural intersections and transformations. Following a successful return to in-person conferencing “out west” in 2023, we are excited to meet again on the U.S.’s east coast. This year’s program offers an exceptional range of panels, workshops, and roundtables, alongside events that allow us to celebrate and reunite.

We hope you are able to arrive in time for our Welcome Reception and Aca-Media After Dark program on Wednesday evening. We also look forward to honoring all of our members who have published new books this year, with our Celebration of Authors on Saturday evening, followed by the annual celebration of all that is tuneful or, at least, courageous, with Karaoke.

Please also support your colleagues and our wonderful exhibitors by checking out the Exhibit Area throughout the conference.

Following the success of our return to in-person conferencing in Denver and based on society member responses, this year’s program schedule retains a dedicated lunch hour and event session each afternoon with a special Global Solidarity Series event on Saturday, “Across Regions, Social Identities, and Academic Ranks.” We look forward to celebrating our annual award winners with our ceremony on Thursday afternoon. This year’s Distinguished Career Achievement Award on Friday afternoon honors Jacqueline Stewart, path-breaking cinema historian, scholar, and mentor, and Director and President of the Academy Museum of Motion Pictures. The DCAA recognizes Dr. Stewart’s profound contributions to the field of cinema and media studies and celebrates her exceptional dedication to advancing film scholarship, education, and cultural preservation. We hope you will attend both of these special awards ceremonies to recognize each of our honorees and to salute the dedication of our awards committees and donors who make such well-earned recognition possible.

This year’s meeting coincides with St. Patrick’s Day in one of the cities best known for celebrating the occasion. As we gather, keep an eye out for festive touches that might add a touch of luck to our time together. If anyone discovers something special, like a pot of gold, we encourage you to consider making a charitable donation to the Society in support of its general fund (which contributes to all aspects of the organization and its operations), support of travel funding for graduate students and precariously employed members, as well as opportunities to support our archive of interviews with pioneers of film and media studies (Fieldnotes), conference registration waivers and membership fee support for Native and Indigenous Media Scholars, support for Awards and/or for SCMS-U. Whether you come across a windfall or are able to give five dollars a couple of times a year, SCMS is deeply grateful for and dependent upon the generosity of its donors. Every contribution, regardless of size, is valuable and appreciated. I wish to thank all who contribute in multiple ways across the year each year and welcome conversations about donor opportunities and estate planning with SCMS in mind.

Beyond this annual opportunity to meet together, catch-up, hear the latest in scholarly interventions, celebrate our shared interests and to discover entirely new ones, SCMS continues to grow and thrive as a year-round membership-driven organization. This year saw exceptional programming through SCMS+ as well as wonderful book talks, roundtables, and professionalization workshops sponsored by SIGs and Caucuses. Standing Committees have taken up several new initiatives that directly address concerns and needs raised by members and anticipate issues critical to the challenges and transformations across academia, internationally. The Board of Directors and SCMS’s officers are also owed tremendous thanks for their dedicated labor, camaraderie, and commitment to the Society and its members throughout the year.
Finally, yet most importantly, I thank this year’s Program Chair, Courtney Brannon Donoghue, the 2024 Program Committee, the exceptional SCMS staff of Leslie LeMond, Molly Youngblood, Margot Tievant, Maggie Steinhauer, as well as Del LeMond, and Thomas J. West, with our on-site event staff and crew for all of the planning and realization of our conference.

Most of all, I thank you for your commitment to SCMS and your scholarly and social engagement.

Thank you for joining us in Boston!

Wishing you a wonderful conference,

Victoria E. Johnson
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
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
2025–2027  Yeidy M. Rivero, President-Elect
Letter from the Program Chair

I am honored and delighted to welcome y’all to Boston for the 65th annual conference. Thank you for your engagement and energy in attending and participating in this gathering—you are a vital part of this vibrant community! We honor your shared commitment to this scholarly organization and celebrate the incredible membership at the heart of SCMS. We hope the in-person conference continues to offer a space to reconnect, reinvigorate, and recharge as well as an opportunity to foster new connections, spark new conversations, and build new community. Beyond the conference, the collaborative creativity and hard work of the caucuses, scholarly interest groups, committees, and task forces continues to expand and strengthen year-round connections with programming, events, mentoring, and so much more.

For the 2024 conference, we received 1215 submissions from graduate students, independent scholars, and faculty across different ranks, diverse institutions, and a wide array of geographical locations and areas of the field. A snapshot of the program includes 186 open call panels, 216 pre-constituted panels, 11 workshops, and 44 roundtables. What began as a modest gathering of the Society of Cinematologists now has a broad global reach, with this year’s conference representing 39 countries including Argentina, Australia, Austria, Belgium, Brazil, Canada, China, Czech Republic, Denmark, Finland, France, Germany, Greece, Hong Kong, Hungary, India, Ireland, Israel, Italy, Japan, Kazakhstan, Malaysia, Netherlands, New Zealand, Norway, Philippines, Poland, Portugal, Singapore, Slovenia, South Korea, Spain, Sweden, Switzerland, Taiwan, Turkey, United Kingdom (England, Scotland, Wales and Northern Ireland), United States, and Vietnam.

Thank you to the Program Committee for sharing your invaluable insights and expertise throughout the review process: Aubrey Anable, Sara Bakerman, Stephanie Brown, Keith Corson, Joseph DeLeon, Anne Dymek, Cristina Formenti, Bärbel Göbel-Stolz, Michael Gott, Heather Gumbert, Jennifer Hessler, Kim Hester-Williams, Charlotte Howell, Jennifer Jones, Hieyoon Kim, Jinsook Kim, Carly Kocurek, Andrée Lafontaine, Kayti Lausch, Alice Leppert, Yael Levy, Ta’les Love, Luci Marzola, Ben Mendelsohn, Erin Meyers, Brandy Monk-Payton, Colleen Montgomery, Paul Monticone, Hayley O’Malley, Andrew Owens, Eleni Palis, Karen Petruska, Michael Reinhard, John Roberts, Michelle Robinson, David Roche, Catherine Russell, Priyanjali Sen, Lien Fan Shen, David Sidore, Kyle Stine, Andy Uhrich, Rebecca Williams, Jessica Wolfe, Justin Wyatt. And an extra big thank you to the SCMS board members for offering your time and energy to the Program Committee: Maria Suzanne Boyd, Frances Gateward, Debashree Mukherjee, Jamie Rogers, Yeidy Rivero, Neil Verma, Kristen Warner. Furthermore, I cannot thank Yeidy, Kristen, Vicky Johnson, and Priscilla Peña Ovalle enough for their 11th-hour support and incomparable wisdom.

The SCMS Conference (and Virtual Symposium this past December) would not be possible without the crucial work and experience of the incredible staff members who make up the Home Office. Thank you to our Director of Conferences and Events, Leslie LeMond, and Office Manager, Molly Youngblood, for your organization, persistence, levity, and unflappability that keeps everything (and everyone) on track and moving forward. And a huge thank you to Del LeMond, Margot Tievant, Maggie Steinhauer, and Thomas J. West who bring their unique roles and invaluable contributions to the conference planning and programming process.

Once again, welcome to Boston! We are thrilled to have you here and I hope you have a wonderful and enriching experience at the conference.

Courtney Brannon Donoghue
Program Chair
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.

**SCMS Board of Directors**

**OFFICERS**

Victoria E. Johnson ~ University of California, Irvine ~ President

Yeidy M. Rivero ~ University of Michigan, Ann Arbor ~ President-Elect

Priscilla Peña Ovalle ~ University of Oregon ~ Past President

Kristen Warner ~ Cornell University ~ Treasurer

Christine Becker ~ University of Notre Dame ~ Secretary

**BOARD OF DIRECTORS**

Maria Suzanne Boyd ~ Delaware County Community College

Courtney Brannon Donoghue ~ University of North Texas

Frances K. Gateward ~ Howard University

Debashree Mukherjee ~ Columbia University

Neil Verma ~ Northwestern University

Jamie Rogers ~ Independent Scholar ~ Precarious Labor Representative

Kristina Brüning ~ University of Texas at Austin ~ Graduate Student Representative

**EX-OFFICIO**

Elizabeth Ellcessor ~ University of Virginia ~ Co-Editor, *JCMS: Journal of Cinema and Media Studies*

Bo Ruberg ~ University of California, Irvine ~ Co-Editor, *JCMS: Journal of Cinema and Media Studies*

Leslie LeMond ~ SCMS ~ Director of Conferences & Events

Man-Fung Yip ~ University of Oklahoma ~ Home Office Representative

---

**SCMS Social Media**

Stay connected with us on Instagram (@scmstudies), Facebook (facebook.com/SCMStudies) and X, formerly Twitter (@SCMStudies).

Share your conference experiences using #SCMS24.
2024 Conference Program Committee

Courtney Brannon Donoghue ~ University of North Texas ~ Chair
Aubrey Anable ~ Carleton University
Sara Bakeman ~ Independent Scholar
Maria Suzanne Boyd ~ Delaware County Community College
Stephanie Brown ~ Washington College
Keith Corson ~ University of Central Arkansas
Joseph DeLeon ~ Grand Valley State University
Anne Dymek ~ Harvard University
Cristina Formenti ~ University of Udine
Frances Gateward ~ Howard University
Bärbel Göbel-Stolz ~ International School
Edward Steichen
Michael Gott ~ University of Cincinnati
Heather Gumbert ~ Virginia Tech University
Jennifer Hessler ~ North Carolina State University
Kim Hester-Williams ~ Sonoma State University
Charlotte Howell ~ Boston University
Victoria Johnson ~ University of California, Irvine
Jennifer Jones ~ University of Tulsa
Hieyoon Kim ~ University of Wisconsin-Madison
Jinsook Kim ~ Emory University
Carly Kocurek ~ Illinois Institute of Technology
Andrée Lafontaine ~ Kobe City University of Foreign Studies
Kayti Lausch ~ Coe College
Alice Leppard ~ Ursinus College
Yael Levy ~ Tel Aviv University
Ta’les Love ~ Grand Valley State University
Luci Marzola ~ University of Southern California
Ben Mendelsohn ~ Portland State University
Erin Meyers ~ Oakland University
Brandy Monk-Payton ~ Fordham University
Colleen Montgomery ~ Rowan University
Paul Monticone ~ Rowan University
Debashree Mukherjee ~ Columbia University
Hayley O’Malley ~ University of Iowa
Priscilla Peña Ovalle ~ University of Oregon
Andrew Owens ~ University of Iowa
Eleni Palis ~ University of Tennessee, Knoxville
Karen Petruska ~ Gonzaga University
Michael M. Reinhard ~ Emory University
Yeidy Rivero ~ University of Michigan, Ann Arbor
John Roberts ~ University of Colorado Boulder
Michelle Robinson ~ University of North Carolina, Chapel Hill
David Roche ~ Université Paul Valéry, Montpellier 3
Jamie Rogers ~ Independent Scholar
Catherine Russell ~ Concordia University
Priyanjali Sen ~ University of the Arts, Philadelphia
Lien Fan Shen ~ University of Utah
David Sidore ~ Pennsylvania State University
Kyle Stine ~ Johns Hopkins University
Andy Uhrich ~ Washington University in St. Louis
Neil Verma ~ Northwestern University
Kristen Warner ~ Cornell University
Rebecca Williams ~ University of South Wales
Jessica Wolfe ~ University of South Wales
Justin Wyatt ~ University of Rhode Island

Staff

Leslie LeMond ~ Director of Conferences & Events
Margot Tievant ~ Communications Coordinator
Del LeMond ~ Graphics, Design, Typesetter & Program Designer
Maggie Steinhauer ~ JCMS Administrator & Committee Coordinator
Ginger Leigh ~ Assistant Conference Manager
Thomas J. West III ~ Session Scheduler
Sherrie Reyna ~ Motion Graphics
Robert Derryberry ~ AV Assist
Candice Hickman ~ Registration Assist
Amy Blake ~ Registration Assist
Joel Cameron ~ AV Assist
# Schedule of Events at a Glance

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed, Mar 13</td>
<td>8:00 - 9:00 pm</td>
<td>Welcome Reception</td>
</tr>
<tr>
<td></td>
<td>9:00 - 10:00 pm</td>
<td>Aca-Media After Dark</td>
</tr>
<tr>
<td></td>
<td>9:00 - 10:45 am</td>
<td>Session A</td>
</tr>
<tr>
<td></td>
<td>11:00 am - 12:45 pm</td>
<td>Session B</td>
</tr>
<tr>
<td></td>
<td>1:00 - 2:00 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td>3:15 - 5:00 pm</td>
<td>Session C</td>
</tr>
<tr>
<td></td>
<td>5:15 - 7:00 pm</td>
<td>Session D</td>
</tr>
<tr>
<td></td>
<td>7:00 pm</td>
<td>Graduate Student Reception</td>
</tr>
<tr>
<td>Thu, Mar 14</td>
<td>9:00 - 10:45 am</td>
<td>Session E</td>
</tr>
<tr>
<td></td>
<td>11:00 am - 12:45 pm</td>
<td>Session F</td>
</tr>
<tr>
<td></td>
<td>1:00 - 2:00 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td>1:00 - 2:00 pm</td>
<td>PROFESSIONAL DEVELOPMENT COMMITTEE ROUNDTABLE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Going Public: Building a Career Within and Beyond the Academy</td>
</tr>
<tr>
<td></td>
<td>2:00 - 3:00 pm</td>
<td>DCAA EVENT</td>
</tr>
<tr>
<td></td>
<td>3:15 - 5:00 pm</td>
<td>Session G</td>
</tr>
<tr>
<td></td>
<td>5:15 - 7:00 pm</td>
<td>Session H</td>
</tr>
<tr>
<td></td>
<td>see Onsite Event Listings</td>
<td>On-site Receptions/Events (universities, publishers)</td>
</tr>
<tr>
<td></td>
<td>10:30 am - 5:00 pm</td>
<td>Exhibit Area open</td>
</tr>
<tr>
<td>Fri, Mar 15</td>
<td>9:00 - 10:45 am</td>
<td>Session I</td>
</tr>
<tr>
<td></td>
<td>9:00 - 10:45 am</td>
<td>TEACHING &amp; PEDAGOGY COMMITTEE ROUNDTABLE</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teaching Under Conditions of Precarity</td>
</tr>
<tr>
<td></td>
<td>11:00 am - 12:45 pm</td>
<td>Session J</td>
</tr>
<tr>
<td></td>
<td>1:00 - 2:00 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td>1:00 - 2:00 pm</td>
<td>GLOBAL SOLIDARITY TOWN HALL</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Across Regions, Social Identities, and Academic Ranks</td>
</tr>
<tr>
<td></td>
<td>2:00 - 3:45 pm</td>
<td>Session K</td>
</tr>
<tr>
<td></td>
<td>2:00 - 3:45 pm</td>
<td>JCMS SPONSORED</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Media Studies Journals Publishing Information Session</td>
</tr>
<tr>
<td></td>
<td>4:00 - 5:45 pm</td>
<td>Session L</td>
</tr>
<tr>
<td></td>
<td>6:00 - 7:45 pm</td>
<td>Session M</td>
</tr>
<tr>
<td></td>
<td>8:00 - 9:00 pm</td>
<td>Evening of Recognition</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Celebrating Authors &amp; Honoring Excellence and Service</td>
</tr>
<tr>
<td></td>
<td>9:00 pm</td>
<td>Karaoke</td>
</tr>
<tr>
<td></td>
<td>9:00 am - 5:00 pm</td>
<td>Exhibit Area open</td>
</tr>
<tr>
<td>Sun, Mar 17</td>
<td>10:15 am - 12:00 pm</td>
<td>Session N</td>
</tr>
<tr>
<td></td>
<td>12:15 - 2:00 pm</td>
<td>Session O</td>
</tr>
<tr>
<td></td>
<td>2:15 - 4:00 pm</td>
<td>Session P</td>
</tr>
<tr>
<td></td>
<td>9:00 am - 12:00 pm</td>
<td>Exhibit Area open</td>
</tr>
</tbody>
</table>
**Exhibit Hours**

ROOM Constitution Ballroom ~ 2ND FLOOR

Stop by to browse the latest publications, programs, and speak with available editors.

**FRIDAY, MARCH 15**
10:30 am – 5:00 pm

**SATURDAY, MARCH 16**
9:00 am – 5:00 pm

**SUNDAY, MARCH 17**
9:00 am – 12:00 pm

**Thank You to Our Exhibitors**

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

- Academic Studies Press
- Amherst College Press
- Berghahn Books
- Bloomsbury Publishing Inc.
- Columbia University Press
- Duke University Press
- Edinburgh University Press
- Ideas on Fire
- Indiana University Press
- Ingram Academic & Professional
- Intellect Books
- Lexington Books
- McGill-Queen’s University Press
- Media Education Foundation
- MUBI
- NYU Press
- Oxford University Press
- Palgrave Macmillan
- Routledge
- Rutgers University Press
- SCMS Indigenous Media Caucus
- SUNY Press
- Syracuse University Press
- The MIT Press
- University of California Press
- University of Chicago Press
- University of Illinois Press
- University of Iowa Press
- University of Michigan Press
- University of Minnesota Press
- University of North Carolina, Chapel Hill, Department of Communication
- University of North Texas, Department of Media Arts
- University of Pennsylvania, Cinema & Media Studies Department
- University of Texas Press
- University of Wisconsin Press

**Thank You to Our Advertisers**

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

- Berghahn Books
- Bloomsbury Publishing Inc.
- Columbia University, School of the Arts
- Duke University Press
- Georgia State University School of Film, Media & Theatre
- Global Storytelling: Journal of Digital and Moving Images
- Indiana University Press
- Rutgers University Press
- SCMS Indigenous Media Caucus
- Seattle University
- Stanford University Press
- SUNY Press
- University of California, Irvine, Department of Film and Media Studies
- University of California Press
- University of Michigan Press
- University of Minnesota Press
- University of North Carolina, Chapel Hill, Department of Communication
- University of North Texas, Department of Media Arts
- University of Pennsylvania, Cinema & Media Studies Department
- University of Texas Press
- University of Wisconsin Press
Registration Hours

ROOM  Grand Ballroom Pre-Function  ~  2ND FLOOR

WEDNESDAY, MARCH 13  
7:00 pm – 9:00 pm

THURSDAY, MARCH 14  
8:00 am – 5:30 pm

FRIDAY, MARCH 15  
8:00 am – 5:30 pm

SATURDAY, MARCH 16  
8:00 am – 6:00 pm

SUNDAY, MARCH 17  
9:00 am – 2:30 pm

Replacement badges can only be printed during the registration hours above.

Onsite Registration

Individuals who are not pre-registered may pay conference registration fees at the on-site registration counter.

Badges

Your SCMS 2024 badge is your proof of registration. You are required to wear your name badge for entry to all official SCMS sessions and functions including receptions and the book exhibit. Badge sharing and splitting are prohibited. Badges should be picked up on-site at the conference registration desk. If you need a replacement badge, they are available for $10 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/SCMS24Program) 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 Boston Hotel, 39 Dalton St, Boston, MA 02199 USA.

Travel Grant, Dependent Care, Award Stipend Distribution

For those to whom it is applicable, funds should be collected on-site at conference registration. Individuals collecting these funds are required to present an official government photo ID or student ID.
Academy of Motion Picture Arts and Sciences and SCMS Fieldnotes Collaboration

Since 2020, the Society for Cinema and Media Studies has collaborated with the Oral History Projects (OHP) Department at the Academy of Motion Picture Arts and Sciences. With the donation to the Academy, OHP, along with the Academy Film Archive as the archival repository, is stewarding the Fieldnotes collection and providing cataloging and preservation support. This collaboration represents a new era for the interview project, initiated in 2014 by Haidee Wasson to conduct, circulate, and archive interviews with forerunners in film and media studies.

SCMS would once again like to say a special thanks to Haidee Wasson, Patrice Petro, Barb Klinger, Chris Holmlund, Raphael Raphael, Michael Zryd, and 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

Thank You to Our 2023–2024 Institutional Members

Black Film Center & Archive, Indiana University Bloomington
Boston University, College of Communication
British Film Institute, BFI Reuben Library
Chapman University
Concordia University, Mel Hoppenheim School of Cinema
Fresno Pacific University School of Humanities
Georgia Institute of Technology School of Literature, Media, and Communication
Georgia State University, School of Film, Media & Theatre
Gonzaga University, Integrated Media
Northwestern University, Radio/Television/Film, Screen Cultures
Seattle University, Film & Media
Syracuse University, Department of English
University of California, Irvine, Department of Film and Media Studies
University of California, Los Angeles Department of Film, Television & Digital Media
University of California, Santa Barbara Department of Film and Media Studies
University of California, Santa Cruz, Film & Digital Media
University of Chicago, Department of Cinema and Media Studies
University of Cincinnati, School of Communication, Film, and Media Studies
University of Glasgow, Film & Television Studies
University of Iowa, Department of Cinematic Arts
University of North Texas, Department of Media Arts
University of Notre Dame, Department of Film, Television, and Theatre
University of Oklahoma, Film and Media Studies
University of Oregon, Cinema Studies
University of South Alabama, Department of Communication
University of Southern California, School of Cinematic Arts
University of Texas at Austin, Radio-Television-Film
University of Toronto, Cinema Studies Institute
University of Utah, Department of Film & Media Arts
University of Washington, Cinema & Media Studies
University of Wisconsin-Milwaukee, Media, Cinema, and Digital Studies, Department of English
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, pre college 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, 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 symposium, 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
To enroll your department, program, or office in SCMS institutional membership and guarantee timely access to valuable resources for you and your colleagues, please visit the SCMS website. Navigate to the “Membership” section and select “Institutional Membership.”
Thank You to Our 2023–2024 Donors

MAJOR DONORS
Scott Curtis
Linda Mizejewski
Yeidy Rivero
Neil Verma
Pamela Wojcik

AWARDS FUND
James Leo Cahill
Michael Renov

FIELDNOTES FUND
Chris Holmlund

GENERAL FUND
Richard Allen
Courtney Brannon
Donoghue
Matt Connolly
Sarah Cooper
Mary Desjardins
Kate Fortmueller
Mary Rose Harrod
Priya Jaikumar
Victoria E. Johnson
Charlie Keil
Leslie LeMond
Yael Mazor
Linda Mizejewski
Livia Rodica Monnet
Paul Moore
Reut Odinak
Priscilla Peña Ovalle
Yeidy Rivero
Costanza Salvi
Haerin Shin
Ethan Tussey
Pamela Wojcik

GIVING TUESDAY
(this year, funds collected were allocated to the Precarious Labor Organization Fund)
Christine A Becker
Gilberto M. Blasini
Steven Cohan
Scott Curtis
Frances Gateward
Leslie LeMond
Priscilla Peña Ovalle
Costanza Salvi
Vivian Sobchack
Neil Verma
Laurel Westrup
Molly Youngblood

NATIVE AND INDIGENOUS MEDIA SCHOLARS FUND
Temmuz Sureyya
Gurbuz
Tara McPherson
Nicole Keating
Glenn K. S. Man
Meenasarani Linde
Murugan
Livia Perez de Paula
Miriam J. Petty
Katherine A. Spring
Ryan Watson

PRECARIOUS LABOR ORGANIZATION FUND
Cynthia A. Baron
Christine Becker
Caetlin Benson-Allott
Kevin Bozelka
James Leo Cahill
Nilo Couret
Michael D. Dwyer
Susan Felleman
Bärbel Göbel-Stolz
Michael Gott
Nicole Hentrich
Kate Kennelly
Tara McPherson
Ilona None Rossman
Ho
Christopher Sieving
John R. Smith
Jennifer Wang
Kristopher Woofter

SCMS-U FUND
Costanza Salvi

TRAVEL FUND
2023 Karaoke Attendees
Catherine L. Benamou
Nicholas Benson
Robert Burgoyne
James Leo Cahill
Alenda Chang
Matt Connolly
Michael D. Dwyer
Kristopher D. Fallon
Heather Hendershot
Maggie Hennefeld
Reem Hilu
Chris Holmlund
Dale Hudson
Deborah Jaramillo
Lilya Kaganovsky
Mary Celeste Kearney

Amanda Ann Klein
Paul M. Monticone
Justin Owen Rawlins
Karen Ritzenhoff
Understanding Conference Session Formats: Panels, Workshops, and Roundtables

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.

Lost and Found
Any belongings inadvertently left in conference areas will be taken to SCMS Registration. Following the conclusion of the conference, any remaining items will be handed over to hotel security.

In Case of Emergency
Pick up any guest room or house phone and ask to be connected with 24-hour Hotel Security.
**Conference Format: In-Person & Virtual Perspectives**

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 symposium and in-person conference with active and present participation in mind. We do not accept pre-recorded conference presentations in either the symposium 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. This year, the Society awarded a record number of travel and dependent care grants. Beyond the symposium 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.

**Internet Access/Wi-Fi**

Thank you for selecting the Sheraton Boston Hotel for your conference accommodations. If you booked a room under the SCMS room block, whether through online reservation or by phone, your guest room rate covers complimentary Internet access. Upon check-in, the hotel front desk will furnish you with instructions on accessing the Internet in your guest room.

Complimentary Wi-Fi is standard in all meeting spaces at SCMS 2024, including the Exhibit Area and the Lounge. The level of bandwidth may accommodate web browsing and e-mail, but will not support large transfers of data, such as video streaming and downloading. **Please exercise Wi-Fi courtesy.**

**Access Code:** Sheraton Meeting Network

1. Turn on and enable your Wireless LAN (Wi-Fi) adapter on your computer/device.
2. Search and select the wireless network (SSID) labeled “Sheraton Meeting Network.” Ensure your wireless adapter shows “Connected.”
3. Launch your Internet browser, visit a public Internet page (e.g., Google.com), and you should be redirected to the guest login page.
4. Enter the Access Code **SCMS2024** in the designated field on the login page.
5. Accept the Terms (if applicable) and click the “Connect Now” button to log in.
6. You should be redirected to your home page, indicating a successful Internet connection.
2024 Audio Visual Policy

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

- LCD/Multimedia Data Projector (with audio capability through the house sound system or a dedicated speaker, dependent on the size of the room)
- HDMI Cable: If your laptop lacks an HDMI port, please borrow or purchase an HDMI connector/adapter (dongle) to facilitate connection to the projector.
- Mini Audio Jack
- Power strip

Wireless network: Sheraton Meeting Network
Access Code: SCMS2024

Due to the prohibitive cost of outfitting rooms with computers, we request you bring your own laptop if you intend to use projection. Please ensure to bring your laptop’s power cord and any proprietary cords needed for your device. Wireless internet access will be available in the panel/workshop rooms and conference space. We cannot accommodate on-site requests for changes to AV equipment.

Please note that the Society for Cinema and Media Studies does not assume responsibility for the safety and security of attendee computers. We appreciate your understanding.

Assistance with AV during the Conference

For any technical assistance, please contact an Encore technician—(331) 472–6438. State you would like a 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.

Guidelines for Presentation Recordings & Media Usage

Please note that the papers and commentaries presented at this conference are meant exclusively for the audience in attendance. Recording, copying, or reproducing these presentations is prohibited without obtaining advance written consent from the authors. Permission must be secured before recording, not afterward. Unauthorized recording, copying, or reproduction of a paper/presentation may constitute a violation of common law copyright, leading to potential legal consequences for the individual involved. The Society for Cinema and Media Studies retains the right to revoke the registration of anyone found recording sessions without proper permissions.

Exception: Please note the Society for Cinema and Media Studies retains the right to utilize images and recordings of the conference, including attendees, for educational and promotional purposes. By registering, attending, or participating in the conference, individuals are considered to agree to allow SCMS to use their image in photographs, video, audio, and electronic communications and releases.
The Lounge
Equipped with Computers and Printers

ROOM Independence Ballroom, East ~ 2ND FLOOR

Unwind in this space to connect with others, rejuvenate, conduct casual meetings, charge your devices, or get work done on your computer or tablet.

The Lounge also features a dedicated kids’ table with art and craft supplies, along with quiet toys like books and puzzles.

For those seeking a quieter environment, the conference has a designated Quiet Room away from traffic and noise on the 5th floor of the Sheraton in Forest Hills. This space is available for any conference attendee in need of a peaceful area to sit, work, rest, and reflect. Although wireless internet is available, please do not conduct meetings, virtual sessions, or personal phone calls in the Quiet room out of respect for the others enjoying this space.

Please note: By using the computers in the Lounge, you agree to do so at your own risk. These are public terminals, and the Society for Cinema and Media Studies cannot be held liable for any consequences arising from their use.

Live Tweeting

The designated hashtag for live tweeting during the SCMS 2024 annual conference is #SCMS24. If there are specific materials in your presentation that you do not want to be shared on social media in real-time, please state this explicitly at the start of your presentation. When live tweeting during sessions, we recommend using the session number indicated in the program for better organization.

We acknowledge that some members have opted not to use X/Twitter anymore, and we respect everyone’s preferences. As an organization, our primary communication method with the membership is through email. However, recognizing the diverse preferences within our membership, some have requested we continue using X/Twitter, along with Instagram and Facebook, to share information. Our utilization of these platforms is exclusively for the dissemination of information, rather than promotional purposes for the platform itself.

Indigenous Membership

The Society for Cinema and Media Studies 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**

The Society for Cinema and Media Studies embraces the goal of universal access and aspires 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 annual conference.

**Wellness**

**Fitness Center**—Located on the 5th Floor, the Sheraton fitness center features complimentary key card access, 7 days a week, 24 hours a day. The room is equipped with cardiovascular equipment, elliptical machines, exercise bikes, free weights, Peloton bikes, rowing machines, stair climbers, strength equipment, treadmills, weight machines, and lockers.

**Heated Pool**—Overnight guests enjoy complimentary access to the indoor Pool (with outdoor deck and retractable roof) located on the 5th Floor. Hours of Operation, Daily 5:00 am - 11:00 pm.

**Masks**—While we won’t be implementing a formal mask mandate, the safety of our members remains a top priority. Similar to 2023 in Denver, we will have (K/N95) masks available at the registration desk. We encourage members to consider upgrading or wear a more effective mask for enhanced protection.

**Vaccinations**—We strongly recommended that all attendees be fully vaccinated for COVID-19. We recommend that if you are not fully vaccinated, you receive the needed booster at least 2 weeks before arriving. It is also suggested that all attendees receive a Influenza vaccination at least 2 weeks before arriving.

**COVID Testing**—It is strongly recommended that each SCMS attendee brings 1-2 self-administered COVID testing kits. Having these kits on hand enables you to conduct tests privately in your hotel room if you start experiencing potential COVID symptoms. SCMS will provide a limited number of complimentary home tests at conference registration. If you wish to test or begin experiencing symptoms, please contact meetings@scmsconference.com. A test will be delivered outside your Sheraton Boston guest room door upon request.

**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.

**Conference Hotel Air Filtration Information**—The hotel utilizes MERV 8 - MERV 13 filters in the HVAC units around the hotel (depending on their location). MERV 13 filters provide better air filtration and can improve indoor air quality by capturing a broader range of contaminants. They are especially beneficial for people with allergies, asthma, or respiratory sensitivities, as they can help reduce the presence of smaller particles that may trigger symptoms.
Hand Sanitizer Dispensers—Dispensers are available throughout the hotel. Attendees may also request an individual bottle from the SCMS registration desk.

SCMS will follow CDC public health recommendations, and federal, state, and local regulations applicable at the time of the annual conference. SCMS may change, update, or add to these requirements at any time as it deems prudent to best protect the health and safety of attendees and others.

Accessibility

The 2024 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. 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.

Boston Convention Visitors Bureau
Boston’s CVB has an extremely helpful list of Boston Accessibility Resources at https://www.meetboston.com/plan/accessibility.

Sheraton Boston Hotel
For guidance on reserving an accessible hotel room, please check the Accessibility page on the SCMS website.

All conference spaces 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 accessible rooms with king beds; some 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 Boston 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 2024, 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

**Traveling and Getting Around Boston**

The city’s accessibility is good across all areas – in access to public transportation, taxis, sidewalks, attractions and hotels. The City of Boston sets the benchmark for accessibility in the Northeast United States. For information on Equipment and Scooter Rentals, please visit the Accessibility page on the SCMS website.

**Public Transportation**

Boston’s public transportation system is mostly accessible & wheelchair friendly. The subways and bus system serve all points in Boston as well as Boston Logan International Airport. Subway and bus fares are $2.65 each way, but with a free prepaid CharlieCard, fares are $2.10. Seniors (ages 65+) and disabled patrons can get a 50% discount by completing a reduced fare permit, available at www.mbta.com (PDF). Commuter rail fares vary but never exceed $10.00 (full fare) or $5.00 for the elderly/disabled. More details on Boston’s transit systems are available below.

**About The RIDE**

The RIDE is a door-to-door, shared-ride paratransit service for those unable to use regular public transportation due to disability. Trips are scheduled one to five days in advance, with comparable travel times to fixed-route transit plus an additional 20 minutes. Visit https://www.mbta.com/accessibility/the-ride for more info. For alternative transportation options, contact the Mobility Center at 1000 Massachusetts Ave in Boston, accessible at 617-337-2727.

**MBTA Subway, “The ‘T’”**

The Boston “T” is generally wheelchair accessible, but not all stations have elevators to street level. The Green Line has some inaccessible stations due to a large gap between train cars and platforms. However, Green Line trains are equipped with ramps to bridge this gap. Wheelchair users should wait at the front to signal the train operator for assistance. Other lines allow independent boarding/dismounting. For details on using the Green Line in a wheelchair, visit www.mbta.com. Check the SCMS website Accessibility page for a list of non-accessible MBTA subway stations and more information.

**MBTA Commuter Rail**

MBTA commuter rail serves outlying cities like Providence, RI, with all stations being accessible. The maximum fare is $10.00, or $5.00 for those with a disability card or noticeable disability, such as wheelchair passengers. This 50% discount is available at MBTA South Station automated kiosks without completing a reduced fare application. For commuter rail information, routes, and fares, visit www.mbta.com.

**Accessible Taxi Services**

Boston’s accessible taxi cabs, referred to as WAVs (Wheelchair Accessible Vehicles), are seamlessly integrated into the city’s taxi fleet. WAVs operate at the standard taxi rate, ensuring equitable pricing. For 24-hour dispatch, contact Metro Cab of Boston at (617) 782-5500.
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”)

1. Before answering any questions, repeat the question.
2. Provide verbal descriptions of any overheads, slides, or charts, reading all text on the visual aids.
3. Face the audience when speaking and keep hands or other objects away from the mouth.
4. Refrain from speaking too quickly.
5. 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.
6. Present key points in multiple ways, including visual, auditory, and tactile approaches.
7. Limit the number of visual aids and allow sufficient time to read each one.
8. When possible, bring videos with captioning for persons who are deaf or hard of hearing.
9. Encourage seated as well as standing activities.
10. At the beginning of presentations, provide oral descriptions of meeting room layouts, emergency exits, amenities, and O/A procedures.
11. If breaks are included, make sure that you allow adequate time for people with disabilities to reach the new locations and/or complete tasks.
12. 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.

1. Use black ink on white or off-white paper to maximize contrast.
2. Avoid glossy paper.
3. Use at least 12-point type, but a larger font is often better (14- or 16-point font size).
4. Avoid italics, except when used as proper titles, or other script type; use a plain font like Helvetica or Verdana.
5. Use margins of 1” and ragged right edge.
6. Avoid using all caps.
7. Make sure there is even spacing between letters.
8. Make sure text is not printed over illustrations.
Inclusion

Quiet room—SCMS has provided a Quiet Room removed from traffic and noise for conference attendees in the Sheraton Boston Hotel. The Quiet Room is located in Forest Hills on the 5th Floor of the Sheraton. This room is available for use by any conference attendee in need of a quiet space to sit, rest, and reflect. Although wireless internet is available, please do not conduct meetings, virtual sessions, or personal phone calls in this room out of respect for the others enjoying this space.

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

All-Gender Restrooms—All-person, all-access restrooms are available at the Sheraton Boston Hotel on the 3rd Floor (around the corner from Fairfax B). All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the maps on page 31–33. To find other safe restrooms while out and about in Boston, visit Refuge (<refugerestrooms.org>) or download their app.

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 location. For hours when registration is closed or for other advanced requests, please email meetings@scmsconference.com to make arrangements with the SCMS staff.

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 2024 is family friendly. There will be a kids’ table in The Lounge, Independence Ballroom East, 2nd Floor with arts and craft supplies as well as some quiet toys (books, puzzles and so on).

Boston stands out as a fantastic destination for families. From charming local parks to engaging attractions like the Boston Children’s Museum, the Franklin Park Zoo, and the Museum of Science, there’s no shortage of activities for kids. The New England Aquarium, Boston Tea Party Ships & Museum, and the Boston Fire Museum also offer entertaining and educational experiences. Additionally, the Museum of Fine Arts, with free admission for youth under 18, provides an enriching introduction to the diverse realm of art. Each exhibit throughout this renowned museum offers enjoyable and educational opportunities for families to explore together.

Finally, remember that you can connect with other parents with children via our childcare forum (https://bit.ly/SCMS24Childcare). 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.
**Sustainability**

The Society for Cinema and Media Studies is dedicated to fostering a greener and more sustainable future, exemplified by its commitment to implementing sustainability efforts for the SCMS 2024 conference. Recognizing the urgent need for environmental responsibility, the Society aims to reduce its ecological footprint, minimize waste and promote eco-friendly practices.

Here are actions we’re prioritizing this year to make progress toward our goals:

**Community Impact**—This year, we’re offering attendees a way to give back to our host city through donations:

**ROSIE’S PLACE**: Attendees can donate their unopened hotel soaps, shampoos, conditioners, and other toiletry items, unused, that people in need might find useful. Please take your donations to the Registration area and look for the Soap Drive bin. We will donate directly to Rosie’s Place in Boston. Rosie’s Place offers a safe haven for LGBTQIA+ women and overnight shelter and other services to those in need who self-identify as female.

**SPEAK FOR THE TREES, BOSTON**: SCMS is partnering with Speak for the Trees, Boston, to offset emissions resulting from travel to SCMS 2024; a non-profit organization based in Boston that undertakes initiatives to promote environmental justice, racial and social equity, public health, and addressing climate change. They advocate for the development of a healthy and fair urban forest in Boston. Every $100 contributes to a carbon offset of 10,146 lbs CO2e through Speak for the Tree’s tree planting projects. You can offset your travel emission with a small contribution of the average offset cost of $15.50. SCMS will share with members how to donate directly to Speak for the Trees, Boston.

**Signage**: We have significantly reduced the amount of signage utilized at our conferences. The selection is based on what we deem essential for maintaining an organized and easily navigable conference experience.

**Reusables**: We encourage attendees to bring and utilize refillable water bottles throughout the conference. Refillable water bottles will also be available for purchase at the registration desk.

Ways you can make an individual impact:

**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. Look for the bins in the Registration area to recycle your name badge and conference program.

**Moderate Consumption and Plant-Based Foods**—Take only what you need at food functions and choose to eat vegetarian at least one meal per day. This will help reduce carbon emissions associated with food production.

**Be Energy Smart**—Remember to turn off lights when leaving your hotel room and participate in the hotel’s linen reuse program, which will conserve water.

**Public Transportation**—From Logan, board the T’s Blue Line at Airport Station, switch to the Green Line at Government Center, and disembark at Prudential Station. The Logan Express Bus runs a free route from the airport to the Hynes Convention Center, which is next door to the Sheraton Boston. The return fare to Logan is $3.
**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.
Attire and Weather

Attendees are encouraged to dress in a manner that aligns with their comfort. In March, Boston experiences temperatures ranging from the mid-50s during the day to the low 30s at night. Given potential variations in meeting room temperatures, it is advisable to bring a sweater or jacket for added comfort.

Getting To The Conference Hotel

Airport

Boston is served by Logan International Airport (BOS).

Ground Transportation

The Sheraton Boston is located four miles from Logan International Airport.

Taxi: Approximate fare is $40 one way, depending on traffic.

Subway: From Logan, board the T’s Blue Line at Airport Station, switch to the Green Line at Government Center, and disembark at Prudential Station.

Express Bus: The Logan Express runs a free route from the airport to the Hynes Convention Center, which is next door to the Sheraton Boston. The return fare to Logan is $3.

Visit https://www.massport.com/logan-airport/ for additional ground transportation details.

About Boston

From the charming cobblestones of Beacon Hill, to the civic landmarks along the Black Heritage and Freedom trails, to the iconic grounds of Harvard University and Fenway Park, Boston is a treasure trove of Americana and a beautiful city to explore in March.

The Sheraton Boston, our conference headquarters hotel, is centrally located to the city’s most popular attractions. Stroll through the Public Garden or along the Charles River, browse the shops and vendors at Faneuil Hall Marketplace, or visit one of Boston’s renowned history, science, or art museums. The entertainment options during your free time are endless.
Welcome Reception
Upon your arrival in Boston, take a moment to set down your bags, collect your badge and conference program from the registration desk, and join us for a minute to relax before the conference begins Thursday morning!

Aca-Media After Dark
The Aca-Media podcast will kick off the conference live from Boston with special SCMS guests and some nocturnal flair.

Graduate Student Reception
Join your fellow graduate students for conversation and drinks.

2024 Distinguished Career Achievement Award Event:
A Conversation with Jacqueline Stewart,
Director and President of the Academy Museum of Motion Pictures

Pay tribute to Jacqueline Stewart, the recipient of the Society for Cinema and Media Studies 2024 Distinguished Career Achievement Award. An esteemed scholar, educator, programmer, author, film archivist, and television host, Stewart has left an indelible mark on the landscape of cinema and media studies. Her extensive research and advocacy for inclusivity in cinema have earned her widespread recognition and acclaim. We will delve into her journey, insights, and transformative impact on the field. Come help us celebrate an inspirational trailblazer renowned for her work in film studies and cultural preservation.
Friday, March 15
3:30 – 4:15 pm
In the Exhibit Area @ University of Illinois Press table

University of Illinois Press Reception
Celebration of Contemporary Film Directors book series and introduction of new series editors.

Friday, March 15
8:00 – 11:00 pm
Various Locations, Sheraton Boston

University, Publisher and Program Receptions/SIG Events/Book Launches
See list on page 28 for these events.

Saturday, March 16
9:00 – 10:45 am
Republic A ~ 2ND FLOOR

TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE:
Teaching Under Conditions of Precarity
This roundtable will discuss the various ways in which precarity impacts our teaching practices and offer strategies for responding to or resisting these conditions.

Participants: Anirban Baishya, Hannah Goodwin, Tony Grajeda, Britta Hanson, Hunter Hargraves, Kimberly Hall

Saturday, March 16
1:00 – 2:00 pm
Back Bay A ~ 2ND FLOOR

GLOBAL SOLIDARITY TOWN HALL
Across Regions, Social Identities, and Academic Ranks
Bring your lunch, bring a friend!

This Town Hall continues the conversations begun with the SCMS Global Solidarity Series, including during the Virtual Symposium event “Navigating Secret Syllabi: Eliminating Fabricated Divisions and Fostering Solidarity Among Cinema and Media Scholars” and the SCMS+ event “Global Solidarity in Action.” The Town Hall aims to illuminate the shared, sometimes overlooked, interests and struggles that unite film and media scholars working in various parts of the world. This will be a rare opportunity for SCMS members in different stages of their careers to come together to identify shared concerns and build toward concrete actions. Masking is strongly recommend; masks will be available at the door.

Sponsors: Global Solidarity Series

Coordinators: Precarious Labor Organization; Graduate Student Organization; Middle East Caucus; Caucus on Class; Black Caucus; Latinx/a/o Caucus; Asian/Pacific American Caucus; and Disability Caucus

Saturday, March 16
2:00 – 3:45 pm
Republic A ~ 2ND FLOOR

JCMS SPONSORED
Media Studies Journals
Publishing Information Session

Learn about opportunities for publishing, get a behind-the-scenes look at journal operations, and meet the editorial teams of various media journals.

Saturday, March 16
8:00 – 9:00 pm
Grand Ballroom ~ 2ND FLOOR

EVENING OF RECOGNITION
Celebrating Authors & Honoring Excellence and Service

Join us to extend gratitude towards all forms of service as we celebrate recipients of Caucus/SIG awards and honor the invaluable contributions of volunteers, committees, incoming and outgoing Board members, and more! We’ll also recognize outstanding service and honor the accomplishments of writers who have published works between April 2023 and March 2024.
**Friday Night Affiliate Events**

The following events will be held at the Sheraton Boston Hotel on Friday, March 15.

*Reception @ 8:00 pm*  
Back Bay C ~ 2ND FLOOR  
**NYU Martin Scorsese Department of Cinema Studies**  
Reception for students, faculty, alumni, and friends of NYU’s Martin Scorsese Department of Cinema Studies.

*Reception @ 8:00 pm*  
Back Bay A ~ 2ND FLOOR  
**University of Wisconsin-Madison Department of Communication Arts and Wisconsin Center for Film and Theater Research**  
A reception for the University of Wisconsin-Madison community at SCMS.

*Reception @ 8:00 pm*  
Liberty B ~ 2ND FLOOR  
**Screen Cultures Program, Northwestern University**  
Reception for students, faculty, alumni, and friends of Northwestern’s PhD program in Screen Cultures.

*Reception @ 8:00 pm*  
Independence Ballroom West ~ 2ND FLOOR  
**Canadian Graduate Programs**  
Concordia University (Montreal), Film and Moving Image Studies ~ McGill University (Montreal), Graduate Program in Communication Studies and Graduate Program in Art History ~ Simon Fraser University (Vancouver), School of Communication ~ University of British Columbia (Vancouver), Cinema and Media Studies ~ University of Toronto, Cinema Studies Institute ~ York University (Toronto), Department of Cinema & Media Arts and Department of Communication & Media Studies  
A reception for graduate programs based in Canada.

*Reception @ 8:00 pm*  
Fairfax B ~ 3RD FLOOR  
**University of Pennsylvania, Cinema & Media Studies**  
A festive gathering to celebrate the inauguration of the newly established Department of Cinema & Media Studies at the University of Pennsylvania.

*Meeting @ 8:00 pm*  
Boston Common ~ 5TH FLOOR  
**Elaborating on Fair Use Rights**  
We will elaborate on current fair use practice and rights through diverse, illustrative examples with an invitation to attendees to ask questions and discuss their concerns regarding current fair use.

Coordinators: Diane Carson and Annie Berman

*Book Series Launch/Party @ 8:00 pm*  
Gardner ~ 3RD FLOOR  
**Camera Obscura Book Series Party**  
A celebration of *The Archival Afterlives of Philippine Cinema* by Bliss Cua Lim and other releases in the *Camera Obscura* book series published by Duke University Press.

*Book Launch @ 8:00 pm*  
Hampton ~ 3RD FLOOR  
**Black Girl Autopoetics Book Launch Celebration**  
Come celebrate the publication of *Black Girl Autopoetics: Agency in Everyday Digital Practice* (Duke University Press, 2024) with a reception hosted by author, Ashleigh Greene Wade.

*SIG Event/Book Launch @ 8:00 pm*  
Exeter ~ 3RD FLOOR  
**The Fold: From Your Body to the Cosmos by Laura U. Marks**  
Sponsor: Theory and Philosophy SIG  
Coordinator: Laura Marks
**Reception @ 9:00 pm**

Liberty A ~ 2ND FLOOR

University of California, Santa Cruz, Department of Film and Digital Media

A reception for friends and alumni of University of California, Santa Cruz’s Department of Film and Digital Media.

**SIG Event @ 9:00 pm**

Arnold Arboretum ~ 5TH FLOOR

Fan and Audience Studies SIG Meeting and Social Event

Annual meeting of the SIG and social event for members.

Sponsor: Fan and Audience Studies SIG

Coordinator: Rebecca Williams

**Book Launch @ 9:00 pm**

Riverway ~ 5TH FLOOR

The Richard Dyer Reader Book Launch

The Richard Dyer Reader was published by BFI/Bloomsbury in September 2023. Launches have taken place in London, Amsterdam and St. Andrews, but this is the official launch in the United States. Glyn Davis, ed. will be in attendance. A small panel of contributors (including Hannah Hamad, Cardiff University and Lisa Henderson, UMass Amherst), will discuss new content in the Reader, and Richard’s contributions to fields including film and media studies, cultural studies, and queer studies. The publisher, Bloomsbury/BFI, will provide signed copies of the book for sale.

Coordinator: Glyn Davis

---

**Offsite Events**

**Thursday, March 14**

6:00 – 10:00 pm

Emerson College, Bright Family Screening Room, Emerson Paramount Center, 559 Washington Street

**Slash/Back screening, Zoom discussion with filmmaker & reception**

Join us for this big-screen showing of filmmaker Nyia Inuksuk’s 2022 debut feature, a coming of age, horror/sci-fi action film shot in a remote Arctic community and developed in collaboration with its cast of teenage performers.

Directions: Easily accessible by MBTA Green, Orange, and Red lines or a half-hour walk from the conference hotel.

Cost to Attendees: Free

Sponsors: Co-sponsored by Emerson College Department of Visual and Media Arts, New Review of Film and Television Studies, SCMS Gender and Feminisms Caucus, SCMS Indigenous Media Caucus, and SCMS Horror Studies Scholarly Interest Group.

Coordinators: Maria San Filippo, Leah Vonderheide

**Thursday, March 14**

7:00 – 9:00 pm

A.T. O’Keefe’s, 911 Boylston Street

**Media & the Environment SIG Meet-Up**

A gathering for members of the Media & the Environment SIG and their friends

Directions: Walk 5 minutes from Sheraton via Dalston Street and Boylston Street

Sponsor: SCMS Media & the Environment SIG

Coordinators: Patricia Ciccone & Jennifer Lynn Peterson
Friday, March 15
5:00 – 7:00 pm
Bar à vin 1885, 259 Newbury Street

French and Francophone & Transnational Cinemas SIGs
Happy Hour
Chat and Mingle with the French and Francophone and Transnational Cinemas SIGs

Directions: Just an 8 minute walk from the Boston Sheraton—head northwest on Belvidere Street toward Dalton Street, Slight right onto Dalton Street, Turn right onto Boylston Street, Turn left onto Hereford Street, Turn right onto Newbury Street

Coordinator: Nicole Wallenbrock

Friday, March 15
7:00 – 9:00 pm
Bukowski Tavern, 50 Dalton Street

Global Solidarity:
Cross-Caucus/SIG Social Gathering and Fundraiser
Join us for a gathering of caucuses and SIGs for socializing and fundraising. Funds will go to the Precarious Labor Organization Fund, which supports membership fees and conference registration fees for precariously employed, under/unemployed, graduate students and other members without institutional support.

Directions: On the corner of Cambria Street and Dalton Street

Cost to Attendees: Donation based. Donations will cover food at the gathering for those with less discretionary funds. Any donated money beyond the cost of the event will go to the PLO Fund.

Sponsors: Global Solidarity Series, Precarious Labor Organization, Graduate Student Organization, Caucus on Class, Middle East Caucus; Asian/Pacific American Caucus; Transnational Cinemas SIG; Media & the Environment SIG; Transmedia SIG; Latino/a/x Caucus

Coordinators: Jamie Rogers, Yulia Gilichinskaya, Kristina Brüning, Cynthia Ann Baron

Friday, March 15
7:15 – 9:15 pm
Members of the Central/East/South European Cinemas SIG, please refer to your email for the event location details.

Central/East/South European Cinemas SIG Meet-Up
Join us for our annual in-person SIG gathering.

Sponsor: Central/East/South European Cinemas SIG
Coordinators: Eszter Polonyi, Zoran Samardzija

Saturday, March 16
9:00 pm
Harvard CAMlab, 485 Broadway, Cambridge MA

Breathscapes
Revolutions per Minute Festival
An artist run festival dedicated to short-form poetic, personal, cinematic work in experiments, essay film, animation, documentary, video and audiovisual performance. A few of the other films being shown: Friday, March 15, 7:00 pm, Made by Hand: Film Farm and Friday, March 15, 9:00 pm, Philip Hoffman.

Program details and information about additional screenings at Revolutions per Minute Festival between March 14-17 are be available at: https://revolutionsperminutefest.org

Directions: Located at 485 Broadway—just outside Harvard Yard. Accessible by Public Transport.

Cost to Attendees: Free

Sponsors: RPM Festival, Harvard FAS CAMlab, Art and Art History Department & Cinema Studies Program at University of Massachusetts Boston

Curated by: Kalpana Subramanian with the support of Erin Espelie and Wenhua Shi
Meeting Space at a Glance

SECOND FLOOR
Meeting Space at a Glance

THIRD FLOOR
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.
SESSION A

Thursday, March 14
9:00 – 10:45 am

A4 Environmental Documentary Pedagogy
Media Making and Ecologies of Meaning

ROOM Back Bay A ~ 2ND FLOOR
CHAIR Adam Diller ~ University of Wisconsin Oshkosh

Ben Mendelsohn ~ Portland State University ~ Experimental Documentary as Eco-Pedagogy
Katrin Pesch ~ Eckerd College ~ Moving Environments: Teaching Environmental Documentary in the Gulf South
Akintunde Akinleye ~ Carleton University ~ Beyond Illustration: Observational Cinema as a Tool for Studying Ecology of the Spirit
Adam Diller ~ University of Wisconsin Oshkosh ~ Documentary Production as a Foundation for Climate Agency

A5 Forms of Disability

ROOM Back Bay B ~ 2ND FLOOR
CHAIR Taryn Ely ~ University of Rochester

Taryn Ely ~ University of Rochester ~ Ritualizing Pathology: The Filmmaking and Food Diaries of Anne Charlotte Robertson
Celeste Reeb ~ Hendrix College ~ More Than Music Play: A Failure to and by Closed Captioning
Frank Ming ~ University of Chicago ~ Navigating Game Fatigue Through Accessible Difficulty
Kristen Loutensock ~ SUNY Binghamton ~ The Golden Age of Autism Television?: Serial Representations of Neurodiversity

SPONSORSHIP Disability Caucus

SPONSORSHIP Critical Media Pedagogies Scholarly Interest Group
**Session A6**

**Unglamorous Stardoms**
Performances of Deglamorized & Maturing Femininity in Hollywood Cinema

**Room** Back Bay C ~ 2ND FLOOR

**Chair** Milan Hain ~ Palacky University
**Co-Chair** Denise Mok ~ University of Toronto

Christina Lane ~ University of Miami ~ The Oomph Girl Steps Out: The Powerful Streak of Ann Sheridan

Milan Hain ~ Palacky University ~ Attractive but Devoid of Glamour: Dorothy McGuire as David O. Selznick’s Contract Star

Denise Mok ~ University of Toronto ~ From Diva to Drab: Bette Davis’s Performance of Deglamorized Maturity in *The Catred Affair* (1956)

**Sponsorship** Performance and Stardom Scholarly Interest Group

---

**Session A8**

**Frictions and Fusions in Cinemas of the Sinosphere**

**Room** Jefferson ~ 3RD FLOOR

**Chair** Wesley Jacks ~ Lingnan University
**Co-Chair** Yongli Li ~ College of the Holy Cross and Heinrich Heine University Düsseldorf

Seio Nakajima ~ Waseda University ~ Chinese Anime as Cinemas of the Sinosphere: A Case Study of *The Legend of Hei*

Dorothée Hou ~ Moravian University ~ The Forgotten Frontier: Inner/Mongolia in Chinese Leitmotif Cinema (1990s-2010s)

Wesley Jacks ~ Lingnan University ~ All Under Heaven?: Cinemas of the Sinosphere in North American Theaters

Yongli Li ~ College of the Holy Cross and Heinrich Heine University Düsseldorf ~ From *Red Sorghum* to Red Main Melody: Contemporary Chinese Film Distribution in Germany

---

**Session A7**

**Doing the Work**
Labor of and in Media Texts

**Room** Republic B ~ 2ND FLOOR

**Chair** Timothy Piper ~ Oglethorpe University

Timothy Piper ~ Oglethorpe University ~ Hot Labor Summers of Yore: Basketball’s “Super Game” as Media Labor History

Mary Schmitt ~ Quinnipiac University ~ Democratizing the Workplace: Labor and Racial Justice in *Finally Got the News & Sorry to Bother You*

Amanda Landa ~ Rowan University ~ Hirokazu Kore-eda’s Feminine Fantasy in *The Makanai: Cooking for Maiko House*

---

**Session A9**

**Localizing Transnational Media Distribution**

**Room** Kent ~ 3RD FLOOR

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

Hye Jean Chung ~ Kyung Hee University ~ Transnational Topographies of Korean Cinema

Tupur Chatterjee ~ University College Dublin ~ Taste, Value, and Creative Media Work in India’s Streaming Industries

Wan-Jun Lu ~ University of San Francisco ~ Streaming Cultural Hybridity: Rethinking Transnational Media Distribution in the Digital Age

Yuki Nakayama ~ University of Michigan, Ann Arbor ~ Media Harvesting and Netflix Japan
**SESSION A**

**A10 Progression and Tension**
Chinese-language Television Today

**ROOM** Tremont ~ 3RD FLOOR

**CHAIR** Ying Zhu ~ Hong Kong Baptist University

**CO-CHAIR** Shuwen Yang ~ Stanford University

Geng Song ~ University of Hong Kong ~ Televising Romanticism: Neoliberal Subjectivity and Emerging Patterns of Love

Winnie Yanjing Wu ~ Hong Kong Metropolitan University ~ “I am Returning to My Country”: Shifting Migration Melodramas in Chinese Television

Shuwen Yang ~ Stanford University ~ Can Netflix Truly Speak Taiwanese? Overview of OTT Platforms in Taiwan through the Lens of Light the Night (2021)

**SPONSORSHIP** Television Studies Scholarly Interest Group

---

**A11 Monstrous Latinas**
Deconstructing Mermaids, Wailers, and Punks

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Orquidea Morales ~ University of Arizona

Susana Sepulveda ~ University of Nevada, Las Vegas ~ Apparitions of Chicana punk in Huesera: The Bone Woman (2022)

Audrey Silvestre ~ Northwestern University ~ Hauntings and Latina punk femininity in Myriam Gurba’s Mean

Marcela Di Blasi ~ Dartmouth College ~ The Little Mermaid Nightmare

Orquidea Morales ~ University of Arizona ~ La Llorona: Women Creating Monsters

**SPONSORSHIPS** Horror Studies Scholarly Interest Group; Latinx/a/o Caucus

---

**A12 War, Violence, and Security**

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** Kanika Lawton ~ University of Toronto

Michael Anthony Turcios ~ Northwestern University ~ State Violence in the “Humanitarian” Videos of U.S. Customs and Border Protection

Kanika Lawton ~ University of Toronto ~ The Other Side of Grief: Tension, Grievance, and the Securitizing Affect of Laura Poitras’ O’Say Can You See

Sena Duran ~ University of Michigan, Ann Arbor ~ “A Little Taste of the Good ‘ol Red-White and Blue”: Tour of Booty and the War on Terror in Interracial Adult Film

Abigail Shupe ~ Colorado State University ~ Bombs and Beethoven Over Baghdad: Music, Sound, and Irony in the Blowback Podcast

**SPONSORSHIP** War and Media Studies Scholarly Interest Group

---

**A13 The Rules of the Game**
Navigating the How and Why of Content Regulation

**ROOM** St. James ~ 3RD FLOOR

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

Jennifer Porst ~ University of North Texas ~ Channeling Control: The Reel Reasons Behind Regulating Media

Maureen Mauk ~ York University ~ Putting Control in the Hands of Parents: V-chip Ratings Regulation and Modern Parental Controls and Responsibility

Deborah Jaramillo ~ Boston University ~ Good Taste, the Good Death, and the Regulation of Atrocity on Television

Ethan Tussey ~ Georgia State University ~ “Regulators, Mount Up!": Content Regulation via Union Exceptions During the 2023 Hollywood Strikes

**SPONSORSHIP** Television Studies Scholarly Interest Group
**A14 Simulation and Intensity Across Media**

**ROOM** Stuart ~ 3RD FLOOR

**CHAIR** Jonathan Lack ~ University of Iowa

Jack perse ~ University of Oregon ~ The Hegemonic Aesthetic of Cozy Video Games

Andy Lee ~ University of Toronto ~ It’s a bird, it’s a plane, it’s a . . . videogame? Spatial simulation and verisimilitude in the mil-sim game ARMA III

Carol Vernallis ~ University of Minnesota ~ Atmospheres and Neuroscience: New Approaches to Close Readings of Intensified Media

Jonathan Lack ~ University of Iowa ~ Tactility, or Why We Love the Humanity of Hand-Drawn Images

---

**A15 Objects to Hold Onto**

**Caring For Media Archives**

**ROOM** Hampton ~ 3RD FLOOR

**CHAIR** Cait McKinney ~ Simon Fraser University

Cait McKinney ~ Simon Fraser University ~ Ungovernable Media: Holding on to Talking Pee-wee Herman Dolls

Craig Robertson ~ Northeastern University ~ Arranging Memory: Saving the work and history of a card catalog factory

Carrie Rentschler ~ McGill University ~ Write it Down! Transmitting the Feminist Protocols of Social Change

Axelle Demus ~ York University ~ “I often think that I did absolutely nothing”: Rescuing Obsolete Media to Mend Our Queer Pasts

---

**A16 Algorithmic Culture**

**Streaming Platforms and Enhanced Temporalities of Consumption**

**ROOM** Exeter ~ 3RD FLOOR

**CHAIR** Irina Kalinka ~ Columbia University

Andrew Zolides ~ Xavier University ~ The Streaming Shuffle: Towards a Theory of Random Playback for Visual Media

Irina Kalinka ~ Columbia University ~ Engineering Diversity on Digital Platforms: Exploring the YouTube Recommendation Algorithm and Google Picture Search

Fengyun Zhang ~ University of California Los Angeles ~ Streaming Video Piracy in Transnational Opaque Spaces: A Case Study of dnvod.tv

Cole Armitage ~ University of Toronto ~ The Accelerated Temporality of Virtual YouTuber Circulation and Consumption

---

**A17 Camp Is Dead. Long Live Camp.**

**Reimagining Camp and Its Histories for Our New Media Age**

**ROOM** Dalton ~ 3RD FLOOR

**CHAIR** Barbara Brickman ~ University of Alabama

Aviva Dove-Viebahn ~ Arizona State University ~ Silly Dystopia, Camp is for Kids!: Combat-Ready Rainbows and Mutant Butterflies in Queer Children’s Media

Emma Leigh Waldran ~ Independent Scholar ~ “Some Ghastly Predicament”: Negotiating Trauma through Camp in Search Party

David Lugowski ~ Manhattanville College ~ Camping Through the Years: Codes, Authors, Readers and Contexts in Whale’s Great Garrick and Gerwig’s Barbie

Barbara Brickman ~ University of Alabama ~ Lesbos R We: The Multi-hyphenate Performer as Lesbian Camp Star
### A18 From Steroscopy to Selfies
Technological Mediation in Past and Present

**Room**: Gardner A ~ 3RD FLOOR  
**Chair**: Jacqueline Land ~ William Jewell College

Andrea Acosta ~ Pitzer College ~ Digital Passing: Bot Poetics and AI Technology in South Korean Pop Performance  
Gabbi Guedes ~ University of Pittsburgh ~ “A Wonderful World for Children”: The View-Master’s 3-D Fantasies  
Jacqueline Land ~ William Jewell College ~ #FinePeopleFromIndigenousLands: Exploring Selfies as Digital Presencing and Disruptive Joy on Native Twitter  
Zoe Meng Jiang ~ New York University ~ Media Literacy and Grassroots Visibility: Perspectives from a Case in China

### A19 Antisocial Adolescence

**Room**: Gardner B ~ 3RD FLOOR  
**Chair**: Amanda Greer ~ University of Toronto

Claire Cao ~ University of British Columbia ~ Adolescent Antisociality as an Aesthetic of Ambivalence  
Amanda Greer ~ University of Toronto ~ So Young, So Bad! Antisocial Girlhoods and the Cinematic Curriculum of Reformation  
Sam Reimer ~ University of Toronto ~ Glowing Delinquency: Homoeroticism, Whiteness, and the Adolescent Boy

**Sponsorship**: Children’s and Youth Media and Culture Scholarly Interest Group

### A20 Crime Across Time and Space
Crime Genres Around the World

**Room**: Clarendon ~ 3RD FLOOR  
**Chair**: B. Geetha ~ Indian Institute of Technology-Bombay / Michigan State University

Luiz Felipe Rocha Baute ~ University of Campinas ~ An overview of contemporary Brazilian Crime Fiction  
B. Geetha ~ Indian Institute of Technology-Bombay / Michigan State University ~ Pathology as Productive: Accidents, Contingency, and Time in Soodhu Kavvum  
Cheunghsuan Wu ~ University of Southern California ~ Rust-Belt Memoirs: Crime Genre and the Gamified Post-socialist Identity in the Age of Streaming  
Mynt Marsellus ~ University of Toronto ~ Scorsese’s Gangsters: Returning to Cavell’s Genre as Medium

### A21 Towards a Film Festival of Inclusion
Places and Spaces of Diversity, Access, and Community

**Room**: Fairfax A ~ 3RD FLOOR  
**Chair**: Sarah Sinwell ~ University of Utah

Theresa Heath ~ Loughborough University ~ Modelling Utopia: Imagining accessible worlds at queer film festivals  
Sarah Sinwell ~ University of Utah ~ Sundance and the Future of Access and Inclusion on (and off) Screen  
Heshen Xie ~ University of Huddersfield ~ Out of Cinema, Screening Queer Shorts in Neighbourhood: Reshaping the Hong Kong Lesbian and Gay Film Festival  
Stefanie Van de Peer ~ Queen Margaret University ~ UK Film Festivals and their Funders: Who sets the Agenda on Equality, Diversity and Inclusion?

**Sponsorship**: Film and Media Festivals Scholarly Interest Group
SESSION A

A22 **Roundtable**

The Personal Mediascape in the Age of Videographic Heterotopias

**Room** Fairfax B ~ 3RD FLOOR

**Chair** Allison Cooper ~ Bowdoin College

**Co-Chair** Joel Burges ~ University of Rochester

Allison Cooper ~ Bowdoin College ~ Alterity

Onscreen: A Gen-X Mediascape

Joel Burges ~ University of Rochester ~

Insertions: *Cruising Unremembered*

Viktoria Paranyuk ~ Pace University ~ Weather

in Socialist Cinemas of the 1960s

Catalina Segú ~ University of Rochester ~

Wet Matters: Lucrecia Martel and

Postdictatorship Humidity

**Sponsorship**

Digital Humanities and Videographic

Criticism Scholarly Interest Group

---

A23 **Glitch Insurgency in Palestine**

**Room** Berkeley ~ 3RD FLOOR

**Chair** Roberto Filippello ~ University of Amsterdam

Yulia Gilich ~ University of California, Santa Cruz ~ Glitch Colonialism: The Case

of Palestine

Hadil Abuhmaid ~ University of Oregon ~

Feminist Glitch: A hermeneutically charged

mis/reading of Salon Huda’s Nude Scene

Roberto Filippello ~ University of Amsterdam ~ Stealthy Fashion: A Queer

Style of Fugitivity in Jenin

Laila Shereen Sakr ~ University of California Santa Barbara ~ Arabic Glitch and Boys on

the Beach: On the Negotiation of Digital

Space for Hegemony and Resistance

**Sponsorship**

Middle East Caucus

---

A24 **Comedy and its (Un)Conventions**

**Room** Arnold Arboretum ~ 5TH FLOOR

**Chair** John Bruns ~ College of Charleston

Harriet Idle ~ University College Dublin ~

Close Encounters: *My Sassy Girl* (Kwak Jae-yong, 2001), Public Space, and the Romantic

Comedy Meet Cute

Grégoire Halbout ~ Université de Tours ~

Classical Hollywood comedy vs. censorship: When studio publicity got things straight!

Maxfield Fulton ~ Boston College ~ Bergman

Burlesque: *Week-end, De Düva*, and the

Emergence of Art Cinema Parody

---

A25 **Global SVOD production networks and local ecosystems**

**Room** Jamaica Pond ~ 5TH FLOOR

**Chair** Petr Szczepanik ~ Charles University, Prague

Denise Mann ~ University of California

Los Angeles ~ Netflix’s Power Play: Promoting ‘The West and Not the Rest’

Using Social Media Marketing’s Bifurcated

Ideologies

Noa Lavie ~ The Academic College of Tel Aviv-Jaffa ~ Navigating Borders: The Impact

of US-Based SVODs on Israeli Creative

Producers

Petr Szczepanik ~ Charles University, Prague ~

Platformization of Mobile Production:

Prague as a Global Film Set

Sylwia Szostak ~ SWPS University ~ Netflix

Brand in Illiberal Poland: Global values vs.

local sentiments

**Sponsorship**

Media Industries Scholarly Interest Group; Central/East/South European Cinemas Scholarly Interest Group

---

9:00 am

10:45 am
**A26 Ambiguous Mediation**

Locating the Amazon

- **ROOM** Olmstead ~ 5TH FLOOR
- **CHAIR** Martina Broner ~ Dartmouth College
- **RESPONDENT** Marina Bedran ~ Johns Hopkins University

Gustavo Procopio Furtado ~ Duke University ~ From the Immediacy of Forest Immersion to Reflexive Mediation: Rethinking Media Theory through the Amazonian Travel Film

Martina Broner ~ Dartmouth College ~ Disorienting Cinema: Plants as Participants in Amazonia

Amanda Smith ~ University of California, Santa Cruz ~ Listening for Absence: Podcasting More-than-human Conflict in Colombia

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

---

**A27 Mediating Justice, Carcerality, and Sovereignty**

- **ROOM** Riverway ~ 5TH FLOOR
- **CHAIR** Sarah Lerner ~ University of California, Santa Barbara

Caitlyn Doyle ~ Massachusetts Institute of Technology ~ Insurgent Worlds: Indigenous Film Beyond Visual Sovereignty

Sarah Lerner ~ University of California, Santa Barbara ~ Mediating Afterlives of Justice: Nominating Justice Ketanji Brown Jackson to the Supreme Court


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

---

**A28 Authorial Misunderstandings**

Rethinking National and Transnational Meaning-Making Through Person and Place

- **ROOM** The Fens ~ 5TH FLOOR
- **CHAIR** Mary Ann Doane ~ University of California, Berkeley

Andy Räder ~ University of Rostock ~ The Marginalization of the Other: Fred Kelemen’s Transnational Cinema

Stefano Baschiera ~ Queen’s University Belfast ~ The house as transcultural territory in European crime cinema

Matt Connolly ~ Minnesota State University, Mankato ~ John Waters, Eulogizer: Death, Mourning, and the Reshaping of Public Identity

---

**A29 ROUNDTABLE**

How I Learned to Stop Worrying and Love Classical Hollywood

- **ROOM** Public Garden ~ 5TH FLOOR
- **CHAIR** Kristen Hatch ~ University of California, Irvine
- **RESPONDENT** Luci Marzola ~ University of Southern California

Leah Aldridge ~ Chapman University ~ Old Films New Fans: CHC as praxis for students

Emily Carman ~ Chapman University ~ Reframing CHC Through Archives and Preservation

Ross Melnick ~ University of California, Santa Barbara ~ CHC, TCM, Social Media, and the Public Humanities

Michael M. Reinhard ~ Emory University ~ Adapting CHC for the Modern Academic Job Market

Sean Griffin ~ Southern Methodist University ~ CHC and . . . continued relevance through various lenses

**SPONSORSHIP** Classical Hollywood Scholarly Interest Group
A30 Forms of Queer Mediation

ROOM Boston Common ~ 5TH FLOOR

CHAIR Jiangtao Harry Gu ~ Hobart and William Smith Colleges

RESPONDENT Jen Malkowski ~ Smith College

Robinson Murphy ~ Hobart and William Smith Colleges ~ Channeling Death in Apple TV+'s Servant (2019-2023)

Rebecca Burditt ~ Hobart and William Smith Colleges ~ Queer Gag Reels

Jiangtao Harry Gu ~ Hobart and William Smith Colleges ~ Tina Belcher's Wig: The Terms of Asian American Assimilation

Reminder

Don't forget to check the event listings on pages 26-30 every day. You won't want to miss out on anything!
Thursday, March 14
11:00 am – 12:45 pm

SESSION B

B4 Media Epistemologies of Environmental Sensing

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Sasha Crawford-Holland ~ University of Chicago

CO-CHAIR Jinying Li ~ Brown University

Yuriko Furuhata ~ McGill University ~ Fossils Sensing Oil Deposits: The Anthropocene and the Visual Grammar of Petroleum Geology

Lisa Han ~ Arizona State University ~ The Pescopticon: Aquatic Living Sensors, Empire, and the Making of Common Sense

Jinying Li ~ Brown University ~ A Post-Socialist Media Epistemology of Air: Environmental Knowledge and Atmospheric Noir in Northeastern China

Sasha Crawford-Holland ~ University of Chicago ~ Inculpatory Media, or Environmental Justice beyond the Trace

SPONSORSHIP Media, Science and Technology Scholarly Interest Group; Media and the Environment Scholarly Interest Group

B5 Reevaluating Disability in Film and TV

ROOM Back Bay B ~ 2ND FLOOR

CHAIR Sarah Delahousse ~ York College, CUNY

Sarah Delahousse ~ York College, CUNY ~ Disability and Subversion in Paul Leni’s The Man Who Laughs (1928)

Olivia Johnston Riley ~ University of Wisconsin-Madison ~ “A special, special agent”: Defamiliarized Disability in World of Giants

Hyunjin Kim ~ University of Pittsburgh ~ The Transhumanist Subversion between Different Bodies in René Laloux’s Gandahar (1987)

Cecilia Chen ~ University of Hong Kong and King’s College London ~ Virtual Reality Film: New Creative Devices for Exploring Disability Narratives

SPONSORSHIP Disability Caucus
**SESSION B6**

**Faith in Fakes**

‘Smart’ Stardom and Immersive Technologies

**ROOM** Back Bay C ~ 2ND FLOOR

**CHAIR** Sarah Thomas ~ University of Liverpool

Jennifer O’Meara ~ Trinity College Dublin ~
Gaussian girls’ enter Hyperreality?
Historicizing Augmented Reality Beauty Filters via Analog Filtration Effects

Christopher Holliday ~ King’s College London ~
Hollywood’s Risky Business: Synthesized Speech Technology and The Digitization of Tom Cruise

Szilvia Ruszev ~ Bournemouth University ~
The Blithesome Other: Virtual Influencers as Transmedia Characters

Sarah Thomas ~ University of Liverpool ~ Trust and the celebrity digital double

**SPONSORSHIP** Performance and Stardom Scholarly Interest Group

---

**SESSION B8**

**A Cinema of Ghosts**

Animism and Folklore in and Beyond Horror

**ROOM** Jefferson ~ 3RD FLOOR

**CHAIR** Bliss Cua Lim ~ University of Toronto

Rosalind Galt ~ King’s College, London ~
Ghosts as displaced persons: *Stone Turtle’s* animist aesthetics and politics

Blake Cua Lim ~ University of Toronto ~
The Folklore of Production: Media Legends and Haunted Film Sets in *Joyû-rei*, and *Binhi* Stories

**SPONSORSHIP** Horror Studies Scholarly Interest Group; Asian/Pacific American Caucus

---

**SESSION B7**

**Violence, Crisis, and the Politics of Media Control**

**ROOM** Republic B ~ 2ND FLOOR

**CHAIR** Andre Cavalcante ~ University of Virginia

Andre Cavalcante ~ University of Virginia ~
Polycrisis and the Sensitized Audience

Gerrit Kruiper ~ The University of British Columbia ~
The Politics of Live Streaming: The Dialectical Stream of New Media

Ling Lei ~ University of Iowa ~
Analyzing China’s ‘Clean-up’ Campaigns: Social Media Affordances, Online Livability of Fan Communities and Regulations

Olga Zolotareva ~ HSE University ~
Receptions of On-Screen Violence in the Russian Empire During the First World War

---

**SESSION B9**

At A Cinema Near You

Evolving Exhibition Practices and the Creation of New Audience Markets

**ROOM** Kent ~ 3RD FLOOR

**CHAIR** Laura Felschow ~ SUNY Oneonta

Andre Rui Graca ~ Lusófona University - CICANT ~
Coexistence between American cinema and national cinemas in small European countries: distribution and legislation

Anna Parkhurst ~ University of Washington ~
*Top Gun* in ScreenX: Premium Film Formats under Global Technocapitalism

Adam Hebert ~ University of Pittsburgh ~
Fusion or Fission?: On *Oppenheimer’s* Multi-Format Process and the Future of Celluloid Spectacle

Laura Felschow ~ SUNY Oneonta ~
Community Screenings & Box Office Inflation: The Ethics of Group Ticket Sales and Theater Buyouts

---

11:00 am
12:45 pm
**B10** Politics and Poetics of Obsolescence
Sites of Media Archaeology in China

**ROOM** Tremont ~ 3RD FLOOR

**CHAIR** Ann Lyuwenyu Zhang ~ New York University

**RESPONDENT** Shaowen Zhang ~ Harvard University

Ann Lyuwenyu Zhang ~ New York University ~ Thinking Out of Sync: Obsolescence and the Chinese Small Gauge Film Projection Technology
Yiyang Hou ~ Lingnan University ~ Celebrity Posters: An Archive of Everyday Life in Post-Mao China
Yilun Li ~ Columbia University ~ Decay, Refuse, Recycling: Politics and Poetics of Obsolescence and Media Geology on the Edge of Beijing
Lynette Qiuyang Shen ~ University of Pennsylvania ~ Revived Negatives: Mining the Impenetrable Past in Chinese Contemporary Photography

**B11** From Triangulation to the Transnational
Reconceptualizing Latin American cinema and media in the 1950s-60s

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Mónica Garcia Blizzard ~ University of Illinois Urbana-Champaign

**CO-CHAIR** Laura Podalsky ~ The Ohio State University

Nicolas Poppe ~ Middlebury College ~ On Borders, Triangles, and Cosmopolitanism: Mexican Cinema in 1950s Québec
Mónica García Blizzard ~ University of Illinois Urbana-Champaign ~ Did Neorealism happen in Mexico?
Laura Podalsky ~ The Ohio State University ~ Mobilities and Horizons of Reception: Youth Films in and Latin America in the 1960s

**SPONSORSHIP** Transnational Cinemas Scholarly Interest Group; Latinx/a/o Caucus

**B12** War and Media
Perception, Pedagogy, and Propaganda

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** Noga Stiassny ~ Hebrew University of Jerusalem

Kelsey Moore ~ University of California, Santa Barbara ~ “Take a Look Around You. It’s Still Here.”: Stepping into Masaki Fujihata’s BeHere/1942
Natalie Greenberg ~ Concordia University ~ “Fly—or Die!”: American Aircraft Recognition and Aerial Perception During World War II
Cailin Flannery Roles ~ Northeastern University ~ A Comic “For All Of Us”: Rewriting the Legacy of Walt Disney Studios through Bennie Nobori’s Jankee Reporter and Zootsuo
Noga Stiassny ~ Hebrew University of Jerusalem ~ From The Nazi Plan Backwards: April 1st Anti-Jewish Boycott as a visual backdrop for communicating multiple perspectives

**SPONSORSHIP** War and Media Studies Scholarly Interest Group

**B13** Grief, Decay, and Futurity
We Need New Ways to Talk about the End of the World

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Milena Droumeva ~ Simon Fraser University

**RESPONDENT** Amy Corbin ~ Muhlenberg College

Milena Droumeva ~ Simon Fraser University ~ The End of a Season: the Melancholic Sublime of Recording Extinction
Amy Harris ~ Simon Fraser University ~ Futures Now: Museums on climate change as literacies of the future
Slaveya Minkova ~ University of California Los Angeles ~ Engulfing Decay: The Rural and Urban of Barbarian

**SPONSORSHIP** Urbanism/Geography/Architecture Scholarly Interest Group
**B14 Digital Self and Subjectivities**  
**ROOM Stuart ~ 3RD FLOOR**  
**CHAIR Brandon Blackburn ~ University of California, Irvine**  
Kimberly Hall ~ Wofford College ~ BeReal and the Banality of Authentic Social Media  
Danielle Adair ~ Stanford University ~ Dance - Camera - Protest  
Cassandra Dana ~ University of Colorado Boulder ~ Negotiating Transgender Visibility and Digital Privacy in Reality TV: Critiquing MTV's *Catfish*  
Brandon Blackburn ~ University of California, Irvine ~ Intimate Refusal: The Erotics of Hardlock in *Unsighted*  

**B15 Trance, Trauma and Ancestral Echoes, Navigating Delicate Relations in the Archive**  
**ROOM Hampton ~ 3RD FLOOR**  
**CHAIR Janine Marchessault ~ York University**  
Almudena Escobar López ~ Toronto Metropolitan University ~ Ancestralidad y trance: The living archive of Colectivo los Ingrávidos  
Janine Marchessault ~ York University ~ Projecting Resurgence: Entangled Histories in Lindsay McIntyre’s Performance Archives  
Julia Polyck-O’Neill ~ University of Guelph ~ Junk Data: Omitted documentation as lost media in the media artist’s archive  
MaryElizabeth Luka ~ University of Toronto and Geneva Gillis ~ University of Toronto ~ Community Media Archives: Resources and Challenges Today  

**SPONSORSHIP Libraries and Archives Scholarly Interest Group**  

**B16 Datafied Identity**  
**Genre, Advertising, and Algorithms**  
**ROOM Exeter ~ 3RD FLOOR**  
**CHAIR Joseph Coppola ~ University of California, Berkeley**  
Joseph Coppola ~ University of California, Berkeley ~ Big Data’s Aesthetics: Hollywood’s Data Wars  
Tom Welch ~ University of Wisconsin-Madison ~ Work is the Play of Childhood: Immersive Advertising, the Audience Commodity, and the Exploration of Identity on Neopets  
Katie Hoovestol ~ Independent Scholar ~ “The New CW for Gen-Z”: Shift in Teen Drama Genre as an Industrial Reconfiguration of Audience and Distribution  
Mary Michael ~ University of California, Santa Barbara ~ Liveness Confirmed: Platforming Digital and Urban Life in Dubai  

**B17 Global Color Cinema since the Postwar Era**  
**ROOM Dalton ~ 3RD FLOOR**  
**CHAIR Joshua Yumibe ~ Michigan State University**  
**CO-CHAIR Sarah Street ~ University of Bristol**  
Sarah Street ~ University of Bristol ~ British Postwar Criticism in a Global Context  
Ranjani Mazumdar ~ Jawaharlal Nehru University ~ The Intermedial Interior of 1960s Bombay Cinema  
Elena Past ~ Wayne State University ~ Colonialism, Biodiversity, and Italian Cinema: Ferraniacolor and the Global South  
Joshua Yumibe ~ Michigan State University ~ “Black Is Fully Chromatic”: Color, Race, and the Moving Image  

**SPONSORSHIP CinemArts Scholarly Interest Group**
**SESSION B**

**THURSDAY March 14**

---

**B18 Gender and Digital Remediation**

**Room** Gardner A ~ 3RD FLOOR

**Chair** Gabriel Ojeda-Sague ~ University of Chicago

**Gabriel Ojeda-Sague** ~ University of Chicago ~ The Possession of Men: Anti-porn Feminism and the Beginnings of Gay Porn Studies

**Mitch Combs** ~ University of South Carolina, Aiken and **Kiah Bennett** ~ Muhlenberg College ~ Commodifying Primal Masculinity: A Critical Analysis of Liver King and Alpha Male Influencers

**Javier Rivera** ~ University of Southern California ~ Podcasting the Neoliberal Logic of Chingona Feminism

**Sofia Aklog** ~ Northwestern University ~ Sensory Media, Minstrelsy, and Performing Trauma in Zola

---

**B19 The Wife, The Widow, or the Daughter**

Kinship and the Construction of Film History

**Room** Gardner B ~ 3RD FLOOR

**Chair** Maria Corrigan ~ Emerson College

**Respondent** Patrice Petro ~ University of California, Santa Barbara

**Maria Corrigan** ~ Emerson College ~ Widows and Proxies: The Cultural Work of Film Historiography

**Lola Remy** ~ McGill University ~ At the Margins of the North American Avant-Garde: The Affective Labor of Johanna and Sara VanDerBeek

---

**B20 American Politics of Survival**

**Room** Clarendon ~ 3RD FLOOR

**Chair** Tyson Stewart ~ Nipissing University

**Tyson Stewart** ~ Nipissing University ~ Navajo Rugs, Sweet Meadows, and Wild Indians: Indigenous Survivance in Hollywood Noir

**Joshua Bastian Cole-Kurz** ~ Cornell University ~ Time Traveling While Black (and Trans): Unpacking Time Loops in See You Yesterday

**Jon Kraszewski** ~ Seton Hall University ~ Route 66 and the Professional Politics of 1960s Semi-Anthology Dramas

**Alison Walsh** ~ University of Florida ~ The Roe-Era Road Trip: Possibilities for Teen Movies as Political Activation

---

**B21 Geopolitics of Care and Networks of Solidarity**

**Room** Fairfax A ~ 3RD FLOOR

**Chair** Rosanna Maule ~ Concordia University

**Cléo Sallis-Parchet** ~ York University ~ Mapping Local and Regional Networks: Feminist Film Festivals and Media Activism in 1970s Ontario and Québec

**Rosanna Maule** ~ Concordia University ~ Women’s Film Festivals as Global Feminist Networks: The Barcelona and the Seoul International Women’s Film Festivals

**Ylenia Olibet** ~ McGill University ~ Women’s Film Festivals and the Geopolitics of Feminisms: Curating Solidarity at the Rencontres Films Femmes Méditerranée

**Caroline Klimek** ~ York University ~ Circulation of Women’s XR Media: Exhibition Pathways and Networks of Care

SPONSORSHIPS: Film and Media Festivals Scholarly Interest Group; Gender and Feminisms Caucus

11:00am
12:45pm
B22 **Encounters with Hollywood**
New Perspectives on Global Runaway Productions

**ROOM** Fairfax B ~ 3RD FLOOR

**CHAIR** Yannis Tzioumakis ~ University of Liverpool

Llewella Chapman ~ University of East Anglia ~ ‘They Wanted a Bigger, More Ambitious Film’: Film Finances and the American ‘Runaways’ that Ran Away in the UK

Yannis Tzioumakis ~ University of Liverpool ~ When Fox Came to Greece, via Italy: *Boy on a Dolphin* and the Emergence of Greece as a Runaway Production Destination

Daniel Gómez Steinhart ~ University of Oregon ~ Transcultural Encounters: Hollywood’s Postwar Runaway Productions in Mexico

Jun Fang ~ Colby College ~ Coproduction Culture: Occupational Encounters in China’s Engagement with Hollywood

**SPONSORSHIP** Classical Hollywood Scholarly Interest Group

B23 **Contemporary Caribbean Cinema**
Confronting Epistemic and Ecological Violence

**ROOM** Berkeley ~ 3RD FLOOR

**CHAIR** Lauren Pena ~ University of Texas at Austin

**CO-CHAIR** Dunja Fehimovic ~ Newcastle University

Dunja Fehimovic ~ Newcastle University ~ Living in ‘Weird’ Times: Colonial Ecologies and Temporality in Three Recent Caribbean Films

Juan Carlos Rodriguez ~ Georgia Institute of Technology ~ Waterscapes, Pollution and Biodiversity in Dominican Environmental Documentaries

Justo Planas ~ Le Moyne College ~ Taming the Holy Beasts of Global Voyeurism: Cinematic Parody of Erotic Tourism

Lauren Pena ~ University of Texas at Austin ~ Exploring Black Masculinities: Dislocation, Sacrifice, and Violence in *Cocote* (2018) and *Yuli* (2018)

B24 **Visuality in Film and Media**
Landscape, Architecture, Space and Place

**ROOM** Arnold Arboretum ~ 5TH FLOOR

**CHAIR** Aviva Briefel ~ Bowdoin College

Katarzyna Paszkiewicz ~ University of the Balearic Islands ~ Unsettling the Western: De-anthropocentric visuality in Kelly Reichardt’s *Meek’s Cutoff* and *First Cow*

Marc Olivier ~ Brigham Young University ~ Carnival of Saints: Mormon Hypernormativity and Herk Harvey’s Heterodystopia

Steve Spence ~ Clayton State University ~ Westerns, Wastelands, and *The Last of Us*

Aviva Briefel ~ Bowdoin College ~ Ambulatory Gothic: House Tours in the Horror Film
Archival Research into the Indispensable Medium

ROOM Jamaica Pond ~ 5TH FLOOR
CHAIR Aniko Bodroghkozy ~ University of Virginia
RESPONDENT Kathryn Cramer Brownell ~ Purdue University

Aniko Bodroghkozy ~ University of Virginia ~ Broadcasting the Kennedy Assassination: Local and Network Television News in the History of Breaking Crisis Coverage
Sage Goodwin ~ Harvard University ~ Desegregating Network Television News: A Long and Troubled History
Oscar Winberg ~ Åbo Akademi University ~ “The Soft Underbelly”: Network Affiliates in the Political Fights over Television News

SPONSORSHIP Television and Radio History Scholarly Interest Group

B26 A Family Affair
Mediating the Myth of Manson in American Cinema

ROOM Olmstead ~ 5TH FLOOR
CHAIR Kate J. Russell ~ University of Toronto
RESPONDENT Jeff Melnick ~ University of Massachusetts Boston

Timothy Holland ~ Emory University ~ Home is Where You’re Happy
Kate J. Russell ~ University of Toronto ~ Family Values: Charles Manson and John Waters’s Cult Cinema
Juan Carlos Kase ~ University of North Carolina Wilmington ~ Post-Manson Cinema: Susan Sontag and Leatherface in the Abattoir of Film History

B27 Media Representations of Enslavement, Resistance, and Heartbreak

ROOM Riverway ~ 5TH FLOOR
CHAIR Sarah Juliet Lauro ~ University of Tampa

Sarah Juliet Lauro ~ University of Tampa ~ It’s time to talk about Xica: Sex as a Work of Enslaved Resistance
Delia Malia Konzett ~ University of New Hampshire ~ Slavery on Film: Hollywood’s Problem

Brianna Eaton ~ Brown University ~ The Act of Seeing THEM: Reality, Fantasy, and History in The Underground Railroad
Dahlia Li ~ University of Pennsylvania ~ Small Axe, Cinematic Tremor: Steve McQueen’s “Lovers Rock” (2020), Heartbreak Forms and Cinematic Grip

B28 Genre in Transnational Contexts

ROOM The Fens ~ 5TH FLOOR
CHAIR Adam Knee ~ LASALLE College of the Arts

Seda Oz ~ University of Delaware ~ Adaptations as Survival Tools Under Political Orthodoxies: Metin Erksan’s Auteur Cinema
Cüneyt Çakırlar ~ Nottingham Trent University ~ Curating Folk Horror: Anti-Canonisation, Critical Transnationalism, and Cross-Over Festival Programming

Adam Knee ~ LASALLE College of the Arts ~ The Nature of Horror’s New Return in Indonesia and Malaysia
Chun-Chi Wang ~ Taipei National University of Arts ~ Unloading Melodrama Through the Case of Taiwan-language Cinema
**B29 Roundtable**

**Latin American Trangressions**
The Baroque, the Gothic, the Monstrous

**Room** Public Garden ~ 5th Floor

**Chair** Fabio Andrade ~ New York University  
**Co-Chair** Juana Suárez ~ New York University  
Luiz Carlos Oliveira Jr. ~ Universidade Federal de Juiz de Fora ~ Bye Bye Baroque: Contemporary Brazilian Cinema  
Karen Sztajnberg ~ Amsterdam School for Cultural Analysis ~ The Politics of Perception Deconstruction  
Juana Suárez ~ New York University ~ Tropical to Popular Gothic in Colombian Cinema  
Fabio Andrade ~ New York University ~ Brazilian Documentary as Hybrid Monstrosity

**Sponsorship** Latinx/a/o Caucus

---

**B30 Remediating Queer History Today**

**Room** Boston Common ~ 5th Floor

**Chair** Jed Samer ~ Clark University  
Li Cornfeld ~ Mount Holyoke College ~ Stashed in the Closet: Looking for Instant Photography’s Queer Histories  
Raffi Sarkissian ~ Christopher Newport University ~ A Neoliberal Education: Streaming Queer History as Corporate Pride  
Rachel Corbman ~ University of Toronto ~ Dykes, Witches, and Cults: Mass Cultural Representations of Women’s Studies After the Rise of the Far Right  
Slava Greenberg ~ University of Amsterdam ~ Trans Media Archeology

---

**Join Us**

Thursday at 2:00 pm for the Awards Ceremony  
Grand Ballroom ~ 2nd Floor
SESSION C

Thursday, March 14
3:15 – 5:00 pm

C4 Natural Security
Militarized Landscapes in Environmental Media

Thomas Patrick Pringle ~ University of Southern California
Eszter Zimanyi ~ University of Pennsylvania
Tony Cho ~ University of California, San Diego
Eszter Zimanyi ~ University of Pennsylvania
Zenia Kish ~ Ontario Tech University

SPONSORSHIP: War and Media Studies Scholarly Interest Group; Media and the Environment Scholarly Interest Group

Room Back Bay A ~ 2nd Floor

C5 Disability Onscreen

Nadine Boljkovac ~ University of Colorado Colorado Springs
Lennard Davis ~ University of Illinois at Chicago ~ A Coda for CODA by a Coda
Lisa Cartwright ~ University of California San Diego ~ Autoimmunity and Artificial Intelligence
Alyson Patsavas ~ University of Illinois Chicago ~ Crippling Dopesick and the Problem of Pain Measurement in Opioid Discourses
Nadine Boljkovac ~ University of Colorado Colorado Springs ~ Disabled (Self) Portraits and the Moving Image

Room Back Bay B ~ 2nd Floor

Chair Nadine Boljkovac ~ University of Colorado Colorado Springs

SPONSORSHIP: Disability Caucus
C6  Scandal, Speculation, and Stardom from the Archives

ROOM  Back Bay C ~ 2ND FLOOR

CHAIR  Mark Lynn Anderson ~ University of Pittsburgh

David Lipson ~ Université de Strasbourg ~ Gender roles in talk TV in the 1950s: the case of Faye Emerson


Jade Evans ~ Queen Mary University of London / BFI ~ Uncovering Hidden Stardom in the BFI National Archive: Exporting Jessie Matthews, Britain’s Dancing Divinity, in the 1930s

Mark Lynn Anderson ~ University of Pittsburgh ~ The Uses and Abuses of Impropriety: Scandal and Women’s Voice in the Jazz Age

SPONSORSHIPS: Performance and Stardom Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

C7  The Look of the Film
The Invisibility of Creative Labor

ROOM  Republic B ~ 2ND FLOOR

CHAIR  Aaron Hunter ~ Trinity College Dublin

Conn Holohan ~ University of Galway ~ “The Rainbow’s Only Rival”: Joseph Urban at Fox

Aaron Hunter ~ Trinity College Dublin ~ Film, Light, Design: The (In)Visible Collaborations of Polly Platt and László Kovács

Maria Pramaggiore ~ Appalachian State University ~ Invisible Labor, Animal Training, and Equine Hollywood

C8  Nuclear Spectres of the Past and New Horror

ROOM  Jefferson ~ 3RD FLOOR

CHAIR  Alex Svensson ~ Emerson College / Massachusetts Institute of Technology

Jason Q Han ~ University of Wisconsin-Madison ~ You Saw Nothing in Hiroshima: Hauntology and Hiroshima mon amour

James Bogdanski ~ Long Beach City College ~ Nightmares of Belonging in 21st Century European Horror

Alex Svensson ~ Emerson College / Massachusetts Institute of Technology ~ Digital Monsters and Indifferent Victims: 3D Horror Billboards and Failed Promises of Immersive Spectacle

C9  Frictions of Distribution
New Industrial and Nontheatrical Histories

ROOM  Kent ~ 3RD FLOOR

CHAIR  Rielle Navitski ~ University of Georgia

Derek Long ~ University of Illinois Urbana-Champaign ~ The Studios vs. the Film Theft Rings: How NAMPI and the MPPDA “Cleaned Up” American Film Distribution, 1918–1924

Laura Isabel Serna ~ University of Southern California ~ “The Distributor Becomes the Monopoly”: Distribution and the Fate of the Mexican Film Industry after World War II

Rielle Navitski ~ University of Georgia ~ Commercial Distribution as Cultural Diplomacy: COFRAM and French Film in Postwar Latin America

Tanya Goldman ~ Hunter College ~ Surviving Disruptions: Technological Change, Nontheatrical Distribution, and the Evolution of Swank Motion Pictures

SPONSORSHIPS: Media Industries Scholarly Interest Group; Nontheatrical Film and Media Scholarly Interest Group
**C10 Representation and Reception in the Asian Diaspora**

**ROOM** Tremont ~ 3RD FLOOR

**CHAIR** Tony Tran ~ Boston College

Jaclyn Zhou ~ University of California, Berkeley ~ Travels in Subtle Asian Space: Anime Fan Tourism, Asian Diasporic Fans, and Racial Affect

Chantelle Moffett ~ University of Wisconsin-Madison ~ Misidentification: Representational Affirmation and the Racialization of Asian Americans in Mainstream Media

Jinsook Kim ~ Emory University ~ What Does ‘K’ Mean to Korean Eldest Daughters? An Analysis of the K-Jangnyeo Narratives in YouTube Videos


**C11 Activism and Education in Mid-Century Film Practice**

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Charles Musser ~ Yale University

Charles Musser ~ Yale University ~ Michael Martini and the Rise and Fall of Radical Filmmaking at the United Auto Workers, 1936-1946

Krystal Ledesma ~ University of California Los Angeles ~ Why Not “Pachucos”?: Mexican Americans and an Apprehensive Hollywood During WWII

Paul Dobryden ~ University of Virginia ~ Casualties Fight Back: Left Disability Activism and Film Production in Germany, 1929-1932

Jonathan MacDonald ~ Brown University ~ Psychologizing Driving in the 1950s: “Highway Hypnosis,” Billboards, and Driver Safety Films

**C12 Dangerously Near**

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** Michael Cramer ~ Sarah Lawrence College

Masha Shpolberg ~ Bard College ~ From the Frontlines to the Screen: Reinventing the War Documentary in Ukraine

Anastasia Kostina ~ Yale University ~ Regarding the Pain of Brothers: Ethics and Aesthetics in Russian Documentary about Ukraine

Aida Vidan ~ Tufts University ~ South Slavic War Documentaries by Female Filmmakers: Twenty Five Years After

Srđan Keća ~ Stanford University ~ Generation Loss: Production and Reproduction of Videos of the Srebrenica Genocide

**SPONSORSHIPS**

War and Media Studies Scholarly Interest Group; Central/East/South European Cinemas Scholarly Interest Group; Documentary Studies Scholarly Interest Group

**C13 Resistant Media Practices**

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Ellen Scott ~ University of California, Los Angeles

Joseph DeLeon ~ Grand Valley State University ~ Participatory Enlightenment: Chicago’s *ThingZine* Network

Ellen Scott ~ University of California Los Angeles ~ “Crying for the Oppressor?”: “Critique” and the Invention of Black Women’s Cinema in the 1970s

Rachel Fabian ~ Purchase College SUNY ~ “To Strengthen and Survive”: Feminist Internationalisms and Film Programming during the 1980 World Conference on Women

Chen Jin ~ City University of Hong Kong ~ Producing Southwest in Cinema: Huang Hou and the Production of Datong Film Company in the 1930s
**C14 Days of Future Past**  
The 1990s, Media Technologies, and Futurism

**ROOM Stuart ~ 3RD FLOOR**

**CHAIR Shira Chess ~ University of Georgia**

**Amber Davisson ~ Keene State College ~ Pornography, Privacy, and the First Viral Video**

**Kyra Hunting ~ University of Kentucky ~ Press Start not Play: How 1990s Video Games Paved the Way for Today’s Interactive Children’s Brands**

**Shira Chess ~ University of Georgia ~ Making a Magical Internet: The 1990s, Futurism, and the Techno-Occult**

---

**C15 Media on the Periphery**  
Art, Archives, and Community

**ROOM Hampton ~ 3RD FLOOR**

**CHAIR Livia Perez ~ University of California, Santa Cruz**

**Theo Xenophontos ~ York University ~ Remediating the Past: Film, Community Archives, and the Cypriot Diaspora**

**Livia Perez ~ University of California, Santa Cruz ~ Research and film-essay as strategies for approaching, preserving and disseminating the work of Norma Bahia Pontes**

**Patrícia Mourão de Andrade ~ Unicamp (State University of Campinas) ~ Emergence of Brazilian Video Art: Cultural Dependence and Periphery Dynamics**

**Madison Brown ~ Northwestern University ~ When does an archive end?: An elegy for analog amateur media**

**SPONSORSHIPS Latinx/a/o Caucus; Libraries and Archives Scholarly Interest Group**

---

**C16 Elemental Ontologies**  
Processes and Paradigms for Experimental Cinema

**ROOM Exeter ~ 3RD FLOOR**

**CHAIR Salomé Lopes Coelho ~ ICNOVA - NOVA University of Lisbon**

**CO-CHAIR Oksana Chefranova ~ Yale University**

**Andi Gilker ~ University of Toronto ~ “Sounding Silence”: Considering Crip Time, Experimental Sonic Affect, & Altered Sound States After John Cage**

**Kalpana Subramanian ~ University at Buffalo ~ Breath as Praxis: A Critical Framework for Experimental Film**

**Salomé Lopes Coelho ~ ICNOVA - NOVA University of Lisbon ~ Inorganic Intimacies and Geological Imaginaries in Latin American Experimental Cinema**

**Kevin McKenna ~ University of Florida ~ “A kind of giving in to the whole”: Seeing Deleuze’s “Plane of Immanence” in James Benning’s Ten Skies**

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

---

**C17 Global Television Industries**

**ROOM Dalton ~ 3RD FLOOR**

**CHAIR Laurel Rogers ~ University of Texas at Austin**

**Theresa Trimmel ~ University of Bristol ~ Women Vulnerability Behind the Scenes of British Broadcasting Television**

**Anushka Kartha ~ University of Southern California ~ Stars in Sports, Access and Liveness: Diving Inside the Logics of Live Sports through the Indian Premier League**

**Maximilian Berwald ~ University of Southern California ~ Dangerous Straits: Simulating a PRC Invasion of Taiwan on NBC News**
C18  Textures and Textiles  
Design Aesthetics and the Politics of Mediation  

ROOM  Gardner A  ~  3RD FLOOR  

CHAIR  Ariel Rogers  ~  Northwestern University  
CO-CHAIR  Weihong Bao  ~  University of California, Berkeley  

Weihong Bao  ~  University of California, Berkeley  ~  The Double Logic of Design, Trans-Oceanically  
Annie Felix  ~  University of California, Berkeley  ~  Decoration in Parallax: The Belgian Congo in Stereoscopic Photographs and Art Nouveau Architecture  
Laura Frahm  ~  Harvard University  ~  Reel Time: Textile Practices and Feminist Filmmaking  
Ariel Rogers  ~  Northwestern University  ~  Woman at the Window: Surface and Frame in Todd Haynes’s Mildred Pierce  

C19  Insiders and Outsiders  
Identity in Film  

ROOM  Gardner B  ~  3RD FLOOR  

CHAIR  Daniel Humphrey  ~  Texas A&M University  

Emily Collins  ~  York University  ~  Divergent Listening: Intimate and Otherwise Sonic Social Relations  
Daniel Humphrey  ~  Texas A&M University  ~  Cinecittà, Texas: Lone Star Utopias and Art-Cinema Imaginaries  
Jay Lowe  ~  University of Wisconsin-Madison  ~  U.S. and Them: Bare Life and Justified Violence in Jordan Peele’s Us  
Oscar Zapata García  ~  University of Pittsburgh  ~  Transpacific connections in contemporary Mexican cinema. Diasporas and racial violence in the road movie Sonora  

C20  States of Absorption  
The Aesthetics and Politics of Engagement  

ROOM  Clarendon  ~  3RD FLOOR  

CHAIR  Iggy Cortez  ~  University of California, Berkeley  
CO-CHAIR  Kartik Nair  ~  Temple University  

Erika Balsom  ~  King’s College London  ~  Feminist Observation: The Distances and Proximities of Processo per stupro (A Trial for Rape, 1979)  
Iggy Cortez  ~  University of California, Berkeley  ~  Rapt in Languor: Atmospheric Absorption as Racialized Attunement  
Karl Schoonover  ~  University of Warwick  ~  Smog’s Unruly Precincts: cinematic fumes, pollution overspill, and segregation  
Kartik Nair  ~  Temple University  ~  Dust: Particle, Pixel, Performance  

SPONSORSHIP  Film Philosophy Scholarly Interest Group  

C21  The (A)Politics of Anti-Establishment  
Alternative Community Discourse and Practices  

ROOM  Fairfax A  ~  3RD FLOOR  

CHAIR  Hannah Wold  ~  University of Texas at Austin  

William Boddy  ~  Baruch College, CUNY  ~  Contradictions of Care in the Rhetoric of US Broadcast Reform: Radical Critiques of the 1960s  
William Quade  ~  University of Wisconsin-Madison  ~  Smells Like Team Spirit: Modern Christian Sports Films in Hollywood and Beyond  
Hannah Wold  ~  University of Texas at Austin  ~  The Localized Global: Mapping the Field of Regional American Film Nonprofits  
Fatima Bahja  ~  University of Texas at Austin  ~  Selling Authenticity: Lebanon’s Podcasts and the Production of “Ordinary” Citizens
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Chair/Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>C22</td>
<td>Branding Affect</td>
<td>Fairfax B</td>
<td>Claudia Garcia Mendoza ~ College of William and Mary</td>
</tr>
<tr>
<td></td>
<td>Media Marketing and the Transformation of Values</td>
<td></td>
<td>Dennis Lo ~ James Madison University ~ Virtualizing the Nation Brand: Spaces and Ecologies of Soft Power in Taiwanese VR Cinema</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Brian Fauteux ~ University of Alberta ~ Songs in Orbit: Outer Space, Popular Music, and Satellite Radio</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Daniel Zweifach ~ University of Rhode Island ~ The Hidden Whiteness of Social Media Film Marketing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Claudia Garcia Mendoza ~ College of William and Mary ~ The Tech Business of Emotion Extraction</td>
</tr>
<tr>
<td>C23</td>
<td>Influencing Experimental Filmmakers</td>
<td>Berkeley</td>
<td>Sarah Keller ~ University of Massachusetts Boston</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Josh Guilford ~ Amherst College ~ The Anti-Worldly Choreography of Shirley Clarke’s The Cool World</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sarah Keller ~ University of Massachusetts Boston ~ Caught Between Practice and Theory: Feminist Thought in 1970s-1980s Experimental Film</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ryan Williams ~ University of Southern California ~ Decaying Memory in the Personal Archive: Home Movies, Found Footage, and the Avant Garde</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Anna Tropnikova ~ Yale University ~ Inheriting Ukrainian Avant-Gardes: Kira Muratova’s Sentimental Policeman (1992) and Abram Room’s A Strict Youth (1936)</td>
</tr>
<tr>
<td>C24</td>
<td>Charting the Self</td>
<td>Arnold Arboretum</td>
<td>Hunter Hargraves ~ California State University, Fullerton</td>
</tr>
<tr>
<td></td>
<td>the Pleasures and Potentials of Astrological Media</td>
<td></td>
<td>Nick Salvato ~ Cornell University ~ The Gestalt in Our Stars: Astrology, Celebrity, and Media</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Michelle Cho ~ University of Toronto ~ K-Pop’s Fan and Idol Typologies</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Hunter Hargraves ~ California State University, Fullerton ~ Cosmic Compatibility and Character Plotting in the Reality Dating Program</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Julie Russo ~ Evergreen State College ~ Classroom Inclusivity for Every Sign: Social Media Astrology as Pedagogical Lens</td>
</tr>
<tr>
<td>C25</td>
<td>Indigenous Cinema’s Temporalities</td>
<td>Jamaica Pond</td>
<td>Joanna Hearne ~ University of Oklahoma</td>
</tr>
<tr>
<td></td>
<td>Embodying Inter- and Intragenerational Kinship</td>
<td></td>
<td>Salma Monani ~ Gettysburg College</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Salma Monani ~ Gettysburg College ~ Kinship Time Telling in the “Darkest of Times”: Danis Goulet's Night Raiders</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jennifer Gómez Menjívar ~ University of North Texas ~ Coming Home: Mixtec Kinship, Temporalities, and Tempos in Nudo Mixteco</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Joanna Hearne ~ University of Oklahoma ~ Strategies of Indigenous Reprise in Sterlin Harjo’s Reservation Dogs</td>
</tr>
</tbody>
</table>

3:15 pm - 5:00 pm

Sponsorship: Experimental Film and Media Scholarly Interest Group
### C26 The Politics of Restoration, Preservation, and Historiography

**Room:** Olmstead ~ 5th Floor  
**Chair:** Mark Williams ~ Dartmouth College

**Amrita Biswas** ~ Goethe Universität Frankfurt ~  
Saving Satyajit Ray’s Jalsaghar/The Music Room: The Geo-Cultural Politics of Film Restoration

**Dimitrios Latsis** ~ University of Alabama ~  
Before the Academy Museum: Exhibits of Cinema History in Silent-era Hollywood

**Jasmijn Van Gorp** ~ Utrecht University ~  
AI and the Television Archive: Exploring Local Traces in ASR-Transcripts of Archived Television

**Mark Williams** ~ Dartmouth College ~  
Making DH More International: Recent Developments of The Media Ecology Project (MEP)

**Sponsors:** Silent Cinema Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

### C27 Performance and Experience

**Room:** Riverway ~ 5th Floor

**Chair:** Catherine Russell ~ Concordia University

**Miguel Gaggiotti** ~ University of Bristol ~  
Adapting Gestures: Non-professional Performance and Repetition in Mouchette

**Catherine Russell** ~ Concordia University ~  
Violence, Performance, and Situation in Lord of the Flies

**Catherine O’Rawe** ~ University of Bristol ~  
The Boy Non-Actor of Documentary and Realism: a ‘Material Rethinking’

**Ivone Margulies** ~ Hunter College ~  
The Share of Non-actors in Dry Ground Burning’s Proactive Realism

**Sponsorship:** Performance and Stardom Scholarly Interest Group

### C28 The Avant-Garde and the Mainstream

**Room:** The Fens ~ 5th Floor

**Chair:** Justin Remes ~ Iowa State University

**Scott MacDonald** ~ Hamilton College ~  
The Video Essay and the American Avant-Garde, or What I learned from Chloé Galibert-Laîné

**Zachary Zahos** ~ University of Wisconsin-Madison ~  
Stranger Memes: Comedy in the Vernacular Avant-Garde

**Justin Remes** ~ Iowa State University ~  
Midnight in Andalusia: The Irrational in the Films of Luis Buñuel and Woody Allen

**Sponsors:** Comedy and Humor Studies Scholarly Interest Group; CinemArts Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group

### C29 Roundtable Critical Making With/Against AI

**Room:** Public Garden ~ 5th Floor

**Chair:** John Murray ~ University of Central Florida

**Sarah Laiola** ~ Coastal Carolina University ~  
#NoFilter but Natural Language

**Jack Murray** ~ University of Texas at Dallas ~  
Exploring Human and AI Authorship through Twine

**John Murray** ~ University of Central Florida ~  
(En)coding Media Programming Literacy with P5.js

**Daniel Cox** ~ University of Central Florida ~  
Separate Development, Unity with AI

**Sponsorship:** Performance and Stardom Scholarly Interest Group
C30 **Queer Powers**
Traumatizing, Actualizing, Romanticizing

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Devi Lir ~ Brooklyn College
Julia Rose Camus ~ University of Southern California
Heidi Ka-Sin Lee ~ Waseda University ~ When the Star, the Lesbian and the Close-Up Align: Character and Spectatorial Reciprocity in the "Sapphic Dispositif"

Devi Lir ~ Brooklyn College ~ *A Snake of June* and Sexual Boundary-Blurring’s Self-Actualizing Potential
Julia Rose Camus ~ University of Southern California ~ Towards a Digital Queer Ecology: Barbara Hammer and TikTok Cottagecore Lesbians

---

**SCMS**

**Name Badge**

if you need a replacement badge, they are available at Registration for $10 USD.
Replacement badges will only be printed during registration hours (see page 10).
SESSION D

Thursday, March 14
5:15 – 7:00 pm

D4 Environmental and Non-Human Subjects in Film

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Weixian Pan ~ Queen’s University

Kylie Walters ~ Northwestern University ~ Correct Total Statement: Oil’s Architectural Discontents

Joshua Baldeleomar ~ University of California, Santa Barbara ~ The Ethics of Emulsion in Guillaume Cailleau’s LABORAT

Glyn Davis ~ University of St Andrews ~ Zheng Bo’s Vegetal Intimacies

Weixian Pan ~ Queen’s University ~ A Socialist Vision of the Earth: Constructing China’s Geological and Resource Frontiers in the 1950s

D5 Industrial Borderlands

Exploring the Nexus of Technology, Finance, and Media Industries

ROOM Back Bay B ~ 2ND FLOOR

CHAIR Peter Arne Johnson ~ University of Texas at Austin

Lesley Willard ~ Emerson College ~ Labor, Layoffs, and Loot: The Human Cost of Cross-Industrial M & As in Video Games

Rahul Mukherjee ~ University of Pennsylvania ~ Predatory and Participatory Inclusions: Streaming and Fintech Practices Targeting Neomobiles in Digital India

Branden Buehler ~ Seton Hall University ~ Pay to (Press) Play: Streaming Services amid the Financialization of Youth Sport

Peter Arne Johnson ~ University of Texas at Austin ~ The Meeting of Californian Ideologies: Corporate Management in Hollywood & Silicon Valley

SPONSORSHIP Media Industries Scholarly Interest Group
**SESSION D6**

**Beyond Passive Viewing**

*Television, Empowerment, and Interactivity*

**ROOM** Back Bay C ~ 2ND FLOOR

**CHAIR** Karrmen Crey ~ Simon Fraser University

Patrick Sullivan ~ Texas A&M University ~ Televisual Interactivity Before Video Games

Şebnem Baran ~ Smith College ~ The Many Lives of Behzat Ç.: Turkish Political Quality in the Age of Transnational Streaming Platforms

Sarah Christina Ganzon ~ Simon Fraser University ~ Rebranding Maria Clara: Maria Clara at Ibarra as Postfeminist Filipino Television

Karrmen Crey ~ Simon Fraser University ~ Persistence of Vision: The Pocahontas Perplex in Yellowstone (2018-present)

**SESSION D8**

**Horror and the Body**

*Voice, Blood, and Identity*

**ROOM** Jefferson ~ 3RD FLOOR

**CHAIR** Sam Carter ~ Middlebury College

Sandra Costello ~ University College Cork ~ Challenging the National Narrative: Ireland’s Magdalene Laundries and Found Footage Horror

Drishadwati Bargi ~ University of Minnesota ~ By way of menstrual horror: Indian Feminist media-activism encounters caste-violence

Sam Carter ~ Middlebury College ~ Dubbing, Doubling, and Troubling the Voice in El prófugo

GG Dascal ~ University of Manitoba ~ Cinematic Horror and the Aesthetic Experience: The “Auratic Motus” in Midsommar and Her Name Was Torment II: Agony

**SESSION D7**

**Technologies of (Dis)Continuity**

*Instruments, Labor, and Sounded Reproduction*

**ROOM** Republic B ~ 2ND FLOOR

**CHAIR** Catherine Provenzano ~ University of California Los Angeles

Fanny Gribenski ~ New York University ~ The Organ as Colonial Infrastructure: Instruments, Empire, Maintenance

Catherine Provenzano ~ University of California Los Angeles ~ Easy-Playing Instruments, Gender, and Classes of Musical Participation

Maria Zuazu ~ Independent Scholar ~ To Find a Live Bugler

Clara Latham ~ The New School ~ Musical labor in the home and in the factory: Early Electronic Musical Production in the United States

**SESSION D9**

**AI Voices, Human Identities**

**ROOM** Kent ~ 3RD FLOOR

**CHAIR** Hadar Levy-Landesberg ~ Yale University

**CO-CHAIR** Ido Ramati ~ The Hebrew University of Jerusalem

Ido Ramati ~ The Hebrew University of Jerusalem ~ Humans of AI voices

Alex Borkowski ~ York University ~ Vanishing mediators and vocal uniqueness: listening ventriloquially to Alexa

Stephen J. Neville ~ York University ~ Vocal remediation: A sound-walkthrough of the Human Voiceome Study

Hadar Levy-Landesberg ~ Yale University ~ Voice Unlocked: Critical Analysis of Voice Biometric Authentication

**SPONSORSHIPS** Radio, Audio Media, and Podcasting Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group
**D10 Moving Bodies**  
**Gender and Asian Identities**

<table>
<thead>
<tr>
<th>ROOM</th>
<th>Tremont ~ 3RD FLOOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAIR</td>
<td>Pragya Ghosh ~ Indiana University Bloomington</td>
</tr>
</tbody>
</table>

Pragya Ghosh ~ Indiana University  
Bloomington ~ The crisis with Indian masculinity: Ayushmann Khurrana and the emergence of soft Indian masculinity

Tien-Tien Jong ~ University of Chicago ~  
Posthuman, Post-Asian: The Body Worlds of After Yang (Kogonada, 2021)

Jennifer McClearen ~ University of Texas at Austin ~  
Choreographing Resistance: Defying Racism and Convention through Martial Arts in Warrior

Finley Freibert ~ Southern Illinois University Carbondale ~ Feminist Necropoetics in Contemporary Philippine Cinema: Political Aesthetics of the Female Corpse in Oda Sa Wala (2018)

---

**D11 Cinema Migrations and Colonizations**

<table>
<thead>
<tr>
<th>ROOM</th>
<th>Huntington ~ 3RD FLOOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAIR</td>
<td>Jennifer Blaylock ~ Rowan University</td>
</tr>
</tbody>
</table>

Jennifer Blaylock ~ Rowan University ~  
Postcolonial Marginalia: Writing Cold War Television History from the Postcolony

Grazia Ingravalle ~ Queen Mary University of London ~  
Polish Settlements in Brazilian Wilderness (1933): Theorizing the Postcolonial Audiovisual Archive

Lisa Dombrowski ~ Wesleyan University ~  
Cinema and Moviegoing in North American Chinatowns: A Comparative Analysis of Boston and Metropolitan Washington, D.C.

---

**D12 Global Prizes, Politics, and Power**  
**Transnational Awards Cultures in the Media Industries**

<table>
<thead>
<tr>
<th>ROOM</th>
<th>Newbury ~ 3RD FLOOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAIR</td>
<td>Monica Sandler ~ Emory University</td>
</tr>
<tr>
<td>CO-CHAIR</td>
<td>Elizabeth (Betsy) Walters ~ Boston University</td>
</tr>
</tbody>
</table>

Monica Sandler ~ Emory University ~ The National and International in Global Awards Systems


Helle Kannik Hastrup ~ University of Copenhagen ~ The Oscar Show and the Online Cultural Forum: The Case of Everything Everywhere All at Once

**Sponsorships**  
Media Industries Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

---

**D13 Affective Economies and Economic Affectations**

<table>
<thead>
<tr>
<th>ROOM</th>
<th>St. James ~ 3RD FLOOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAIR</td>
<td>Anna Siomopoulos ~ Bentley University</td>
</tr>
</tbody>
</table>

Anna Siomopoulos ~ Bentley University ~  
Femme Fatale or Femme Economique? Double-Crossing the “Couple Contract” in 40s Noir

Jeff Smith ~ University of Wisconsin-Madison ~  
Too Many Cookes in the Kitchen: Representing Entrepreneurship and Ownership in One Night in Miami

Kyle Stine ~ Johns Hopkins University ~ “This Is Real!”: Money in Trouble in Paradise (1932)

Lauren Treihaft ~ New York University ~  
Unarisatache seppellirà Roma: Paolo Sorrentino’s Deadpan Pathos

---

5:15 pm  
7:00 pm
<table>
<thead>
<tr>
<th>Session</th>
<th>Time</th>
<th>Room</th>
<th>Topic</th>
<th>Chairs</th>
<th>Speakers</th>
<th>Sponsorship</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>D14</strong></td>
<td>5:15 pm - 7:00 pm</td>
<td>Stuart</td>
<td>Workshop</td>
<td>Ethical Re-Embodiments of the Videographic Archive</td>
<td>Kevin Lee (Università della Svizzera Italiana), Amanda Doxtater (University of Washington), Dayna McLeod (Social Sciences and Humanities Research Council of Canada (SSHRC)), May Santiago (George Mason University)</td>
<td>Digital Humanities and Videographic Criticism Scholarly Interest Group</td>
</tr>
<tr>
<td><strong>D15</strong></td>
<td>5:15 pm - 7:00 pm</td>
<td>Hampton</td>
<td>Roundtable</td>
<td>Curating Feminist Film Archives</td>
<td>Laura Horak (Carleton University), Claire Cooley (Tufts University), Marisa Hicks-Alcaraz (University of Illinois, Urbana-Champaign), Gabriela Yepes-Rossel (University of Wisconsin-Madison), Hiyeon Kim (University of Wisconsin-Madison), Tamara de Szegheo Lang (Queen’s University)</td>
<td>Video Game Studies Scholarly Interest Group</td>
</tr>
<tr>
<td><strong>D16</strong></td>
<td>5:15 pm - 7:00 pm</td>
<td>Exeter</td>
<td>Roundtable</td>
<td>Live Streaming Culture</td>
<td>Bo Ruberg (University of California, Irvine), Johanna Brewer (Smith College), Robyn Hope (North Carolina State University), Arun Jacob (University of Toronto), Claire Cooley (Tufts University), Arun Jacob (University of Toronto), Christine Tran (University of Toronto), Robyn Hope (North Carolina State University), Arun Jacob (University of Toronto)</td>
<td>Video Game Studies Scholarly Interest Group</td>
</tr>
<tr>
<td><strong>D17</strong></td>
<td>5:15 pm - 7:00 pm</td>
<td>Dalton</td>
<td>Media Platforms and Nationalism</td>
<td></td>
<td>Anirban Baishya (University of Wisconsin-Madison), Raz Yosef (Tel Aviv University), Xianwei Wu (University of Toronto), Anirban Baishya (University of Wisconsin-Madison), Andrew Wilson (University of Oregon)</td>
<td>CinemArts Scholarly Interest Group; Libraries and Archives Scholarly Interest Group; CinemArts Scholarly Interest Group; Libraries and Archives Scholarly Interest Group; CinemArts Scholarly Interest Group; Libraries and Archives Scholarly Interest Group</td>
</tr>
</tbody>
</table>

5:15 pm - 7:00 pm
**D18 Exploring the Hidden Engines of Digital Mediation**
New Methods in Environmental Media Infrastructures

**Room** Gardner A ~ 3rd Floor

**Chair** Hunter Vaughan ~ University of Cambridge

**Co-Chair** Nicole Starosielski ~ University of California, Berkeley

Nicole Starosielski ~ University of California, Berkeley ~ Environmental Media Infrastructure Practice: Bridging Production Cultures and Coastal Community Needs

George Ramirez ~ New York University and Iago Bojczuk ~ University of Cambridge ~ Tracking Butterfly Effects: Singapore’s Data Center Moratorium and Media Infrastructures in Southeast Asia

Patrick Brodie ~ University College Dublin ~ Decarbonising a Dirty Cloud: Making Community Interventions at the Data/Energy Nexus

Allison Schifani ~ University of Miami ~ Lumpy Infrastructures, Smooth Infrastructures: 3D Possibilities for Climate Action

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

---

**D19 Homage, Genealogy, and Masculinity**
Inheritance, Influence, and Mainstream Men

**Room** Gardner B ~ 3rd Floor

**Chair** Fareed Ben-Youssef ~ Texas Tech University

Miles Taylor ~ University of California, Berkeley ~ Godard’s Southern Son: Political Modernism, Homage, and Pastiche in Wes Anderson’s Asteroid City (2023)

Fareed Ben-Youssef ~ Texas Tech University ~ The Story of a Robbery? Quentin Tarantino’s Reservoir Dogs, Ringo Lam’s City on Fire, and the Problem of Homage

Jessica Hoover ~ University of Wisconsin-Milwaukee ~ The Shakiest Man in the Movies: Don Knotts and Fraudulent Masculinity

---

**D20 Crime, Community and Controversy in the Search for Justice**

**Room** Clarendon ~ 3rd Floor

**Chair** Bethan Jones ~ University of York

Julia Sirmoms ~ Columbia University ~ Outrage as Affect in Wrongful Conviction Narratives

Mark McKenna ~ Staffordshire University ~ Murder in an Attention Economy: Social Media, Celebrity and the Prosecution of Luka Magnotta

Bethan Jones ~ University of York ~ From Proxy Witness to Proximate Witness: Inserting the Self into The True Crime Metanarrative

5:15 pm
7:00 pm
**SESSION D21**

**Questions of Containment**

**Media Infrastructures and Environments**

**ROOM** Fairfax A ~ 3RD FLOOR

**CHAIR** Lauren Bridges ~ Harvard University

Lauren Bridges ~ Harvard University ~ Digital Discards: An Elemental Taxonomy of Amazon’s Digital Waste

Ella Klik ~ Bar-Ilan University ~ Cosmic Data and the Future of Storage

Eleanor Ford ~ Independent Scholar ~ Stochastic Ecologies: Radiation Measurement and The Mediation of Risk

Soha Saghazadeh ~ University of California, Santa Barbara ~ Parasitic Signals: Pathologies of Satellite Television and Its Infrastructure in Iran

**ROOM** Fairfax B ~ 3RD FLOOR

**CHAIR** Pedro Noel Doreste ~ Michigan State University

Christie Milliken ~ Brock University ~ Portrait of a Girl on Fire: Greta Thunberg, Eco-celebrity, and teen girl activism in *I Am Greta* (Goodman, 2020)

Ian Fleishman ~ University of Pennsylvania ~ Softcore Eco-Propaganda: The Pornographic Bodies of Roosevelt’s Civilian Conservation Corps

Cinta Pelejà ~ University of Chicago ~ Group Reassembling: The Home Movie Experience in *Twenty Years is Nothing*

Pedro Noel Doreste ~ Michigan State University ~ The Other Chronicle of a Summer: Caribbean Layovers of Transatlantic Vérité

**ROOM** Berkeley ~ 3RD FLOOR

**CHAIR** Rebecca Gordon ~ Vulnerable Media Lab

Rebecca Gordon ~ Vulnerable Media Lab ~ Indigenous Spaces and National Parks Media: Documenting Interpretive Change

Simran Bhalla ~ University of Southern California ~ Drawing Up Plans: Animation and Development in Postcolonial India

Allison Farrell ~ University of Wisconsin-Milwaukee ~ The Story Began Long Ago: Matrilineal Historiography Through *History and Memory: For Akiko and Takashige* (Tajiri, 1991)

Rachel Pittman ~ Northwestern University ~ There’s No Place Like the Nightclub: Recuperating the Figure of the Girl Punk Via the Videos of Emily Armstrong and Pat Ivers

**SPONSORSHIP** Nontheatrical Film and Media Scholarly Interest Group
D24 **Gross me out!**
Frameworks for Medical Knowledge Across Media

**ROOM** Arnold Arboretum ~ 5TH FLOOR

**CHAIR** Sean Purcell ~ Indiana University

Carolyn Condon Jacobs ~ Central Connecticut State University ~ “A Sinister Listenability:” Hearing Polio in March of Dimes Radio Broadcasts, 1938-1955

Elyse Singer ~ The Graduate Center, CUNY ~ “Invisible Hands: Bodily Spectres and Medical Capital in the 1905 Craig Colony Epilepsy Films”

Sean Purcell ~ Indiana University ~ Seeing Disease in Methyl Violet: Histochemistry and the Understanding of Tuberculosis (1882-1926)

Outi Hakola ~ University of Eastern Finland ~ Medical Documentaries and Politics of Increasing Subjectivity

**SPONSORSHIPS** Nontheatrical Film and Media Scholarly Interest Group; Disability Caucus

D25 **(Im)possible Endings in Film**

**ROOM** Jamaica Pond ~ 5TH FLOOR

**CHAIR** Rose Bridges ~ University of Florida

Aaron Dowd ~ Duke University ~ A Cinema of Disquiet, or The Unfinishable Film

Michael DeAngelis ~ DePaul University ~ “Death, Closure, and Repetition in Epilogues of the Biopic”

Rose Bridges ~ University of Florida ~ Anime’s B-Sides: The History and Artistry of the Ending Theme (ED) in Japanese Animation

D26 **Sound, Archive, Memory**

**ROOM** Olmstead ~ 5TH FLOOR

**CHAIR** Patricia Ciccone ~ University of Southern California

Raha Shojaei ~ San Jose State University ~ Female Subjects and Passing Voices

Nessa Johnston ~ University of Liverpool ~ Library Music in Film and Television: anonymous sounds and ubiquitous sleaze

Patricia Ciccone ~ University of Southern California ~ Maintenance as a sonic atmosphere: media, sounds and the politics of social repair

Seth Mulliken ~ Northeastern University ~ “I don’t know what’s going to happen”: The Ambience of White Supremacy in the Sound of the Jan. 6 Capitol Insurrection

D27 **Media Care**

**ROOM** Riverway ~ 5TH FLOOR

**CHAIR** Brian Goldfarb ~ University of California, San Diego

Lauren Berliner ~ University of Washington, Bothell ~ Care/Work on Screen, Or how Covid-19 Lockdowns Transformed Home Representation

Brian Goldfarb ~ University of California, San Diego and Judith Faifman ~ Universidad Nacional de General Sarmiento ~ Media, Care, and Translation in Times of Existential Crisis

Wentao Ma ~ University of California, San Diego ~ On Media Susceptibility: Coercive Care & Virtual Indifference in Diagnosia (Mengtai Zhang, 2022)

Claudia Sicondolfo ~ York University ~ Film Festivals as Care(ful) Producers

**SPONSORSHIPS** Film and Media Festivals Scholarly Interest Group; Disability Caucus

5:15 pm
7:00 pm
**SESSION D**

**D28 WGBH and the Artworld**

**ROOM** The Fens ~ 5TH FLOOR

**CHAIR** Jeff Menne ~ Oklahoma State

Ina Blom ~ University of Oslo and University of Chicago ~ Television Against Electromagnetism: Aldo Tambellini’s Black TV

Jared Ashburn ~ Oklahoma State University ~ Freeing the Beam: Raster Manipulation and Scan Processing as Precursors to Three-Dimensional Imaging Techniques

Jeff Menne ~ Oklahoma State University ~ Allan Kaprow and the Televised Happening

Liz Heise-Glass ~ Ohio State University ~ Music/Television: Experiments in Sound and Image in the 1980s

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

**D29 ROUNDTABLE Futures of Feminist Media Histories**

**ROOM** Public Garden ~ 5TH FLOOR

**CHAIR** Jennifer Bean ~ University of Washington-Seattle

Shelley Stamp ~ University of California-Santa Cruz ~ Feminist Media Histories: Where it all began

Allyson Nadia Field ~ University of Chicago ~ Speculative Approaches to Media Histories

Xin Peng ~ University of Cambridge ~ Decolonial feminisms and antiracist strategies

Katherine Groo ~ Lafayette College ~ Metahistories and Historiographies of/for FMH

Jennifer Bean ~ University of Washington-Seattle ~ Audiovisual essays and feminisms’ many publics

**D30 The Programs Got Small Questions of Scale in Queer TV Analysis**

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Julia Himberg ~ Arizona State University

Lynne Joyrich ~ Brown University

Hollis Griffin ~ University of Michigan, Ann Arbor ~ What Can Textual Analysis Tell Us?: Studying Sexual Diversity on Streaming Television

Ron Becker ~ Miami University ~ The Legacy of the Discourse about TV and the Mainstream

Páraic Kerrigan ~ University College Dublin ~ Programming Queer Diversity on a Large Scale? Streaming and Discourses of Corporate Performativity on Queer Television

Julia Himberg ~ Arizona State University ~ Queering Hallmark: A Case Study in LGBTQ+ Media Production

**SPONSORSHIP** Queer and Trans Caucus
SESSION E

Friday, March 15
9:00 – 10:45 am

E4  Placing Virtual Reality

ROOM Back Bay A  ~  2ND FLOOR

CHAIR Da Ye Kim  ~  New York University
CO-CHAIR Paul Roquet  ~  Massachusetts Institute of Technology

Paul Roquet  ~  Massachusetts Institute of Technology  ~  Photogrammetry and the Puzzle of Spatial Context
Alison Griffiths  ~  Baruch College, CUNY  ~  Extended Reality and Indigeneity: Sámi Sovereignty at the Biennale de Venezia
Da Ye Kim  ~  New York University  ~  DMZ VR and the Emergence of Ecological Hope Beyond the Human
Philippe Bédard  ~  McGill University  ~  Designing VR exhibits with Care

E5  Archiving and Performing Queer and Trans Lives

ROOM Back Bay B  ~  2ND FLOOR

CHAIR Laura Stamm  ~  University of Rochester

Raymond KyooYung Ra  ~  University of Southern California  ~  Queerly Across the Dance Floor: Waack as Transpacific Archive
Laura Stamm  ~  University of Rochester  ~  Salacia: Curating Trans Archives
Jacob Carter  ~  University of Rochester  ~  Placing Simone’s Counter: Documentary Reenactments as Queer Archives

SPONSORSHIP Libraries and Archives Scholarly Interest Group
**E6** Film Societies, Media Collectives and the Intersecting Histories of Experimental Film, Documentary, and Community Media

**ROOM** Back Bay C ~ 2ND FLOOR

**CHAIR** Noelle Griffis ~ Marymount Manhattan College

Ken Eisenstein ~ Bucknell University ~ Crossing Cambridge, Mass: The MIT and Harvard-Epworth Church “Film Societies”

Henning Engelke ~ University of Arts Linz ~ Reframing Experimental Film and the Politics of Programming: Cecile Starr and Amos Vogel in the 1970s

Noelle Griffis ~ Marymount Manhattan College ~ Organizing Women’s Independent Cinema: Collective Oral History as Feminist Practice

Alice Apley ~ Documentary Educational Resources ~ Locating Documentary Educational Resources (DER) in the Cambridge/Boston Non-fiction Film Community

**SPONSORSHIPS** Documentary Studies Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group

---

**E7** Documentary Politics, Theory, and History

**ROOM** Republic B ~ 2ND FLOOR

**CHAIR** Andrea Oranday ~ University of Chicago

Michael Samuel ~ University of Bristol ~ Heritage, Stillness and Commemoration on Television: UK News Coverage of the Death of Queen Elizabeth II

Lawrence Garcia ~ University of Toronto, Cinema Studies Institute ~ Documentary Semantics: For an Inferentialist Model of Non-Fiction Cinema

Andrea Oranday ~ University of Chicago ~ Documentary Under Censorship

Barry Spence ~ University of Massachusetts Amherst ~ Time and the Interval in the City Symphony

---

**E8** ROUNDTABLE Reworking Cinema & Media Studies I

Remapping Methods

**ROOM** Jefferson ~ 3RD FLOOR

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

Co-CHAIR Linnéa Hussein ~ New York University

Manishita Dass ~ Royal Holloway, University of London ~ Decentering Core Concepts

Linnéa Hussein ~ New York University ~ Foregrounding Ways of Knowing in the Liberal Arts

David Bering-Porter ~ The New School ~ Afrosurrealism as Method

Robert Stam ~ New York University ~ The Decolonial Turn and “Uncomfortable” Pedagogy

**SPONSORSHIP** Transnational Cinemas Scholarly Interest Group
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Time</th>
<th>Chair(s)</th>
<th>Co-Chairs</th>
<th>Abstract</th>
<th>Sponsorship</th>
</tr>
</thead>
<tbody>
<tr>
<td>E9</td>
<td>Care-ful Encounters</td>
<td>Kent</td>
<td>9:00 am - 10:45 am</td>
<td>Amanda Phillips - Georgetown University</td>
<td>Josef Nguyen - University of Texas at Dallas</td>
<td>Intimate Relations in and around Gaming</td>
<td>Media, Science and Technology Scholarly Interest Group</td>
</tr>
<tr>
<td>E10</td>
<td>Ordinary Media</td>
<td>Tremont</td>
<td>9:00 am - 10:45 am</td>
<td>Jacob Gaboury - University of California, Berkeley</td>
<td>J. Rae Bruml Norton - New York University</td>
<td>Playing to the Chat: Relational Labor, Content Moderation, and Systems of Care in Becoming a Twitch Streamer</td>
<td>Comedy and Humor Studies Scholarly Interest Group</td>
</tr>
<tr>
<td>E11</td>
<td>Feminist Horror, Horrific Feminisms</td>
<td>Huntington</td>
<td>9:00 am - 10:45 am</td>
<td>Stacy Rusnak - Georgia Gwinnett College</td>
<td></td>
<td>Disidentification &amp; Counterpublic Spheres: The Queering of Space and Time in Alexis Langlois’ Horror Films</td>
<td></td>
</tr>
<tr>
<td>E12</td>
<td>Production Cultures of Comedy</td>
<td>Newbury</td>
<td>9:00 am - 10:45 am</td>
<td>Peter Kunze - Tulane University</td>
<td>Isabel Martinez - Northeastern University</td>
<td>In Plain Sight: 50-ish Years of Latinx Stand-Up Comedy in New York City</td>
<td></td>
</tr>
</tbody>
</table>
E13 Streaming Platforms in Transnational Contexts

ROOM St. James ~ 3RD FLOOR

CHAIR Tania Sarfraz ~ University of Southern California

Jiwon Park ~ University of Southern California ~ Aiding and Abetting in the Name of Truth: Streaming South Korean True Crime

Stefania Marghitu ~ University of Alabama ~ The False Promise of HBO Max in Romania: The Case of Ruxx

Se Young Kim ~ Colby College ~ Beef, the Cooption of South Korean Vengeance, and the Remasculinization of Asian American Media

E14 Media Inside and Outside the Museum

ROOM Stuart ~ 3RD FLOOR

CHAIR Zachary Vanes ~ University of Iowa

CO-CHAIR Dalina Perdomo Álvarez ~ Michigan State University

RESPONDENT Travis Vogan ~ University of Iowa

Alex Denison ~ Boston University ~ The Digital Artifact: Obsidian Mirrors, Museum Glass, and Smart Screens in Erin Espelie’s The Lanthanide Series

Dalina Perdomo Álvarez ~ Michigan State University ~ Rewind, Rewind: Historicizing Video Art in the Caribbean Through Exhibition

Zachary Vanes ~ University of Iowa ~ Over the Garden Wall: Feminist Film Interventions in Monet’s Garden at Giverny

E15 Animating East Asia

ROOM Hampton ~ 3RD FLOOR

CHAIR K. T. Wong ~ Cornell University

Lien Fan Shen ~ University of Utah ~ The Brave Animated Series: Transnational Animation Production in Taiwan

K. T. Wong ~ Cornell University ~ Selling Chinese Esports Culture via Animation: Tencent’s Marketing Strategies for The King’s Avatar

J.S. Wu ~ University of Pennsylvania ~ Anime without Japan: The Legacies of Avatar Studios and Studio Mir

Jingyi Zhang ~ University of Georgia ~ The Legend of Heian and The Song of Sword: Wuxia Animation in 21st century

E16 Spoiled Ballots

ROOM Exeter ~ 3RD FLOOR

CHAIR Craig Ian Mann ~ Sheffield Hallam University

Craig Ian Mann ~ Sheffield Hallam University ~ Hard Knocks: The Anti-Capitalist Evolution of the American Home Invasion Film

Alice Haylett Bryan ~ Queen Mary University of London ~ Like Pearl, I Want More: US Horror Cinema in 2022 and the Erosion of Sexual Rights

Kendall R. Phillips ~ Syracuse University ~ The Enemy is Us: Populist Horror in the 21st Century

Stacey Abbott ~ Northumbria University ~ This is Your Emergency Broadcast System: The Purge, TV Horror, and the Politics of Violence
E17 New Topics in Video Game Studies
ROOM Dalton ~ 3RD FLOOR
CHAIR Alexandra Petrus ~ University of Southern California
Laura Broman ~ University of Wisconsin-Madison ~ “The Way We’ll Live Next”: Simulation Games, Urban Development, and Virtual Utopias
Alexandra Petrus ~ University of Southern California ~ Cozy Games as Artifact of Precarious Labor and Unwellness
Justin Keever ~ University of California, Irvine ~ Bullets from Nowhere: Amnesia: The Bunker and the Horror of War Without Targets
Byron Fong ~ University of Rochester ~ Text Boxes Black & Blue: How JRPG Battles Turned Menus into Play
SPONSORSHIP Video Game Studies Scholarly Interest Group

E19 Now, Melodrama
Medium, Materiality, Morality
ROOM Gardner B ~ 3RD FLOOR
CHAIR Rachel Schaff ~ Mercer University
RESPONDENT Jason McGrath ~ University of Minnesota
Rachel Schaff ~ Mercer University ~ Against “Relatability”: Melodrama and the Holocaust
Koel Banerjee ~ Carnegie Mellon University ~ Rethinking Excess: Melodrama in the Age of Hyper-nationalism
E. Deidre Pribram ~ Molloy University ~ MELODRAMANOW

E20 WORKSHOP
The Enduring Ephemeral
Media Studies and the Death of the Humanities
ROOM Clarendon ~ 3RD FLOOR
CHAIR Shannon Mattern ~ University of Pennsylvania
CO-CHAIR Roopika Risam ~ Dartmouth College
Chris Gilliard ~ Macomb Community College

E21 New Currents in Aesthetics and Philosophy
ROOM Fairfax A ~ 3RD FLOOR
CHAIR Adrian Ivakhiv ~ University of Vermont
Catherine A. McCormick ~ Pennsylvania State University ~ Sound Methods/Sound Pedagogy using Visual Studies as a Template
Jocelyn E. Marshall ~ Emerson College ~ Boundary Ma(r)king: Memoir Across Poetry and New Media
Steven Doles ~ Syracuse University ~ A “Significant” Film: Cavell, Problem Films, and the Space of Reasons.
9:00am
10:45am
**E22**  
*Sutures and Ruptures in Theory*  
*When Is Image?*

**ROOM** Fairfax B  ~  3RD FLOOR

**CHAIR** Navid Darvishzadeh  ~  Georgia State University  
Sara Ghazi Asadollahi  ~  Georgia State University  
Forgotten Z-axis in *Killer of Sheep*: A Deleuzian Exploration

**Adam DeCaulp**  ~  Pennsylvania State University  
Brutish and Prolonged: The Perpetual Present, Violence, and A New Ethics in Two Films by Kim Jee-woon

**Navid Darvishzadeh**  ~  Georgia State University  
Chronotope of the Collective Past: Deleuzian Crystal Image and Iranian Modern Cinema

**Todd Jurgess**  ~  University of South Florida  
Between Language and Fact: Bazinian Errata, Realist Aesthetics, and *Paisà*

**SPONSORSHIP** CinemArts Scholarly Interest Group

---

**E23**  
*Mediating Backlash*  
*Contesting Conservative Movements through Representation Then and Now*

**ROOM** Berkeley  ~  3RD FLOOR

**CHAIR** Lauren Herold  ~  Kenyon College  
**CO-CHAIR** Nicole Morse  ~  Florida Atlantic University

**Lauren Herold**  ~  Kenyon College  
Gay Liberation to Backlash: Mediating Pride and LGBTQ Activism on *The Emerald City*

**Erique Zhang**  ~  Northwestern University  
“I Feel Them Following Me, Watching My Every Move”: the Politics of Surveillance and Visibility in *Lingua Franca*

**Alexandra Juhasz**  ~  Brooklyn College, CUNY  
We Need Gentle Truths for Now

**Nicole Morse**  ~  Florida Atlantic University  
“Who Are These People?” Solidarity and Abolitionist Media Activism

**SPONSORSHIP** Activist and Revolutionary Film and Media Scholarly Interest Group; Queer and Trans Caucus

---

**E24**  
*Desire and Politics in Platform Studies*

**ROOM** Arnold Arboretum  ~  5TH FLOOR

**CHAIR** Jake Pitre  ~  Concordia University

**Alex Bevan**  ~  University of Queensland  
Besting the Platform: Dating App “Success” and the Specter of Harm

**Kata Kyrola**  ~  University College London  
Affective contagions of ‘cancel culture’ and politics of vulnerability in queer/trans online spaces

**Sam Hunter**  ~  University of California, Los Angeles  
Desiring Networks: Queer Relations and Capitalist Accumulation on PlanetOut.com
**E25** Branching Out  
Film and Critical Plant Studies  

**ROOM** Jamaica Pond ~ 5TH FLOOR  
**CHAIR** Graig Uhlin ~ Oklahoma State University  
**CO-CHAIR** Matthew Thompson ~ York University  
**Sarah Cooper** ~ King’s College London ~ Flowers of Folk Horror and the Times of Enys Men (Mark Jenkin, 2022)  
**Teresa Castro** ~ Université Sorbonne Nouvelle ~ Wired Plants and Cybernetics  
**Matthew Thompson** ~ York University ~ “Black Orchid”: Stevie Wonder’s Plant Music and Environmental Justice  
**Graig Uhlin** ~ Oklahoma State University ~ Greenswork and the Living Prop: Plants and Production Design  

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

**E26** Children and Teens in Television and Film  

**ROOM** Olmstead ~ 5TH FLOOR  
**CHAIR** Alison Trope ~ University of Southern California  
**Mei-Hsuan Chiang** ~ Taipei National University of the Arts ~ Youth on Screen: Reassessing 1980s Taiwan Teen Films  
**Joseph V. Giunta** ~ Rutgers University-Camden ~ The Cinematic Child of Climate Salvation: Fast Color and Figurations of Onscreen Childhood in Climate Fiction Film  
**Jessica Balanzategui** ~ RMIT University and **Djóymi Baker** ~ RMIT University ~ Troublesome Tweens: Crazy Fun Park, Genre, and Demographic Challenges in Children’s Television  
**Alison Trope** ~ University of Southern California ~ Reel to Real: Critical Media Literacy for Youth  

**SPONSORSHIP** Children’s and Youth Media and Culture Scholarly Interest Group

**E27** Hollywood Pressbooks Reconsidered  

**ROOM** Riverway ~ 5TH FLOOR  
**CHAIR** Eric Hoyt ~ University of Wisconsin-Madison  
**Eric Hoyt** ~ University of Wisconsin-Madison ~ Measuring Studio PR with DH Methods: Repetition and Variation across 1,000 Warner Bros. Pressbooks  
**Rochelle Sara Miller** ~ New York University ~ “Those Evils as I See Them:” Exhibitors Debate the Utility and Quality of Studio Pressbooks (1934-35)  
**Jessica Leonora Whitehead** ~ Cape Breton University ~ Hollywood Pressbooks and Local Exhibition Practices in Canada, 1930–1975  
**Paul Moore** ~ Toronto Metropolitan University ~ TV Trailers in Pressbooks: Hollywood’s Turn to National Broadcast TV Ad Campaigns  

**SPONSORSHIP** Classical Hollywood Scholarly Interest Group

**E28** Researching Digital Platforms in the Realm of Culture  
The Case of Music  

**ROOM** The Fens ~ 5TH FLOOR  
**CHAIR** David Hesmondhalgh ~ University of Leeds  
**Zhongwei Li** ~ University of Leeds ~ From P2P to the Cloud: Music, Platformisation, and Infrastructural Change in China  
**David Hesmondhalgh** ~ University of Leeds ~ Critically Analysing Platform Interfaces: How Music Streaming Platforms Frame Musical Experience  
**Olivia Sadler** ~ University of Illinois, Chicago ~ “It’s Like A Co-dependent Discovery”: Personalized Algorithmic Playlists, Folk Theories and Musical Taste  
**Pranathi Diwakar** ~ University of Chicago ~ Keep the Vibe Going: Synchronous Listening and Virtual Communities on JQBX
**E29** **Roundtable**

**Global Reach, Local Impact**
The Double-Edged Effects of Streaming Platforms on South Korean Cinema

**Room** Public Garden ~ 5th Floor

**Chair** Nam Lee ~ Chapman University

Nam Lee ~ Chapman University ~ Global Exposure vs. Local Revenues

Sanghyo Yook ~ Inha University ~ For Filmmakers: Adaptive Currents or Stormy Seas?

Young-joon Cho ~ Hongik University ~ Global Streaming Audience and South Korean Horror

Hyangjin Lee ~ Rikkyo University ~ Audience, Film Class, and the Transnational

Jiwon Ahn ~ Keen State University ~ Beyond Streaming Futurism: Korean Cinema in Flux

---

**E30** From the Old Hollywood to the New Hollywood

Four Case Studies

**Room** Boston Common ~ 5th Floor

**Chair** Thomas Doherty ~ Brandeis University


Laura Browder ~ University of Richmond ~ *Valley of the Dolls* (1967) or Happy Valley: Tranquilizing a Gender Critique

Heather Hendershot ~ Northwestern University ~ “All the World is Taking Sides, It Don’t Worry Me”: *Nashville* (1975) and the Politics of Discontent

---

Explore ...
the SCMS Exhibit Area
Constitution Ballroom ~ 2nd Floor
see page 9 for Exhibit Hours

---

9:00 am
10:45 am
SESSION F

Friday, March 15
11:00 am – 12:45 pm

F4 Netflix Beyond Film and Television
Video Games, Virtual Reality, and Merchandising

- **Room**: Back Bay A ~ 2ND FLOOR
- **Chair**: James Fleury ~ Washington University in St. Louis
- **Co-Chair**: Emmelle Israel ~ University of California, Los Angeles
- **Respondent**: Greg Steirer ~ Dickinson College
- **James Fleury**: Washington University in St. Louis ~ Pre-Gaming: How Licensed Tie-Ins Led to Netflix Games
- **Anne Major**: Texas Christian University ~ Playing it Safe: Netflix Games and Streaming’s Uncertain Futures
- **Emmelle Israel**: University of California, Los Angeles ~ Video Game Labor in the Upside Down: Indie Game Development for Netflix
- **Avi Santo**: University of North Carolina at Chapel Hill ~ Netflix and Shop: Rebranding Netflix as a Lifestyle through Merchandise

F5 Sex and Sexualities on Screen

- **Room**: Back Bay B ~ 2ND FLOOR
- **Chair**: Maryam Zehtabi ~ University of Virginia
- **Maryam Zehtabi**: University of Virginia ~ Transgressive Tales: Portraying Prostitution in Tehran Taboo (2017) and Holy Spider (2022)
- **Samar Abdel-Rahman**: University of Liverpool ~ Screening Sex and Sexuality in Popular Egyptian Culture: Hammam al-Matalili (1973)
- **Richard Thomson**: Cornell University ~ Collectives, Sex, Syntax: Modernist Literature in New Queer Cinema

**Sponsorship**: Media Industries Scholarly Interest Group
**F6** Film's Technological Objects

**ROOM** Back Bay C ~ 2ND FLOOR

**CHAIR** Ido Lewit ~ Tel Aviv University

Tom Gunning ~ University of Chicago ~ Cinema's Camera Obscuras: Images Cast in Darkness

Mary Hennessy ~ University of Wisconsin-Madison ~ Female Spies as ‘Disruptive Thirds’ in Fritz Lang’s Spione (1928)

Brigitte Peucker ~ Yale University ~ Coppola’s Bram Stoker’s Dracula

Ido Lewit ~ Tel Aviv University ~ Firtzcarraldo: 1900, the Gramophone, and the Emergence of a New Mediascape

---

**F7** (Dis)Locations of Self and Other in Documentary Cinema and Beyond

**ROOM** Republic B ~ 2ND FLOOR

**CHAIR** Suchen Ding ~ University of California, Irvine

Suchen Ding ~ University of California, Irvine ~ Mediated Self-Representation in the Digital Era: Short Videos of Chinese Rural-Urban Migrant Workers

Amy Murphy ~ University of Southern California ~ On Location: Documentary, Distance, and the Divided City

Aaron Katzeman ~ University of California, Irvine ~ Cinema of Evictions: Documenting Kanaka Maoli Resistance Since the 1980s

Hoor ElShafei ~ Boston University ~ From Protest to Production: Mise-en-Scène and Realist Aesthetics in Post-2011 Egyptian Cinema

---

**F8** Cinematic Approaches to Aesthetics and Formality

**ROOM** Jefferson ~ 3RD FLOOR

**CHAIR** Tanya Shilina-Conte ~ University at Buffalo, SUNY

Matthew Cooper ~ University of Wisconsin-Milwaukee ~ Pandora at 48 FPS: Aesthetics of Immersion and the Cultural Capital of New Movie Technology in Avatar: The Way of Water

Tanya Shilina-Conte ~ University at Buffalo, SUNY ~ How to Disappear and Not Be Seen: Black Screen Technology as a Strategy of Resistance in Early Cinema

Marie Martraire ~ Concordia University ~ Shapeshifters: Aesthetics and politics of video/art in the age of streaming, a case-study approach

---

**F9** Performing Desire in Global Asian Cinemas

**ROOM** Kent ~ 3RD FLOOR

**CHAIR** Xueli Wang ~ Yale University

Co-CHAIR Caitlin Casiello ~ Harvard University

Xueli Wang ~ Yale University ~ Maggie Cheung’s Queer Disappearances

Caitlin Casiello ~ Harvard University ~ The Look of the Pearl Queen: Maeda Michiko and the Japanese Nude in 1950s Shin-Tōhō Films

Sunhay You ~ Rhode Island School of Design ~ Ending States of Complicity: the Queer Negativity of Women’s Vengeful Desires in Kim Jee-woon’s A Tale of Two Sisters

Mari Kishi ~ Harvard University ~ Toyomaru’s Gluttony for Sex!: Performances of Bodily Excess in Japanese Pornography During the Bubble Economy
F10  The Non-Human Turn in Classic Hollywood

ROOM  Tremont  ~  3RD FLOOR

CHAIR  Donna Campbell  ~  Washington State University

Kwynn Perry  ~  Independent Scholar and Screenwriter  ~  Flickers of Black: Boundary Crossing in Classical Hollywood—When Cab Calloway Jumped into the Fleischer’s Inkwell

Donna Campbell  ~  Washington State University  ~  Shedding Whiteness: Barbara Stanwyck, The Bitter Tea of General Yen, and Transracial Desire

Julia Stern  ~  Northwestern University  ~  Species Specificity and the Limits of Romance in Dark Victory

SPONSORSHIP  Classical Hollywood Scholarly Interest Group; Oscar Micheaux Society

F11  Identity, Subjectivity and Horror

ROOM  Huntington  ~  3RD FLOOR

CHAIR  Isabel Pinedo  ~  Hunter College, CUNY

David Martinez  ~  University of Colorado Boulder  ~  The Roots of Rootlessness: Tracing the Romani in Horror Film


Katherine Guerra  ~  California State University Long Beach  ~  “I Want Those Things You See Through”: Transracial Identification and Black Subjectivity in New Black Horror

Mary Arnatt  ~  York University  ~  Producing Fright, Producing Herself: Investigating Debra Hill’s films and legacy

F12  Hidden Histories of Stand-Up Comedy

ROOM  Newbury  ~  3RD FLOOR

CHAIR  Adrien Sebro  ~  University of Texas at Austin

Adrien Sebro  ~  University of Texas at Austin  ~  The Negotiated Crossover of Black Women in Comedy: Shirley Hemphill and Marsha Warfield

Samantha Silver  ~  George Washington University  ~  Under the Counter: Drag Queen LPs and Queering Gender in Comedy

Kriszta Pozsonyi  ~  Cornell University  ~  Vivian Harris, the “Voice of the Apollo”: Invisible Labor, Voice, and Race in Early Stand-Up Comedy

SPONSORSHIP  Comedy and Humor Studies Scholarly Interest Group

F13  Ways of World-Making

ROOM  St. James  ~  3RD FLOOR

CHAIR  Trevor Redd Smith  ~  University of California, Irvine

Andrea Schuster  ~  University of Iowa  ~  Emulsion as Flesh: Embodied Decay in J.J. Murphy’s Print Generation

Sarah Sachar  ~  Northwestern University  ~  Signals Not Found: Error & Absent Traces in Glitch Art from Analog Broadcasting to NFTs

Trevor Redd Smith  ~  University of California, Irvine  ~  AI Aesthetics and Hylics
**F14** WORKSHOP
Cruel Productivity?
Navigating the Neoliberal Academy

**ROOM** Stuart ~ 3RD FLOOR

**CHAIR** Kristina Brüning ~ University of Texas at Austin

**CO-CHAIR** Andy Fischer Wright ~ University of Texas at Austin

Kristina Brüning ~ University of Texas at Austin
Andy Fischer Wright ~ University of Texas at Austin
Joseph Roskos ~ Indiana University
Genevieve Newman ~ University of Pittsburgh
Edoardo Pelligra ~ University of California Los Angeles
Lesley Stevenson ~ University of Wisconsin-Madison

**SPONSORSHIP** Disability Caucus

---

**F15** Knowledge and Spectacle
Animation and Popular Science Media

**ROOM** Hampton ~ 3RD FLOOR

**CHAIR** Scott Curtis ~ Northwestern University

Linda Zhang ~ Fulbright University Vietnam ~ “The Little Movies”: Mobilizing, Visualizing, and Animating the Socialist Chinese Child

Scott Curtis ~ Northwestern University ~ The Limits of Animation: The Strange Case of the Bell System Science Series

Hannah Goodwin ~ Mount Holyoke College ~ Simulating Apocalypse: The Visual Appeal of Obliteration

**SPONSORSHIP** Nontheatrical Film and Media Scholarly Interest Group; Animated Media Scholarly Interest Group

---

**F16** Horror’s Queers/Queers’ Horror
Queer Figures and New Queer Modes of Viewing

**ROOM** Exeter ~ 3RD FLOOR

**CHAIR** Brecken Hunter Wellborn ~ University of Texas at Dallas

**CO-CHAIR** Cain Miller ~ University of Washington

Brecken Hunter Wellborn ~ University of Texas at Dallas ~ The Slasher Gaze: Queering the Slasher Beyond the Representation of the Final Girl

Cain Miller ~ University of Washington ~ “In This House . . .”: Queer Temporalities and Post-Cinema in Skinamarink (2022)

Kevin Chabot ~ Dalhousie University ~ Queer Spectrality and the Erotics of Pulsion in Robert Wise’s The Haunting (1963)

Shaylynn Lynch Lesinski ~ University of Colorado Boulder ~ Horror’s Queer Births: The Abject and Anxiety of Queer Corporeal Experience

---

**F17** The World of Video Games
Archeology, Affect and Prestige

**ROOM** Dalton ~ 3RD FLOOR

**CHAIR** Allison Ross ~ Loyola Marymount University

Evan Jules Maier-Zucchino ~ Concordia University and Justin Roberts ~ Concordia University and Ali-Usama Zreik ~ Concordia University and Mia Consalvo ~ Concordia University ~ Cult-Like: Exploring Cult Conceptions Through Play

Allison Ross ~ Loyola Marymount University ~ Life is Strange: True Colors: Backward Feelings and Emergent Futures

A.P. Pettinelli ~ University of Chicago ~ The End(lessness) of Work: Working and Worlding in Total Refusal’s Hardly Working

Andrei Zanescu ~ Concordia University ~ The Game Awards: Prestige and (Re) Territorializing Success in Video Games
**F18 Roundtable**
Transforming Narratives of Gun Violence

**Room** Gardner A ~ 3rd Floor

**Chair** Eric Gordon ~ Emerson College  
**Co-Chair** Matt DelSesto ~ Emerson College

Eric Gordon ~ Emerson College ~ Teaching critical making  
Matt DelSesto ~ Emerson College ~ Evaluating learning in community engaged projects

**Sponsorship** Critical Media Pedagogies Scholarly Interest Group

**F19 Hollywood Performers in the Studio Era**
Historical Evaluation, Gender Politics, and Aesthetic Value

**Room** Gardner B ~ 3rd Floor

**Chair** Steven Cohan ~ Syracuse University  
**Respondent** Mary Desjardins ~ Dartmouth College

Karen McNally ~ London Metropolitan University ~ A Talent of ‘rare artistry’: Revisiting Lana Turner as Actress  
Adrienne L. McLean ~ University of Texas at Dallas ~ Not Just Femme Astaires: Reclaiming Hollywood’s Women Dancing Stars of the 1930s  
Steven Cohan ~ Syracuse University ~ A Good or Bad Actor? Alan Ladd, Deadpan Acting, and Film Noir

**Sponsorship** Classical Hollywood Scholarly Interest Group; Performance and Stardom Scholarly Interest Group

**F20 Workshop**
The Anime Machine 
New Orientations

**Room** Clarendon ~ 3rd Floor

**Chair** Jacqueline Ristola ~ University of Bristol  
**Co-Chair** Chris Taylor ~ Johns Hopkins University

Edmond “Edo” Ernest dit Alban ~ Tulane University  
Grace Han ~ Stanford University  
Chris Taylor ~ Johns Hopkins University  
Jacqueline Ristola ~ University of Bristol

**Sponsorship** Animated Media Scholarly Interest Group

**F21 Complicating Histories of Vision and the Hegemonic Gaze**

**Room** Fairfax A ~ 3rd Floor

**Chair** Victoria E. Pihl Sørensen ~ Cornell University

Kien Le ~ University of California, Irvine ~ Vehbi’s Telescope and the Emergence of the “Pornographic Gaze”: An Analysis of Class and Sexuality in Five Chicks One Hen  
Melis Umut ~ Stony Brook University ~ Vehbi’s Doppelgänger Travestis, Stereoscopic Vision: Making Up Trans of Color Performance in Wagner and de Burca’s Faz que Vai  
Lawrence Alexander ~ University of Oxford ~ Doppelgänger Travestis, Stereoscopic Vision: Making Up Trans of Color Performance in Wagner and de Burca’s Faz que Vai

**Sponsorship** Nordic Studies Scholarly Interest Group
**F22 Modernism/Postmodernism/Metamodernism**

**Room** Fairfax B ~ 3rd Floor

**Chair** Michael Sooriyakumaran ~ University of Toronto

Kim Wilkins ~ University of Oslo and Timotheus Vermeulen ~ University of Oslo / Harvard University ~ Metamodern Pastiche and Community

Michael Sooriyakumaran ~ University of Toronto ~ Melodrama and Meaninglessness: Emotion, Estrangement, and Self-Reflexivity in Mark Rappaport’s The Scenic Route

Grant Wiedenfeld ~ Sam Houston State University ~ Vertov’s Ukrainian Interval: The Vernacular Modernism of Man with a Movie Camera (1929)

Rowena Chodkowski ~ Concordia University ~ Memetic Internet Aesthetics, Vaporwave, and Weirdcore: Postmodern Malaise and Contemporary Grief across Fractal Time

---

**F23 Cold War Futures**

Recursive Tropes, Outdated Technologies, and Alternative Geopolitical Visions

**Room** Berkeley ~ 3rd Floor

**Chair** Julia Keblinska ~ The Ohio State University

Dawid Glowina ~ University of Wroclaw ~ Soviet Secret Weapons, Sleeper Agents and Highly-Trained Soldiers after the Fall of the USSR in American Comics

Lisa Jacobson ~ Georgia Institute of Technology ~ Slough-ing Downing: Slow Horses’ Analog Methodologies for a Digital World

Julia Keblinska ~ The Ohio State University ~ A Chinese Future Haunted by the Cold War: Old Technologies and New Apocalypses in the Three-Body Universe

Wojciech Lewandowski ~ University of Warsaw ~ Was There a Real Alternative? Dystopian Reimagination of the Cold War in the Netflix Series 1983

**Sponsorship:** War and Media Studies Scholarly Interest Group; Central/East/South European Cinemas Scholarly Interest Group

---

**Speak for the Trees, Boston**

You can help offset your travel emissions with a small contribution. For more info, see page 23. Check SCMS social media for information on how to donate directly.
F24 Industrial Practice in Cultural Context

ROOM Arnold Arboretum ~ 5TH FLOOR

CHAIR Patrick Terry ~ Portland State University

Nick Davis ~ Northwestern University ~ 20th Century Women: A Revealing Case Study in Box-Office Failure and 21st Century Crisis

Dana Och ~ University of Pittsburgh ~ Irish Media and the Banality of Disability

Patrick Terry ~ Portland State University ~ Industry Studies through the Auteur: Morita Yoshimitsu and Japanese Bubble Economy Cinema

Wyatt Phillips ~ Texas Tech University ~ “Micro-budget” filmmaking as business model: a case study of InDigEnt (Independent Digital Entertainment, 1999-2007)

F25 Speaking for the Trees

Ecomedia Tactics in Forest Politics

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR Megan Wiessner ~ New York University

CO-CHAIR Padmapriya Vidhya-Govindarajan ~ New York University

RESPONDENT Alenda Chang ~ University of California, Santa Barbara

Padmapriya Vidhya-Govindarajan ~ New York University ~ Memorializing Mangroves: A Comparative Media Politics of Institutional and Community-led Afforestation

Megan Wiessner ~ New York University ~ Ground Truthing Activism and the Affective Politics of Environmental Data

Malcolm Sanger ~ McGill University ~ Trees & Revenge in the Rhineland

SPONSORSHIP Media and the Environment Scholarly Interest Group

F26 Picturing Abortion

ROOM Olmstead ~ 5TH FLOOR

CHAIR Rose Rowson ~ Brown University

Nicole Wallenbrock ~ City University of New York ~ La Maman et la putain (The Mother and the whore) and the 70s abortion debate in France

Rose Rowson ~ Brown University ~ Cell Formation, Disinformation: MYAbortion Network and the Politics of Fetal Imaging

Reut Odinak ~ Boston University ~ Pregnancy and Power: Post-Roe Television Representations of Reproduction

F27 Rethinking the Rust Belt

ROOM Riverway ~ 5TH FLOOR

CHAIR Cortland Rankin ~ Bowling Green State University

Michael Dwyer ~ Arcadia University ~ Flooding the Zone: Looking at Johnstown through 1980s Hollywood

Cortland Rankin ~ Bowling Green State University ~ “World Famous” for “Being Nowhere at All”: Erasing and Rewriting the Image of Toledo in Film and Television

Robert Joseph ~ University of Dayton ~ The Protean Rust Belt: The Two Daytons of Deadbeat at Dawn and Emma & Elvis

Annie Sullivan ~ Oakland University ~ The Racial Politics of Rust: The Detroit Narrative Agency and Black Media Activism

SPONSORSHIP Urbanism/Geography/Architecture Scholarly Interest Group; Caucus on Class
F28 Alternative Epistemologies of Evidential Media

ROOM The Fens ~ 5TH FLOOR

CHAIR Tory Jeffay ~ Dartmouth College

Patrick Brian Smith ~ University of Salford ~ Indigenous Sous-Evidence and the New Red Order
Tory Jeffay ~ Dartmouth College ~ Squinters, Tweakers, and Very Very Very Faint Lines: How Home Pregnancy Tests Reveal the Logic of Media Conspiracy
Ryan Watson ~ Misericordia University ~ The Visual Signatures of Sound: Forensic Architecture's Uses of Sonic Evidence and Sound Analysis
Julia Huggins ~ Brown University ~ An Elementary Medium: Dust and the Making of a Forensic Paradigm

F30 Entertaining the Culture Wars
Reconfiguring Conservatism in the Era of Peak TV

ROOM Boston Common ~ 5TH FLOOR

CHAIR Eleanor Patterson ~ Auburn University

Bridget Kies ~ Oakland University ~ Murder, She Solved: Feminist and Conservative Configurations of Hallmark's Cozy Mysteries
Benjamin Kruger-Robbins ~ Weber State University ~ Riding the Range: Hallmark's Gay Cowboys and Ride TV's Republican Makeover
Kayti Lausch ~ Coe College ~ The War for Christmas: Great American Family and the Battle for Contemporary Conservative Entertainment

SPONSORSHIP Television Studies Scholarly Interest Group

F29 Roundtable
Hollywood on Strike
Rethinking Crises in the Media Industries after the WGA and SAG-AFTRA Walkouts

ROOM Public Garden ~ 5TH FLOOR

CHAIR Miranda Banks ~ Loyola Marymount University
CO-CHAIR Kate Fortmueller ~ Georgia State University

Miranda Banks ~ Loyola Marymount University and Kate Fortmueller ~ Georgia State University ~ State of the Unions: Solidarity & Hollywood Labor
Andrew deWaard ~ University of California, San Diego ~ Financial Structures & Trends Shaping the Strike
Suzanne Scott ~ University of Texas at Austin ~ Debates Around Fan Labor and Cosplay as “Scabbing”
Peter Labuza ~ International Cinematographers Guild, IATSE Local 600 ~ The State of IATSE and the 2024 Basic Agreement

SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group

1:00 - 2:00 pm
Professional Development Committee Roundtable

Going Public
Building a Career Within and Beyond the Academy

ROOM Gardner A ~ 3RD FLOOR

Join the PDC for a roundtable about strategies and tools we can use to build community around our scholarship in the digital and public space at different career stages.

CO-CHAIR Kate Fortmueller ~ Georgia State University
CO-CHAIR Swapnil Rai ~ University of Michigan, Ann Arbor

PARTICIPANTS:
Peter Kunze ~ Tulane University
Sarah Hamblin ~ University of Massachusetts Boston
Victoria Sturtevant ~ University of Oklahoma
Ross Melnick ~ University of California, Santa Barbara
Mike Phillips ~ Southern Illinois University Carbondale
George Larkin ~ Woodbury University
Kristen Warner ~ Cornell University
Maggie Hennefeld ~ University of Minnesota
Chris Becker ~ University of Notre Dame
SESSION G

Friday, March 15
3:15 – 5:00 pm

G4 Virtual Renderings
The Pre-History and Afterlife of Visual Effect Technologies

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Hannah Schallert ~ Concordia University
Cooper Long ~ University of Chicago ~ LED Wall Cinematography and the History of Rear Projection on Television
Eric Hahn ~ Carthage College ~ To the Moon in Theseus’s Ship: Color Management and Digital Image Generation, Restoration, and Preservation
Hannah Schallert ~ Concordia University ~ Scoring the Shot: Previsualization, Compositing, and the Pipeline in 1980s and 1990s Special Effects
David Jackson ~ Wilfrid Laurier University ~ The 1990s VR Sublime: World-Building, Badness, Digital Un-Representability

G5 (Un)doing Global Queer Media Studies
Adaptation, Inter-Asia, History, and Cultural Translation

ROOM Back Bay B ~ 2ND FLOOR

CHAIR Jamie J. Zhao ~ City University of Hong Kong
CO-CHAIR Eve Ng ~ Ohio University
Eve Ng ~ Ohio University ~ “That sounds like some hetero nonsense”: Queering and Racebending Austen in Fire Island (2022)
Jamie J. Zhao ~ City University of Hong Kong ~ The Queer Convergence of Global TV, Transnational Feminism, and Inter-Asian Girl Group Idol Cultures in Post-2020 China
Sabrina Mittermeier ~ University of Kassel ~ Transnational Entanglements—Unmade Queer TV in West Germany and the US
Temmuz Süreyya Gürbüz ~ University College Dublin ~ Butlerian Egalitarianism, “Global Politics” and the Production of Anti-LGBTQIA+ Discourse in Turkish Media
### Session G6: Creativity and Authorship in the Era of Artificial Intelligence

**Room:** Back Bay C ~ 2nd Floor  
**Chair:** Jeremy Morris ~ University of Wisconsin-Madison

<table>
<thead>
<tr>
<th>Presenter</th>
<th>Affiliation</th>
<th>Talk Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diana Kamin</td>
<td>Fordham University</td>
<td>Creativity, Commodification, Disruption: An Historical Appraisal of Stock Photography in the Age of AI</td>
</tr>
<tr>
<td>Jeremy Morris</td>
<td>University of Wisconsin-Madison</td>
<td>Fake Artist, Fake Listeners: AI and the Music Industries</td>
</tr>
<tr>
<td>Carina Albrecht</td>
<td>Simon Fraser University</td>
<td>From radio to AI: The unfolding history of the Like button</td>
</tr>
</tbody>
</table>

### Session G7: Roundtable: Media, Technics, and the Social

**Room:** Republic B ~ 2nd Floor  
**Chair:** Lisa Parks ~ University of California at Santa Barbara

<table>
<thead>
<tr>
<th>Presenter</th>
<th>Affiliation</th>
<th>Talk Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wendy Chun</td>
<td>Simon Fraser University</td>
<td>History, sentiment analysis, worker surveillance</td>
</tr>
<tr>
<td>Kara Keeling</td>
<td>University of Southern California</td>
<td>Transindividuation, race, gender, technics, and AI</td>
</tr>
<tr>
<td>Lisa Nakamura</td>
<td>University of Michigan, Ann Arbor</td>
<td>nostalgia, Asian American social media, history</td>
</tr>
<tr>
<td>Tara McPherson</td>
<td>University of Southern California</td>
<td>Anti-fascism, social media content, masculinity</td>
</tr>
<tr>
<td>Lisa Parks</td>
<td>University of California, Santa Barbara</td>
<td>Satellite constellations, SpaceX, social relations</td>
</tr>
</tbody>
</table>

### Session G8: Narrative and Aesthetic Theory

**Room:** Jefferson ~ 3rd Floor  
**Chair:** James MacDowell ~ University of Warwick

<table>
<thead>
<tr>
<th>Presenter</th>
<th>Affiliation</th>
<th>Talk Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jenny Gunn</td>
<td>Georgia State University</td>
<td>Post-Continuity and the Free-Indirect: Fiction as Problem in the Twenty-First Century</td>
</tr>
<tr>
<td>Aaron Kerner</td>
<td>San Francisco State University</td>
<td>An Experimental Approach to Measuring the Affective Experience</td>
</tr>
<tr>
<td>James MacDowell</td>
<td>University of Warwick</td>
<td>Self-Performance as Autofiction in the YouTube Video Essay</td>
</tr>
<tr>
<td>Niusha Hatefinia</td>
<td>Simon Fraser University</td>
<td>Manifestation of the Imaginal Realm in Cinematic Aesthetics: Exploring Mystical Perception in Cinema</td>
</tr>
</tbody>
</table>

**Sponsorship:** Film Philosophy Scholarly Interest Group
**G9 Streaming Race**  
Asian Americans and the Politics of Representation in Contemporary Media Industries

**ROOM** Kent ~ 3RD FLOOR

**CHAIR** Lia Wolock ~ University of Wisconsin-Milwaukee

**Lia Wolock** ~ University of Wisconsin-Milwaukee ~ Shining Examples: #NetflixGolden and the Race for Representation

**Radhika Parameswaran** ~ Indiana University Bloomington and **Pallavi Rao** ~ University of Virginia ~ Assembling the Ingredients of Culinary Celebrity: Padma Lakshmi and the Multi-Platform Food Industrial Imaginary

**Madhavi Reddi** ~ York College of Pennsylvania ~ Second Generation Media: Examining ‘Progress’ in South Asian American Media Representation

**Madhavi Mallapragada** ~ University of Texas at Austin ~ Indian Americans on TV: Mindy Kaling, *Never Have I Ever* and Emergent Discourses of ‘Diversity’ in US Media

**SPONSORSHIP** Asian/Pacific American Caucus

---

**G10 Film’s Radical Potential**

**ROOM** Tremont ~ 3RD FLOOR

**CHAIR** Sara Joan MacLean ~ University of Toronto

**Peter Tarjanyi** ~ Middlebury College ~ Synesthetics: Sound and Touch in French AIDS Cinema

**Sara Joan MacLean** ~ University of Toronto ~ Pedagogies beyond discipline: Reconsidering University of California Los Angeles and the L.A. Rebellion

**Nildeep Paul** ~ Concordia University and **Madhubanti De** ~ Concordia University ~ Dancing with the Gods: Radical Dalit Subjectivity in Mari Selvaraj’s *Karnan* (2021)

**Kam Copeland** ~ Emory University ~ Islam, Revolutionary Nationalism, and the L.A. Rebellion

---

**G11 Intersectional Trauma in Women Directed Folk Horror**

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Nina Martin ~ Connecticut College

**RESPONDENT** Kristopher Woofter ~ Dawson College

**Valeria Villegas Lindvall** ~ Institutionen för Kulturvetenskaper, Göteborgs Universitet ~ *No me gusta la domesticación*: Punk, feminist folk horror and the subversion of epistemic racism in *Huesera* (2022)

**Dawn Keetley** ~ Lehigh University ~ Witchcraft and ‘Racecraft’: Folk Horror in Mariana Diallo’s *Master*

**Nina Martin** ~ Connecticut College ~ The Earth Rises as the Ashes Fall: Intergenerational Trauma, Femininity, and Rage in *She Will* (2021)

**SPONSORSHIPS** Horror Studies Scholarly Interest Group; Gender and Feminisms Caucus

---

**G12 Cinema Beyond Reason**  
Monsters, Madness, and Temporal Disjuncture

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** McNeil Taylor ~ University of Oxford

**McNeil Taylor** ~ University of Cambridge ~ Terribly Human Monsters: Chimerical Relationality in *Saint Omer*

**Valentina Rosales** ~ University of Maryland, College Park ~ Modern Giants and Clairvoyants: The Fantastic Projectionists of Fissured Time in David Lynch’s *Twin Peaks: The Return*

**Arzu Karaduman** ~ Marist College ~ *Burning Days* as a Cinematic Act of Deconstruction

---

3:15 pm

5:00 pm
**G13** Within and Beyond the Blacklist
Communism and Anti-Communism in Midcentury US Broadcasting

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Elana Levine ~ University of Wisconsin-Milwaukee

Elana Levine ~ University of Wisconsin-Milwaukee ~ From “Red” Academia to Hollywood: The Soapy Backstory of Writers Frank and Doris Hursley

Carol Stabile ~ University of Oregon ~ “A Typically Communist Resolution Regarding Racial Discrimination”: The FBI’s Postwar Crusade Against Broadcast Radicals

Molly Schneider ~ Columbia College Chicago ~ “Those Days of Fear”: Midcentury Television Anthology Dramas and the Blacklist

**SPONSORSHIP** Television and Radio History Scholarly Interest Group

---

**G14** Material Apertures for the Immaterial
Towards a New (Media) Ontology

**ROOM** Stuart ~ 3RD FLOOR

**CHAIR** Alessandra Santos ~ University of British Columbia

Hsin-Yuan Peng ~ University of Chicago ~ Animating Data, Documenting Light: Mid-Century Visualization of the Earth’s Atmosphere

Anastasiia Gushchina ~ University of Calgary ~ Animating Real Space: Material-Based Animated Documentary and Historical Environment

Jonah Corne ~ University of Manitoba and Monika Vrečar ~ Independent Scholar ~ Holey Visions: Apertures, Shadow Play, and the Female Mystic in The Juniper Tree

Alessandra Santos ~ University of British Columbia ~ Doors, Dust, Digital: Invisible Materialities in Brazilian Cinema and Media Art

---

**G15** Animation as Persuasion
Using Animated Films to Teach and Sell

**ROOM** Hampton ~ 3RD FLOOR

**CHAIR** Kirsten Moana Thompson ~ Seattle University

Kirsten Moana Thompson ~ Seattle University ~ Drawn to Life: Intermedial Promotion and the Commodification of Animation History in Disney and Cirque du Soleil

Ann Laudick ~ University of Texas at Austin ~ Closed Cel: Celluloid Animation and Intimacy in Media Production

Leah Li ~ University of Chicago ~ The Early Design in Making Sense of “Life”–Molecular Animations in 1980s Chinese Scientific Educational Films

**SPONSORSHIPS** Nontheatrical Film and Media Scholarly Interest Group; Animated Media Scholarly Interest Group

---

**G16** Paranormal Activity in Film and Television

**ROOM** Exeter ~ 3RD FLOOR

**CHAIR** Kelly Ferguson ~ Miami University

Marena Fleites Lear ~ University of Oregon ~ Envisioning Vengeance: “Monstrous” Indigeneity, Gender, and Genre in Jayro Bustamante’s La Llorona (2019)

Kelly Ferguson ~ Miami University ~ The Monstrous Madonna and the Horror of Identity Loss in La huesera (2022)

Dani Kissinger ~ Northwestern University ~ Ghost Hunting and the Technologies of Mediated Belief

Hunter Tuinstra ~ Wayne State University ~ Queer Kin and the Ghosts of Global Capitalism: Alternative Kinship Relationships in His House and The Babadook
G17 The Unplayable Past
Video Games and the Struggle over Historical Authenticity

ROOM Dalton ~ 3RD FLOOR

CHAIR Matthew Payne ~ University of Notre Dame

Ryan Banfi ~ New York University
Unplayable Militainment: Unethical Military Violence in Historical Video Games

Soraya Murray ~ University of California at Santa Cruz
Playing the Clancy Man: On Political Affect, Fear, and the Gamic Technothriller

Matthew Payne ~ University of Notre Dame
The Oregon Trail and Branded Game Heritage

Esther Wright ~ Cardiff University
“authenticity” in and around Pentiment

SPONSORSHIP Video Game Studies Scholarly Interest Group

G18 ROUNDTABLE
The Woman at the Keyhole
Judith Mayne and Feminist Film Theory

ROOM Gardner A ~ 3RD FLOOR

CHAIR Linda Mizejewski ~ Ohio State University

Kiki Loveday ~ Smith College
Lesbian Detection: A Parallax Film History

Diane Waldman ~ University of Denver
National Cinemas and the Woman Question

Linda Mizejewski ~ Ohio State University
Star Gazing, Spectators, and Ways of Seeing

Amelie Hastie ~ University of Massachusetts Amherst
Across History & Theory: Judith Mayne’s Authorship

G19 Scandals, Scripts, and Stenographers
Classical Hollywood Histories

ROOM Gardner B ~ 3RD FLOOR

CHAIR Rob King ~ Columbia University

Rob King ~ Columbia University
“A Story That Actually Happened”: King Vidor’s The Actor and the Case of the “Ordinary” Scandal

Erica Moulton ~ University of Wisconsin-Whitewater
Adapting the Femme Fatale: Lenore Coffee’s Scripts for Beyond the Forest (1949)

George Larkin ~ Woodbury University
The Secretarial Pool and Stenographers—Entry Level Positions for Women in Silent Film

April Miller ~ Arizona State University
Mother of an Industry: Motherhood and Domesticity Behind the Camera in Early Hollywood

SPONSORSHIP Classical Hollywood Scholarly Interest Group; Silent Cinema Scholarly Interest Group

G20 Tensions in Generations of Global Film

ROOM Clarendon ~ 3RD FLOOR

CHAIR Laure Astourian ~ Bentley University

Qianyu Zhang ~ Shanghai Jiao Tong University
Transmedial Memory Dynamics in Traditional Chinese Folklore: A Case Study of “Yao-Chinese Folktales”

Yasheng She ~ University of California, Santa Cruz
Understanding Post-postwar Japan through the Giant Woman at the End of the World

Yacine Chemssi ~ University of Pittsburgh
Deconstructing “homeland”, reconstructing “home-land”: narratives of return and identity in Franco-Maghrebi cinema
**G21 Educational Media and Institutional Authority**
Revisiting 20th century Media Epistemologies

**ROOM** Fairfax A ~ 3RD FLOOR

**CHAIR** Mark Hayward ~ York University

**Zoë Druick** ~ Simon Fraser University ~ Mental Illness and Emotional citizenship in mid-20th century Educational films

**Mark Hayward** ~ York University and **Alonso Melgar** ~ Simon Fraser University ~ Almost Friendly: Institutional Legitimacy and Debates about Media Production in the US Consumer Banking

**Ira Wagman** ~ Carleton University ~ Educating Audiences One Parish at a Time: The Roman Catholic Church and the Arrival of Television in Quebec, 1952-60

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

---

**G22 Roundtable**
Mastering the Job We Were All Unprepared For

**ROOM** Fairfax B ~ 3RD FLOOR

**Chair** Melissa Lenos ~ University of Pittsburgh

**Suzanne Leonard** ~ Simmons University ~ Dos & Don’ts of Serving Feminist Organizations

**Briana Martino** ~ Simmons University ~ Service Out of Time

**Joseph Roskos** ~ Indiana University

**Kirsten Strayer** ~ SCREENSHOT: Asia Film Festival (University of Pittsburgh) ~ Imagining Public Humanities through Programming

---

**G23 Alt-Right “Whites” and the Manosphere**

**ROOM** Berkeley ~ 3RD FLOOR

**Chair** Penelope Ingram ~ University of Texas at Arlington

**Co-Chair** Russell Meeuf ~ University of Idaho

**Casey Ryan Kelly** ~ University of Nebraska-Lincoln ~ Swoll: The Muscular Rhetoric of Alt-Right Fitness Influencers

**Penelope Ingram** ~ University of Texas at Arlington ~ Performing White with the Alt-Right: The Digital Materiality of Race and the Political Color of Whiteness

**Russell Meeuf** ~ University of Idaho ~ Ammon Bundy and the Right-Wing Provocateur

**A.J. Bauer** ~ University of Alabama ~ The Bro Science of Ball Tanning: Conservative Camp in Tucker Carlson’s End of Men

---

**G24 Resisting Platformization**
User Communities Working Within and Against Platform Constraints

**ROOM** Arnold Arboretum ~ 5TH FLOOR

**Chair** Ben Pettis ~ University of Wisconsin-Madison

**Respondent** Nancy Baym ~ Microsoft Research, New England

**Sarah Edwards** ~ University of Wisconsin-Madison ~ Professionalizing and Collectivizing: Examining the Emergence of Trade Associations in the Influencer Industry

**Zoë Glatt** ~ Microsoft Research, New England ~ The intimacy triple bind: Structural inequalities and relational labour in the influencer industry

**Kira Marshall-McKelvey** ~ Syracuse University ~ #Deinfluencing: Branded Refusal on TikTok

**Ben Pettis** ~ University of Wisconsin-Madison ~ The Reddit Blackout: Digital Feudalism and User Protest in Online Spaces

**Sponsorships** Fan and Audience Studies Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group
FRIDAY
March 15

G25 Ecologies of History, Memory, and Violence

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR Carl Reinecke ~ University of Warwick and Monash University

Scott Birdwise ~ Yorkville University ~ All Things Breathing: Animating Indigenous Ecologies in the Music Videos of Tanya Tagaq

Carl Reinecke ~ University of Warwick and Monash University ~ Theorising the unpresentable in First Nations Australian cinema through Warwick Thornton’s Sweet Country (2017)

Agustin Rugiero Bader ~ Concordia University ~ Dream of Others’ Lives: Sleepwalking beyond the Living Present in Apichatpong Weerasethakul’s Cinema

Zama Dube ~ University of California, Los Angeles ~ Visualizing the Wake: Sarah Maldoror as Cinematic Griot and Decolonial Archivist

G26 Abortion on Screens
Making meaning of Abortion on Film, Television, and Online

ROOM Olmstead ~ 5TH FLOOR

CHAIR Stephanie Herold ~ University of California, San Francisco

Stephanie Herold ~ University of California, San Francisco ~ “Women’s lives are on the line, and our hands are tied.” How Television Reckoned with a Post-Dobbs America

Sarah Combellick ~ University of California, Davis ~ “My Baby Went Straight to Heaven”: Morality Work in Abortion Online Storytelling

Zoe Pleasure ~ University of Washington ~ A Content Analysis of the Most Liked TikToks About Abortion Three Months After the Dobbs Decision

SPONSORSHIP Gender and Feminisms Caucus

G27 Revisiting Exploitation in Contemporary Film and Media

ROOM Riverway ~ 5TH FLOOR

CHAIR Jordan Brower ~ University of Kentucky

CO-CHAIR Katherine Fusco ~ University of Nevada, Reno

John Paul Stadler ~ North Carolina State University ~ Ellipsis and Aporia in Arthur Bressan’s “Abuse”: Navigating the Queer Groomer Stereotype

Eleni Palis ~ University of Tennessee, Knoxville ~ Exploitation vs. Reparation: Extractive Logics in Live-Action Remakes

Katherine Fusco ~ University of Nevada, Reno ~ The Risk of the Gimmick: Labeling Anna Biller’s Cinema

Jordan Brower ~ University of Kentucky ~ Margot’s Meta-exploitation; or, I, Tonya, #MeToo

G28 New Views on Hollywood Luminaries

ROOM The Fens ~ 5TH FLOOR

CHAIR Pauline Lampert ~ University of Wisconsin–Madison

Chris O’Rourke ~ University of Warwick ~ Queer Encounters in Sebastian’s Studio: Oliver Messel’s Set Designs for Suddenly, Last Summer

Sam Smucker ~ Indiana University ~ Melvin Van Peebles at the Cinémathèque Algerienne: Transnational Cinema and International Solidarity

Paul Monticone ~ Rowan University ~ The “Aristocracy of Business Civilization” and “Hollywood’s Magic Mountain”: Fortune Magazine and the Studio System

Pauline Lampert ~ University of Wisconsin–Madison ~ The Actor, the Artist and the Production Company: Harry Belafonte’s Civil Rights Activism and the Creation of Harbel.
**G29  ROUND TABLE**
*Experimental Film & Media*  
*State of the Field Roundtable*

**ROOM** Public Garden ~ 5TH FLOOR

**CHAIR** Michael Zryd ~ York University  
**CO-CHAIR** Erica Levin ~ Ohio State University

**Jonathan Walley** ~ Denison University ~  
Lessons: Palgrave Handbook of Experimental Cinema

**Rebecca Sheehan** ~ California State University, Fullerton ~ Gender-troubled histories/funding & access to ExFM

**Erica Stein** ~ Vassar College ~ Engaging with urban theory and sociology in ExFM

**Genevieve Yue** ~ The New School ~ Film writing, programming, and scholarship in ExFM

**Tess Takahashi** ~ Independent Scholar ~ Race, authorship, and experimental film & media

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

---

**G30  It Must Have Been Love . . .**  
*Contemporary Remediations of Romance and Sex*

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Mary Harrod ~ University of Warwick

**Carolina Bandinelli** ~ University of Warwick ~  
Towards Risk-free Romance: Love in the Time of Dating Apps

**Bish Sen** ~ University of Oregon ~ Beyond Romance: Love and Marriage in Reality Television

**Mary Harrod** ~ University of Warwick ~ Sex, Lies, and Video-on-Demand

**Matthew Hilborn** ~ King’s College London ~ Tough Love: The Role of Violence in Recent Spanish Romcom

---

Follow SCMS on Instagram @scmstudies  
be sure to tag your instagram photos with #SCMS24
Friday, March 15
5:15 – 7:00 pm

H4  Ephemeral Phenomenelogies
Questioning Truth, Causality, Reality
ROOM  Back Bay A  ~  2ND FLOOR
CHAIR  Laurel Ahnert  ~  Northeastern University
Clare Ostroski  ~  Northwestern University  ~  Landscape Screens: Ambiently Mediated Nature in Theme Parks, Museums, and City Streets
Mason Dickerson  ~  Chapman University  ~  Models of Induction and Found Footage
Tara Lenertz  ~  Oklahoma State University  ~  An Emulsified Reality: From Cigarette Burns to Emerging Technology

H5  Mexican Media Crossovers
Indigeneity, Sound, Stardom, & Queerness, 1980s–2020s
ROOM  Back Bay B  ~  2ND FLOOR
CHAIR  Olivia Cosentino  ~  Tulane University
Tiffany Creegan Miller  ~  Colby College  ~  Remediating Maya Modalities of Ts’íib: Mobilizing Mesoamerican Bookmaking and Tsotsil Digital Media in Taller Leñateros
Camila Torres Castro  ~  Baruch College, CUNY  ~  “¡Qué lindo soy, qué bonito soy, cómo me quiero!“: Paco Stanley and The Sonic Imaginary of Early Neoliberal Mexico
Olivia Cosentino  ~  Tulane University  ~  The Starscape: Unpacking Cross-Media Stardom and Modernity through 1980s Youth Star Lucerito
Paul Julian Smith  ~  The Graduate Center, CUNY  ~  Emerging Queer Culture in Mexico: Comparative Analysis of Feature Film Sueño en otro idioma and YouTube’s “Pepe y Teo”

SPONSORSHIP  Latinx/a/o Caucus
Revisiting and Rethinking Cultural Producers and Content Creators

**Session H6**

**Room** Back Bay C ~ 2ND FLOOR

**Chair** Glen Wood ~ The Citadel

Clare O’Gara ~ University of Wisconsin-Madison ~ Excavating JenniCam: Recovering the Technical Prowess of the First Microcelebrity

Lauren Savit ~ Wellesley College ~ Where Are They Now? In the Director’s Chair! Why TGIF Stars of the ‘90s are TV Directors Today

Glen Wood ~ The Citadel ~ Subcultures as Media Industries: Cultural Production and Conformity

Ryan Briggs ~ University of Texas at Austin ~ Circulating *Bamboozled*: Repertory Cinema Culture and the Creation of Value

Technologico-Visual Codes of Political Discourse

**Session H7**

**Room** Republic B ~ 2ND FLOOR

**Chair** Luca Barattoni ~ Clemson University

Luca Barattoni ~ Clemson University ~ Shakhnazarov, Balabanov, Loznitsa: Genealogizing/Legitimizing Power in Soviet-Russian Cinema

Ennuri Jo ~ Loyola Marymount University ~ Sense, Sensations, and Meaning in *Decision To Leave* (2022)

Machunwangliu Kamei ~ Usha Pravin Gandhi College ~ Subaltern identity and film code in cinema from the South of India

Ian Lehine ~ New York University ~ Split-Seen: Visualizing Polish Histories in *Demon* and *The Medium*

Reframing the Movie Poster

**Session H8**

**Room** Jefferson ~ 3RD FLOOR

**Chair** Iain Robert Smith ~ King’s College London

Gary D. Rhodes ~ Oklahoma Baptist University ~ Lurid Disgrace or Artful Advertising?: The American Movie Poster, 1930–1934

Beth Corzo-Duchardt ~ Independent Scholar ~ Local Histories of Movie Poster Lithographers, 1850–1920

Stephen Istvan Dragos ~ King’s College London ~ The Aesthetic of Angst: Andrzej Pągowski and the Polish School of Poster Art during the 1980s

Iain Robert Smith ~ King’s College London ~ Towards a Comparative Global History of the Hollywood Film Poster

Politics, Nationalism, and Media

**Session H9**

**Room** Kent ~ 3RD FLOOR

**Chair** Chuck Tryon ~ Fayetteville State University

Asli Tunc ~ Istanbul Bilgi University ~ Representation of Dichotomy of Secular and Conservative Identities on Turkish TV Series, *Cranberry Sorbet*

Cale Epps ~ University of Southern California ~ Streaming the Nation: Commercial Nationalism and the Global TV Auteur

Sarah Hamblin ~ University of Massachusetts Boston ~ Sonic Revolutions; Berlin, Krautrock, and Trans-European Radicalism in *Radio On*

Chuck Tryon ~ Fayetteville State University ~ Mediating National Crisis: Cable News Representations of Trump’s Post-Presidency
**H10** Revolutionary Film Movements and Cinematic Techniques

*ROOM* Tremont ~ 3RD FLOOR

*CHAIR* Sima Kokotovic ~ Concordia University

Skyler Osburn ~ University of Southern California ~ FESPAICO’s Future and the Dialectical Mandate of Slow Cinema in *This is Not a Burial, It’s a Resurrection*

Edward Mendez ~ University of California Irvine ~ “Like a Monster in My Hometown!”: Blindspotting, Black Radical Politics, and Bay Area Black Film

Sima Kokotovic ~ University College Dublin ~ Toward Cinema of the Post-Yugoslav New Left: Filmmakers’ Commitment to Political Organizing

Patrick Marshall ~ University of Toronto ~ How to Negate the Negation: Labour, Sabotage, and the Cinema of Property Destruction

*Sponsorship* Activist and Revolutionary Film and Media Scholarly Interest Group

---

**H11** Posthumanist Horror Film

Revaluing Violence, Desire, and the End of the World

*ROOM* Huntington ~ 3RD FLOOR

*CHAIR* Russell Kilbourn ~ Wilfrid Laurier University

Gregory Brophy ~ Bishops University ~ Made in the Harming: Animal Montage in Julia Ducournau’s *Grave (Raw)*

Missy Molloy ~ Victoria University of Wellington ~ The Indigenous Feminist Genre Experiments of Lisa Jackson and Elle-Máijá Tailfeathers

Russell Kilbourn ~ Wilfrid Laurier University ~ The Horror, the Horror: *American Psycho*, *Tár*, and Feminist Posthumanist Horror Cinema

William Brown ~ University of British Columbia ~ *Stellar* and Radical Homelessness

---

**H12** Mediatized Architectures and Cinematic Spaces

*ROOM* Newbury ~ 3RD FLOOR

*CHAIR* Helen Morgan Parmett ~ University of Vermont

Seth Rose ~ The Graduate Center, CUNY ~ The Garden in the Dead Machine: *Bull Durham* and the Geography of Baseball Mythology

Helen Morgan Parmett ~ University of Vermont ~ The Mediatized Stadium & and White Space in Minneapolis

Jiyoung Kim ~ University of Nottingham ~ From Architecture to Character: The Role of the Triple-Decker in Shaping Boston’s Cinematic Narrative.

Suvadip Sinha ~ University of Minnesota ~ Cinema Crossing Boundaries: Race, Class, and Animality in *Wolfen* and *Eeb Allay Ooo!*

*Sponsorship* Urbanism/Geography/Architecture Scholarly Interest Group

---

**H13** Teaching Cinematography in Research-Intensive, Liberal Arts, and Applied Public Universities

*ROOM* St. James ~ 3RD FLOOR

*CHAIR* Ari Purnama ~ University of Oregon

Yu-Lun (Luc) Sung ~ London South Bank University ~ Decolonising and Engaging: A Contemporary Cinematography Pedagogy

Christopher Lucas ~ Southern Oregon University ~ “There’s No Eye in Camera”: Developing and Interrogating Collaborative Skills in Cinematography Instruction

Alex Nevill ~ University of Edinburgh ~ Understanding Light: Beyond a Practice/Theory Divide in Cinematography Studies

Ari Purnama ~ University of Oregon ~ Camera Movement in the Classroom: A Constructively Aligned Cinematography Pedagogy in a Research-Intensive University

*Sponsorship* Critical Media Pedagogies Scholarly Interest Group
**H14 Cinematic Mechanisms, Aesthetics and Spectacle in the Digital Age**

**ROOM Stuart ~ 3RD FLOOR**

**CHAIR Christina Petersen ~ Eckerd College**

**Will Riley ~ The University of British Columbia ~ **Autuer as Oracle: Steven Soderbergh’s Premonitory Digital Cinema**

**Christina Petersen ~ Eckerd College ~** Rise of the Revert: Metamodernist Aesthetics and Narrative in the Films of Quentin Tarantino and David Fincher

**Diana Funez ~ Northwestern University ~** Whirring of Internal Mechanisms: Video Revelations in *Stories We Tell* and *Aftersun*

**Amy Monaghan ~ Clemson University ~** Mark Wahlberg, Stochastic Terrorist: *Patriots Day’s Mean Images of the 2013 Boston Marathon Bombing

---

**H15 The Politics of Metadata**

**ROOM Hampton ~ 3RD FLOOR**

**CHAIR Kyle Parry ~ University of California, Santa Cruz**

**Daphne Gershon ~ University of Wisconsin-Madison ~** Under the Cover of Blackness: The Racialized Dimensions of Netflix’s Personalized Cover Art

**Mallika Khanna ~ Indiana University Bloomington ~** #IntergenerationalTrauma as Narrative Capture on Instagram: Exploring Racialized Subjectivities in Circulation

**Kyle Parry ~ University of California, Santa Cruz ~** Metadata as Media

**Dan Bustillo ~ University of California, Riverside ~** A Trans Read of a Database: Mediating Gender Against Carceral and Logistical Imaginaries

---

**H16 Reception: Love, Sex, and Fear**

**ROOM Exeter ~ 3RD FLOOR**

**CHAIR Mel Monier ~ University of Michigan, Ann Arbor**

**Mel Monier ~ University of Michigan, Ann Arbor ~** “Ooh girl, everyone’s reacting!”: Black Women and Femme’s Horror Spectatorship

**Brandon Arroyo ~ Queens College, CUNY ~** Every Day’s a Good Day to do Porn!: Ethan Hethcote’s Transition from YouTube Ingenue to OnlyFans Harlot

**Stephanie Oliver ~ University of Texas at Dallas ~** Basic Instinct (1992) in the 2020s: Examining the Film’s Reception After Thirty Years

**Iftin Abshir ~ University of California Los Angeles ~** Will You Accept This Rose? Fan Engagement and Narrative Viewing Pleasure in Spoiling *The Bachelor*

---

**H17 Video Games and Trans Childhood**

**ROOM Dalton ~ 3RD FLOOR**

**CHAIR Teddy Pozo ~ Occidental College**

**CO-CHAIR Whit Pow ~ New York University**

**RESPONDENT mattie brice ~ University of California Santa Cruz**

**Teddy Pozo ~ Occidental College ~** Unmediating Childhood and Nostalgia in Trans Retro Games

**Whit Pow ~ New York University ~** Emotion Engines: Danielle Bunten Berry, Trans Childhood, and the Games for Girls Movement

**Cáel Keegan ~ Concordia University ~** Nopamine: On Gaming and the Agony of Trans Survival

**SPONSORSHIPS:** Children’s and Youth Media and Culture Scholarly Interest Group; Gender and Feminisms Caucus; Video Game Studies Scholarly Interest Group; Queer and Trans Caucus
**H18 Roundtable**  
**Graphic Sensibilities**  
Cartoonish Communities 1970s–1990s  
ROOM Gardner A ~ 3RD FLOOR  
CHAIR Jared Gardner ~ Ohio State University  
Hillary Chute ~ Northeastern University ~ Comics & Punk  
Margaret Galvan ~ University of Florida ~ Comics as Lesbian-Feminist Media  
Nicolas Sammond ~ University of Toronto ~ Haring, Basquiat, Wojnarowicz  
Jared Gardner ~ Ohio State University ~ Comics & Radical Environmentalism in the 80s & 90s  
SPONSORSHIP Comics Studies Scholarly Interest Group

**H19 Aesthetics of Landscape**  
ROOM Gardner B ~ 3RD FLOOR  
CHAIR Maria Poulaki ~ Aristotle University of Thessaloniki  
Maria Poulaki ~ Aristotle University of Thessaloniki ~ Foggy passages: Mediating cinematic atmosphere  
Zoë Laks ~ Concordia University ~ Sleepwalking Through Climate Crisis: The Poetics of Sleepwalking in Annihilation and Through the Woods  
Panagnimba Bonkoungou ~ Campbellsville University ~ The poetics of landscapes in Le cri du cœur (1994) and Buud Yam (1997).

**H20 Complicating Borders, Creating Community**  
Methods in Media Industries Studies  
ROOM Clarendon ~ 3RD FLOOR  
CHAIR Carol Chih-Ju Lin ~ Indiana University Bloomington  
Sebastian Wurzrainer ~ University of Southern California ~ Reservation Dogs and Indigenous Relationality: Theorizing Media Beyond the Settler State  
Carol Chih-Ju Lin ~ Indiana University Bloomington ~ Dreaming the World Differently: the Cultural Politics of the Silk Road International Film Festival in China  
Richard Ardila ~ University of Texas at Austin ~ Screening Indigeneity in Spain: Neocolonialism and Representation on the Small Screen  
Luis Rivera-Figueroa ~ University of Texas at Austin ~ Bad Bunny on the Global Stage: Streaming Services, the Latin Music Industry, and Transnational Stardom

**H21 Atmospheres and the Cinematic**  
From Aesthetics to Critique  
ROOM Fairfax A ~ 3RD FLOOR  
CHAIR Steffen Hven ~ Film University Babelsberg Konrad Wolf  
Inga Pollmann ~ University of North Carolina at Chapel Hill ~ Film Aesthetics, Environmentality, and Critique  
Steffen Hven ~ Film University Babelsberg Konrad Wolf ~ Sh*thole Color Grading and the Critique of Cinema's Atmospheric Operations  
Antonio Somaini ~ Université Sorbonne Nouvelle ~ Prompt-Generated Cinematic Atmospheres: A Critical Perspective  
Francesco Casetti ~ Yale University ~ Fear, Threats, and Protection: An Archaeology of Atmospheric Media
**H22 Roundtable**

**Cinematic Thinking**

Essay Film, Video Essay and the Presence of the Maker

**Room** Fairfax B ~ 3rd Floor

**Chair** Sadia Shepard ~ Wesleyan University

Sadia Quraeshi Shepard ~ Wesleyan University ~ Embodied Presence in the Essay Film/Video Essay

John Gibbs ~ University of Reading ~ Experiential Methods for Film History and Analysis

Jeffrey Romero Middents ~ American University ~ Author, Spectator, Critic, Actor: On subjectivity

Daniel Pope ~ University of Massachusetts Amherst ~ Haptic Fire: Memory and the Video Essay

Pablo Torres ~ University of Oregon ~ Queer Agency Through the Videographic Essay

SPONSORSHIP: Digital Humanities and Videographic Criticism Scholarly Interest Group

**H23 Roundtable**

**Historiographies of US Television and its Publics**

**Room** Berkeley ~ 3rd Floor

**Chair** Michael Kackman ~ University of Notre Dame

Claudia Calhoun ~ Hunter College, CUNY ~ Prime Time Pedagogy: Civic Education through Genre

Allison Perlman ~ University of California, Irvine ~ The Many Publics of Public Television

Alison Kibler ~ Franklin & Marshall College ~ In Her Own Right: Feminist TV Activism in the ‘70s

Kelly Kessler ~ DePaul University ~ Reactionary Public: The Parents Television Council

Candace Moore ~ Carleton College ~ On TV’s Valleys and Voids, Zaps and Pickets

SPONSORSHIP: Television and Radio History Scholarly Interest Group

**H24 Audiovisuality in Twenty-First-Century Platforms**

**Room** Arnold Arboretum ~ 5th Floor

**Chair** Paula Harper ~ University of Chicago

Kaleb Goldschmitt ~ Wellesley College ~ Prince, Beyoncé, and the Crip Aesthetics of Lyric Videos

Lauron Kehrer ~ Western Michigan University ~ Queer Ludonarrativity in Lil Nas X’s “Late To Da Party (F*CK BET)”

Paula Harper ~ University of Chicago ~ TikTok Formulas, Industry Plants, and Audiobait: Music Industry Strategizing on Short-Form Video Platforms

Ravi Krishnaswami ~ Brown University ~ Emotions on Demand: How AI Music Scoring Interfaces Combine Game Engines, Music Data, and Machine Listening

SPONSORSHIP: Sound and Music Studies Scholarly Interest Group
H25 Ecopoetics in Film and Media

ROOM Jamaica Pond ~ 5TH FLOOR

CHAIR Damien Pollard ~ Northumbria University

Damien Pollard ~ Northumbria University ~ The Acoustic Umwelt: Foley Sound, Animal Life and Ethics

Stephan Boman ~ University of California, Berkeley ~ Life Flesh: Art, Evolution, and the Cinema of Organismic Decay

Sangyoung Nam ~ Stony Brook University ~ On Cinema of Garbage: Takahiko iimura’s Kuzu (1962)

Pauline Shongov ~ Harvard University ~ Post-Atomic Visuality: Mediating Environment at Orford Ness

H26 Powerful Instruments

Contemporary Tools for Women’s Musicianship

ROOM Olmstead ~ 5TH FLOOR

CHAIR Alyxandra Vesey ~ University of Alabama at Tuscaloosa

RESPONDENT Katherine Spring ~ Wilfred Laurier University

Alyxandra Vesey ~ University of Alabama at Tuscaloosa ~ I Hold You Like a Weapon: St. Vincent’s Virtuosic Self-Branding

Kate Galloway ~ Rensselaer Polytechnic Institute ~ Piano Rewilded: Animate Instrumentality and the Mediated Natures of Taylor Swift

Amy Skjerseth ~ University of Liverpool ~ RAYE’s Album Art and the Feminist Wall of Sound

SPONSORSHIPS: Sound and Music Studies Scholarly Interest Group; Gender and Feminisms Caucus

H27 Genre, Audience and Celebrity

ROOM Riverway ~ 5TH FLOOR

CHAIR Stephanie Perez ~ University of Illinois at Urbana-Champaign

Nan Zhou ~ University of Southampton ~ Exploring Kicking Targets in ‘Girls with Guns’: Michelle Yeoh and Cynthia Rothrock’s Debut in Yes, Madam (1985)

Farrah Hersh ~ Coastal Carolina University ~ Barbara Stanwyck: Gender, Genre, and the Marketing of the Mature Woman

Kimberly Jenerette ~ Texas Tech University ~ Aliens on Stage: How Wes Anderson’s Science Fiction Informs Reflexive Meta-Textual Genre Reading

Rocio Leon ~ University of Southern California ~ Death of the Cardinal: Narconovelas and the Morality of Latinx Audiences

H28 Cultural Shifts in Mid-Century Broadcast Industries

ROOM The Fens ~ 5TH FLOOR

CHAIR Alexander Russo ~ The Catholic University of America

Thamyris Almeida ~ Swarthmore College ~ Making the Brazilian Home: Idealized Domesticity on Women’s Daytime Programs, 1950-1970

Laura Brown ~ University of Texas at Austin ~ From Golden Age to Gold Rush: Exploring the Shifting Power Dynamics of the 1960s American Television Industry

Alexander Russo ~ The Catholic University of America ~ The Origins of the NPR “Sound:” From Educational to Public Radio in the late 1960s

Nicholas Levesque ~ University of Southern California ~ Turned Off by Turn On (1969): The AI Dystopia of ABC’s Infamous Flop

SPONSORSHIP Television and Radio History Scholarly Interest Group
**H29 WORKSHOP**

Restoring Faith in Fair Use
Theory and Practice

**ROOM** Public Garden ~ 5TH FLOOR

**CHAIR** Diane Carson ~ St. Louis Community College

**CO-CHAIR** Jenni Matz ~ Television Academy Foundation

Annie Berman ~ Fish in the Hand Productions
Diane Carson ~ St. Louis Community College
Jenni Matz ~ Television Academy Foundation

**H30 Branding and Re-Branding Hallmark Media**

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Andrea Braithwaite ~ Ontario Tech University

Andrea Braithwaite ~ Ontario Tech University
Happily Ever After and After
and After: Hallmark Movie Sequels and Threequels

Barbara Selznick ~ University of Arizona ~ The Heart of TV: The Hallmark Brand and the Great Recession

Amy Weiss ~ University of Hartford ~
Jewish Mothers and Indian Matchmakers: Representation and Religion in Hallmark Media’s “June Weddings”

Mimi White ~ Northwestern University ~
The Lesbian Encounter: Resolving Heteronormative Misery in the Hallmark Channel’s A Mrs. Miracle Christmas

**SPONSORSHIP** Television Studies Scholarly Interest Group

---

**Reminder**

Take a moment to revisit the event listings on pages 26-30 to plan your activities after today’s sessions conclude!
SESSION 1

Saturday, March 16
9:00 – 10:45 am

**SESSION 1**

**Surface Images**
Queer and Trans Artifice and Asian Diasporic Corporeality

**ROOM** Liberty A ~ 2ND FLOOR

**CHAIR** Erin Nunoda ~ University of Toronto

**CO-CHAIR** Jessie Taieun Yoon ~ Cornell University

**Erin Nunoda** ~ University of Toronto ~ The Loneliest Aesthetic: Vaporwave and Japanese Surfaces

**Jessie Taieun Yoon** ~ Cornell University ~ Non-binary Storytelling Meets ‘Yellow Womanhood’: Ornamentally Embodying Trans/Asian Artifice

**Janet Louie** ~ Harvard University ~ Femme and Angry: Documenting Transpacific Punk Lives

**Ekalan Hou** ~ Yale University ~ Surface Play and Synthetic Attachments in Chinese Reverse Mirror Paintings

**Sponsorships**
Queer and Trans Caucus; Asian/Pacific American Caucus

---

**SESSION 2**

**Spectators and Connectivity of Online Social Media**

**ROOM** Liberty B ~ 2ND FLOOR

**CHAIR** Cary Elza ~ University of Wisconsin-Stevens Point

**Aparna Shastri** ~ George Mason University ~ WhatsApp Spectatorship: Studying Engagement of ‘User-Spectators’ with WhatsApp and its Political Potential in India

**Cary Elza** ~ University of Wisconsin-Stevens Point ~ Recursive Promotion Practices, Meme Cultures, and Advertising as Narrative: Meta-Marketing the Hollywood Blockbuster

**Andy Wright** ~ University of Texas at Austin ~ Duly Noted: How push notifications are represented in media produced by Apple Inc.

**Dora Valkanova** ~ University of Texas at Dallas ~ Mapping the Contours of Networked Individualism Within the Online Astrology Framework
SESSION 1

New Perspectives in Horror Studies

ROOM Liberty C ~ 2ND FLOOR

CHAIR Charlotte Scurlock ~ University of Pittsburgh

Rachel Catlett ~ University of Texas at Dallas ~ Embodied Stories: Rethinking Feminist Authorship through In My Skin (2002) and Prevenge (2017)

Johnny Walker ~ Northumbria University ~ English Werewolves in America: Horror Franchises, the Howling series, and British cinema of the 1980s and 1990s

Lucia Gil Martin ~ Georgia State University ~ Rebranding Horror: The Case of A24

Erica Tortolani ~ Independent Scholar/University of Massachusetts Amherst ~ “They Hear ‘Em, but They Can’t See ‘Em:” Uncovering the Hidden Monstrosities of Colonialism in Tracey Moffatt’s beDevil

SPONSORSHIP Horror Studies Scholarly Interest Group

SESSION 2

Archives and Silent Film

Unknown Histories

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Kathy Fuller-Seeley ~ University of Texas at Austin

Kathy Fuller-Seeley ~ University of Texas at Austin ~ Rediscovering a proto-horror silent thriller: Francis Ford’s The Craving (1919)

Aurore Spiers ~ University of Chicago ~ Sortie d’Archive: French Women Movie Workers in the “Forgotten” Archives of the Cinémathèque française

Megan Boyd ~ University of Cincinnati ~ “Clean Comedy for Colored People”: Black Spectators and ‘Respectable’ Feature Comedies

SPONSORSHIP Silent Cinema Scholarly Interest Group; Oscar Micheaux Society

SESSION 3

Documentary Visions

ROOM Back Bay C ~ 2ND FLOOR

CHAIR Diana Ruíz ~ University of Washington, Seattle

Nils Longueira Borrego ~ Yale University ~ Framing a Modern Brazil: Factories as Monuments in São Paulo’s Early Cinema

Diana Ruíz ~ University of Washington, Seattle ~ Militarized Documentary Aesthetics: Co-opting Novel Approaches to Seeing and Sensing the US-Mexico Border

Brian Plungis ~ New York University ~ Engineering Oil Fairy Tales: Corporate Periodicals, Documentary Film, and the Invention of Iranian Oil Modernity
**Disability and/as Method in the Study of Media Technologies**

**ROOM** Republic B ~ 2ND FLOOR  
**CHAIR** Elizabeth Ellcessor ~ University of Virginia

Crystal Lee ~ Massachusetts Institute of Technology ~ Who is the Human in Human-Computer Interaction?  
Meryl Alper ~ Northeastern University ~ "Absolutely No Way is He Going to School to Watch Paw Patrol": Autistic Children’s Learning with Media and Technology  
Jess Rauchberg ~ Seton Hall University ~ Is another platform possible? Crip data as dismediation  
Elizabeth Ellcessor ~ University of Virginia ~ Disabling Smart Homes and Security Systems  

**SPONSORSHIP** Media, Science and Technology Scholarly Interest Group; Disability Caucus

---

**Subversive Adaptations**

**ROOM** Kent ~ 3RD FLOOR  
**CHAIR** Alyssa Lopez ~ Providence College  
**RESPONDENT** Paula Massood ~ Brooklyn College, CUNY & The Graduate Center, CUNY

Pardis Dabashi ~ Bryn Mawr College ~ Adaptation as Resonant Universe  
Alyssa Lopez ~ Providence College ~ Whose Birthright?: Oscar Micheaux, T.S. Stribling, and the Cultural Politics of Adaptation  
Hayley O’Malley ~ University of Iowa ~ Speculative Adaptation: June Jordan's Radical Reframing of The Cool World  

**SPONSORSHIP** CinemArts Scholarly Interest Group; Oscar Micheaux Society

---

**Playful Records**

**Room** Tremont ~ 3RD FLOOR  
**CHAIR** Marina Fontolan ~ University of Texas at Austin  
**CO-CHAIR** Matt Knutson ~ University of North Dakota  

Accessible Sport and “Wheelchair Romance”: Gaming and Disability in a 1980 Documentary  
Andrew Bailey ~ York University ~ Playful Records: Videogames as Playable Archives and Public History  
Mirek Stolee ~ University of Central Florida ~ An Etymological Approach to Escape Game History  
Ben Latini ~ University of Massachusetts Amherst ~ Say Uncle: Avuncular Masculinities, Whiteness, and the Identities of Early Video Game Technologies  

**SPONSORSHIP** Critical Media Pedagogies Scholarly Interest Group; Animated Media Scholarly Interest Group
SESSION I

SATURDAY
March 16

9:00 am
10:45 am

11 Big Data and Generative AI

ROOM Huntington ~ 3RD FLOOR

CHAIR Jane Shattuc ~ Emerson College

Jane Shattuc ~ Emerson College ~ “What is a Chat GPT4 Television Script, anyway?”

Gerald Sim ~ Florida Atlantic University ~ Proof without Concept: Netflix Research Beyond Recommendations

Eric Freedman ~ Truman State University ~ Generative Environments and Vehicular Media

12 Obayashi Nobuhiko Across Media and Eras

ROOM Newbury ~ 3RD FLOOR

CHAIR Aaron Gerow ~ Yale University

William Carroll ~ University of Alberta ~ Obayashi Nobuhiko and Cinephilia in Japan’s Post-Studio Era

Jeff DuBois ~ College of St. Benedict and St. John’s University ~ Transfer Students and Transformations—Remade identities and the self-remake of Obayashi Nobuhiko’s Tenkōsei

Hiroshi Kitamura ~ College of William and Mary ~ Countering Growth: Ōbayashi Nobuhiko’s Nostalgic Imaginaries during the 1980s and 1990s

13 Cross-Media Aesthetics

ROOM St. James ~ 3RD FLOOR

CHAIR Lisa Akervall ~ University of Gothenburg


Inna Arzumanova ~ University of San Francisco ~ The Athlete as Media Style Star: Racial Negotiations and Aesthetic Possibilities

Fiona Boyd ~ University of Chicago ~ Performing Intimacy: NPR Tiny Desk Concerts and the “Live Session” Music Video Format

Lisa Akervall ~ University of Gothenburg ~ Rihanna After Art: Operational Media Aesthetics

14 Cinematic Bodies/Videographic Forms

ROOM Stuart ~ 3RD FLOOR

CHAIR Desirée de Jesús ~ York University

Desirée de Jesús ~ York University ~ Shaping Experience, Showing Seeing: Videographic Practice and the Cinesthetic Black Subject

Javier Ramirez ~ Lee College ~ Monstrous Embodiment in La Llorona (2019) and Candyman (2021)

Pavitra Sundar ~ Hamilton College ~ Hearing Bodies in The Lunchbox (2013) and Sound of Metal (2019)

Steven Sehman ~ Western Washington University ~ The Sound of Liberation
Saturday, March 16
9:00 am - 10:45 am

Session I

15 The Culture of Generative AI

Room Hampton ~ 3rd Floor

Chair: Sonja Bertucci ~ University of Richmond

Leif Weatherby ~ New York University ~ LLM
Stands for Large Literary Machine

Sonja Bertucci ~ University of Richmond ~ Everything Counts: Oulipo, Combinatory Aesthetics and the Ghostly Image

Gabriel Trop ~ University of North Carolina at Chapel Hill ~ Digital Madness and Artificial Intelligence

Doug Stark ~ University of North Carolina at Chapel Hill ~ AI Aesthetics, Generator Technics, and Time to Revisit Stiegler

Sponsorship: Film Philosophy Scholarly Interest Group

16 Film Scores and Soundscapes

Room Exeter ~ 3rd Floor

Chair: Carolyn Bailey ~ Harvard University

Maria Belodubrovskaya ~ University of Chicago ~ Soviet Film Song and the Ideological State Apparatus

Yujin Jang ~ University of Pittsburgh ~ Cinematic Soundscapes and the Politics of Colonialism in Lisa Jackson’s Intemperance (2014)

James Knippling ~ University of Cincinnati ~ The Deepest Bounce: Wryness and Heterodoxy in New Hollywood Film Scoring

Z Evan Long ~ Chapman University ~ Revisiting the Forgotten Soul Boys: Intersectionality and Black Queer Counterculture in Isaac Julien’s Young Soul Rebels

17 Roundtable

The Future of Audience Analytics

Room Dalton ~ 3rd Floor

Chair: Alisa Perren ~ University of Texas at Austin

Jennifer Hessler ~ North Carolina State University ~ Nielsen, linear television, and ratings panels

Mike Wayne ~ Erasmus University Rotterdam ~ The impact of streamers’ anti-transparent data

Lee McGuigan ~ University of North Carolina at Chapel Hill ~ Advances in adtech and audience addressability

Aymar Jean Christian ~ Northwestern University ~ Reparative analytics and community-based insights

Timothy Havens ~ University of Iowa ~ Streaming, algorithmic tracking, and programming

Sponsorships: Fan and Audience Studies Scholarly Interest Group; Media Industries Scholarly Interest Group

18 New Approaches to Indigenous Media and the Environment

Room Gardner A ~ 3rd Floor

Chair: Leah Vonderheide ~ Emerson College

Minji Kim ~ University of Southern California ~ Filming Indigeneity through Water: Ethnographical Use of Underwater Environment

Leah Vonderheide ~ Emerson College ~ The power of women, the power of the image, and the power of the canoe: Māori filmmaker Merata Mita’s Mana Waka (1990)

May Chew ~ Concordia University ~ Reimagining Immersion through Decolonial Aesthetics and Praxis

9:00 am - 10:45 am
19 Gendered Vision(s)  
Indian Cinema, Post-1980  
ROOM Gardner B ~ 3RD FLOOR  
CHAIR Ryan D’Souza ~ Chatham University  
Manjima Tarafdar ~ Chapman University  
Somdatta Halder ~ West Bengal State University ~ Eroticism and the Feminine Subject: A Study of the Tawaif Figure in Shyam Benegal’s Mandi  
Ani Maitra ~ Colgate University ~  
Documenting the Unnameable: Queer Subalternity in Priya Sen’s Yeh Freedom Life  

120 Exploring and Containing Women in Media  
ROOM Clarendon ~ 3RD FLOOR  
CHAIR Sarah Banet-Weiser ~ University of Pennsylvania  
Donna Peberdy ~ Southampton Solent University ~ Exploring, Emoting and Educating about Sexual Violence through Short Film: 16Days16Films and Activism in the #MeToo Era  
Sarah Banet-Weiser ~ University of Pennsylvania  
and Kathryn Claire Higgins ~ Goldsmiths, University of London ~ Liars, Scammers and Cheats: Con(fident) Women and Post-Authentic Femininities on Television  
Yoav Arbel ~ Tel Aviv University ~ The Hollywood Thriller of the Unknowable Woman: Skepticism and the Male Auteur after #MeToo  
Laurel Westrup ~ University of California, Los Angeles ~ The Aging Pop Star in the Present Tense: Grace Jones: Bloodlight and Bami  

21 Roundtable  
Vertov-Fest  
100 Years of the Kino-Eye  
ROOM Fairfax A ~ 3RD FLOOR  
CHAIR Daniel Schwartz ~ McGill University  
CO-CHAIR Julia Alekseyeva ~ University of Pennsylvania  
Joshua Malitsky ~ Indiana University ~ Vertov and Zilnik  
Lilya Kaganovsky ~ University of California, Los Angeles ~ Kino-Eye to Glass-Eye: Dziga Vertov and Lilya Brik  
Julia Alekseyeva ~ University of Pennsylvania ~ Vertov’s Cinema-Truth and its Discontents  
Daniel Schwartz ~ McGill University ~ Sounding the Inaudible: Vertov’s Sonic Legacy  
Devin Fore ~ Princeton University ~ The Analytics of Time  
SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group
**Reckoning with Representation**  
Blackness, Mediated Spaces and the Making of Self  
**ROOM** Fairfax B ~ 3RD FLOOR  
**CHAIR** Lauren Wilks ~ Trinity University  
**CO-CHAIR** Daelena Tinnin-Gadson ~ University of North Carolina at Chapel Hill  
**Lauren Wilks** ~ Trinity University ~ Reclaiming Self-Definition through Pause: Expanding the Postracial Resistance Toolbox through Rest and Refusal  
**Dewitt King** ~ University of California, Irvine ~ Wrestling with Ownership: From Names, Images, and Likeness to Next In Line  
**Jacqueline Johnson** ~ University of Southern California ~ ‘She Looked at Me and She Called Me Tracey’: Direct Address, Television Authorship, and the Fictions of Disclosure  
**Daelena Tinnin-Gadson** ~ University of North Carolina at Chapel Hill ~ “Down to the Pynk”: Haunting, Excess Flesh, and the Construction of Black Female Spectacle in Katori Hall’s P-Valley  
**SPONSORSHIP** Black Caucus  

**Around the World with Netflix**  
**ROOM** Berkeley ~ 3RD FLOOR  
**CHAIR** Benjamin Pearson ~ Tulane University  
**Benjamin Pearson** ~ Tulane University ~ “Africa: A Netflix Original”: Streaming Platforms and the Business of Global Diversity  
**Claire Hoenecke** ~ University of Wisconsin-Milwaukee ~ Adapting The Witcher: How Netflix Turned a Polish Icon into a Streaming Franchise  
**Casey Coffee** ~ University of California, Santa Barbara ~ Affordances in the Platform Mesh: Online Reflections and Exchanges between K-Drama Fans and Netflix’s The Swoon  
**Mike Van Esler** ~ University of Wisconsin-Oshkosh ~ Deep Structures of Streaming: An Ecomaterialist Approach  

**Women In Action On and Off Global Screens**  
**ROOM** Arnold Arboretum ~ 5TH FLOOR  
**CHAIR** Chris Holmlund ~ University of Tennessee  
**Chris Holmlund** ~ University of Tennessee ~ Action as Mode: The General Case, the Nordic Caution  
**Yvonne Tasker** ~ University of Leeds ~ Lost in Action? Women, Agency and Action Variants  
**Kathleen McHugh** ~ University of California, Los Angeles ~ A la Action-mode: Women De(con)struct Rape-Revenge  
**Lindsay Steenberg** ~ Oxford Brookes University ~ The Game Is Afoot: Screen Combat, Women and British Action  
**SPONSORSHIP** Nordic Studies Scholarly Interest Group  

**Japan’s Cinematic Serial Culture from Prewar to Present**  
**ROOM** Jamaica Pond ~ 5TH FLOOR  
**CHAIR** Hannah Airriess ~ Indiana University  
**Hannah Airriess** ~ Indiana University ~ White-Collar Comedy and the Series Film in Japanese Postwar Cinema  
**Shweta Arora** ~ National University of Singapore ~ Seriality and the Cross-Cultural Appeal of Indian Films in Japan  
**Rea Amit** ~ University of Oklahoma ~ The Wizard of Oz(u): Serial Reproduction in Shochiku’s Auteur
**SESSION 26**

**No Small Parts**
Character Actors of the Stage and Screen

**ROOM** Olmstead ~ 5TH FLOOR

**CHAIR** Will Scheibel ~ Syracuse University

Justin Rawlins ~ University of Tulsa ~ Listening Through the Walls: Reconstituting Rose McClendon and Her Method

Julie Grossman ~ Le Moyne College ~ Theresa Harris’s Noir Provocations

Will Scheibel ~ Syracuse University ~ Female Monsters and Super Creeps: Gale Sondergaard, Rondo Hatton, and Universal’s Late Horror Films

Steven Rybin ~ Minnesota State University, Mankato ~ Parker Posey in Hollywood

**SPONSORSHIP** Performance and Stardom Scholarly Interest Group

---

**SESSION 27**

**A Language Not Their Own**
Transnational Production in “Foreign” Dialogue

**ROOM** Riverway ~ 5TH FLOOR

**CHAIR** Hannah Holtzman ~ University of San Diego

Gemma King ~ Australian National University ~ Lost Without Translation: Non-Signing Hearing Directors and Sign Language Cinemas

Hannah Holtzman ~ University of San Diego ~ Nation Branding Abroad: Language, Authenticity, and Nation in Kore-edan’s La Vérité (2019)


Michael Gott ~ University of Cincinnati ~ From the Tower of Babel to Greek Salad: Language and the economics of European Series Production

**SPONSORSHIP** French/Francophone Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

---

**SESSION 28**

**Public Media/Media Publics**

**ROOM** The Fens ~ 5TH FLOOR

**CHAIR** Katie Kirkland ~ Yale University

**CO-CHAIR** Olivia Crough ~ Harvard University

Katie Kirkland ~ Yale ~ Staging Precarious Publics: The Work of Emily Jacir

Olivia Crough ~ Harvard University ~ For Whom the Air Waves: Shu Lea Cheang and Public-Access Television

Emily Ruth Capper ~ University of Minnesota ~ The Avant-Garde Lecture as Public Medium at Midcentury: Ambivalence and Critique

Tim Ridlen ~ University of Tampa ~ Art on Public Television: The Document and Intermedia Aesthetics

**SPONSORSHIP** Documentary Studies Scholarly Interest Group

---

**SESSION 29**

**Contemporary Ukrainian Cinema**
Industry and Culture Since Russia’s Invasion in 2014

**ROOM** Public Garden

**CHAIR** Vincent Bohlinger ~ Rhode Island College

**CO-CHAIR** Yuliya Ladygina ~ Pennsylvania State University

Olga Blackledge ~ University of Pittsburgh ~ Ukrainian Animation: The New Wave

Olha Voznyuk ~ Linz University of Art and Design ~ Habsburg Galician Nostalgia in Contemporary Ukrainian Films

Yuliya V. Ladygina ~ Pennsylvania State University ~ Hauntology, Ruins, the Macabre & the Promise of a Brighter Future in Valentyn Vasyanovych’s Atlantis
9:00 - 10:45 am
TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE
Teaching Under Conditions of Precarity

ROOM Republic A ~ 2ND FLOOR

This roundtable will discuss the various ways in which precarity impacts our teaching practices and offer strategies for responding to or resisting these conditions.

PARTICIPANTS:

Anirban Baishya ~ University of Wisconsin-Madison
Hannah Goodwin ~ Mount Holyoke College
Tony Grajeda ~ University of Central Florida
Britta Hanson ~ Southern Methodist University
Hunter Hargraves ~ California State University, Fullerton
Kimberly Hall ~ Wofford College

Reminder
Don’t forget to check the event listings on pages 26-30 every day. You won’t want to miss out on anything!
SESSION

Saturday, March 16
11:00 am – 12:45 pm

J1  On Cinematic Friendships
Queer Arab Cinema, Archival Practices, and Small Files

ROOM  Liberty A  ~  2ND FLOOR
CHAIR  Raed El Rafei  ~  University of Pittsburgh/University of California, Davis
Raed El Rafei  ~  University of Pittsburgh/University of California, Davis  ~  The Queer Cinematic Friendships of Arab Cinema
Peter Limbrick  ~  University of California, Santa Cruz  ~  Cine-filia, Cine-philia, and the Reconstitution of a Moroccan Archive of Creative Practice
Laura U. Marks  ~  Simon Fraser University  ~  Small-File Perturbations for Cinematic Friendships

SPONSORSHIP  Middle East Caucus

J2  Theorizing Information, AI, and the Computation of Everything

ROOM  Liberty B  ~  2ND FLOOR
CHAIR  Heather Warren-Crow  ~  Texas Tech University
Heather Warren-Crow  ~  Texas Tech University  ~  The Mathemagical Media: Thinking Generative AI as ‘Mediation’ and ‘Media’
Jihoon Kim  ~  Chung-ang University  ~  On the Problem of Nonhuman Writing, or DNA as Media Technic
James Brennan  ~  University of Colorado, Boulder  ~  Crypto-Culture: The Strategy and Tactics of Hyper-financialization in Memes
Jeff Nagy  ~  DISCO Network, University of Michigan  ~  Autism in the “Automatic Environment”: Disability, Laboratory Media, and Data Behaviorism at Mid-Century
**Religion, Metaphysics and Film**

**ROOM** Liberty C ~ 2ND FLOOR

**CHAIR** Mohammad Mehdi Kimiagari ~ Brown University

Mohammad Mehdi Kimiagari ~ Brown University ~ Affective (Dis)Enchantments: The Cinematic Screen and the Immanent Frame

Boaz Hagin ~ Tel Aviv University ~ “The great rebellion of Israel against Jehovah”: The Ban on Graven Images in Early Israeli Film Discourse

Lexi Turner ~ Cornell University ~ Formless and Alone: Ritual and Reception Between Begotten and You With Your Memory are Dead

Konstantinos Koutras ~ Mount Allison University ~ The Ecstasy of Montage: Speculative Idealism in Eisenstein’s Mature Theory

**SPONSORSHIP** CinemArts Scholarly Interest Group

---

**Teens on Screens in the 21st Century**

**ROOM** Back Bay B ~ 2ND FLOOR

**CHAIR** Timothy Shary ~ Eastern Florida State College

**CO-CHAIR** Elissa Nelson ~ Bronx Community College, CUNY

Vivien Nara ~ University of Sydney ~ I Like You, but Please Study: The Chinese Campus Romance Film

Andre Regan ~ Georgia State University ~ Performing from the Bedroom: Euphoria Fandom on Tik Tok

Helena Donato-Sapp ~ Vistamar School ~ How the Outsider Archetype in TV Helped Me Negotiate Years of Bullying: A Teen Tribute to Friends from Stranger Things

Emily Ryalls ~ California Polytechnic State University ~ The Post-Queer Context of Netflix’s Girl Centered Series

**SPONSORSHIP** Children’s and Youth Media and Culture Scholarly Interest Group

---

**The Sensuous Experience of History**

**ROOM** Back Bay A ~ 2ND FLOOR

**CHAIR** John Trafton ~ Occidental College

Robert Burgoyne ~ University of St. Andrews ~ Embedded Histories: Landscape and The Cloud-Alien in Jordan Peele’s Nope

Kim Nelson ~ University of Windsor ~ Farce All the Way Down: The Implications of Satire as a Register for the Past in Moving Histories

John Trafton ~ Occidental College ~ Acoustic Shadows: A Sonic Cartography of 1960s Los Angeles in Once Upon a Time in Hollywood

Alison Landsberg ~ George Mason University ~ From Impossibility to Historical Reality: Defamiliarization, Alienization, and Astonishment in Lovecraft Country

**SPONSORSHIP** CinemArts Scholarly Interest Group

---

**Global Documentary Studies**

**ROOM** Back Bay C ~ 2ND FLOOR

**CHAIR** Paul Fileri ~ American University

David Pettersen ~ University of Pittsburgh ~ Claire Simon’s The Competition: Access and Education in France’s Elite Film School

Ailin Zhou ~ University of California, Santa Cruz ~ “The Real China” Behind the Bamboo Curtain: Felix Greene’s China! (1965) and its reception among the Chinese Diasporas

Jing Wang ~ Emory University ~ Dis-intermediation in Question: Circulating Independent Chinese Documentary in the Age of Digital Distribution

**SPONSORSHIP** Children’s and Youth Media and Culture Scholarly Interest Group

---

11:00am
12:45pm
J7 Remaking and remediating Gen-X celebrity in the twenty-first century

ROOM Republic B ~ 2ND FLOOR
CHAIR Shelley Cobb ~ University of Southampton
Alice Leppert ~ Ursinus College ~ Welcome to Riverdale, Where Gen X Goes to Parent: Aging Icons on Contemporary Teen TV
Hannah Hamad ~ Cardiff University ~ “I heard you might be Lebanese”: Celebrity, Generationality and the Queer TV Persona of Rosie O’Donnell
Neil Ewen ~ University of Exeter ~ Eric Cantona and the Ambivalence of Gen-X Identity
Shelley Cobb ~ University of Southampton ~ Ethan Hawke’s perpetual goatee and the gendered politics of enduring Gen-X celebrity

J8 ROUNDTABLE
Reworking Cinema & Media Studies II
Remapping Areas

ROOM Jefferson ~ 3RD FLOOR
CHAIR Chenshu Zhou ~ University of Pennsylvania
CO-CHAIR Usha Iyer ~ Stanford University
Jean Ma ~ University of Hong Kong ~ Productive Frictions between Cinema & Area Studies
Amalia Cordova ~ Smithsonian Institution ~ Indigeneity and the Limits of National Cinema
Chenshu Zhou ~ University of Pennsylvania ~ Multiple Geographies: The Case of China
Qui-Ha Hoang Nguyen ~ University of North Carolina, Wilmington ~ Positioning Vietnam in World Cinema
Usha Iyer ~ Stanford University ~ Media Intimacies between India and the Caribbean
Masha Salazkina ~ Concordia University ~ The Practice and Theory of Inter-referencing

J9 Labors of Love

ROOM Kent ~ 3RD FLOOR
CHAIR Toby Lee ~ New York University
Laliv Melamed ~ University of Groningen ~ A Labor of Love? A history, a method
Shilyh Warren ~ University of Texas, Dallas ~ Making Love from the Archive: Courtney Stephen’s Terra Femme
Sophie Holzberger ~ New York University ~ Cinema and Care: Collective Filmmaking and Reproductive Feminism
Toby Lee ~ New York University ~ “Something new in the name of againness”: Copying, Repetition, and Recitation in Feminist Documentary Practice

J10 Playing with Power
Borders, Binaries, and Memory in Cyberpunk 2077 and Baldur’s Gate 3

ROOM Tremont ~ 3RD FLOOR
CHAIR Samuel Santiago ~ Syracuse University
Samuel Santiago ~ Syracuse University ~ Investigating Memory: Cognitive Surveillance in Cyberpunk Video Games
Luke Hernandez ~ University of Texas at Dallas ~ Complicating Latinx Futures in Cyberpunk 2077 (2020) and Dystopia
**WORKSHOP**

**ChatGPT Pedagogy in the Media Studies Classroom**

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Anna Froula ~ East Carolina University

Anna Froula ~ East Carolina University
Mel Stanfill ~ University of Central Florida
Elizabeth Losh ~ William & Mary
Alison (Ali) Patterson ~ University of Pittsburgh

**SPONSORSHIP** Critical Media Pedagogies Scholarly Interest Group

---

**WORKSHOP**

**Kon Ichikawa**

Authorship, Adaptation, and Animation in Japanese Cinema

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** Kyle Barrowman ~ DePaul University

Maureen Turim ~ University of Florida ~ The Architectonics of Voyeurism and Familial Interactions in *Odd Obsession* and *The Makioka Sisters*

Erica Poon ~ University of London ~ The Bitterness of Youth: *Punishment Room* and the Sun Tribe Films in Postwar Japan

Naoki Yamamoto ~ University of California, Santa Barbara ~ Ichikawa Kon’s Animetism

Kyle Barrowman ~ DePaul University ~ Isolating Ichikawa: Auteurism between Form and Content

**SPONSORSHIP** CinemArts Scholarly Interest Group; Animated Media Scholarly Interest Group

---

**WORKSHOP**

**Cinema Studies in the Online Classroom**

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Andre Callot ~ University of New Mexico

---

**ROUNDTABLE**

**The Risks & Rewards of Collaborative Projects in Videographic Criticism and Pedagogy**

**ROOM** Hampton ~ 3RD FLOOR

**CHAIR** Alan O’Leary ~ Aarhus University

Neepa Majumdar ~ University of Pittsburgh

**CO-CHAIR** Maria Hofmann ~ University of Minnesota ~ There’s no I in Collaborative Video Essay Projects

**SPONSORSHIP** Critical Media Pedagogies Scholarly Interest Group; Digital Humanities and Videographic Criticism Scholarly Interest Group
**J16 Workshop**

**Artists as Knowledge-makers and Scholars as Artists**

**Room** Exeter ~ 3rd Floor

**Chair** Cara Caddoo ~ Indiana University Bloomington

Cara Caddoo ~ Indiana University Bloomington  
Terri Francis ~ University of Miami  
Claudrena Harold ~ University of Virginia  
Kevin Jerome Everson ~ University of Virginia  
Elena Herminia Guzman ~ Indiana University Bloomington  
Eva Hageman ~ University of Maryland College Park

**Sponsorship** Oscar Micheaux Society

**J17 Roundtable**

**New Approaches to Bridging Film Festivals and Academia**

**Room** Dalton ~ 3rd Floor

**Chair** Brendan Kredell ~ Oakland University

**Co-Chair** Matt St. John ~ Wisconsin Center for Film and Theater Research

Gray Rodriguez ~ Film Festival Alliance ~ Collaborating with scholars as a practitioner  
Tamara Falicov ~ University of Missouri-Kansas City ~ Collaborating with practitioners as a scholar  
Anna Feder ~ Bright Lights Cinema Series, Emerson College ~ Collaborating with scholars as a practitioner  
Susan Chinsen ~ Boston Asian American Film Festival ~ Collaborating with scholars as a practitioner

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

**J18 Reassessing Post-WWII French Film Culture and ‘Quality’ Cinema**

**Room** Gardner A ~ 3rd Floor

**Chair** Kelley Conway ~ University of Wisconsin-Madison

Kelley Conway ~ University of Wisconsin-Madison ~ French Quality and Comedy: Fernandel and the *Don Camillo* Films  
Sarah Leahy ~ Newcastle University ~ Scripting Marriage and Modernity in 1950s French Sex Comedies: Boisrond and Wademant, Bardet and Vidal  
Richard Neupert ~ University of Georgia ~ Tradition of Quality Meets National Interest: *Battle of the Heavy Water*  
Barry Nevin ~ Technological University Dublin ~ ‘The ultimate French non-auteur director’ (?): Christian-Jaque, 1950s Europe and *Si tous les gars du monde* (1956)

**Sponsorship** French/Francophone Scholarly Interest Group

**J19 Place-ing Media**

**Atmospherics & Imaginaries**

**Room** Gardner B ~ 3rd Floor

**Chair** Maggie Steinhauer ~ University of Texas at Austin

Maggie Steinhauer ~ University of Texas at Austin ~ “Freak Conditions” and other Atmospheric Phenomena: Surveying Broadcasting’s Natural Boundaries, 1920-1927  
Irit Gazit ~ Tel Aviv University ~ Friends and Enemies in Israeli TV Serial Drama: Hospitality Dynamics in *Our Boys*  
Cristina Pujol Ozonas ~ Universitat Oberta de Catalunya ~ Imaginaries of Benidorm: playing hide and seek with the welfare  
Andrew Lison ~ University at Buffalo, SUNY ~ Revisiting Cybernetics through Detroit Techno: Cybotron’s Ambivalent Futurism
J20 Uneasy Riders, Raging Bitches
Women’s Authorship and New Hollywood’s “Female-Driven” Productions, Models and Histories

ROOM Clarendon ~ 3RD FLOOR
CHAIR Erin T. Hill ~ University of California, San Diego

Maria San Filippo ~ Emerson College ~ “Writing Like a Man”: Leigh Brackett and the Gendered (Re)Vision of New Hollywood

Erin T. Hill ~ University of California, San Diego ~ “Kill the Bitch with Extreme Prejudice”: Women Executive/Producers’ Passion Projects as Emic Self-Portraits

Courtney Brannon Donoghue ~ University of North Texas ~ Little Women in a League of Their Own: Female-Driven, Mid-budget Movies in Early Conglomerate Hollywood

Mirasol Enríquez ~ University of Texas at Austin ~ Latina Filmmakers Taking Big Steps through Small Screens and Streams

J21 ROUNDTABLE
Videographic Star Studies
The Screen Stars Dictionary

ROOM Fairfax A ~ 3RD FLOOR
CHAIR Ariel Avisser ~ Tel Aviv University
CO-CHAIR Colleen Laird ~ The University of British Columbia

Ariel Avisser ~ Tel Aviv University ~ Tom Cruise: Mask

Colleen Laird ~ The University of British Columbia ~ Yakusho Kōji: Character

Jiří Anger ~ Queen Mary University of London and Veronika Hanáková ~ Charles University in Prague ~ Natalia Oreiro: Transfer

Jemma Saunders ~ University of Birmingham ~ Julie Andrews: Voice

Charlotte Crofts ~ University of the West of England Bristol ~ Cary Grant: Charm

SPONSORSHIP Digital Humanities and Videographic Criticism Scholarly Interest Group

J22 Rolling
Blackness, Media, and Comedy

ROOM Fairfax B ~ 3RD FLOOR
CHAIR Alfred Martin ~ University of Miami

Phillip Cunningham ~ Wake Forest University ~ “What Can We Do That No One Else Can Do?”: On Key & Peele, Comedy, and Performing Race

Ellen Cleghorne ~ The New School ~ Geraldine and Me: Flip Wilson’s Legacy and This Black Female Sketch Comedy Artist

Felicia D. Henderson ~ Northwestern University ~ From Network Comedy to Streaming Dramedy: How The Game Challenged the Boundaries Placed on Black-Themed Sitcoms

Ken Feil ~ Emerson College and Alfred Martin ~ University of Miami ~ “Look at Me!”: Jackie’s Back, Lifetime, and the Production of Black Camp

SPONSORSHIPS Comedy and Humor Studies Scholarly Interest Group; Black Caucus

J23 (Streaming) Technology, Media Labor, and Re/Stylizing History from Disney to Netflix

ROOM Berkeley ~ 3RD FLOOR
CHAIR Colleen Montgomery ~ Rowan University

Colleen Montgomery ~ Rowan University ~ Lady and the Lawsuit: Scarlett Johansson’s and Peggy Lee’s Labour Disputes with Disney

Brent Cowley ~ Brigham Young University-Hawaii ~ Remediating the Mouse: The Economics and Uncertainties of Disney+ and Remediated Digital Environments

Pamela Weidman ~ University of California, Berkeley ~ Animation and WWII Propaganda: Abstracting Character in Norman McLaren’s Hen Hop and Disney’s Der Fuehrer’s Face

Kevin McDonald ~ California State University, Northridge ~ Running Up that Hill: Netflix, Nostalgia, and Remediation in the Streaming Era

11:00 am
12:45 pm
J24 | The Action Body in Popular Screen Culture
---|---
**ROOM** | Arnold Arboretum ~ 5TH FLOOR
**CHAIR** | Drew Ayers ~ Eastern Washington University
**Nathan Blake** ~ Northeastern University ~ From Rowdy Men to Proud Boys: Conspiracy and Clownish Violence in John Carpenter’s *They Live* (1988)
**Mark Gallagher** ~ Parallax Corporation ~ Idris Elba in Action, in Transit, in a Catsuit
**Tanine Allison** ~ Emory University ~ The (De-) Aged Action Body
**Drew Ayers** ~ Eastern Washington University ~ Cultured Meat and the Animal Action Body

J25 | Japanese Amateur Media in the World
---|---
**ROOM** | Jamaica Pond ~ 5TH FLOOR
**CHAIR** | Denise Khor ~ Northeastern University
**CO-CHAIR** | Diane Wei Lewis ~ Washington University in Saint Louis
**RESPONDENT** | Liz Czach ~ University of Alberta
**Denise Khor** ~ Northeastern University ~ “A Club for Everybody”: Amateur Camera Clubs and Small-Gauge Filmmaking by Japanese Americans in the 1930s
**Diane Wei Lewis** ~ Washington University at St. Louis ~ 1970s-80s Cable Experiments and Amateur Women Media-Makers in Japan
**Alexander Zahlten** ~ Harvard University ~ Institutionalization of Amateur Cinema Networks in 1970s Japan: A Media-historical View

J26 | Italian Genre Films on the Small Screen
---|---
**ROOM** | Olmstead ~ 5TH FLOOR
**CHAIR** | Tamao Nakahara ~ Independent Scholar
**CO-CHAIR** | Austin Fisher ~ Bournemouth University
**RESPONDENT** | Aine O’Healy ~ Loyola Marymount University
**Tamao Nakahara** ~ Independent Scholar ~ Gender to Genderqueer in Italian Sex Comedies’ Shift from Big to Small Screens
**Giulio Olesen** ~ Bournemouth University ~ Crashing the nightmare: filone directors and made-for-television horrors in the 1980s
**Austin Fisher** ~ Bournemouth University ~ Curating Italian horror films in the streaming era

J27 | (Re)Contextualizing Play
---|---
**ROOM** | Riverway ~ 5TH FLOOR
**CHAIR** | Logan Brown ~ Indiana University
**Adriana de Souza e Silva** ~ North Carolina State University ~ Playing with Place: How location-based mobile games can help us solve future crisis
**Christopher A. Paul** ~ Seattle University ~ The Brilliance of a Short Game: *Marvel Snap*, Brevity, and Toxicity
**Donna Kim** ~ University of Illinois at Chicago ~ Free-to-play Nostalgia: Platformized nostalgia in Korean neo-retro casual mobile game *MinigameHeaven* (2023)
**Logan Brown** ~ Indiana University ~ Distraction vs. Immersion: Vernacular Platform Theory and the Origins of American Mobile Game Design

**SPONSORSHIP**
- Performance and Stardom Scholarly Interest Group
- Asian/Pacific American Caucus
- Video Game Studies Scholarly Interest Group
**J28 Embarrassing and Embarrassed**

The Politics and Poetics of Media Embarrassment

**ROOM** The Fens ~ 5TH FLOOR

**CHAIR** Daniel Morgan ~ University of Chicago

Claire Sisco King ~ Vanderbilt University ~ Here’s my little world: Embarrassment and Precarity in Marwencol

Kyle Stevens ~ Appalachian State University ~ Camp’s Embarrassment of Riches

Jennifer Fay ~ Vanderbilt University ~ The Discrete Embarrassment of the Neo-Bourgeois

Daniel Morgan ~ University of Chicago ~ Regarding the Embarrassment of Others

**SPONSORSHIP** Film Philosophy Scholarly Interest Group

---

**J29 Fandom as Feminism**

Women Audiences, Political Negotiation, and Popular Culture

**ROOM** Public Garden ~ 5TH FLOOR

**CHAIR** Brienne Adams ~ Georgetown University

Emily Coccia ~ University of Michigan, Ann Arbor ~ Hot Cops and Toxic Bosses: Ideologically Ambivalent Erotics in Femslash Fandom

Matt Griffin ~ University of Iowa ~ Hollow, Corporate, Plastic: Fans Negotiating Feminism in Marvel’s Brand


Cara Dickason ~ Goucher College ~ “Sickening” Sexualization: Euphoria, Gen-Z, and Social Media Critique of the Male Gaze

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

---

**J30 Dancing Communities on Screen**

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Pamela Krayenbuhl ~ University of Washington Tacoma

**CO-CHAIR** Jenny Oyallon-Koloski ~ University of Illinois at Urbana-Champaign

Jenny Oyallon-Koloski ~ University of Illinois at Urbana-Champaign ~ “I think I love you. Shall we dance?”: Court Dancing and Melodrama on Screen

Serouj Aprahamian ~ University of Illinois at Urbana-Champaign ~ Studios Meet the Streets: Depictions of Hip-Hop Dance in Hollywood

Pamela Krayenbuhl ~ University of Washington Tacoma ~ ‘I am just like you’: Ensemble Dances and Collectivity in Western Music Video

---

**J**

**SESSION**

**SATURDAY March 16**

**1:00 – 2:00 pm**

**GLOBAL SOLIDARITY TOWN HALL**

**Across Regions, Social Identities, and Academic Ranks**

*Bring your lunch, bring a friend!*

**ROOM** Grand Ballroom ~ 2ND FLOOR

This Town Hall continues the conversations begun with the SCMS Global Solidarity Series. It provides a rare opportunity for SCMS members in different stages of their careers to come together to identify shared concerns and build toward concrete actions. Masking is strongly recommend; masks will be available at the door.

**SPONSORS** Global Solidarity Series

**COORDINATORS** Precarious Labor Organization; Graduate Student Organization; Middle East Caucus; Caucus on Class; Black Caucus; Latinx/a/o Caucus; Asian/Pacific American Caucus; and Disability Caucus

11:00 am
12:45 pm
Saturday, March 16
2:00 – 3:45 pm

**K1** Politics and Aesthetics of Gendered Bodily Transformations

**Room Liberty A ~ 2nd Floor**

**Chair:** James Lyons ~ University of Exeter

**James Lyons** ~ University of Exeter ~ Girlhood, performance and risk: Learning to skateboard in a war zone (if you’re a girl) and action sports documentaries


**Joo Yun Lee** ~ Maryland Institute College of Art ~ The Ocean’s Memories of the COVID-19 Pandemic and Climate Change

**Madison Barnes-Nelson** ~ University of Wisconsin-Madison ~ Coming of Middle Age: Traumedy in Life & Beth and Somebody Somewhere

**K2** Scales of Surveillance

**Room Liberty B ~ 2nd Floor**

**Chair:** Gary Kafer ~ University of Chicago

**Kriss Ravetto-Biagioli** ~ University of California, Los Angeles ~ The Metrics of the Face

**Kris Fallon** ~ University of California, Davis ~ Skin in the Game: Nextdoor and the History of Racialized Self-Surveillance

**Gary Kafer** ~ University of Chicago ~ Suspended Sensing: On the Aerosol Technics of Smart Dust

**Andrea Miller** ~ Pennsylvania State University ~ Tic-Tac-Toe: Mediating (Extraplanetary) National Security

**Sponsorship:** Media, Science and Technology Scholarly Interest Group
**K3**

**Theorizing Stephen King**
Adaptation, Genre, and the Multiverse

**ROOM** Liberty C ~ 2ND FLOOR

**CHAIR** Chelsea Wessels ~ East Tennessee State University

**CO-CHAIR** Michael Blouin ~ Milligan University

Michael Blouin ~ Milligan University ~ Andy Muschietti’s *IT* and the Trouble with Poststructuralism

Chelsea Wessels ~ East Tennessee State University ~ Invitation for Infection: genre goes viral in Stephen King

Matthew Holtmeier ~ East Tennessee State University ~ “There are other worlds than these”: Bergson, Deleuze, Stephen King

---

**K4**

**Movement, Play, & Design**

**ROOM** Back Bay A ~ 2ND FLOOR

**CHAIR** Bryan Sebok ~ Lewis & Clark College

Kyla Yein ~ University of California Los Angeles ~ *Every Move Counts*: Nintendo Switch Fitness Games and Grading Systems

Bryan Sebok ~ Lewis & Clark College ~ Designing *Cascadia 9.0*: Fun, Function, and Fidelity in Serious Game Design

Siheng Zhu ~ University of Rochester ~ Pay-to-Win to Pay-for-Love: How ACG Games Influenced Affective Spending Designs in Free to Play Mobile Games in China

Daniel Reynolds ~ Emory University ~ Platforms of Power: Landscape and Embodiment in *Death Stranding*

---

**K5**

**Subversive Sexuality**

**ROOM** Back Bay B ~ 2ND FLOOR

**CHAIR** Yi Li ~ Savannah College of Art and Design

Federico Zezza ~ University of Bari Aldo Moro and Giovanna Maina ~ University of Turin ~ “The True King of Hardcore”: Investigating Rocco Siffredi as an Ob-scene and On-scene Celebrity

Dominic Clarke ~ New York University ~ Exploring Queer Attraction via the Essay-Film

Kevin Hagopian ~ Pennsylvania State University ~ *The Woman They Almost Lynched*: Transgendered Subversion and Containment in the Post-War Protofeminist Western

Yi Li ~ Savannah College of Art and Design ~ New British Realism: Queer Masculinity, Liminality, and Imagined Homeland in Hong Khaou’s Interracial Narratives

---

**K6**

**Global Perspectives on Documentary History**

**ROOM** Back Bay C ~ 2ND FLOOR

**CHAIR** David Fresko ~ Rutgers University-New Brunswick

David Fresko ~ Rutgers University-New Brunswick ~ Cinematic Movements: Transnational Itineraries of U.S. Political Documentaries of the 1960s and 1970s

Raisa Sidenova ~ Newcastle University ~ Hidden Histories of Soviet Documentary: Kyrgyz Documentary in the 1960s

Joshua Glick ~ Bard College ~ Indie Hollywood and the Incorporation of Documentary

Anat Dan ~ University of Pennsylvania ~ Humanism by Other Means: Global Documentary, Film Festivals and Posthumanism

**SPONSORSHIP** Documentary Studies Scholarly Interest Group
**K7** Rethinking Film Authorship in Context

**ROOM** Republic B ~ 2ND FLOOR

**CHAIR** Robert Silberman ~ University of Minnesota

Sally Shafto ~ Framingham State University ~ Chris Marker as Film Critic

Nicolas Rueda ~ University of Chicago ~ Wiseman’s Spatial Trilogy (1977-1979)

Chloe Kwiatkowski ~ University of Wisconsin-Milwaukee ~ Film as Remedy: Terrence Malick’s Pharmacia

Michael Walsh ~ University of Hartford ~ Steve McQueen’s Hunger Strikers

**K8** War-torn, Spooky, Anti-Semitic, Vampire-y, Authoritarian Europe

**ROOM** Jefferson ~ 3RD FLOOR

**CHAIR** Júlia Havas ~ University of York

**CO-CHAIR** Victoria K. Pistivsek ~ King’s College London

**RESPONDENT** Diane Negra ~ University College Dublin

Júlia Havas ~ University of York ~ “Love the Cold War Aesthetic”: Constructions of 1980s Eastern Europe in American Nostalgia Television

David Levente Palatinus ~ Technical University of Liberec ~ The Liminal Space of Espionage Drama in a European Context: Berlin Station

Victoria K. Pistivsek ~ King’s College London ~ “Let’s Bleed the Swede!”: Alexander Skarsgård, Nordic Masculinity, and American Hegemony in HBO’s Succession

**SPONSORSHIP** Nordic Studies Scholarly Interest Group

**K9** Production Studies

Empirical Approaches to the Question of Representation

**ROOM** Kent ~ 3RD FLOOR

**CHAIR** Avery Page ~ Western University

Avery Page ~ Western University ~ Producing TV Feminism and Jewish Women in American Sitcoms: Rhoda Morgenstern, Re-visited

Zeynep Sertbulut ~ Haverford College ~ Contentious Stories of Culture: Censorship in the Turkish Dizi Industry

Eren Odabasi ~ Western Washington University ~ Cinema of Tomorrow: Project Development and Talent Training at the Cannes Film Festival

Concepción Cascajosa-Virino ~ Carlos III University of Madrid ~ The glass ceiling in streaming times. Women creators of fiction series in Spain (2017-2022)

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

**K10** Ways of Gaming

Aesthetics and Subjectivity in Games

**ROOM** Tremont ~ 3RD FLOOR

**CHAIR** Cameron Kunzelman ~ Mercer University

**RESPONDENT** Michael Lutz ~ Massachusetts Institute of Technology

Christine Prevas ~ Columbia University ~ Embodied Knowledge and Disembodied Subjectivity in Kitty Horrorshow’s Anatomy

John Roberts ~ University of Colorado Boulder ~ Puzzling Evidence: Conspiracy and Archival Performance in Watergate and A Hand with Many Fingers

Cameron Kunzelman ~ Mercer University ~ Thousands Of Years Ago . . . : Precursor Civilizations as Coherence Machines in the Assassin’s Creed Franchise

**SPONSORSHIP** Video Game Studies Scholarly Interest Group
**K11** Generative AI and Humor in Marginalized and Minority Communities
Potentials, Fails and Ethical Issues

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Nathaniel Laywine ~ York University
**CO-CHAIR** Victoria Simon ~ Felician University
**RESPONDENT** Aram Sinnreich ~ American University

Victoria Simon ~ Felician University and
Nathaniel Laywine ~ York University and
Aram Sinnreich ~ American University ~ Golems Can’t Laugh: Generative AI and the Erasure of Jewish Humor and Identity

Harlo Holmes ~ Freedom of the Press Foundation ~ “Miss Me With Those Robots!”

Lonny Brooks ~ California State University, East Bay and Ahmed Best ~ University of Southern California ~ Signaling Black Futures with Mothership AI Prophetic Humor

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

**K12** Situating Gender & Sexuality on Screen

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** Jun Okada ~ Emerson College

Michela Russo ~ University of Michigan, Ann Arbor ~ Through the Mirrors: Representing the Queer Gaze in Bad Hair, Don’t Call Me Son, and A Fantastic Woman:

Rebecca Bell-Metereau ~ Texas State University ~ “They’re Turning the Friggin’ Frogs Gay!”: Media Distractions on Climate Change, Transgender Hysteresis, and Despair

Ina Hark ~ University of South Carolina ~ Intertextual, Intersectional, Interplanetary: For All Mankind Reflects on Star Trek’s Gender Politics

Mike Phillips ~ Southern Illinois University, Carbondale ~ Transmedia Franchises, Slasher Sequels, and Queer Narrative Theory

**K13** Journey into Conglomeration
Transmedia Trials and Tribulations in Disney’s Theme Parks

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Nicholas Benson ~ SUNY Oneonta

**CO-CHAIR** Myles McNutt ~ Old Dominion University

Nicholas Benson ~ SUNY Oneonta ~ When in The Universe Are We? The Management of Narrative Temporality in Immersive Theme Park Experiences

Ross Garner ~ Cardiff University ~ Failures, Adjuncts, Absences, and Outsourcing: Attitudes towards VR within Disney Parks

Rebecca Williams ~ University of South Wales ~ Spatial Transmedia, IP ‘Overlays’ and Brand Reassurance: Tim Burton’s Nightmare Before Christmas in Disney Theme Parks

Myles McNutt ~ Old Dominion University ~ Franchising Fantasy: World of Frozen and Licensed Immersion in the Disney Parks

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

**K14** Experimental Bodies & Borders Across the Globe

**ROOM** Stuart ~ 3RD FLOOR

**CHAIR** Olivier Tchouaffe ~ Southwestern University

Laura McMahon ~ University of Cambridge ~ Dissident gestures: Black feminist historiographies in British experimental cinema


Edson Costa Júnior ~ Unicamp / Duke University ~ An Aesthetic of Indeterminacy in Contemporary Black Brazilian Cinema

2:00 pm
3:45 pm
**K15 National and Transnational Cinematic Imaginaries**

**ROOM Hampton ~ 3RD FLOOR**

**CHAIR** Parisa Vaziri ~ Cornell University

Tanya Desai ~ University of Chicago ~ Songs from Unknown Women: Failed Duets in Guru Dutt’s Pyaasa (1957)

Parisa Vaziri ~ Cornell University ~ Iranian Cinematic Realism and Indian Ocean Slavery

Fabrizzio Torero ~ University of Southern California ~ Cosmic Circles: Collective Movement in Tequila

Tanushree Sharma ~ University of Southern California ~ Kinetic Cartographies: Mapping Transnational Space in Contemporary Bombay Action Cinema

---

**K16 Beyond Entertainment**

**Exploring Corporate Cinema’s Economic, Cultural and Political Influence**

**ROOM Exeter ~ 3RD FLOOR**

**CHAIR** Elizabeth Lundén ~ University of Southern California

Jim Carter ~ Boston University ~ The Caretaker Company in Olivetti Cinema

Ole Johnny Fossás ~ Stockholm University ~ PR by Proxy: Negotiating Exploitative Sápmi Land Use in Industrial Films on Early Swedish Television

James Deutsch ~ Smithsonian Institution ~ Hidden Hunger, Hidden Agendas, Henwar Rodakiewicz, and Swift

Elizabeth Lundén ~ University of Southern California ~ The Film Industry Project: Hollywood’s Public Relations Campaign to Palliate the Postwar Crisis

---

**K17 From Creation to Destruction**

Barbenheimer

**ROOM Dalton ~ 3RD FLOOR**

**CHAIR** Kathleen McClancy ~ Texas State University

John Alberti ~ Northern Kentucky University ~ “What Was I Made For”: Barbenheimer, Metamodernism, and Why Barbie Works Better Than Oppenheimer

Victoria L. Smith ~ Texas State University ~ Cognitive Dissonance: The Patriarchy, Barbie, and Critical Reception

Kathleen McClancy ~ Texas State University ~ “A Chain Reaction That Would Destroy the Entire World”: Blowing Up Patriarchal Capitalism in Barbie and Oppenheimer

Colleen Glenn ~ College of Charleston ~ “Anywhere Else I’d Be a Ten:” Casting, Ken’s Crisis, and the Realities of Kendom in Barbie

---

**K18 Against Interpretation’ at 60**

Susan Sontag and Questions of Postcritique in Contemporary Film and Media Studies

**ROOM Gardner A ~ 3RD FLOOR**

**CHAIR** Colin Burnett ~ Washington University in St. Louis

Colin Burnett ~ Washington University in St. Louis ~ Asserting the Rights of Intensity: Sontag’s ‘Against Interpretation’ for the Era of Cultural Studies

Eugenie Brinkema ~ Massachusetts Institute of Technology ~ Impoverished Vocabularies: On Form, the Long Take, and Tár

James Cahill ~ University of Toronto ~ “Stupid Together:” Susan Sontag’s “Interpretation,” Cats, and the WTF Effect

Rebecca Wanzo ~ Washington University in St. Louis ~ (Partially) Against Sontag: Aesthetics and the Slavery Film
19 **Escaping the Script**  
Fans, Cosplayers, and Monsters Remaking Immersive Media Experiences  
*Room: Gardner B ~ 3rd Floor*  
*Chair: Carly A. Kocurek ~ Illinois Institute of Technology*  
Carly A. Kocurek ~ Illinois Institute of Technology  
Eight Ways of Looking at a Galactic Starcruiser  
Anastasia Salter ~ University of Central Florida  
Adventure is In Here: Fan Days as Resistance in Disney Parks  
Riana Slyter ~ Colorado State University  
Embracing the Monster: Reimagining Horror Narratives in Haunted Attractions  
Bridget Blodgett ~ University of Baltimore and Greg Walsh ~ University of Baltimore  
Retro Walt Disney World and Making a Modern History and Place of Park Attractions  

20 **(In)Visibility**  
Case Studies in Transmedia Documentary and Film  
*Room: Clarendon ~ 3rd Floor*  
*Chair: Lindsey Lodhie ~ Colgate University*  
Kaixuan Yao ~ University of Minnesota, Twin Cities  
From Nuxia to Kunsheng: Women’s Cross-dressing as Transmedial Practices in Republican Shanghai  
Haneul Lee ~ New York University  
Documentary for radical care for migrant bodies and affects in crisis: Overseas and Lumapit Sa Akin, Paraíso!  
Nicholas Orlando ~ University of Florida  
Imagining Computers in Nineteen Eighty-Four, The Terminator, and BloodSimple: Technologies of Violence  

21 **Roundtable**  
Visualizing Rage through the Video Essay  
Intersectional Explorations of Women’s Anger in Contemporary Media  
*Room: Fairfax A ~ 3rd Floor*  
*Chair: Barbara Zecchi ~ University of Massachusetts Amherst*  
Barbara Zecchi ~ University of Massachusetts Amherst  
Visualizing Rage through the Video Essay  
Elizabeth Alsop ~ School of Professional Studies, CUNY & the Graduate Center, CUNY  
When the Woman Snaps: Televising Female Rage  
Anupama Prabhala ~ Loyola Marymount University  
Screening Rage in the Cinemas of the Global South  
Nilanjana Bhattacharjya ~ Arizona State University  
Maternal Rage and Agency in Hindi mini-series  
Celia Sainz ~ University of Massachusetts Amherst  
Climate Rage: visualizing ecological degradation  
Lisa DiGiovanni ~ Keene State College  
Fascist Spain’s Rage in current cinema  
*Sponsorship: Digital Humanities and Videographic Criticism Scholarly Interest Group*  

**Session K**  
**Saturday**  
**March 16**  

2:00 pm  
3:45 pm
**K22 Creating the Sounds of Black America**

**ROOM** Fairfax B ~ 3RD FLOOR

**CHAIR** Anthony Kinik ~ Brock University

Kristen Leer ~ University of Michigan, Ann Arbor ~ Black Horror Radio Archives: Attempting to Historicize Black Horror Podcasting

Anna Stamm ~ Indiana University
Blooming ~ Black Panthers, Black Power, Black Radio: Making Space in a Midwestern City

Anthony Kinik ~ Brock University ~ Secret Histories of the 1969 Harlem Cultural Festival: Summer of Soul, the Staple Singers, and the Rockumentary Genre

Landon Palmer ~ University of Alabama ~ Ragtime Revival: 1970s American Cinema’s Historiography of Scott Joplin

**SPONSORSHIP** Radio, Audio Media, and Podcasting Scholarly Interest Group

---

**K24 Empowering and Empowered Audiences and Viewership**

**ROOM** Arnold Arboretum ~ 5TH FLOOR

**CHAIR** Catherine Benamou ~ University of California, Irvine

Catherine Benamou ~ University of California, Irvine ~ Spanish-language Television and the Pursuit of Social Justice: A Community-Based Perspective

Jonathan Gray ~ University of Wisconsin-Madison ~ “Are You Still Watching?” A Study of Streaming Audiences

Gina Junhan Fu ~ National University of Singapore ~ “Everyone Was Talking About it”: A Thematic Analysis of Audience Interpretation of Squid Game on IMDb

Rahul Kumar ~ University of Pittsburgh ~ Cinema Beyond the Screen: Print and Pleasure in Bombay Cinema’s Mofussil Landscape

---

**K23 New Directions in US TV Industry History and Genre**

**ROOM** Berkeley ~ 3RD FLOOR

**CHAIR** Alex Remington ~ University of Texas at Austin

CO-CHAIR Casey Walker ~ University of Texas at Austin

Casey Walker ~ University of Texas at Austin ~ Shooting for the Box: The Film Noir Genre as Stylistic Shorthand for Early Television Police Procedurals

Alex Remington ~ University of Texas at Austin ~ Defining Classic Television Horror: The Munsters as Evolving Universal Strategy and Generic Memory

Karen Petruska ~ Gonzaga University ~ From Empty Signifier to Expansive Utility: The Employment of Genre within Regulatory Discourses about Children and Media

Phil Oppenheim ~ Chicken Soup for the Soul Entertainment ~ Commodify Your Disgust: Cultivating Cult Connoisseurship in Cable

---

**K25 South Korean Eco Cinema and Media**

**ROOM** Jamaica Pond ~ 5TH FLOOR

**CHAIR** Yun-Jong Lee ~ Ewha Womans University

Yun-Jong Lee ~ Ewha Womans University ~ South Korean Ecocinema from Its Inception to the 2020s

Woohyung Chon ~ Chung-ang University ~ Boundary and Subtitle as Method: The Transition of the DMZ into a Contact

Jeenee Jun ~ Hankyong National University ~ Post-Anthropocentrism in Korean Streaming Science-fictions in the 2020s: On The Silent Sea and Jung_E
K26 Whose Mummy?
Renewed Perspectives for a Central Icon of Film Theory and History

ROOM Olmstead ~ 5TH FLOOR

CHAIR Antonia Lant ~ New York University
CO-CHAIR Karim Elhaies ~ New York University
RESPONDENT Basil Glynn ~ Leeds Trinity University

Karim Elhaies ~ New York University ~ Moving Mummies in the Making of Egyptian Renaissances, 1871-2021
Magdalina El-Masry ~ Concordia University, Montreal ~ Watching Mummies Come to Life: The Mummy Film as Reflection of Hollywood Orientalism
Antonia Lant ~ New York University ~ Ancient Egypt's Meanings for Black Modernity: Mercy the Mummy Mumbled (1918)

SPONSORSHIPS: Middle East Caucus; Silent Cinema Scholarly Interest Group

K27 The South Korean Film Industry
From Segyehwa to Netflix

ROOM Riverway ~ 5TH FLOOR

CHAIR Hyun Seon Park ~ George Mason University

Junhyoung Cho ~ Korean Film Archive ~ Film Policy in South Korea: From Segyehwa to Netflix
Seoyeon Park ~ Simon Fraser University and Dal Yong Jin ~ Simon Fraser University ~ Production, Distribution, and Exhibition of South Korean Cinema
Simone Shu-Yeng Chung ~ National University of Singapore ~ BIFF and the City: Film, Festival, and Urban Regeneration in Busan
Sangjoon Lee ~ City University of Hong Kong ~ From Sundance to Netflix: South Korean Cinema in the US Film Market, 1996-2023

K28 New Research in Cinema History

ROOM The Fens ~ 5TH FLOOR

CHAIR Martin Johnson ~ University of North Carolina at Chapel Hill

Andrée Lafontaine ~ Kobe City University of Foreign Studies ~ ‘A woman of forty’: Olive Higgins Prouty (1882-1974) within and against psychoanalysis
Richard Farrell ~ University of California, Santa Barbara ~ Delinquent Conservationists: The Civilian Conservation Corps (CCC) on the Big Screen, 1935-1937
Hugo Ljungbäck ~ University of Chicago ~ Restoration or Distortion? Artificial Intelligence, Early Cinema, and Media History
Martin Johnson ~ University of North Carolina at Chapel Hill ~ Sixty Seconds of Sales: How the Federal Trade Commission Shut Down the Advertising Film business in 1943

SPONSORSHIP: Silent Cinema Scholarly Interest Group

K29 TV Feminisms
Thinking Feminism on TV

ROOM Public Garden ~ 5TH FLOOR

CHAIR Katherine Morrissey ~ Arizona State University

Kirstin Taylor ~ Colorado State University ~ For Us, By The CW: Industrial Pluralism and All American: Homecoming
Katherine Morrissey ~ Arizona State University ~ Premium Cable’s (Formerly) Unromantic Tastes
Kelly Coyne ~ Northwestern University ~ The Real Thing: Gendered Housing Arrangements in American Sitcoms

2:00 pm
3:45 pm
Rethinking Labor Practices and Industry Histories

ROOM Boston Common ~ 5TH FLOOR

CHAIR MJ Clarke ~ California State University, Los Angeles

Mark J. P. Wolf ~ Concordia University Wisconsin ~ CG After Hours: Apollo’s Midnight Movie Group

MJ Clarke ~ California State University, Los Angeles ~ Fandom, informal distribution, and the history of independent professional wrestling streaming

Aurélie Petit ~ Concordia University ~ Situating animated porn content producers in the sex workeconomy

2:00 – 3:45 pm

JCMS SPONSORED

Media Studies Journals Publishing Information Session

ROOM Republic A ~ 2ND FLOOR

Learn about opportunities for publishing, get a behind-the-scenes look at journal operations, and meet the editorial teams of various media journals.

Rosie’s Place

Donate your unopened hotel soaps, shampoos, conditioners, and other toiletry items people in need find useful. Look for the bin in the Registration area. For more info, see page 23.
SESSION

Saturday, March 16
4:00 – 5:45 pm

L1  [Queer] Bodies, Dolls, and Costumes

ROOM Liberty A  ~  2ND FLOOR

CHAIR Alexander Rudenshiold  ~  University of California, Irvine

Chenlei Xiao  ~  The University of Sydney  ~  The spirituality of affect–reconciled digital bodies in Drive My Car (2021)

Alexander Rudenshiold  ~  University of California, Irvine  ~  Rats in (un)usual circumstances: the queer, furry, remediation of “Stay Up Late” and 1992’s Gallery 33

Nathan Roberts  ~  Harvard Extension School  ~  The Doll Made Flesh: Greta Gerwig’s Barbie (2023) as a Psychoanalytic Utopia

Roshaya Rodness  ~  University of Toronto  ~  First Violence: The Ecstatic Dreaming of Queer Animation

L2  Splitting Off and Breaking Free

ROOM Liberty B  ~  2ND FLOOR

CHAIR Amy Herzog  ~  Queens College, CUNY

Luka Arsenjuk  ~  University of Maryland, College Park  ~  Heist Politics: Production, Circulation . . . Reproduction

Alessandra Raengo  ~  Georgia State University  ~  Of Widows and Maids: Recasting Art Speculation’s Kinship Structures


Courtney R. Baker  ~  University of California, Riverside  ~  Annihilation’s Black Feminist Eco-Eternities

SPONSORSHIP Film Philosophy Scholarly Interest Group
**L3**  Fears and Desires in ‘Modi’s India’  
On-Screen Mediation, Manipulation and Transgression  

**ROOM** Liberty C ~ 2ND FLOOR  
**CHAIR** Pritha Chakrabarti ~ MIT World Peace University

**CO-CHAIR** Meheli Sen ~ Rutgers University  
**RESPONDENT** Sangita Gopal ~ University of Oregon  
Pritha Chakrabarti ~ MIT World Peace University ~ The Mythologies in/of RRR: The Making of ‘Pan-Indian’ through Many Tongues and Many Ramayanas  
Swapnil Rai ~ University of Michigan, Ann Arbor ~ Braving the Wild with Modi: Affect, Celebrity Ecology and Politics in India  
Pawan Sharma ~ University of Minnesota ~ Horror Subsumed within the Ridiculous: Stree, a narrative of Inversion of Gender-roles and Spatial Representations  
Meheli Sen ~ Rutgers University ~ Horrors Under Modi: Region and Resistance in Genre Film  

**L4**  Labor, Activism, and the Media  

**ROOM** Back Bay A ~ 2ND FLOOR  
**CHAIR** Tiffany Creegan Miller ~ Colby College  
Kelsey Cameron ~ University of South Carolina ~ Labor with Technology: Union-Studio Negotiations as AI Policymaking  
Celeste Oon ~ University of Southern California ~ It’s Giving: Gift Economies, Producer-Consumer Logics, and Alternative Labor in TikTok Livestreaming  
James McMahon ~ University of Toronto ~ The political economic roots of Hollywood strikes, 1950–2023  
Sara Bakerman ~ Independent Scholar ~ “The Performance of a Lifetime”: The Actors’ Strike and Aging Women’s Activism in Hollywood  

**L5**  Gender and Sexual Politics on TV  

**ROOM** Back Bay B ~ 2ND FLOOR  
**CHAIR** Madeline Ullrich ~ University of Rochester  
Jamie Hoholuk ~ University of British Columbia ~ “It’s not an exam”: Popular culture as a mode of comprehensive sex education for youth  
Kristen Hoerl ~ University of Nebraska-Lincoln ~ The Exquisite Loneliness of a Trailblazer Beauty  
Madeline Ullrich ~ University of Rochester ~ Resentment at work: feminism, television, and the turn to negative feelings  
Sarah Matheson ~ Brock University ~ Justice for Alex Forrest: The Reimagining of Fatal Attraction on Paramount+  

**L6**  New Configurations of Globality in Documentary Media  

**ROOM** Back Bay C ~ 2ND FLOOR  
**CHAIR** Martin Roberts ~ Emerson College  
**CO-CHAIR** Vinicius Navarro ~ Emerson College  
Lúcia Nagib ~ University of Reading ~ Zoomorphic Cinema: Riding Against Feral Effects  
Martin Roberts ~ Emerson College ~ Entangled Lives: Uncanny Animals in Cosmopolitical Documentary  
Vinicius Navarro ~ Emerson College ~ Whose World Is It? Home, Hospitality, and Migration in Purple Sea  
Selmin Kara ~ Ontario College of Art & Design ~ Geologic Realism in Akomfrah’s Vertigo Sea  

**SPONSORSHIP** Activist and Revolutionary Film and Media Scholarly Interest Group
L7  Cinematic Landscapes of History, Criticism, and Genre

ROOM Republic B ~ 2ND FLOOR

CHAIR Martin Marinos ~ Pennsylvania State University

Rachel Gabara ~ University of Georgia ~ African Film Criticism in the Colonial Capital

Heewon Chung ~ University of Seoul ~ Tadpoles, Toads, and a Praying Mantis: Landscapes and/with Nonhuman Beings in Im Heung-soon’s Documentary Works


L8  Roundtable

Extraction and Media Methods

ROOM Jefferson ~ 3RD FLOOR

CHAIR Brian Jacobson ~ California Institute of Technology

CO-CHAIR Priya Jaikumar ~ University of Southern California

Alice Lovejoy ~ University of Minnesota ~ Toward a Transnational History of Extractive Media

Jennifer Lynn Peterson ~ Woodbury University ~ Extractive Coordinates: A Cinema of Trees and Cars

Debashree Mukherjee ~ Columbia University ~ Plantation Media & Extractive Modernity

Joshua Neves ~ Concordia University ~ Data/Drugs: On the Limits of Extraction

Justus Nieland ~ Michigan State University ~ Extraction Architecture and Planning Media

Priya Jaikumar ~ University of Southern California ~ Method as Necessary, Method as Impossible

SPONSORSHIP Media and the Environment Scholarly Interest Group

L9  Archival Politics and Practices from the Margins

ROOM Kent ~ 3RD FLOOR

CHAIR Sarah Mae Fleming ~ University of Wisconsin-Madison

Sarah Mae Fleming ~ University of Wisconsin-Madison ~ Hardcore Preservation: Punk Culture and Institutional Memory in the Hate5six Archive

Ashton Leach ~ University of Wisconsin-Madison ~ Defining the Indefinable: an Archival Exploration of Lovein Wendy Clarke’s The Love Tapes

Michelle Kelley ~ American Archive of Public Broadcasting ~ Collaborative Curation and Shared Authority: Practicing Public History at the American Archive of Public Broadcasting

Hahkyung Darline Kim ~ University of California, Santa Cruz ~ A History of Film Production Pedagogy: Archival Reconstruction of Documentary Syllabus for Civil Servant Filmmakers, 1959

L10  Games, Gaming, and Interactive Aesthetics in Contemporary Chinese and Sinophone Cinema

ROOM Tremont ~ 3RD FLOOR

CHAIR Li Guo ~ Utah State University

Douglas Eyman ~ George Mason University ~ Breaking Games with Film: Art, In-Game Cinema, and “Game Movies”

Shasha Liu ~ University of Toronto ~ How Does Jade Dynasty Become a Big IP? Platformization of Chinese Web Novels, Video Games and Animations

Hongmei Sun ~ George Mason University ~ Gameplay and the Reality of Chinese Medicine in Animated Series

Li Guo ~ Utah State University ~ ACG Aesthetics, Parasociality, and Eco-conscious Gaming in Animation TV Series of The Legend of Hei (2011-Present)

SPONSORSHIP Animated Media Scholarly Interest Group
**L11 Computational Creativity**  
The Past and Future of AI Film Production

**ROOM Huntington ~ 3RD FLOOR**

**CHAIR Brendan McCauley ~ University of Massachusetts Amherst**

Allen Riley ~ University of California, Santa Cruz ~ A Social Practice of Computational Narrative Cinema

Brendan McCauley ~ University of Massachusetts Amherst ~ A Visual Language Model?: AI Tools and Creativity in Digital Filmmaking

Brandon Robert Green ~ University of California, Los Angeles ~ From Bytes to Beats: Computational Storytelling before ChatGPT

---

**L12 Reflecting on a Decade of [in]Transition**  
and Toward the Next Decade of Videographic Criticism

**ROOM Newbury ~ 3RD FLOOR**

**CHAIR Jason Mittell ~ Middlebury College**

Catherine Grant ~ Aarhus University/University of Reading ~ Laura Mulvey’s Marilyn Ten Years On: Rewatching [in]Transition’s First Published Video

Drew Morton ~ Texas A&M University-Texarkana ~ Historical evolution of [in]Transition

Christine Becker ~ University of Notre Dame ~ Re-listening to 2014’s launch event

Kevin Ferguson ~ Queens College, CUNY ~ Recent trends in [in]Transition’s submissions

Evelyn Kreutzer ~ Università della Svizzera italiana | USI ~ Videographic collaboration and multi-authorship

---

**L13 Identity, Discrimination and Mediated Strategies of Resistance**

**ROOM St. James ~ 3RD FLOOR**

**CHAIR Caitlin Lawson ~ Emmanuel College, Boston**

Anthony Dominguez ~ New York University ~ zug-zug: Navigating Racial Discourse on Orcs in Fantasy Media

Caitlin Lawson ~ Emmanuel College, Boston and Cecilia Hafferty ~ Emmanuel College, Boston ~ Doing the Lord’s Work: Cathartic Anti-Fandom on Reddit

Liam Burke ~ Swinburne University of Technology ~ “Bush wees” and bilbies: *Bluey* and the value of localised children’s TV in an era of global streaming services

---

**L14 Spatiotemporal Techniques in Film and Digital Media**

**ROOM Stuart ~ 3RD FLOOR**

**CHAIR Jonah Jeng ~ University of Pittsburgh**

Raz Greenberg ~ Tel Aviv University/Hebrew University ~ Rotoscoping the Gamer, Playing the Body: The Silent Film Aesthetic of *Karateka* (1984) and *Prince of Persia* (1989)

Elliot Yu ~ University of California, Irvine and Ashlyn Sparrow ~ University of Chicago ~ Making, Breaking and Manipulating 3D Models in 3D Spaces

Nicholas Reich ~ Vanderbilt University ~ Drilling for Excess

Jonah Jeng ~ University of Pittsburgh ~ Anxious Embodiment: Carter and the Contemporary “Action Oner”
Rethinking Techniques of Film Analysis

**ROOM** Hampton ~ 3RD FLOOR
**CHAIR** Michael Stock ~ Pepperdine University

Michael Stock ~ Pepperdine University ~ On Screen and Behind the Wheel: Automobility and Rear-Projection in Classic Hollywood Cinema

Hiaw Khim Tan ~ Independent Scholar/ University of Chicago ~ Close analysis by other means

Bruno Dariva ~ Indiana University Bloomington ~ Shouting and Crying: Vococentrism in Shiva Baby

Jordan Chrietzberg ~ Georgia State University ~ Bresson’s Doubt, or, from Automatism to Autonomism

Inaudible Voices and Invisible Colors in the Age of Digital Technologies

**ROOM** Exeter ~ 3RD FLOOR
**CHAIR** Gabrielle Berry ~ University of British Columbia

Lida Zeitlin-Wu ~ University of Michigan, Ann Arbor ~ Rethinking Racial Colorblindness through Digital Color Grading in Pleasantville

Iuliia Glushneva ~ Concordia University, Mel Hoppenheim School of Cinema ~ ‘Apathetic Women’: Female Labor of Translation for (Post)Socialist Video Screens

Gabrielle Berry ~ University of British Columbia ~ [Speaking Unseen]: The Liminal Captioned Voice

Revisioning History

Materiality, Modernism, and Mediation

**ROOM** Dalton ~ 3RD FLOOR
**CHAIR** Booth Wilson ~ University of California, Berkeley

Chang-Min Yu ~ National Taiwan University ~ Cinematic Modernism and Taiwanese Film Historiography

Booth Wilson ~ University of California, Berkeley ~ Film Stock’s Silver Age: Photochemical Infrastructure in the Era of Conservation and Financialization

Srijita Banerjee ~ University of Toronto ~ An “After-Life” for Objects: The Cinema of Collection in the films of Jean Vigo and Chris Marker

Michael Meindl ~ Radford University and Virginia Tech ~ Electrified Layers: Disney’s Multiplane Camera and the Affordances and Limitations of Electricity
**SESSION L18**  
**Revolutionizing the Screens**  
Emerging Media and Everyday Activism in Chinese Societies across the Pacific  

**ROOM** Gardner A  
**3RD FLOOR**

**CHAIR** Klavier Wang  
National Yang Ming Chiao Tung University

**Kin Tak Raymond Tsang**  
University of Southern California  
Adapting Cultural Revolution (1966-76) from the Margins–Challenges of Proletarian Aesthetics in Hong Kong Leftist Cinema

**Klavier Wang**  
National Yang Ming Chiao Tung University  
From Ethnic Media to Activism Media: Making America’s first Asian American television in the 1970s

**Kun Xian Raymond Shen**  
University of California, Los Angeles  
Breaking the Cinema’s Wall: The Transition of Media Regimes from Dianying to Luying in Taiwan in the 1980s

**Sin Yi Emilie Choi**  
City University of Hong Kong  
Video art oractivism: A Comparative study of participatory media and collective formation in 1980s Hong Kong and Taiwan

**SPONSORSHIPS**  
Activist and Revolutionary Film and Media Scholarly Interest Group; Asian/Pacific American Caucus

---

**SESSION L20**  
**Rethinking Automation and Infrastructure in Sonic Media**  

**ROOM** Clarendon  
**3RD FLOOR**

**CHAIR** Andy Stuhl  
McGill University

**RESPONDENT** Nick Seaver  
Tufts University

**Andy Stuhl**  
McGill University  
“A Human Radio Station:” Automation, Anti-Blackness, and Black Radio Practice in the 1970s

**Mehak Sawhney**  
McGill University  
Sonic Bestiary: Human-Nonhuman Entanglements in Machine Listening

**Rory Solomon**  
The New School  
Unsound Infrastructure: Voice Technologies as Disaster Media

**SPONSORSHIPS**  
Radio, Audio Media, and Podcasting Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group

---

**SESSION L19**  
**Representing Refugees in Film, Television, and Visual Media**  

**ROOM** Gardner B  
**3RD FLOOR**

**CHAIR** Marina Levina  
University of Memphis

**Marina Levina**  
University of Memphis and Kalemba Kizito  
Boston College  
Refugee Hauntings and Trauma in His House (2020)

**Michael Lechuga**  
University of New Mexico  
Monstrous Refugees and Techno-Zombie Soldiers: The Horror of Black Mirror’s “Men Against Fire”

**Snehai Goswami**  
University of Memphis  
The Otherworldly Refugee in A Children’s Film: The Friendly Alien and the Unfriendly Government

**SPONSORSHIPS**  
Activist and Revolutionary Film and Media Scholarly Interest Group; Asian/Pacific American Caucus

---

**SESSION L21**  
**ROUNDTABLE**  
A Celebration & Reflection on Filmmaker, Curator MM Serra’s 30+ Years as Executive Director of Film-makers’ Cooperative

**ROOM** Fairfax A  
**3RD FLOOR**

**CHAIR** Ronald Gregg  
Columbia University

**CO-CHAIR** Drake Stutesman  
Framework: Journal of Cinema and Media

**MM Serra**  
Film-Makers’ Cooperative in New York City  
Reflections on Her Filmwork, Curating & Admin Work

**Vera Dika**  
New Jersey City University  
MM Serra’s Influence on Erotic, Feminist Exp Film

**Chris Straayer**  
New York University  
MM Serra: Working Class Artist/Arts Administrator

**Anne Hanavan**  
Independent Filmmaker and Performance Artist  
MM Serra and the Lower East Side Avant-Garde Scene

**Ger Zielinski**  
Toronto Metropolitan University  
MM Serra’s Prolific Legacy at Filmmakers’ Coop

**SPONSORSHIP**  
Film and Media Festivals Scholarly Interest Group
**L22 Mediating Blackness**

**ROOM** Fairfax B ~ 3RD FLOOR

**CHAIR** Frances Gateward ~ Howard University

Candice Wilson ~ University of North Georgia ~ Black Horror, Black Joy: The Gothic House and the Fantasy of Black Male Spectatorship

Ting Ting Chan ~ Asia Eastern University of Science and Technology ~ Sporting the Black Hero: Will Smith, black stardom, and the Dilemma of (Im)Personal Performance in *Ali* and *King Richard*

Alex Hack ~ University of Southern California ~ The Black Body and its Many Histories: Corroborating Black Health and the Death of Medgar Evers

**SPONSORSHIP** Black Caucus

---

**L24 Friends, Mothers, Icons**

**Feminism in Media Culture**

**ROOM** Arnold Arboretum ~ 5TH FLOOR

**CHAIR** Kathy Cacace ~ Independent Scholar

Kathy Cacace ~ Independent Scholar ~ The Cartoonish Style in Feminist Politics: Absurdist Female Buddy Comedies and the Production of Feminist Laughter


Alora Paulsen Mulvey ~ University of Calgary ~ Marriage and Motherhood: Credibility Through Coupledom in Mom Influencer Spaces

Ryan Woodall ~ University of Texas at Austin ~ Spanish Sex Symbol Bárbara Rey: Celebrity of Change and Modernization

---

**L23 The “Scorched Earth” of Contemporary Film and Media Studies**

**ROOM** Berkeley ~ 3RD FLOOR

**CHAIR** Hadi Gharabaghi ~ Fairfield University

Isa Murdock-Hinrichs ~ Tulane University ~ Peripheries of the Imagination: Consuming Climate Disasters in Hollywood Film

Terri Ginsberg ~ City University of New York ~ “Petroculturalism” and Carbon Democracy in the Cinema Studies Mode of Production

Isabelle Freda ~ New York University ~ Stoppage: Cinematic Concept and Environmental Strategy

---

**L25 The Cold War Sensorium**

**Aesthetics and Politics of Screen Cultures in Global Asias**

**ROOM** Jamaica Pond ~ 5TH FLOOR

**CHAIR** I-lin Liu ~ Indiana University Bloomington

Kanako Mabuchi ~ University of California, Los Angeles ~ The Avant-garde Imagining of Early Television in Postwar Japan: An Analysis of Abe Kōbō’s Teleplay *The Saucer Has Come*

I-lin Liu ~ Indiana University Bloomington ~ Widescreen in Cold War Taiwan, 1950s-1960s

---

*4:00 pm to 5:45 pm*
Public service television and the welfare state  
social commitment and points of conflict in Swedish television history

**ROOM** Olmstead ~ 5TH FLOOR  
**CHAIR** Mariah Larsson ~ Linnaeus University

**Per Vesterlund** ~ University of Gävle/Uppsala University ~ Swedish TV-drama and the Welfare state in the 1960s and 1970s

**Elisabet Björklund** ~ Lund University ~ Childbirth in early Swedish television: From sex education to feminist criticism

**Mariah Larsson** ~ Linnaeus University ~ Sexual welfare in an entertainment setting: Fräcka fredag (1988) and Swedish public service

**SPONSORSHIP:** Nordic Studies Scholarly Interest Group; Television and Radio History Scholarly Interest Group

---

The Geocultures of Film Comedy  
The Cultural Politics of Humor in the Global South

**ROOM** Riverway ~ 5TH FLOOR  
**CHAIR** Evelyn Shih ~ University of Colorado Boulder

**CO-CHAIR** Trinankur Banerjee ~ University of California, Santa Barbara

**Trinankur Banerjee** ~ University of California, Santa Barbara ~ Unsettling Guests: Imaginaries of Living Together in Popular Bengali Comedy after Partition

**Evelyn Shih** ~ University of Colorado Boulder ~ The House Divided Laughs Together: Film Comedy and National Division in Post-War Sinophone Cinemas

**Alejandro Kelly-Hopfenblatt** ~ Tulane University ~ Conservative nationalism and industrial modernity in Argentine family comedies of the early 1940s

**Nilo Couret** ~ University of Michigan, Ann Arbor ~ On the Next Installment: The Brazilian Film Comedy Franchise and the Art of Parcelamento

**SPONSORSHIP:** Comedy and Humor Studies Scholarly Interest Group; Latinx/a/o Caucus

---

**Reminder**

Make sure to review the event listings on pages 26-30 daily to ensure you don't miss out on anything!
### Playing with Power
Researching Audiences from Creation to Canon

**Room:** The Fens ~ 5th Floor  
**Chair:** Justin Wyatt ~ University of Rhode Island  
Marko Djurdjic ~ York University ~ Show It Out Loud: Media Literacy, Space, and the Embodied (Kid!) Spectator  
Lore Whittemore ~ University of Colorado Boulder ~ “Canon” as an Emerging Meaning-Making Process  
Justin Wyatt ~ University of Rhode Island ~ The Engaged (& Exploited?) Viewer: Ideation & Content Co-Creation in Media Market Research  
Lauren Rouse ~ University of Central Florida ~ Analyzing the Omegaverse Body through Disability Studies  
Lauren Rouse and Lore Whittemore ~ Fan and Audience Studies Scholarly Interest Group

### Commoditying Marginalized Media Representation and Identities

**Room:** Boston Common ~ 5th Floor  
**Chair:** Victoria Sturtevant ~ University of Oklahoma  
Christopher Chavez ~ University of Oregon ~ A Studio of Our Own: Pantelion Films and the Construction of the Ideal Latinx Movie Viewer  
Nathan Workman ~ University of Wisconsin-Madison ~ “Football is for Everyone”: The NFL’s LGBTQ+ Branded Difference and Marketing Campaign  
Victoria Sturtevant ~ University of Oklahoma ~ The Incredible Shrinking Woman (1981): How Universal Shrank Jane Wagner’s Satire  
Mike Goemaat ~ University of Southern California ~ Nobody’s Secret: Netflix, Young Royals, and Finding a Queer Niche on Streaming

#### Women Behind and On the Screen

**Room:** Public Garden ~ 5th Floor  
**Chair:** Andrea Kelley ~ Auburn University  
Fernanda S. R. Santos / Columbia University ~ Racial Rhetoric as Melodramatization: Lorraine Hansberry’s Unfilmed Screenplay  
Andrea Kelley ~ Auburn University  
*Take in the Sheets: The Cinematic Clothesline and the Materiality of the Screen*  
Muxin Zhang ~ Concordia University Montreal ~ More than a “China Doll”: Nancy Kwan’s Cosmopolitan Sexuality and Racial Fluidity  
Manjari Mukherjee ~ Tufts University ~ Minor Stories Micro Communities: Jewish Women on Bollywood Screen from the 1920s to 1950s
Saturday, March 16
6:00 – 7:45 pm

M1 Commerce, Storytelling and Fandom
ROOM Liberty A ~ 2ND FLOOR
CHAIR Louisa Stein ~ Middlebury College
Tanya Zuk ~ University of North Texas ~ Micropatronage: Brought to You by Our Sponsors, the Fans
Fiona Haborak ~ University of Texas at Dallas ~ Circulating Cosplay: The Display of Cosplay Business Cards as a Branding Technique & as Promotional Labor
Louisa Stein ~ Middlebury College ~ K-Pop Lore & The Transmedia Multiverse

M2 “Crisis” at Comic-Con
Rethinking Promotional Culture, Industry, and Fandom in the 2020s
ROOM Liberty B ~ 2ND FLOOR
CHAIR Felan Parker ~ University of Toronto
CO-CHAIR Benjamin Woo ~ Carleton University
Erin Hanna ~ University of Oregon and Felan Parker ~ University of Toronto ~ Hollywood’s Haunting ‘Absence’ at Comic-Con 2023
Shawna Kidman ~ University of California, San Diego ~ Is Pop Media Fandom Anti-Labor?
Melanie Kohnen ~ Lewis & Clark College ~ Hollywood Hype and Invisible Labor: Tensions in Media Industry Promotion at Comic-Con
Benjamin Woo ~ Carleton University ~ Infrastructures of Self-Promotion

SPONSORSHIPS Fan and Audience Studies Scholarly Interest Group; Comics Studies Scholarly Interest Group; Media Industries Scholarly Interest Group
M3  Queer Reimaginings
Nation/Genre/Reception

ROOM Liberty C ~ 2ND FLOOR

CHAIR Jungmin Kwon ~ Portland State University

Jungmin Kwon ~ Portland State University ~
Contemporary Queer Cinema and Its Dis/Contents in South Korea

Soohyun Jeon ~ Texas A&M University ~
“Yeah, I’m queer as a coot”: Queerness in Cormac McCarthy’s No Country for Old Men
and its Erasure in the Coens’ Film

Yizhou Xu ~ Old Dominion University ~ Haier
Brothers, Everyday Appliances, and the Queer Domesticity of Sino-Foreign Joint Ventures

M4  Intersectional Feminities in Media

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Mazyar Mahan ~ University of Texas at Dallas

Mazyar Mahan ~ University of Texas at Dallas ~
Threads of Truth: Women’s Costumes in Asghar Farhadi’s Cinematic Portrayals

Angel Trazo ~ University of California, Davis ~
Asian Baby Girl (ABG): The Memefication of a Hypersexual Female Aesthetic and its Impact on Asian American Young Adults

Bruno Guaraná ~ Boston University ~
Of Lesbians and Werewolves: The Queer Intersectionality of Good Manners

Liao Zhang ~ University of Nottingham ~
Breaking Political and Economic Limits: A Study of the China Women’s Film Festival (CWFF)

M5  Inside the Peepshow Box
Histories of Assembling and Embodiment

ROOM Back Bay B ~ 2ND FLOOR

CHAIR Peter Bloom ~ University of California, Santa Barbara

CO-CHAIR Meredith Bak ~ Rutgers University-Camden

Shijia Yu ~ Open University ~
Tactility, Creativity, and Bourgeois Labor: Re-examining nineteenth-century amateur paper peepshows

Meredith Bak ~ Rutgers University-Camden ~
The Shot Heard Round the World: Violent Geographies in Peter Newell’s The Hole Book

Peter Bloom ~ University of California, Santa Barbara ~
The Napoleonic red plume and pre-cinematic spectatorship: Inside the 19th century Fête Dieu Concertina Peepshow box

Amanda Shubert ~ University of Wisconsin-Madison ~
Vision at a Distance: Peep Media and the Victorian Imperial Imagination

M6  Unlearning Documentary Film History in East Asia

ROOM Back Bay C ~ 2ND FLOOR

CHAIR Mitsuyo Wada-Marciano ~ Kyoto University

CO-CHAIR Suhyun Kim ~ Kyoto University

Chika Kinoshita ~ Kyoto University ~
Extremely Public Private Eros: Documentary Filmmaking and Feminist Movements in 1970s Japan

Tamako Akiyama ~ Kanagawa University ~
Mothers Film Festival: Flipping Chinese Independent Documentary History

Suhyun Kim ~ Kyoto University ~
Contingency of Women Documentaries in South Korea in the 2010s

Mitsuyo Wada-Marciano ~ Kyoto University ~
New Film History from Women’s Documentaries
M7 Expanding the Borders of the Frontier
Race and Gender in the Hollywood Western

**Room** Republic B ~ 2ND FLOOR

**Chair** Philippa Gates ~ Wilfrid Laurier University

**Co-Chair** Costanza Salvi ~ University of Bologna

Andrew Patrick Nelson ~ University of Utah ~ “More Balls Than the Men Around Her”: Revisiting the History of the Western with Miss Barbara Stanwyck

Costanza Salvi ~ University of Bologna ~ Revising Anthony Mann’s *The Furies* (1950) through Pairing Antagonism: Vance (Barbara Stanwyck) and Juan (Gilbert Roland)

Philippe Gates ~ Wilfrid Laurier University ~ Self-Made: Chinese Women in the Hollywood’s Civil Rights Era Western

Jenny Barrett ~ Edge Hill University ~ These. People. Existed: The Transforming African American Memory of the West

**Sponsorships:** Classical Hollywood Scholarly Interest Group; Oscar Micheaux Society

M8 Roundtable
Expanding the Field
A Regional History of Sponsored Film in Atlantic Canada and Northeastern US

**Room** Jefferson ~ 3RD FLOOR

**Chair** Andrew Burke ~ University of Winnipeg

Charles Acland ~ Concordia University ~ Audiovisual Infrastructure of Canadian Modernity

Dominique Brégent-Heald ~ Memorial University, St. John’s Campus ~ Sponsored Film as Postwar Destination Branding

Meghan Romano ~ University of Toronto ~ Sponsored Cinema on the Newfoundland-Boston Axis

Jennifer VanderBurgh ~ Saint Mary’s University ~ Cross-regional Collaborations in Film Production

Rachel Jekanowski ~ Memorial University, Grenfell Campus ~ An Archival Approach to Energy Film

**Sponsorship:** Nontheatrical Film and Media Scholarly Interest Group
M9 **Not Derivative, Not Transformative, but a Secret Third Thing**
Expanding Our Understandings of Fan-Made Media

**ROOM Kent ~ 3RD FLOOR**

**CHAIR Maria Alberto ~ University of Utah**

**Kimberly Dennin ~ Memorial University, St. John’s Campus ~ Voices of Power: A Comparative Analysis of Official and Fan-Made Podcasts for Amazon’s The Rings of Power TV Series**

**Maria Alberto ~ University of Utah ~ Fan(nish) Texts, Transmedia Storyworlds, and D & D’s Grand History of the Realms**

**Sarah Breyfogle ~ Howard University ~ Blorbos, Poor Little Meow Meows, and Miserable Little Men: Toward A Typology of Fans’ Comfort Characters**

**Effie Sapuridis ~ Western University ~ Digital Embodiment & Restoried Identities in TikTok Self-Insert Fanvids**

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

M10 **Undead Media**
Platform Cultures and Analog Games

**ROOM Tremont ~ 3RD FLOOR**

**CHAIR Alex Chalk ~ University of Toronto Scarborough**

**CO-CHAIR Nicole T. Winchester ~ York University**

**Alex Chalk ~ University of Toronto Scarborough ~ History of an Undead Platform: Remembering Google+ as an Aca-Fan**

**Nicole T. Winchester ~ York University ~ The Platformization of Dungeons & Dragons**

**Aaron Trammell ~ University of California, Irvine ~ Fanzines as Undead Media**

**Evan Torner ~ University of Cincinnati ~ Digital Platforms and Indie Tabletop Role-Playing Games**

**SPONSORSHIP Video Game Studies Scholarly Interest Group**

M11 **Case Studies in Algorithms & Artificial Intelligence**

**ROOM Huntington ~ 3RD FLOOR**

**CHAIR Deborah Levitt ~ The New School**

**Jude Velez ~ University of Washington ~ #transtok: Digital Vulnerability in an Era of Hateful Algorithms**

**Gabriel Paletz ~ Charles University ~ Buster Keaton’s Challenge to AI: Using New Technologies in Cinema and Media Studies**

**Ori Levin ~ Tel Aviv University ~ Democratizing Viewing: A Comparative Analysis of Myths from Visual Esperanto to On-Demand Personalization**

M12 **Activism and Media**

**ROOM Newbury ~ 3RD FLOOR**

**CHAIR Juho Ahava ~ Marbella International University Centre**

**Gilad Padva ~ Independent Scholar ~ Pornographic Nihilism, Campy Erections and Terrorized Male Bodies in Bruce LaBruce’s The Raspberry Reich**

**Daryl Meador ~ New York University ~ Counter-forensics, conspiratorial politics, and the assassination of JFK**

**Boel Ulfsdotter ~ University of Gothenburg ~ Aesthetic relief in Nahid Persson Sarvestani’s political documentaries**

**Juho Ahava ~ Marbella International University Centre ~ John Sayles and Writing People’s History on the Silver Screen**

**SPONSORSHIP Adult Film & Media Scholarly Interest Group**

---

6:00 pm
7:45 pm
M13 Transnational Perspectives on Genres, Cycles and Serials

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Anthony Lee ~ University of Southern California

Tingyu Chen ~ University of Illinois at Urbana-Champaign ~ The Use of Special Effects and its Political Implication in Main Melody Blockbusters

Anthony Lee ~ University of Southern California ~ *Kuru* is what Cool Isn’t: METI’s Cool Japan Policy and Kadokawa Corporation’s “kuru” production of *isekai* media

Katherine Morrow ~ Carleton University ~ Ruurality, TV Parody, and Cinematic Affect: Serialized Narratives on Chinese Short Form Video App Kuaishou (Kwai)

Murat Akser ~ Ulster University ~ Cem Yilmaz, Telecinematic Genre Revival and Ideology of the Turkish Film Remakes

M14 Disembodied Voices in the Living Room

**Room** Stuart ~ 3RD FLOOR

**CHAIR** Danielle Simon ~ Middlebury College

Dahlia Schweitzer ~ State University of New York ~ Built on the Bodies of Women: How the Black Dahlia Murder Established the Legacy of True Crime

Danielle Simon ~ Middlebury College ~ “...and the Valkyries galloped through my living room”: Tracing a Global History of Opera on Radio, 1920-1931

Sadie Couture ~ McGill University ~ Party Lines in the Beep-Tone Era: On (non)-interconnection and Call-in Radio

Amy Coddington ~ Amherst College ~ Formatting Race on Commercial Radio Stations

M15 Non Theatrical Film and Media Texts and Contexts

**ROOM** Hampton ~ 3RD FLOOR

**CHAIR** Julide Etem ~ University of Virginia

Julide Etem ~ University of Virginia ~ Science Education and Diplomacy: How Physics Films Shaped the US-Turkey Alliance

Lawrence Webb ~ University of Sussex ~ The MGM of Madison Avenue: the MPO Studio and the Creative Revolution

Alex Kupfer ~ Vassar College ~ Telefilms Inc.’s ‘Film Patrol’: 16mm and Replay in Horse Racing

Ben Strassfeld ~ Queens College, CUNY ~ Censorship behind Bars: Media Regulation in State Penitentiaries

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

M16 International Sexploitation Stars

**Room** Exeter ~ 3RD FLOOR

**CHAIR** Victoria Ruétal ~ University of Alberta

Ana Magalhaes Da Silva ~ University of Alberta ~ A Controversial Star System for a Controversial New Woman: The Experience of the Erotic Cycle in Brazilian Cinema

Jennifer Moorman ~ Fordham University ~ Unrest, Rebellion, and Escape: The Political Potential of “Black Emanuelle” in Prison

Victoria Ruétal ~ University of Alberta ~ Hot Flicks Stars in the Cold War

**Sponsorship** Adult Film & Media Scholarly Interest Group
### M17 Reimagining the History of Israeli Film Culture Through Paratexts

**Room**   Dalton  ~  3RD FLOOR  
**Chair**  Dan Chyutin  ~  Tel Aviv University  
**Abstract**  
Dan Chyutin  ~  Tel Aviv University  ~  Fandom in a Time of High Nationalism: Israeli Film Culture of the Fifties  
Sigal Yona  ~  Ghent University  ~  The Horizontal Mode of Audience Engagement: Two Case Studies  
Rachel Harris  ~  Florida Atlantic University  ~  How the IDF Built the Israeli Film Industry  
Yael Mazor  ~  Tel Aviv University  ~  Guilt trip? German Film Distribution as a Form of Indoctrination in Israeli Film Culture  

### M18 Code, Content, and Carnality  
Interrogating Digital Sexualities and Pornography

**Room**   Gardner A  ~  3RD FLOOR  
**Chair**  Débora Martini  ~  University of Colorado Boulder  
**Co-Chair**  Becky Holt  ~  Concordia University  
**Respondent**  Peter Alilunas  ~  University of Oregon  
**Abstract**  
Santal Dúez de California, Santa Cruz  ~  Teledildonics and Distanced Sex/Tech/Intimacies  
Débora Martini  ~  University of Colorado Boulder  ~  Digital Sexual Media and Algorithmic Culture–Pornography’s Algorithmic Biopolitics  
Becky Holt  ~  Concordia University  ~  From Hard to Soft: Pornification, Platformization, and the Emergence of New Aesthetic Forms  

### M19 Makeup, Race, and Ethnicity from Early Hollywood to the Second World War

**Room**   Gardner B  ~  3RD FLOOR  
**Chair**  Joshua Schulze  ~  University of Michigan, Ann Arbor  
**Co-Chair**  Marissa Spada  ~  Independent scholar  
**Abstract**  
Esther Kim Lee  ~  Duke University  ~  Makeup Art, Whiteness, and Yellowface in Early Film  
Alice Maurice  ~  University of Toronto  ~  In the Blood or In the Greasepaint? Makeup, Acting, and Racial Disguise in Early Cinema  
Marissa Spada  ~  Independent Scholar  ~  The Siren from Montana: Hollywood Exoticism and the Reassuring Whiteness of Myrna Loy  
Joshua Schulze  ~  University of Michigan, Ann Arbor  ~  Soft Hands and Blistered Feet: Orientalism and Racialized Labor in the Production of Sundown (1941)  

### M20 Boxed In?  
Music on Television and Beyond

**Room**   Clarendon  ~  3RD FLOOR  
**Chair**  Jennifer Fleeger  ~  Ursinus College  
**Abstract**  
Caryl Flinn  ~  University of Michigan, Ann Arbor  ~  Hot Dogs and Crêpes Suzette: 1960s America in a Globalized World in The Patty Duke Show  
Jennifer Fleeger  ~  Ursinus College  ~  Nonsense and Micro-Songs: Musical Interpretations of Girlhood on Television  
Desirée J. Garcia  ~  Dartmouth College  ~  Deforming St. Louis: The Televisual After-Life of Meet Me in St. Louis (1944)  
Krin Gabbard  ~  Stony Brook University  ~  Jazz in an Anthropocentric Universe: The Man Who Fell to Earth (2022)  

**Sponsorship**  
Silent Cinema Scholarly Interest Group  
Sound and Music Studies Scholarly Interest Group
**M21 ROUNDTABLE**  
**Cinema and Pleasure**

**ROOM** Fairfax A ~ 3RD FLOOR

**CHAIR** Maggie Hennefeld ~ University of Minnesota, Twin Cities  
**CO-CHAIR** Girish Shambu ~ Canisius University

Caetlin Benson Allott ~ Georgetown University ~ What’s Wrong with Respite?: In Praise of Escapism

Diana W. Anselmo ~ California State University ~ To Love So Much It Hurts: Movie-Mad Audiences

Darshana Sreedhar Mini ~ University of Wisconsin-Madison ~ Soft Pleasures: Desiring through Erotic Cinema

Lorenzo Marmo ~ Roma Tre University ~ Cinephilia/Topophilia: On the Pleasures of Place

Maggie Hennefeld ~ University of Minnesota, Twin Cities ~ Joys of Critique and Archival Film Rediscovery

Girish Shambu ~ Canisius University ~ New Cinephilia’s Expansive Notion of Pleasure

**SPONSORSHIPS**: Fan and Audience Studies Scholarly Interest Group; Film Philosophy Scholarly Interest Group; Silent Cinema Scholarly Interest Group

---

**M22 ROUNDTABLE**  
**BET and Beyond**  
**Blackness and Cable Television**

**ROOM** Fairfax B ~ 3RD FLOOR

**CHAIR** Brandy Monk-Payton ~ Fordham University  
**CO-CHAIR** Meenasarani Murugan ~ Independent Scholar

Shelleen Greene ~ University of California Los Angeles ~ Cleo TV and BET Her: Lifestyle TV and the Representation of Gen X and Millennial Black Women

Lily Kunda ~ University of Texas ~ Black Culture Brought to You by our Sponsors: Negotiating Social Justice and Corporate Advertising at the BET Awards

Brandy Monk-Payton ~ Fordham University ~ #LifetimeBeLike: Black Women’s Biography and the Lifetime Cable Network

**SPONSORSHIP**: Television Studies Scholarly Interest Group; Black Caucus

---

**M23 ROUNDTABLE**  
**Lesbian Attachments**

**ROOM** Berkeley ~ 3RD FLOOR

**CHAIR** Clara Bradbury-Rance ~ King’s College London

Patricia White ~ Swarthmore College ~ Lesbian Reprise

Ingrid Ryberg ~ Gothenburg University ~ Lesbian Publicity in the Swedish Welfare State

Jennifer DeClue ~ Smith College ~ Defiance and the Black Lesbian Best Friend

Clara Bradbury-Rance ~ King’s College London ~ Anxious Lesbian Studies

Karen Tongson ~ University of Southern California ~ Ultimatum Queer Love: Representational Plentitude

**SPONSORSHIP**: Nordic Studies Scholarly Interest Group; Queer and Trans Caucus
**M24 Transnational Francophone Cinema**
Hybridity, Code-switching, and Interculturality

**ROOM Arnold Arboretum ~ 5TH FLOOR**
**CHAIR Maya Sidhu ~ University of California, Berkeley**

Dareen Hussein ~ The Ohio State University ~ Resurrecting the “Songs of Oblivion”: Assia Djebar’s Theory of Counter-Cinema

Kate Kennelly ~ University of California, Los Angeles ~ Refusing a Race-Blind Lens: Challenging French Film Censorship in the Postcolonial Works of Med Hondo & Sarah Maldoror

Jaap Verheul ~ University of Southampton ~ On the Queerness of Code-Switching: Multilingualism in Contemporary Belgian Cinema

Kester Dyer ~ Carleton University ~ The Wronged Ghost Child in 21st Century Québec Cinema

**SPONSORSHIP** French/Francophone Scholarly Interest Group

---

**M25 Beyond the Screen**
Objects, Histories, and Methods of South Asian Cinema Studies

**ROOM Jamaica Pond ~ 5TH FLOOR**
**CHAIR Anuja Jain ~ Wesleyan University**

Rutuja Deshmukh ~ Michigan State University ~ Kolhapur Film Enterprise: A Long Ephemerical History

Silpa Mukherjee ~ University of California, San Diego ~ Producers who did Time: Bombay Cinema’s Spectral Finances in the 1980s

Clare Wilkinson ~ Washington State University ~ (Ad)ressing the Set: Material History of Indian Cinema

Anuja Jain ~ Wesleyan University ~ Between Stillness and Movement: Afterlife of Images and Indian Cinema of 1960s-1970s

---

**M26 Roundtable Freddy at 40**
New Interpretations of the *A Nightmare on Elm Street* Franchise (1984–2010)

**ROOM Olmstead ~ 5TH FLOOR**
**CHAIR Adam Ochonicky ~ University of Wisconsin Oshkosh**

Zoran Samardzija ~ Columbia College Chicago ~ Art cinema aesthetics in late franchise sequels

Adam Ochonicky ~ University of Wisconsin Oshkosh ~ Regionalism and symbolism in horror franchises

Jason Middleton ~ University of Rochester ~ 80s missing child panic and horror intertextuality

**SPONSORSHIP** Horror Studies Scholarly Interest Group

---

**M27 Politics and Ethics**
Trans-Pacific and Inter-Asian Cinemas, Media, and Methods

**ROOM Riverway ~ 5TH FLOOR**
**CHAIR Victor Fan ~ King’s College London**
**CO-CHAIR Jason Coe ~ University of Hong Kong**

Jason Coe ~ University of Hong Kong ~ Game Over: Playing Politics in Hong Kong 2019 Anti-ELAB Protest Documentaries

Mila Zuo ~ University of British Columbia ~ De-Suturing Trauma: Re-enactment and Verbatim in Asian/American Documentary

Victor Fan ~ King’s College London ~ Ontogenetic Diversity: Toward a Renewed Insight into Inter-Asia Political Ethics

Kiki Tianqi Yu ~ Queen Mary University of London ~ Artists’ Moving Image through Wuwei: Intellectual-Artists’ ‘Action through Nonaction’ in the Contemporary PRC

**SPONSORSHIP** Asian/Pacific American Caucus
**M28 Still Unspeakable, Still Unspoken?**
Conjuring the Africanist Presence in Contemporary Film and Media

**ROOM** The Fens ~ 5TH FLOOR

**CHAIR** Mikal Gaines ~ Massachusetts College of Pharmacy and Health Sciences

Mikal Gaines ~ Massachusetts College of Pharmacy and Health Sciences ~ White Violence and Inescapable Blackness in *The Invisible Man* (2020)

Jerome Dent ~ Tulane University ~ Staging Alien/Skin Dramas

DeAnna Daniels ~ University of Arizona ~ Do You Believe in [Black Girl] Monsters?: Monstrosity and Religion in *Lovecraft Country* and *The Girl with All the Gifts*

Arthur Knight ~ The College of William and Mary ~ Blindsided: Morrison’s “Africanist Persona” and the Black Biopic

**SPONSORSHIP** Black Caucus

---

**M29 Yellowstone's Messiness**
Gender, Genre, Industry, Style

**ROOM** Public Garden ~ 5TH FLOOR

**CHAIR** Jorie Lagerwey ~ University College Dublin

CO-CHAIR Taylor Nygaard ~ Colorado College

Brian Faucette ~ Caldwell Community College and Technical Institute ~ “Be a Man about It. Don’t Scream”: *Yellowstone* and Toxic White Masculinity

Kimberly Owczarski ~ Texas Christian University ~ “I Will Tell My Stories My Way”: Taylor Sheridan, Authorship, and Branding in the Streaming Television Era

Jorie Lagerwey ~ University College Dublin ~ Wellness and Whiteness in Yellowstone Franchise Landscapes

Taylor Nygaard ~ Colorado College ~ Thinking Beyond Partisan TV: The New Melodramatic Mode of *Yellowstone* and *Succession*

**SPONSORSHIP** Television Studies Scholarly Interest Group

---

**M30 Roundtable Teaching Games at the End of the World**

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Edmond Chang ~ Ohio University

Ashlee Bird ~ University of Notre Dame ~ Teaching Indigenous Games and Games of Color

Tof Eklund ~ Auckland University of Technology ~ Games of Belonging Outside of Belonging

Dorothy Kim ~ Brandeis University ~ Medieval Play

Takeo Rivera ~ Boston University ~ Technocultures: Horizons of Gender and Race

Sam Tobin ~ Fitchburg State University ~ Challenge & Opportunities in Teaching Game Studies

**SPONSORSHIP** Critical Media Pedagogies Scholarly Interest Group
SESSION N

Sunday, March 17
10:15 am – 12:00 pm

N1 Reality TV’s Shifting Subjectivities
Gender and Self-Representation Over Five Decades

ROOM Liberty A ~ 2ND FLOOR
CHAIR Yael Levy ~ Tel Aviv University
Laurie Ouellette ~ University of Minnesota ~ Real Housewife: Pat Loud, Secondwave Feminism, and the Counter-History of Reality Television
Amanda Ann Klein ~ East Carolina University ~ Beckys, Karens, and #MeToo Situations: Analyzing Gendered Performances in Real World: Homecoming
Yael Levy ~ Tel Aviv University ~ Reflexive Performance of the Gendered Self: Confessional Self-Representation in The Real Housewives
Misha Kavka ~ University of Amsterdam ~ Speaking (Out) with the Body: Self-Narrativization through Dressing Up and Down

N2 Fandom in Times of Crisis
Bodies, Dis/Comfort, and Identity

ROOM Liberty B ~ 2ND FLOOR
CHAIR Shannon Sweeney ~ University of Iowa
Ning Zhang ~ University of Nottingham ~ Leslie Cheung’s “Rough Archive” on Bilibili—Fan Poaching and Transnational Memory Flow
Shannon Sweeney ~ University of Iowa ~ Ted Lasso as “Quality Comfort”: Fan Discourse and Comfort Viewing During COVID-19
Demagio Mansell ~ University of Central Florida ~ Black Fandom’s Critique of Romanticizing Jeffrey Dahmer in Netflix’s Dahmer–Monster: The Jeffrey Dahmer Story

SPONSORSHIPS: Television Studies Scholarly Interest Group; Experimental Film and Media Scholarly Interest Group
### Session N3
**Queer Ecologies of Experimental Film**

**Room** Liberty C ~ 2ND FLOOR

**Chair** John Powers ~ Washington University in St. Louis

**Respondent** Erin Espelie ~ University of Colorado Boulder

John Powers ~ Washington University in St. Louis ~ Animals We’ve Neglected to Mention in the Art of Stan and Jane Brakhage

Laura Evers ~ Washington University in St. Louis ~ Longing, Landscape, and the Shapeshifting Narrator in The Lanthanide Series

Maya Livio ~ American University ~ Surrogate Methods for Queer Ecology

---

### Session N5
**On Location**

**Room** Back Bay B ~ 2ND FLOOR

**Chair** Michael Newman ~ University of Wisconsin-Milwaukee

Cui Zhou ~ Emory University ~ Pilgrimage to the North: Hong Kong Film Crews’ Location Shootings in 1960s Taiwan and Mainland China


Michael Newman ~ University of Wisconsin-Milwaukee ~ Moviegoing after the Pandemic: Urban and Suburban Cinemas in Metropolitan Milwaukee, Wisconsin

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

### Session N4
**Consumption, Confession, and Computer Nerds**

Defining Taste, Excess, and Self on Screen

**Room** Back Bay A ~ 2ND FLOOR

**Chair** Daniel Marcus ~ Goucher College

Ilana Emmett ~ University of Chicago ~ Vicarious Pleasure, Comfort TV, and the Act of Tasting in Global Food Programming

Maria Boyd ~ Delaware County Community College ~ “Get High” with Brandon Tartikoff: Inside NBC’s 1980s Anti-Drug PSAs

Devon Moore ~ University of Minnesota ~ When She Refuses To Confess That She Is Not-Yet-Thin-Enough: The Potentialities of Self-(Re)Creation in 1,000LB Sisters

Anna Cooper ~ University of Arizona ~ The Emergence of the Nerd in US Popular Culture

---

### Session N6
**Television Dreamin’**

Bodies, Publics and Mobs in the Shadow of the Nation

**Room** Back Bay C ~ 2ND FLOOR

**Chair** Laboni Bhattacharya ~ University of Southern California

**Co-Chair** Sudipto Basu ~ Concordia University

**Respondent** Prerna Subramanian ~ Queen’s University

Sudipto Basu ~ Concordia University ~ The Politics of Spectatorial Address in Cold War-era Developmentalist TV: Satellite Instructional Television Experiment

Laboni Bhattacharya ~ University of Southern California ~ Show and Tell: The Citizen’s Imagined Body in Doordarshan’s Yoga Programming

Gayas Eapen ~ Coastal Carolina University ~ Heavy bass devotionals: remediating familiar sound during public performances
N7 Material and Textual Explorations of Technology and Science Fiction

ROOM Republic B ~ 2ND FLOOR

CHAIR Maria Dikcis ~ Harvard University

Maria Dikcis ~ Harvard University ~ Black Data Matters: Mimi Onuoha’s The Library of Missing Datasets and the Restoration of Archival Life

Alexander Harasymiw ~ University of Minnesota ~ Who Gets a Spacesuit? Nationalism and the Posthuman Body in Frant Gwo’s The Wandering Earth (2019)

Sarah Florini ~ Arizona State University ~ We Can't Customize our Way out of Oppression: Bluesky's AT Protocol and the Interpretive Flexibility of Whiteness

Patrick Jones ~ Northeastern University ~ “You’re the Historian!”: Conceptions of history, the historian, and historiography on time-travel television shows

N9 Transmedia Authorship and Digital Culture from capitalist to counter-hegemonic artistry

ROOM Kent ~ 3RD FLOOR

CHAIR Niels Niessen ~ Tilburg University

Niels Niessen ~ Tilburg University ~ The Auteur Commercial: Apple, Barbie, Chanel

Talley Murphy ~ Brown University ~ Surveillance’s Paranoid Remediation: The Fans of Big Brother’s Live Feeds

Brianna Cox ~ Community College of Rhode Island ~ Janelle Monáe’s Counter-Hegemonic, Transmedia Artistry: A Modern Auteurship

Oscar Moralde ~ Scripps College ~ From Playtime to Prime Time: The Last of Us (2013/2023) and the Temporalities of the Prestige Video Game

N8 Roundtable Reorienting Media Archaeology

ROOM Jefferson ~ 3RD FLOOR

CHAIR Doron Galili ~ Stockholm University

CO-CHAIR Nicholas Baer ~ University of California, Berkeley

Rakesh Sengupta ~ University of Toronto ~ Media Archaeology in the Majority World

Laura Jo-Han Wen ~ Randolph-Macon College ~ Public Screenings in Colonial Taiwan

Nicholas Baer ~ University of California, Berkeley ~ Media Archaeology’s Negative Teleology

Wanda Strauven ~ Columbia University ~ From Chaos to Chart: Media Archaeology’s Worktable

Doron Galili ~ Stockholm University ~ Media Archaeology’s Future Archives

N10 Screen Souths Producing the American South, 1930s-present

ROOM Tremont ~ 3RD FLOOR

CHAIR Caroline Bayne ~ University of Minnesota

RESPONDENT Susan Courtney ~ University of South Carolina

Caroline Bayne ~ University of Minnesota ~ Streaming Services, Amen!: The South on HBO’s The Righteous Gemstones

Emily Scroggins ~ University of Minnesota ~ The Biopedagogical Nature of Southern Reality Television Programming

Ryan Pumroy ~ University of Wisconsin-Milwaukee ~ Disclaiming Gone with the Wind
**N11** The Power of Political Images and Sounds

**ROOM** Huntington ~ 3RD FLOOR

**CHAIR** Javier Pérez-Osorio ~ University of Cambridge

Javier Pérez-Osorio ~ University of Cambridge ~ *Locuras from the South: La loca as an Ever-changing Model of Latin American Sexual and Gender Dissidence*

Juan Camilo Velasquez ~ New York University ~ *Microphonic Quietude: Jean Epstein's Phonogenie and the Class Politics of Sound in Contemporary Latin American Cinema*

Emily Ko ~ Columbia University ~ *Part versus Whole: The Short Film’s Aesthetic Resistance to Obscenity Doctrine*

**N12** Experiences of Migration and Exile on Film

Space, Environment, and Medium

**ROOM** Newbury ~ 3RD FLOOR

**CHAIR** Lydia Tuan ~ Yale University

**CO-CHAIR** Claire Demoulin ~ Yale University

Claire Demoulin ~ Yale University ~ *Émigrés Directors and the Experience of Mobility: The Use of Cartography in Classical Hollywood Cinema*

Lydia Tuan ~ Yale University ~ *Water: A Cinematic Element of Migration*

Coline Rousteau ~ EUR ArTeC University Research School ~ *Migration Bureaucracy in Contemporary European Documentary Films: Suggesting, Show ing and Staging Buffer Spaces(-times)*

**N13** Biotechnologies

Post-human, More-than-human, Non-human

**ROOM** St. James ~ 3RD FLOOR

**CHAIR** Michael Renov ~ University of Southern California

Desiree Foerster ~ Utrecht University ~ *Technological Mediations of Pain, Disassociation, and Bodily Ambiguity in the Arts*

Michael Renov ~ University of Southern California ~ *Beyond the Human: Testing the Limits of Documentary Ethics*

Alex Knapp ~ Northwestern University ~ *Biotechnological Media in Mona Hatoum’s Corps Estranger (1993) and Terike Haapoja’s In and Out of Time (2004)*

Jessica Bardsley ~ New York University ~ *Waves, Waves, and More Waves: Towards a Media Theory of Fluid Materiality*

**N14** Digital Ocean

Image, Address, Dispersal, Streaming + Storage

**ROOM** Stuart ~ 3RD FLOOR

**CHAIR** Nicholas Silcox ~ New York University

Stefan Helmreich ~ Massachusetts Institute of Technology ~ *Massive Movie Waves*

Casey Boyle ~ University of Texas, Austin ~ *After Ice, Dispersal*

Adil Mansure ~ Harvard University ~ *On Streaming and Submarine Storage Infrastructures*

Nicholas Silcox ~ New York University ~ *Oceanic Address: Soundings, Listening, and Answering Aquatic Calls*

**SPONSORSHIPS** Film Philosophy Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

**SPONSORSHIP** Media and the Environment Scholarly Interest Group
### N15 Producing and Accessing TV

**ROOM** Hampton ~ 3RD FLOOR

**CHAIR** Caryn Murphy ~ University of Wisconsin Oshkosh

Caryn Murphy ~ University of Wisconsin Oshkosh ~ Formulating Television: Series Development in the Early Network Era

Sergio De Iudicibus ~ Yale University ~ Toward the Home Theater: The Gendered Dynamics of 1990s Modular Technologies

Nancy Friedland ~ Columbia University ~ Pulling Back the Curtain on Licensing Digital Content for Academic Libraries

Selena Dickey ~ Furman University ~ Expanding the Network Backbone: Live Network Television and the Metroplex

**SPONSORSHIP** Libraries and Archives Scholarly Interest Group

### N16 Maternal Aesthetics

**ROOM** Exeter ~ 3RD FLOOR

**CHAIR** Corinn Columpar ~ University of Toronto

**CO-CHAIR** Sara Saljoughi ~ University of Toronto

Ara Osterweil ~ McGill University ~ Mothering a Pedophilic Gaze? Agnès Varda’s Kung Fu Master!

Sara Saljoughi ~ University of Toronto ~ Worldmaking Objects: Empathy, Spectatorship, and Maternal Aesthetics

Corinn Columpar ~ University of Toronto ~ A Televisual Aesthetics of Interruption: Maternal Subjectivity in Pamela Adlon’s Better Things

Kristi McKim ~ Hendrix College ~ “There won’t be another time”: Natural Histories, Maternal Aesthetics, and Imaginative Play in Petite-Maman

### N17 Cold War Soundscapes

**ROOM** Dalton ~ 3RD FLOOR

**CHAIR** Jie Li ~ Harvard University

Alejandra Bronfman ~ SUNY Albany ~ Travels with Pedro Albizu Campos’ Voice: Cold War Illegality and the Archive of Future Banishment

Elena Razlogova ~ Concordia University ~ Chinese Revolutionary Cinema in Soviet Republics: Between Stalinist Internationalism and Transnational Cinephilia

Marissa Moorman ~ University of Wisconsin ~ The Sound of Sovereignty: Luanda’s 1976 Trial of Mercenaries

Jie Li ~ Harvard University ~ Listening to Enemy Radio in the Chinese Cultural Revolution

**SPONSORSHIPS** Radio, Audio Media, and Podcasting Scholarly Interest Group; Sound and Music Studies Scholarly Interest Group

### N18 Workshop

**WORKSHOP** Teaching Media Studies in the Age of AI Challenges and Opportunities

**ROOM** Gardner A ~ 3RD FLOOR

**CHAIR** Nicole Hentrich ~ Columbia University

**SPONSORSHIP** Critical Media Pedagogies Scholarly Interest Group
**N19  Endurance Media**  
Making, Breaking and Remaking the Body  

**ROOM**  
Gardner B  ~  3RD FLOOR  

**CHAIR**  
Neta Alexander  ~  Colgate University  

**CO-CHAIR**  
Rachel Plotnick  ~  Indiana University Bloomington  

Shane Denson  ~  Stanford University  ~  Interfacing with Metabolic Media  
Rachel Plotnick  ~  Indiana University  ~  You are What You Drink: Gaming Beverages as "Consuming" Bodies  
David Parisi  ~  New York University  ~  Calibrating the Technohaptic Real: Managing Sensation, Pain, and Fatigue in Electrotactile Bodysuits  
Neta Alexander  ~  Colgate University  ~  Automating Trauma: The Rise and Fall of Autoplay  

**SPONSORSHIP**  
Disability Caucus  

---  

**N21  Film/TV/Podcast**  
Representational History, Pedagogy and Social Power  

**ROOM**  
Fairfax A  ~  3RD FLOOR  

**CHAIR**  
Melissa Phruksachart  ~  University of Michigan, Ann Arbor  

Bridget Kelleher  ~  Brandeis University and Ayden Cox  ~  Queens University, Belfast  ~  Orphans on the Edge: (Re)Birthing the Nation via the Rugged Individualism and Class/Race Transience of Cinematic Orphans  
Michael Pfirrmann-Pugh  ~  University of California, Riverside  ~  Michael Burnham’s Hair Journey: Black Hair and Self-Actualization in Science Fiction Television  
Andrew Salvati  ~  Drew University  ~  “The Fourteen”: An Exploration of Podcasting at the Intersection of the Public Humanities and Social Justice  

---  

**N20  Digital Platforms, Power, and Politics in Latin America**  

**ROOM**  
Clarendon  ~  3RD FLOOR  

**CHAIR**  
Juan Llamas-Rodriguez  ~  University of Pennsylvania  

**CO-CHAIR**  
Joaquin Serpe  ~  New York University  

Juan Llamas-Rodriguez  ~  University of Pennsylvania  ~  Poder Prieto, Racial Activism, and Streaming Platforms in Mexico  
Elena Altheman  ~  Concordia University  ~  Making of an Industry: Brazilian Animation, State Intervention, Local Language Productions and Outsourcing  
Joaquin Serpe  ~  New York University  ~  Argentina for Export: Prestige Liberalism and the Exploitation of National Memory  

**SPONSORSHIP**  
Media Industries Scholarly Interest Group; Latinx/a/o Caucus  

---  

**N22  Laboring In and Out of the Frame**  
Transnational Archives of Women Workers  

**ROOM**  
Fairfax B  ~  3RD FLOOR  

**CHAIR**  
Alejandra Rosenberg Navarro  ~  Brown University  

**RESPONDENT**  
Jane Gaines  ~  Columbia University  
Clara Auclair  ~  Independent Scholar  ~  From Joinville to New Jersey: Early Women Workers’ Mobilities  
Leticia Berrizbeitia Añez  ~  New York University  ~  Cinema Is Not a Luxury: Rewriting Prudencia Grifell from a National Cinema Absence into a Poetic Presence  
Alejandra Rosenberg Navarro  ~  Brown University  ~  Producing Cinematic Happiness: Domestic Labor in Spanish and Mexican Early Home Movies (1920s–1930s)  

**SPONSORSHIP**  
Transnational Cinemas Scholarly Interest Group; Silent Cinema Scholarly Interest Group
**N23** Undisciplined Fantasies
Mapping New Global Constellations of Women’s World Cinema

**ROOM** Berkeley ~ 3RD FLOOR

**CHAIR** Dijana Jelača ~ Brooklyn College

Meta Mazaj ~ University of Pennsylvania ~ Folktales, Fantasy, and Feminist Worlding in Laura Samani’s *Small Body* (2021) and Alice Diop’s *Saint Omer* (2022)

Priyadarshini Shanker ~ University of North Carolina Wilmington ~ Gendered Transformations via Streaming: Female Stardom through an Anti-Ageist Lens

Dijana Jelača ~ Brooklyn College ~ Everything But the Girl: Resistant Optimism, Girlhood and Arrested Neoliberal Adolescence

**N24** Representation, Creators and Production in Gaming

**ROOM** Arnold Arboretum ~ 5TH FLOOR

**CHAIR** Bob Rehak ~ Swarthmore College

Maria Bose ~ Providence College ~ Chiral Doubles: Hideo Kojima’s *Death Stranding* and Cinema After Games

Scott DeJong ~ Concordia University and Michael Iantorno ~ Concordia University ~ Gaming to the Bottom: Precarity and Freelance Game Design on Fiverr

Bob Rehak ~ Swarthmore College ~ Engines of Production: Gaming, Animation, and Worldbuilding in *The Mandalorian’s Volume*

Hana Hanifah ~ Illinois Institute of Technology ~ Exploring Disability Representation in Video Games

**N25** Roundtable
Exploring the Inner Sanctums of Black Women
aka Locating Mediated Moments That Are Just for Us

**ROOM** Jamaica Pond ~ 5TH FLOOR

**CHAIR** Beretta E. Smith Shomade ~ Emory University

Miriam J. Petty ~ Northwestern University ~ Moments of joy and support “Black Lady Courtroom”

Kristen Warner ~ Cornell University ~ Magic Mike XXL’s Domina: Black women’s Safe Space

Christine Acham ~ University of Hawai‘i at Mānoa ~ Bernadine’s rage in the black female imaginary

Raven Maragh Lloyd ~ Washington University in St. Louis ~ Rihanna’s ASL interpreter & signs of corporeal joy

**SPONSORSHIP** Black Caucus

**N26** Mapping Videographic Methodologies

**ROOM** Olmstead ~ 5TH FLOOR

**CHAIR** Aaron Taylor ~ University of Lethbridge

Nilüfer Neslihan Arslan ~ Galatasaray University & Istanbul Bilgi University ~ The Naked Place: Towards a Screen Cartography

Will DiGravio ~ University of Amsterdam ~ Experimental filmmakers filming their TVs: Avant-garde gestures & videographic criticism

Nikolina Dobreva ~ Middlebury College ~ *Vampire Hunter D: Bloodlust: Culture/Genre Hybridity and Media Convergence*

Aaron Taylor ~ University of Lethbridge ~ Playing at Criticism: Videographic Performativity

**SPONSORSHIP** Digital Humanities and Videographic Criticism Scholarly Interest Group
N27  Women’s Stories, Strategies, and Authorship in the Music Industry

ROOM  Riverway ~ 5TH FLOOR

CHAIR  Christopher Joseph Westgate ~ Johnson & Wales University

Jennessa Hester ~ Texas Tech University ~ Imperialism (Taylor’s Version): Taylor Swift and the Embodiment of Hegemonic Americana

Christopher Joseph Westgate ~ Johnson & Wales University ~ Collaborating Below Borders: Rosalía’s Postcolonial “Crossunders” in the Global South

Tess McClernon ~ Concordia University ~ Always Committed: Dear Mama, Black Power Politics, and the Re-Telling of ’90s-Era Hip Hop

N28  Cinematography, Cyborgs, and Archival Fabulations of Blackness

ROOM  The Fens ~ 5TH FLOOR

CHAIR  Mark Shiel ~ King’s College London

Franklin Cason Jr ~ Duke University ~ Of Masks and Mirrors—Reframing Black Faces on Film

Nicola McCafferty ~ Northwestern University ~ Mixed-Race Androids: Humanity and the Spaces In-Between

Caroline Charles ~ Syracuse University ~ Filmic Fabulation: Fabricating an Archive in Black Queer Cinema

Mark Shiel ~ King’s College London ~ Television news camerawork and the Watts Uprising of August 1965

N29  Roundtable

ROOM  Public Garden ~ 5TH FLOOR

CHAIR  David Kocik ~ University of Wisconsin-Milwaukee

CO-CHAIR  Aiden Kosciesza ~ Central Michigan University

Aiden Kosciesza ~ Central Michigan University ~ Trans Theory Functions of Transcultural Media

Samantha Close ~ DePaul University ~ White Supremacy in Transnational Drag Race Fandoms

David Kocik ~ University of Wisconsin-Milwaukee ~ Love, Law, Luigi: Nintendo’s Partnership System

Tyler Quick ~ Rocky Mountain College of Art and Design ~ Colonialism and Gay Beauty Standards on Instagram
SESSION

**O1** Cultivating Mass Global Viewership on Streaming Video Services

ROOM Liberty A ~ 2ND FLOOR

**CHAIR** Latina Vidolova ~ Northwestern University

**CO-CHAIR** Kathryn Hartzell ~ University of Texas at Austin

Latina Vidolova ~ Northwestern University ~ Animated Indigestion: Disney+ and (HBO) Max’s Blockages in Streaming Anime Pipelines

Ana Yoo ~ Northwestern University ~ Netflix and the Appeal of Koreanness in South Korean Dramas

Kathryn Hartzell ~ University of Texas at Austin ~ Disney Star and the Imagined Indian Sports Fan

**O2** Haunted Remediations

ROOM Liberty B ~ 2ND FLOOR

**CHAIR** Jady Jiang ~ University of Southampton

Aaron Borok ~ Independent Scholar ~ Present Day; Present Time: *Serial Experiments Lain 25th Anniversary* and the Hauntology of Animated Technologies

Jady Jiang ~ University of Southampton ~ Retro-Technology, Uncanny Hauntology, and Occult Blues Music in *The Skeleton Key*

Taylor Morris ~ University of Florida ~ *Musubi’s Transmedial Dimensions: Anime’s Adaptation Fantasyscape*

David Gurney ~ Texas A&M University-Corpus Christi ~ “Beware, These Creations May Haunt Your Dreams”: The Emerging Aesthetics of “Cursed AI”

Sunday, March 17
12:15 – 2:00 pm
03 Queer(ing) Reception
The Labors of (Queer) Reception Studies

ROOM Liberty C ~ 2ND FLOOR

CHAIR Cameron Brown ~ University of Iowa
Cameron Lynn Brown ~ University of Iowa ~ “Hey, my lil’ tater tot”: The Emotional Labor of Affective Production and the Audience-Creator
Elissa “E” Domingo Badiqé ~ Cornell University ~ Decoding and Disidentification on the Death Star: Q/PoC Desire and Star Wars Cosplay TikToks
Esmé Fransen ~ Stockholm University ~ The “Greta Garbo of the Internet Age”? Cate Blanchett’s Memeable Lesbianism
Matthew Hipps ~ Tufts University ~ Please Remain Seated: Studio Theme Park Fandom and Queer Movie Ride Spectatorship

05 Rethinking Authorship
Production, Reception and Auteurism

ROOM Back Bay B ~ 2ND FLOOR

CHAIR Martha Shearer ~ University College Dublin
Kathe Geist ~ Independent Scholar ~ Tracing Cinematic Influence: Ozu Yasujiro Borrows from Shimizu Hiroshi
Ben Rogerson ~ Texas Tech University ~ Film Schools and Filmmakers: The New Hollywood Auteur as a Professional
Seth Friedman ~ DePauw University ~ Genre Maverick Revisited: Hollywood Renaissance Auteurism and the Reception of Robert Altman’s Three Women’s Films
Scott Higgins ~ Wesleyan University ~ Small-Scale Intimacies: Minnelli’s Style in The Clock

04 Media Spaces

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Taylore Woodhouse ~ University of Wisconsin-Madison
Temenuga Trifonova ~ York University ~ The Eternal City: from La Dolce Bellezza to La Grande Vita
Nora Alter ~ Temple University ~ Art Space as Fifth Estate
Ziwei Chen ~ University of California, Berkeley ~ The Shanghai Arcades: Toward a Media History of the Urban Interior

06 Smart Movies
Contemporary Cinema’s Contradictory Multitasking

ROOM Back Bay C ~ 2ND FLOOR

CHAIR Seung-hoon Jeong ~ California State University Long Beach
RESPONDENT Steven Shaviro ~ Wayne State University
Seung-hoon Jeong ~ California State University Long Beach ~ What is the Smart Movie?: Mapping and Conceptualization
Madeleine Collier ~ Duke University ~ “Weird Barbie” Blues: Critical Commodity Fetishism and the Smart Movie
Steve Choe ~ San Francisco State University ~ “The Most Boring Conformity”: Tár’s Contradictions
07 Cultural Translations through Transnational Media

ROOM Republic B ~ 2ND FLOOR
CHAIR Jose B. Capino ~ University of Illinois, Urbana-Champaign

Jose B. Capino ~ University of Illinois, Urbana-Champaign ~ “THE TRUTH CAN SOMETIMES BEST BE TOLD BY OTHERS”: The Curious Case of US-sponsored, Philippine-made Docu-drama Features

Man-Fung Yip ~ University of Oklahoma ~ Cinematic Solidarity and International Revolutionary Commitment: Cuban Documentaries on Vietnam

Chuanhui Meng ~ University of Minnesota, Twin Cities ~ The Lü Ban Trilogy: Unfinished Comedies, Transnational Film Auteurism, and a Comedic Modernism in early Socialist China

Rejoice Abutsa ~ Cornell University ~ Transnational Colonial Cinema: Palaver (1926) and the Production of Fragmented Modernities in Nigeria

08 ROUND TABLE
What is Media History?

ROOM Jefferson ~ 3RD FLOOR
CHAIR Seth Watter ~ New York University

Markus Krajewski ~ University of Basel ~ How to Write a Media History? 1, 2, 3 Scenarios

Bernard Geoghegan ~ King’s College London ~ The Decolonial apriori of Technical Media History

Florian Hoof ~ Goethe University Frankfurt ~ Decentering Media Histories of the Digital

Ritika Kaushik ~ Goethe University ~ Videographic Meddling as Media Historiography

Hannah Zeavin ~ University of California Berkeley ~ Psychoanalysis and Media History Beyond Cinema

09 Style, Structure, and Technique

ROOM Kent ~ 3RD FLOOR
CHAIR Zoe Bursztajn-Illingworth ~ University of Texas at Austin

Jeremy Laughery ~ Texas Tech University ~ What Might Have Been: Real-Time Interseriality as Conflict/Resolution in Linklater’s Before Series

Zoe Bursztajn-Illingworth ~ University of Texas at Austin ~ Annotating Film Form: AVAnnotate in the Film and Media Studies Classroom

Jonathan Devine ~ Australian National University ~ A French Blair Witch: Rethinking French Horror Through the faux-documentaire

10 Anti‑Imperial Experiments

ROOM Tremont ~ 3RD FLOOR
CHAIR John Hoffmann ~ University of Marburg

Yiman Wang ~ University of California, Santa Cruz ~ Of Science and Propaganda: Microcinematographic Experiment in the Era of Macro-Social-Political Revolution

Olivia Landry ~ Virginia Commonwealth University ~ Experimenting with Ethnographic Sound Recordings against a Black Screen

Eszter Polonyi ~ University of Nova Gorica ~ Cinema as Citizenship: Practices of Mis(re)cognition on the Fringes of Europe

John Hoffmann ~ University of Marburg ~ Inverted Anti-Imperialism: Anti-British Film Propaganda in the Third Reich

SPONSORSHIP Activist and Revolutionary Film and Media Scholarly Interest Group; Documentary Studies Scholarly Interest Group

12:15 pm
2:00 pm
012 **Money, Food and Fashion**
Connecting Hollywood to Women’s Domestic Lives, 1930s–1950s

**ROOM Newbury ~ 3RD FLOOR**

**CHAIR** Lorrie Palmer ~ Towson University

- **Lorrie Palmer** ~ Towson University ~ Aspire and Survive: Depression-era Movie Meals, U.S. Dietary Guidelines, and Stars’ Recipes
- **Nora Gilbert** ~ University of North Texas ~ But Who Will Feed the Baby?: Milk and Work/Life Balance in Three Films Starring Katharine Hepburn
- **Susan Felleman** ~ University of South Carolina ~ “Awful clever with a quarter”: Working Women in Jean Negulesco’s 1950s
- **Maya Montañez Smukler** ~ University of California, Los Angeles ~ Selling Lifestyles from Hollywood to TV: Edith Head, Ida Lupino, Anna May Wong Do It All

**SPONSORSHIP** Classical Hollywood Scholarly Interest Group

013 **Aesthetics, Politics, and the Cultural Production of Subjectivity**

**ROOM St. James ~ 3RD FLOOR**

**CHAIR** Laura Di Bianco ~ Johns Hopkins University

- **Alexandra Grieve** ~ University of Oxford ~ “Not Only Did I Look Like Jimi Hendrix—I Felt Like His Reincarnation”: Fashioning African Modernities On-Screen
- **Kyle Sittig** ~ Michigan State University ~ Hollywood Oil Pumps and Rift Aesthetics: From the Bourgeois Petro-drama to Fossil Fascism
- **Nicole Schrag** ~ University of Tampa ~ Community and Creative Survival: Working-Class Artists in the Films of Ken Loach
- **Aaron O’Quinn** ~ Carleton University ~ Desktop Documentaries and the Mediation of Crisis

**SPONSORSHIP** Classical Hollywood Scholarly Interest Group

---

**Browse …**
the SCMS Exhibit Area closes at 12:00 pm.
Be sure and stop by for some great deals!
14 Feeling (Un)Mediated
Streaming, Liveness, and the Management of Experience

ROOM Stuart ~ 3RD FLOOR
CHAIR Paxton Haven ~ University of Texas at Austin
CO-CHAIR Grace Wilsey ~ University of Michigan, Ann Arbor
Eric Harvey ~ Grand Valley State University ~ Stream: Reprogramming Digital Music
Paxton Haven ~ University of Texas at Austin ~ Affects of Expansion: Ambivalent Community-Formation within Venture Capital's Alternative Arts Funding
Grace Wilsey ~ University of Michigan, Ann Arbor ~ The Social Media Afterlives of Live TV: Saturday Night Live and the Good Fail
Megan Sapnar Ankerson ~ University of Michigan, Ann Arbor ~ Black Swans, Zombies and Generative AI: The Seamless Streaming of Unpredictable Media

SPONSORSHIP Media, Science and Technology Scholarly Interest Group

15 21st Century Television
Production, Regulation and Transmedia Storytelling

ROOM Hampton ~ 3RD FLOOR
CHAIR Jennifer Gillan ~ Bentley University
Eva Redvall ~ University of Copenhagen ~ Negotiating age-appropriateness across screens: Censorship and regulation to protect children in Danish film and TV
Jennifer Gillan ~ Bentley University ~ Streaming’s Poker Face: Navigating Content Hubs and Removals
Patrick Bonner ~ Concordia University ~ The Life and Death of YTV: Remapping U.S. cultural dominance through the crisis of Canadian children’s television
Lauren Berlin ~ University of Rochester ~ A New Class of TV: Television Infrastructure, Educational Programming, and Omnibus (1952–61)

SPONSORSHIP Nordic Studies Scholarly Interest Group

16 Character, Narrative, and Screen Performance

ROOM Exeter ~ 3RD FLOOR
CHAIR Cynthia Baron ~ Bowling Green State University
Celestino Deleyto ~ Universidad de Zaragoza ~ The Feminist, the Dumb Blonde, and the Player: Performing Comedy in Before Midnight
Sharon Marie Carnicke ~ University of Southern California ~ Inner Monologue and Narratives from the Past in Black Panther
Pedro Guimarães ~ University of Campinas ~ Melodrama’s Histrionic Performances: Analysis of an Acting Form
Cynthia Baron ~ Bowling Green State University ~ Performances in the Spiritual Sci-Fi Indie Film Nine Days (Edson Oda, 2020)

SPONSORSHIP Performance and Stardom Scholarly Interest Group
**017 Stream Queens**
Reflecting gender and sexuality in contemporary Spanish streaming series

**ROOM** Dalton ~ 3RD FLOOR

**CHAIR** Dean Allbritton ~ Colby College

Jorge Pérez ~ University of Texas at Austin ~ Confessions of a Celebrity Mom: Yo Soy Georgina and the Economy of Care and Attention

Joanne Britland ~ Framingham State University ~ Leticia Dolera’s Vida perfecta: Gender, Identity, and Representation in Contemporary Spanish Audiovisual Culture

Dean Allbritton ~ Colby College ~ ‘Tit’s like Soviet Missiles’: Trans Sorority and Queer Futures in Veneno (2020)

Alejandro Melero ~ Universidad Carlos III de Madrid ~ Nostalgia and the politics of coming out in Spanish television: Bosé (2022)

**SPONSORSHIP** Queer and Trans Caucus

---

**019 Minor Sex Media**

**ROOM** Gardner B ~ 3RD FLOOR

**CHAIR** Maureen E. Ryan ~ University of South Carolina

**CO-CHAIR** Leigh Goldstein ~ Independent Scholar

Reem Hilu ~ Washington University in St. Louis ~ “How Not to Pick up Women”: Leisure Suit Larry, Adult Computer Games, and “Minor” Critiques of Masculinity

Leigh Goldstein ~ Independent Scholar ~ Minoring in Sex: Quality Sexual Aesthetics and the Minor Sex Scene

Maureen E. Ryan ~ University of South Carolina ~ Sliding Scales: Sexual Harassment from “minor” to “broad” in 9 to 5

Curran Nault ~ University of Texas at Austin ~ Raspberry Reich in the Ruins: Or, An Alternative Route Through The (Rear) Ends

**SPONSORSHIP** Adult Film & Media Scholarly Interest Group; Gender and Feminisms Caucus; Queer and Trans Caucus

---

**018 Building A Feminist Toolkit**
Archives and Praxis

**ROOM** Gardner A ~ 3RD FLOOR

**CHAIR** Anna Viola Sborgi ~ University College Cork

Kristina Brüning ~ University of Texas at Austin ~ Podcast Ethnography: A Feminist Methodological Approach to Creative Labor

Jessalynn Keller ~ University of Calgary ~ Making the Internet Feminist: Early Feminist Blogging As Intersectional Praxis

Anna Viola Sborgi ~ University College Cork ~ Home in Nontheatrical Media: Building a Feminist Archive of Housing Resistance

Andy Uhrich ~ Washington University in St. Louis ~ Redressing the Gender Politics of Private Film Collecting

**SPONSORSHIP** Urbanism/Geography/Architecture Scholarly Interest Group; Libraries and Archives Scholarly Interest Group

---

**Recycle ...**

your badge & conference program—look for the bins in the Conference Registration area.
020 Dangerous Broadcasting
Deceptive Advertising, Pirate Radio, and Exploding TV Sets

ROOM Clarendon ~ 3RD FLOOR
CHAIR Cynthia Meyers ~ College of Mount Saint Vincent

Bill Kirkpatrick ~ University of Winnipeg ~ Script Doctoring: U.S. and Canadian Approaches to Fraudulent Medical Advertising

Cynthia Meyers ~ College of Mount Saint Vincent ~ The FTC Is Watching You: Ad Industry Debates over Deceptive Television Commercials, 1950s-60s


David Goren ~ Independent Scholar ~ Outlaws of the Airwaves: US Pirate Radio Enforcement and Countertactics in the 1990s

Sponsorship: Radio, Audio Media, and Podcasting Scholarly Interest Group; Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group

021 User Activity, Connectivity and Identity Across Social Media

ROOM Fairfax A ~ 3RD FLOOR
CHAIR Zizi Li ~ University of California, Los Angeles

Ipek Celik-Rappas ~ Koç University ~ Displaying Devotion in Public: Letter TikToks by the Partners of the Incarcerated

Raphael Rosalen ~ University of California, Irvine ~ Holy Selfie: Unpacking the Cultural Relevance of Selfie Culture

Zizi Li ~ University of California, Los Angeles ~ Virtual Influencer Production: (Im)materiality and (In)visibility in Layered Identity Construction

Daniel Heslep ~ University of Central Florida ~ Trouble in Coachella Island: Discord and the Commodification of Pseudonymous Social Media

022 Radio and Language Preservation
Studies of Cajun, Kazakh, and Spanish-Language Broadcasting

ROOM Fairfax B ~ 3RD FLOOR
CHAIR Noah Arceneaux ~ San Diego State University

Michael Krysko ~ Kansas State University ~ Language, Identity, and Activism in Louisiana State University’s “French Radio Project,” 1938-1940

Noah Arceneaux ~ San Diego State University ~ Cajun Radio: Then and Now

Michael Brown ~ University of Wyoming ~ Karlyga Myssayeva ~ Al-Farabi Kazakh National University ~ Radio and Language Recovery: The Case of Kazakh

Monica De La Torre ~ Arizona State University ~ Feminista Frequencies Online Archive

Sponsorship: Radio, Audio Media, and Podcasting Scholarly Interest Group
023  Mise-en-scène as a Perspective  
Creating Cinematic Worlds Before, Behind, and Beyond the Camera

ROOM Berkeley ~ 3RD FLOOR  
CHAIR Yuqian Yan ~ Zhejiang University  
CO-CHAIR Junko Yamazaki ~ Princeton University  
RESPONDENT Frank Kessler ~ Utrecht University  
Junko Yamazaki ~ Princeton University ~ Motion and Lyric Mise en Scene in Modern Japanese Period Films  
Yuqian Yan ~ Zhejiang University ~ Rethinking Scenes through Mise-en-scène: Material, Space, and Air in Fei Mu’s Prewar and Wartime Cinema  
Eli Boonin-Vail ~ University of Pittsburgh ~ Carceral Mise-En-Scène and Rebellious Geography: Utilizing ArcGIS to map the L.A. Rebellion

024  Filming Asian Histories

ROOM Arnold Arboretum ~ 5TH FLOOR  
CHAIR Stephen Woo ~ Brown University  
Stephen Woo ~ Brown University ~ In the Heat of the Sun and the Missed Quilting Point of Chinese History  
Kyoung-Lae Kang ~ Seoul National University of Science and Technology ~ Affective History, or the Dissident Experience of the Past in the Post-media Moment: Considering Visual Work on Jeju 4.3  
Syeda Momina Masood ~ University of Pittsburgh ~ The Gandasa Film in Pakistan: Gender, Stardom, and the Birth of a New Cinema

025  ROUND TABLE  
Pondering Black Girlhood at the Intersection of Digital Media

ROOM Jamaica Pond ~ 5TH FLOOR  
CHAIR Timeka Tounsel ~ University of Washington  
Aisha Durham ~ University of South Florida ~ Black Feminism in Black Girl Autopoetics  
Andre Brock ~ Georgia Institute of Technology ~ Black Girlhood and Digital Media Methodologies  
Ashleigh Wade ~ University of Virginia ~ The Urgency of Black Girlhood in Media Studies  
Briana Barner ~ University of Maryland ~ Black Girls’ Roles in Black Cultural Production  
Casidy Campbell ~ Northwestern University ~ Black Girls as Digital Innovators  
SPONSORSHIP Children’s and Youth Media and Culture Scholarly Interest Group; Black Caucus

026  Foregrounding Motherhood I  
Hidden Histories of Mothering and the Legacy of The Mommy Myth

ROOM Olmstead ~ 5TH FLOOR  
CHAIR Jennifer Wang ~ Independent Scholar/University of Wisconsin-Madison  
CO-CHAIR Owen Gottlieb ~ Rochester Institute of Technology  
RESPONDENT Susan Douglas ~ University of Michigan, Ann Arbor  
Owen Gottlieb ~ Rochester Institute of Technology ~ Designing Dimensional Mothers in 1970s Classroom Media: John Allman’s ITV Moms and their Children  
Myrna Moretti ~ Northwestern University ~ Having It All in the 1980s: Motherhood and the Personal Computer in Popular Culture  
027 Media Crossroads
Case Studies in East Asian Media Industries

ROOM Riverway ~ 5TH FLOOR
CHAIR Junting Huang ~ Harvard University

Mary Jane Ainslie ~ University of Nottingham
Exploring Tibetan Films in China: Questions of Authenticity and Identity

Quentin Tan ~ University of California, Los Angeles ~ Digital Necromancy: Sinophone Desires and the Transnational Memory Industry of Teresa Teng

Song Han ~ Harvard University ~ Standardizing the Color Television Test Card in 1980s China

Markus Nornes ~ University of Michigan, Ann Arbor ~ Tokyo Connections at documenta fifteen: Art and Insensitivity

029 Workshop
Reexamining DEI Strategies for Cinema and Media Studies After the Supreme Court’s Affirmative Action Ruling

ROOM Public Garden ~ 5TH FLOOR
CHAIR Elizabeth Patton ~ University of Maryland, Baltimore County

Elizabeth Patton ~ University of Maryland, Baltimore County
Samantha Sheppard ~ Cornell University
Priscilla Peña Ovalle ~ University of Oregon
Trea Andrea Russworm ~ University of Southern California

028 Silicon Valley Infrastructures and Artificial Intelligence

ROOM The Fens ~ 5TH FLOOR
CHAIR Sheila Murphy ~ University of Michigan, Ann Arbor

Sheila Murphy ~ University of Michigan, Ann Arbor ~ Building California Exceptionalism Before Silicon Valley: The Tech Campuses of Atomic Age Industrial Parks

Anthony Burton ~ Digital Democracies Institute ~ First principles, mimesis, and Silicon Valley ideology

Danny Kimball ~ Goucher College ~ Mapping the Convergence of Energy and Internet Infrastructures

030 Centering Race and Ethnicity in U.S. Children’s & Youth Media Studies

ROOM Boston Common ~ 5TH FLOOR
CHAIR Mary Celeste Kearney ~ University of Notre Dame

Mary Celeste Kearney ~ University of Notre Dame ~ From Southern Belles to Midwestern Junior Misses: Constructing Whiteness in Early U.S. Teen-Girl Films

Gayle Wald ~ George Washington University ~ This is Rhythm: Ella Jenkins, Radical Black Pluralism, and Children’s Television in the Era of Civil Rights

Natalie Ngai ~ Boston College ~ Kawaii or Kitsch? Hello Kitty & Her White Superstar “Fans” in the United States

Tilottama Karlekar ~ Temple University ~ “A brown girl from Jersey City will save the world”: Miss Marvel and South Asian Representations In Children’s Media

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

12:15 pm
2:00 pm
Sunday, March 17
2:15 – 4:00 pm

SESSION P

P1 Media Infrastructures and Industries

ROOM Liberty A ~ 2ND FLOOR

CHAIR Derek Johnson ~ University of Wisconsin-Madison

Esha Niyogi De ~ University of California, Los Angeles ~ A Pirate Mode of Transnational Cinema: Women’s Coproductions across Pakistan and Regional Routes

Qianxiong Yang ~ University of California, Los Angeles ~ Ambivalent Unbecoming: On A Media-Political Theory of Underperformance

Derek Johnson ~ University of Wisconsin-Madison ~ Revising the Future: Activism, Defense, and Media Franchise Intervention

Donald Collins ~ University of California, Los Angeles ~ Meet The Producers: Fun, Fragmentation & (Mis)Identities in Current Transmedia TV

P2 Fraught Fandoms

ROOM Liberty B ~ 2ND FLOOR

CHAIR Rukmini Pande ~ O.P. Jindal Global University

Rukmini Pande ~ O.P. Jindal Global University ~ “Get Out of Here You Anti”: Historizing the Operation of Structural Racism in Media Fandom

Yvonne Gonzales ~ University of Southern California ~ Archival Histories of White Feminism, Silent Exclusion, and “Slave Kink” in Early Slash Fanzines

Poe Johnson ~ Drew University ~ Cleopatra and the emergence of the Anti-Black Anti-Fandom

SPONSORSHIP Fan and Audience Studies Scholarly Interest Group
**P3 Queer Intimacy & Romance**

ROOM Liberty C ~ 2ND FLOOR

CHAIR Anthony Guerrero ~ University of Wisconsin-Milwaukee

Annemarie Navar-Gill ~ Old Dominion University ~ “0 feet away from the queer world around you”: Original Content, Queer Sex, and the Grindr Brand Going Public

Anthony Guerrero ~ University of Wisconsin-Milwaukee ~ Fire Island Bros: Finding Queer Realism in the Fantasy of Gay Rom-Coms

Nathan Rossi ~ Northwestern University ~ Julio Torres’ Problemista, the “Visionary Mind”, and the Promise of Queer Salvadoran Representation

**P4 The Space of Computation and the Computation of Space**

ROOM Back Bay A ~ 2ND FLOOR

CHAIR Nicholas Gutierrez ~ Wellesley College

Laine Nooney ~ New York University ~ The Future Will Be Mundane: The Domestic Genealogy of Computing Space


Lisa Messeri ~ Yale University ~ From Cautions to Corporate Fantasies: Histories and Futures of Spatial Computing

Brooke Belisle ~ Stony Brook University ~ Computing Space

**P5 Labor**

In the Penumbra of Cinematic Works

ROOM Back Bay B ~ 2ND FLOOR

CHAIR Palita Chunsangchan ~ University of Minnesota

Elizabeth Wijaya ~ University of Toronto ~ Co-producing Intercorporeal Interworlds: A Case Study of Taste (2021)


Palita Chunsangchan ~ University of Minnesota ~ Death of Democracy and Single-Screen Theaters in Contemporary Thailand

Jasmine Trice ~ University of California, Los Angeles ~ Los Otros and the Intimate Politics of Scale

Sponsorship: Asian/Pacific American Caucus

**P6 The Aesthetics and Affects of Media Environments**

ROOM Back Bay C ~ 2ND FLOOR

CHAIR Pamela Wojcik ~ University of Notre Dame

Pamela Wojcik ~ University of Notre Dame ~ Broadcasting Grief: Intimate Publics and Grievable Lives

Amrita Chakravarty ~ Yale University ~ From Flannels to Puffers: A History of Dressing Against the Weather in the Indian Subcontinent


Ayesha Omer ~ York University ~ Mediating the Heatwave: Inside Karachi’s Thermal Ecology

2:15 pm

4:00 pm
**P7** Representation Reimagined
The Screening of Political Participation in Contemporary Films

**ROOM** Republic B ~ 2ND FLOOR

**CHAIR** Michael Dalebout ~ Whitman College

**RESPONDENT** Nathan Atkinson ~ University of California, Berkeley

Michael Dalebout ~ Whitman College ~ OJ’s Be/holding Glance: Spectacle and the Oppositional Gaze in *Nope* (2022)

Renée Pastel ~ Boston College ~ Reclaiming the American Dream(house): *Problemista* (2023), *Barbie* (2023), and the Necessity of Fantasy

Eileen Jones ~ Independent Scholar ~ “Must the charwoman be the charwoman?”: Imaginal Politics in *Mrs. Harris Goes to Paris* (2021)

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

---

**P9** Contesting the World’s Game
Ideology, Struggle and Mediated Soccer

**ROOM** Kent ~ 3RD FLOOR

**CHAIR** Thomas Oates ~ University of Iowa

Dafna Kaufman ~ University of North Carolina at Chapel Hill ~ Football is Life: Mobilizing Masculine Melodrama in *Ted Lasso*

Chris W. Henderson ~ University of Rhode Island and Matthew Hodler ~ University of Rhode Island ~ Boston Unity: Empowerment Capitalism & National Women’s Soccer League Expansion

Charlotte Howell ~ Boston University ~ Carli Lloyd as Conservative Emblem for Fox Sports’ 2023 Women’s World Cup Coverage

Daniele Iannucci ~ University of Toronto ~ Re-Examining the Record: Early Sports Portraiture and the Ritual of Print Culture Surveillance

**SPONSORSHIP** Sports Media Scholarly Interest Group

---

**P8** Roundtable
Reality, Schmality
Jewish Representation in 21st-Century Reality TV and Mockumentary Films

**ROOM** Jefferson ~ 3RD FLOOR

**CHAIR** Jonathan Branfman ~ Stanford University

Matthew Sienkiewicz ~ Boston College ~ Reality & Performativity in Global Jewish Comedy

Thaïs Miller ~ University of California, Santa Cruz ~ *Theater Camp* and the New “Mock-Jew-Mentary” Film

Samantha Pickette ~ Brandeis University ~ *Jewish Matchmaking: Netflix’s Shidduch Crisis*

Naftali Cohn ~ Concordia University ~ Jewish Authenticity in *For Your Consideration*

Jonathan Branfman ~ Stanford University ~ Jewish Chameleonism & Truth-Telling in *Borat*

**SPONSORSHIP** Sports Media Scholarly Interest Group

---

**P10** Rethinking Regional Cinema

**ROOM** Tremont ~ 3RD FLOOR

**CHAIR** Anne Ciecko ~ University of Massachusetts Amherst

Darlene Machell Espena ~ Singapore Management University ~ Imag(in)ing Southeast Asia: Cinema, Politics and the Origins of a Region

Anne Ciecko ~ University of Massachusetts Amherst ~ Engendering Makers and Users: Diegetically-Inscribed Technomediations in Emergent Arab Cinema/World Cinema

Sanjay K Bissoyi ~ Indian Institute of Technology Jodhpur ~ On Locating the Left’s Position in Odia Cinema: A comparative study on politics and the public sphere of Odisha
**P11 Alien Environmentalism and Radical Speculative Futurisms in Contemporary Film and Media Art**

**ROOM** Huntington ~ 3RD FLOOR  
**CHAIR** Livia Monnet ~ University of Montreal  
Livia Monnet ~ University of Montreal ~  
“Discordant Odes to the Anthropocene:” Other-Worlding in In-Her-Interior Collective’s Recent Media Art  
Ran Ma ~ Nagoya University, Harvard Yenching Institute ~ Yamashiro Chikako’s Eco-Fantasy—Toward an Ecosophy of the Island/s  
Daniel Cuong O’Neill ~ University of California, Berkeley ~ The Mise-en-scène of Annihilation: Under the Shimmering Light  
Gabriel Rémy-Handfield ~ Australian National University ~ The Eco-Spiritual Digital Aesthetic of Hsin-Chien Huang’s VR film Samsara

**P12 Patrolling the Boundaries of Geopolitics and Modernity**

**ROOM** Newbury ~ 3RD FLOOR  
**CHAIR** Hongwei Thorn Chen ~ Tulane University  
Christopher Bingham ~ University of Oklahoma ~ The Future’s Broken Promises: The Anime Space Opera’s Critique of Modernity  
Jennifer Alpert ~ Stanford University ~ Liminality in the Mainstream: Assimilation as Death in Disney/Pixar’s Coco  
Hongwei Thorn Chen ~ Tulane University ~ Useful and unfilmic: the geopolitics of film theory’s out-of-frame  
Elizabeth Ward ~ Leipzig University ~ Screening East Germany at the Berlin Film Festival

**P13 Animated Media and/as Environment in the Digital Age**  
**ROOM** St. James ~ 3RD FLOOR  
**CHAIR** Mihaela Mihailova ~ San Francisco State University  
Mihaela Mihailova ~ San Francisco State University ~ A Journey through the “Hosoda Sphere:” Digital Worlds in Mamoru Hosoda’s Animation  
Timothy Jones ~ Robert Morris University ~ Over the Immersive Horizon: Animating Space and Place in Fulldome  
Nick Jones ~ The University of York ~ (Don’t) Go Home Machines: The Ecology of the Animated Multiverse  
Cristina Formenti ~ The University of Udine ~ Loving Vincent but Not the Planet: The Hidden Environmental Cost of Digital Animation

**P14 Reshaping the Nation in Transnational Media**

**ROOM** Stuart ~ 3RD FLOOR  
**CHAIR** Iskandar Zulkarnain ~ Hobart and William Smith Colleges  
Iskandar Zulkarnain ~ Hobart and William Smith Colleges ~ Atari, Dingdong, and the New Order Regime: Tracing the Emergence of Indonesian Video Game Culture  
Arya Prakash ~ University of Texas at Dallas ~ Cinematic Postcards: Examining Aesthetics and Politics of B-roll in Cinema  
Ankita Deb ~ Stanford University ~ Cinema of Reuse: Transnational Movements of Non-Theatrical Cinemas in the Global South

| 2:15 pm | 4:00 pm |
**P15** Televising the True Crime Genre
Industry, Affect, & Audiences in the Digital Era

*ROOM Hampton ~ 3RD FLOOR*

*CHAIR Erin A. Meyers ~ Oakland University*


Matt Boyd Smith ~ Young Harris College ~ The Pragmatics of Investigative Structure, Evidence, and Exposition in Ghost Adventures: Horror at Joe Exotic Zoo

Erin A. Meyers ~ Oakland University ~ “Oh that Pesky DNA”: Keith Morrison, Dateline NBC, and True Crime Celebrity

Amanda Keeler ~ Marquette University and Kathleen Battles ~ Oakland University ~ From Devour to Abhor: True Crime Television Viewers and Nonviewers

---

**P16** Rethinking Film Exhibition

*ROOM Exeter ~ 3RD FLOOR*

*CHAIR Briand (Brinni) Gentry ~ University of Michigan, Ann Arbor*

Elizabeth Venell ~ University of Mississippi ~ Down in the South: LGBTQ+ Film Festivals in the U.S. South

Tom Fallows ~ American Film Institute ~ After Midnight: Ben Barenholtz, Circle Films, and Vertically Integrated Indie Cinema

Yumo Yan ~ University of Washington ~ Appropriating CinemaScope’s screens: A Study of Hong Kong’s First Widescreen Film Xin Yutangchun (1954)

---

**P17** The Aesthetics and Ethics of Violence

*ROOM Dalton ~ 3RD FLOOR*

*CHAIR Moran Ovadia ~ Tel Aviv University*

Moran Ovadia ~ Tel Aviv University ~ Rethinking ‘Pleasure’: Cognitive Insights into the Experience of Watching Rape

Da Seul Lee ~ Waseda University ~ Delineating Visceral Sentiment by Subtly Blurring Manichean Confrontation in Koreseda Hirokazu’s Monster (2023)

Emma Ben Ayoun ~ SUNY Fashion Institute of Technology ~ Visceral experience: bodily transgression in Talk to Her (2002) and De Humani Corporis Fabrica (2022)

Alper Gobel ~ Georgia State University ~ Brutal Aesthetics

---

**P19** Documenting Digital Spaces, Infrastructures and e-Waste

*ROOM Gardner B ~ 3RD FLOOR*

*CHAIR Hatim El-Hibri ~ George Mason University*

Tinghao Zhou ~ University of California, Santa Barbara ~ Family/Workshop, Mother/Board: Re-producing Media and Life through Fluid Mediation and Politics

Daniel Rosen ~ University of Southern California ~ My Dream Setup: Social and Proximal Rearrangements of Domestic Space on Livestreaming Platforms

Hatim El-Hibri ~ George Mason University ~ Control as Accumulation: Neom, Smart Cities, and the Critique of Digital Infrastructure

Philip Drake ~ Manchester Metropolitan University ~ ‘Re-imagineering’ the city: creative industries policy and the new cartographies of media cities
### P20 Media Technologies, Surveillance, and Counter-Information

**ROOM** Clarendon ~ 3RD FLOOR

**CHAIR** Georgie Carr ~ University of Sussex

- **Georgie Carr** ~ University of Sussex ~ Police Media and The Production of Space in Leeds and Liverpool 1970-1980
- **Kenneth Berger** ~ Rhode Island School of Design ~ Visibility, Counter-Information, Everyday Life

---

### P21 Motherhood Foregrounded II

**ROOM** Fairfax A ~ 3RD FLOOR

---

- **Chair** Alison Wielgus ~ University of Wisconsin, Superior
- **Phoebe Bronstein** ~ University of California, San Diego

- **Yasmin Mendoza** ~ University of California, Davis ~ Bleeding Love: Responsibility and Trauma from Girlhood to Motherhood in Yellowjackets
- **Phoebe Bronstein** ~ University of California, San Diego ~ Motherhood Undone: Laughter, Messiness, and Re-thinking the Good Mother
- **Alison Wielgus** ~ University of Wisconsin, Superior ~ Fury, Combat Boots, and Neo-Noir: The Bad Mothers of Veronica Mars and Jessica Jones
- **Luna Loganayagam** ~ University of California, Davis ~ Letters from Mom: The Monstrous, Tactical, and Ghostly Feminine in Video Games

---

### P22 Sound, Silence, and Voice

**ROOM** Fairfax B ~ 3RD FLOOR

- **Chair** Juan Suárez ~ Universidad de Murcia

- **Lara Hrycaj** ~ Governors State University ~ “Strange Sounds”: The Sound of A24 Folk Horror Films
- **Yu-Hsuan Shiao** ~ National Taiwan University ~ The Acousmeters and The Mute:
  Characterizing Detachment in Hou Hsiao-Hsien’s Café Lumière and Flight of the Red Balloon
- **Juan Suárez** ~ Universidad de Murcia ~ Barbara Hammer’s Queer Voices: Biography, Politics, Glitch
- **Kevin John Bozelka** ~ Bronx Community College ~ Sweet Disco Funky: Hearing the Black Emanuelle Films as Club Music

---

### P23 Voice, Pedagogy, and Activism

**ROOM** Berkeley ~ 3RD FLOOR

- **Chair** Stacey Copeland ~ University of Groningen

- **Anat Zanger** ~ Tel Aviv University ~ Feminism, Religion, and the Epistolary text in the Wall
- **Sarina Pearson** ~ University of Auckland ~ Waru, Vai, and Kainga: Affirming Affiliations and Awkward Ruptures
- **Stacey Copeland** ~ University of Groningen ~ Audio Diaries as a Reflexive Research Tool In and Outside the Media Classroom
- **Isadora Dumont** ~ University of Texas at Austin ~ Trans Divartivists as Voices of Healthcare Accessibility: Silicone and Glitter Diaries
P24  (Re)Producing the “Real”  
Bad Copies, Trans* Media, and Unindexable Techno-Genders  

ROOM Arnold Arboretum ~ 5TH FLOOR  
CHAIR PS Berge ~ University of Central Florida  
CO-CHAIR Madison Schmalzer ~ Ringling College of Art and Design  
PS Berge ~ University of Central Florida ~ Now That’s What I Call 95% femaleConfidence! Verified Girls, Saving Face, and the Play of Being a Bad Copy  
Madison Schmalzer ~ Ringling College of Art and Design ~ Arbitrary Categories and Alternative Sexual Archetypes: Gendered Rulesets and the Production of Speedrunning Categories  
Travis Merchant-Knudsen ~ North Carolina State University ~ We’re All Going to the World’s Fair (2021), Indexable Transfilms, and Losing/Finding the Self  
Kit Chokly ~ McGill University ~ Today’s Gender is No: Genderbot, Gender Illegibility, and Platform Resistance  

SPONSORSHIP Queer and Trans Caucus  

P25  ROUND TABLE  
Epistemic Ruptures  
Reflections on Black Women’s Film Histories  

ROOM Jamaica Pond ~ 5TH FLOOR  
CHAIR AE Stevenson ~ University of Chicago  
Anaiis Cisco ~ Smith College ~ Independent film production by black queer women  
Philana Payton ~ University of California, Irvine ~ On Theory and Praxis by Black Women  
Yasmina Price ~ Yale University ~ Global Black women’s hybrid cinema across contexts  
AE Stevenson ~ University of Chicago ~ Black Women's film phenomenology  

SPONSORSHIP Black Caucus  

P26  Contemporary Iberian Cinema and the Ecological Turn  

ROOM Olmstead ~ 5TH FLOOR  
CHAIR Thomas Anthony Whittaker ~ University of Warwick  
Tom Whittaker ~ University of Warwick ~ O que arde (Oliver Laxe, 2019), New Galician Cinema and the sounds of nature  
Mariana Liz ~ University of Lisbon FLUL CECOMP ~ Alma Viva: A Return to Nature and to Portuguese Film History  
Sarah L. Thomas ~ Brown University ~ Landscapes of Crisis: Gender, Interiority and Rurality in Recent Catalan Cinema  
Bryan Cameron ~ University of Cambridge ~ Documenting Eco-cinematic Activism in post-Recessionary Spain  

P27  Contemporary Women’s Autobiographical Documentaries  
Global Approaches, Global Perspectives  

ROOM Riverway ~ 5TH FLOOR  
CHAIR Najmeh Moradiyan-Rizi ~ Old Dominion University  
Najmeh Moradiyan-Rizi ~ Old Dominion University ~ The Politics and Aesthetics of the Self in Iranian Women’s Autobiographical Documentaries  
Amal Shafek ~ University of Texas at Dallas ~ Reclaiming the Personal in Contemporary Egyptian Women’s Documentary Cinema  
Xiang Fan ~ Newcastle University ~ The Stories of Me and Us: Chinese Women Filmmakers and Familial Women’s Memory  
Wakae Nakane ~ University of Southern California ~ The Intersection between Self-representation and Ethnography: Mie Kurihara’s Experimental Documentary  

SPONSORSHIP Middle East Caucus; Gender and Feminisms Caucus; Documentary Studies Scholarly Interest Group
**Challenges and Possibilities of Feminist and Queer World-making through Digital Media**

Perspectives from Bangladesh

**ROOM** The Fens ~ 5TH FLOOR

**CHAIR** Mohammed Rashid ~ University of Pennsylvania

Mohammad Kasifur Rahman ~ University of Texas at Dallas ~ Deconstructing the Image of the Third World Woman in *A Girl Walks Home Alone* and *Made in Bangladesh*

Muhammad Nurul Islam ~ University of Houston ~ Women, Environment, and Horror in *Moshari: A Reading*

Nusrat Chowdhury ~ University of Texas at Dallas ~ Are Health and Wellness Applications in Bangladesh a Panacea for Women? An Examination of *Maya* (2015)

Mohammed Rashid ~ University of Pennsylvania ~ Exploring networked discourses around Bangladeshi LGBTQ+ counter-histories through Humayun Ahmed’s *Ghetuputro Komola*

**SPONSORSHIPS** Transnational Cinemas Scholarly Interest Group; Gender and Feminisms Caucus

---

**WORKSHOP**

**Trans* Poesis**

A Hands-On Research-Creation Workshop

**ROOM** Boston Common ~ 5TH FLOOR

**CHAIR** Petra Totten ~ University of Toronto

---

**Join Us Next Year**

**Chicago, Illinois**

Thursday, April 3 - Sunday, April 6, 2025

Fairmont Chicago Millennium Park
A
Abbott, Stacey, E16
Abd Karim, Nur Kareelawati, K30
Abdel-Rahman, Samar, F5
Abshir, Iftin, H16
Abuhmaid, Hadil, A23
Abutsa, Rejoice, O7
Acham, Christine, N25
Acland, Charles, M8
Acosta, Andrea, A18
Adair, Danielle, B14
Adams, Brienne, J29
Ahava, Juho, M12
Ahern, Mal, J14
Ahn, Jiwon, E29
Ahnhert, Laurel, H4
Ainslie, Mary Jane, O27
Airriess, Hannah, I25
Akvellar, Lisa, I13
Akinleye, Akintunde, A4
Akiyama, Tamako, M6
Aklog, Sofia, B18
Akser, Murat, M13
Alberti, John, K17
Alberto, Maria, M9
Albrecht, Carina, G6
Aldridge, Leah, A29
Alekseyeva, Julia, I21
Alexander, Lawrence, F21
Alexander, Neta, N19
Alilunas, Peter, M18
Allbritton, Dean, O17
Allison, Tanine, J24
Almeida, Thamyris, H28
Alper, Meryl, I7
Alpert, Jennifer, P12
Alsop, Elizabeth, K21
Alter, Nora, O4
Altheman, Elena, N20
Amit, Rea, I25
Anderson, Mark Lynn, C6
Andreade, Fabio, B29
Anger, Jiří, J21
Anselmo, Diana W., M21
Apley, Alice, E6
Aprahamian, Serouj, J30
Arbel, Yoav, I20
Arceneaux, Noah, O22
Ardila, Richard, H20
Armitage, Cole, A16
Arnatt, Mary, F11
Arora, Shweta, I25
Arroyo, Brandon, H16
Arsenjuk, Luka, L2
Arslan, Nilüfer Neslihan, N26
Arzumanova, Inna, I13
Ashburn, Jared, D28
Astourian, Laure, G20
Atkinson, Nathan, P7
Auclair, Clara, N22
Avissar, Ariel, J21
Ayers, Drew, J24
Ayman, Alia, P20

B
Badiqué, Elissa “E” Domingo, O3
Baer, Nicholas, N8
Bahja, Fatima, C24
Bailey, Andrew, I10
Bailey, Carolyn, I16
Baishya, Anirban, D17
Bak, Meredith, M5
Baker, Courtney R., L2
Baker, Djoymi, E26
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capper, Emily Ruth</td>
<td>I28</td>
</tr>
<tr>
<td>Carman, Emily</td>
<td>A29</td>
</tr>
<tr>
<td>Carnicke, Sharon Marie</td>
<td>O16</td>
</tr>
<tr>
<td>Carr, Georgia</td>
<td>P20</td>
</tr>
<tr>
<td>Carroll, William</td>
<td>I12</td>
</tr>
<tr>
<td>Carson, Diane</td>
<td>H29</td>
</tr>
<tr>
<td>Carter, Jacob</td>
<td>E5</td>
</tr>
<tr>
<td>Carter, Jim</td>
<td>K16</td>
</tr>
<tr>
<td>Carter, Sam</td>
<td>D8</td>
</tr>
<tr>
<td>Cartwright, Lisa</td>
<td>C5</td>
</tr>
<tr>
<td>Cascajosa-Virino, Concepción</td>
<td>K9</td>
</tr>
<tr>
<td>Casetti, Francesco</td>
<td>H21</td>
</tr>
<tr>
<td>Carton, William</td>
<td>I12</td>
</tr>
<tr>
<td>Carson, Diane</td>
<td>H29</td>
</tr>
<tr>
<td>Carter, Jacob</td>
<td>E5</td>
</tr>
<tr>
<td>Carter, Jim</td>
<td>K16</td>
</tr>
<tr>
<td>Carter, Sam</td>
<td>D8</td>
</tr>
<tr>
<td>Cascajosa-Virino, Concepción</td>
<td>K9</td>
</tr>
<tr>
<td>Casetti, Francesco</td>
<td>H21</td>
</tr>
<tr>
<td>Casiello, Caitlin</td>
<td>F9</td>
</tr>
<tr>
<td>Cason Jr, Franklin</td>
<td>N28</td>
</tr>
<tr>
<td>Castro, Teresa</td>
<td>E25</td>
</tr>
<tr>
<td>Catlett, Rachel</td>
<td>I3</td>
</tr>
<tr>
<td>Cavalcante, Andre</td>
<td>B7</td>
</tr>
<tr>
<td>Celik-Rappas, Ipek</td>
<td>O21</td>
</tr>
<tr>
<td>Chabot, Kevin</td>
<td>F16</td>
</tr>
<tr>
<td>Chaikrabori, Pritha</td>
<td>L3</td>
</tr>
<tr>
<td>Chakravarty, Amrita</td>
<td>P6</td>
</tr>
<tr>
<td>Chalk, Alex</td>
<td>M10</td>
</tr>
<tr>
<td>Chan, Ting Ting</td>
<td>L22</td>
</tr>
<tr>
<td>Chang, Alenda</td>
<td>F25</td>
</tr>
<tr>
<td>Chang, Chi-Tsung</td>
<td>E11</td>
</tr>
<tr>
<td>Chang, Edmond</td>
<td>M30</td>
</tr>
<tr>
<td>Chapman, Llewella</td>
<td>B22</td>
</tr>
<tr>
<td>Charles, Caroline</td>
<td>N28</td>
</tr>
<tr>
<td>Chatterjee, Tupur</td>
<td>A9</td>
</tr>
<tr>
<td>Chavez, Christopher</td>
<td>L30</td>
</tr>
<tr>
<td>Chefranova, Oksana</td>
<td>C16</td>
</tr>
<tr>
<td>Chemssii, Yacine</td>
<td>G20</td>
</tr>
<tr>
<td>Chen, Cecilia</td>
<td>B5</td>
</tr>
<tr>
<td>Chen, Hongwei Thorn</td>
<td>P12</td>
</tr>
<tr>
<td>Chen, Tingyu</td>
<td>M13</td>
</tr>
<tr>
<td>Chen, Ziwei</td>
<td>O4</td>
</tr>
<tr>
<td>Chess, Shira</td>
<td>C14</td>
</tr>
<tr>
<td>Chew, May</td>
<td>I18</td>
</tr>
<tr>
<td>Chiang, Mei-Hsuan</td>
<td>E26</td>
</tr>
<tr>
<td>Chinsen, Susan</td>
<td>J17</td>
</tr>
<tr>
<td>Cho, Junhyeong</td>
<td>K27</td>
</tr>
<tr>
<td>Cho, Michelle</td>
<td>C24</td>
</tr>
<tr>
<td>Cho, Tony</td>
<td>C4</td>
</tr>
<tr>
<td>Cho, Young-joon</td>
<td>E29</td>
</tr>
<tr>
<td>Chodkowski, Rowena</td>
<td>F22</td>
</tr>
<tr>
<td>Choe, Steve</td>
<td>O6</td>
</tr>
<tr>
<td>Choi, Sin Yi Emilie</td>
<td>L18</td>
</tr>
<tr>
<td>Chokly, Kit</td>
<td>P24</td>
</tr>
<tr>
<td>Chon, Woohyung</td>
<td>K25</td>
</tr>
<tr>
<td>Choudhury, Nusrat</td>
<td>P28</td>
</tr>
<tr>
<td>Chrietzberg, Jordan</td>
<td>L15</td>
</tr>
<tr>
<td>Christian, Aymar Jean</td>
<td>I17</td>
</tr>
<tr>
<td>Chun, Wendy</td>
<td>G7</td>
</tr>
<tr>
<td>Chung, Heewon</td>
<td>L7</td>
</tr>
<tr>
<td>Chung, Hye Jean</td>
<td>A9</td>
</tr>
<tr>
<td>Chung, Simone Shu-Yeng</td>
<td>K27</td>
</tr>
<tr>
<td>Chunsaengchan, Palita</td>
<td>P5</td>
</tr>
<tr>
<td>Chute, Hillary</td>
<td>H18</td>
</tr>
<tr>
<td>Chuyutin, Dan</td>
<td>M17</td>
</tr>
<tr>
<td>Ciccone, Patricia</td>
<td>D26</td>
</tr>
<tr>
<td>Ciecko, Anne</td>
<td>P10</td>
</tr>
<tr>
<td>Cisco, Anais</td>
<td>P25</td>
</tr>
<tr>
<td>Clarke, Dominic</td>
<td>K5</td>
</tr>
<tr>
<td>Clarke, MJ</td>
<td>K30</td>
</tr>
<tr>
<td>Cleghorne, Ellen</td>
<td>J22</td>
</tr>
<tr>
<td>Close, Samantha</td>
<td>N29</td>
</tr>
<tr>
<td>Cobb, Shelley</td>
<td>J7</td>
</tr>
<tr>
<td>Coccia, Emily</td>
<td>J29</td>
</tr>
<tr>
<td>Coddington, Amy</td>
<td>M14</td>
</tr>
<tr>
<td>Coe, Jason</td>
<td>M27</td>
</tr>
<tr>
<td>Coffee, Casey</td>
<td>I23</td>
</tr>
<tr>
<td>Cohan, Steven</td>
<td>F19</td>
</tr>
<tr>
<td>Cohn, Naftali</td>
<td>P8</td>
</tr>
<tr>
<td>Cole-Kurz, Joshua Bastian</td>
<td>B20</td>
</tr>
<tr>
<td>Collier, Madeleine</td>
<td>O6</td>
</tr>
<tr>
<td>Collins, Donald</td>
<td>P1</td>
</tr>
<tr>
<td>Collins, Emily</td>
<td>C19</td>
</tr>
<tr>
<td>Colupmar, Corinn</td>
<td>N16</td>
</tr>
<tr>
<td>Combellick, Sarah</td>
<td>G26</td>
</tr>
<tr>
<td>Combs, Mitch</td>
<td>B18</td>
</tr>
<tr>
<td>Connolly, Matt</td>
<td>A28</td>
</tr>
<tr>
<td>Connolly, Matt</td>
<td>A28</td>
</tr>
<tr>
<td>Conn, J.D.</td>
<td>J14</td>
</tr>
<tr>
<td>Consalvo, Mia</td>
<td>F17</td>
</tr>
<tr>
<td>Conway, Kelley</td>
<td>J18</td>
</tr>
<tr>
<td>Cooley, Claire</td>
<td>D15</td>
</tr>
<tr>
<td>Cooper, Allison</td>
<td>A22</td>
</tr>
<tr>
<td>Cooper, Anna</td>
<td>N4</td>
</tr>
<tr>
<td>Cooper, Matthew</td>
<td>F8</td>
</tr>
<tr>
<td>Cooper, Sarah</td>
<td>E25</td>
</tr>
<tr>
<td>Copeland, Kam</td>
<td>G10</td>
</tr>
<tr>
<td>Copeland, Stacey</td>
<td>P23</td>
</tr>
<tr>
<td>Coppola, Joseph</td>
<td>B16</td>
</tr>
<tr>
<td>Corbin, Amy</td>
<td>B13</td>
</tr>
<tr>
<td>Corbman, Rachel</td>
<td>B30</td>
</tr>
<tr>
<td>Cordova, Amalia</td>
<td>J8</td>
</tr>
<tr>
<td>Corne, Jonah</td>
<td>G14</td>
</tr>
<tr>
<td>Cornfeld, Li</td>
<td>B30</td>
</tr>
<tr>
<td>Corrigan, Maria</td>
<td>B19</td>
</tr>
<tr>
<td>Cortez, Iggy</td>
<td>C20</td>
</tr>
<tr>
<td>Corsutto-Duchardt, Beth</td>
<td>H8</td>
</tr>
<tr>
<td>Cosentino, Olivia</td>
<td>H5</td>
</tr>
<tr>
<td>Costa Júnior, Edson</td>
<td>K14</td>
</tr>
<tr>
<td>Costello, Sandra</td>
<td>D8</td>
</tr>
<tr>
<td>Coure, Nilo</td>
<td>L27</td>
</tr>
<tr>
<td>Courtney, Susan</td>
<td>N10</td>
</tr>
<tr>
<td>Couture, Sadie</td>
<td>M14</td>
</tr>
<tr>
<td>Cowley, Brent</td>
<td>J23</td>
</tr>
<tr>
<td>Cox, Ayden</td>
<td>N21</td>
</tr>
<tr>
<td>Cox, Brianna</td>
<td>N9</td>
</tr>
<tr>
<td>Cox, Daniel</td>
<td>C29</td>
</tr>
<tr>
<td>Coyne, Kelly</td>
<td>K29</td>
</tr>
<tr>
<td>Cramer Brownell, Kathryn</td>
<td>B25</td>
</tr>
<tr>
<td>Cramer, Michael</td>
<td>C12</td>
</tr>
<tr>
<td>Crawford-Holland, Sasha</td>
<td>B4</td>
</tr>
<tr>
<td>Creegan Miller, Tiffany</td>
<td>H5</td>
</tr>
<tr>
<td>Crey, Karmen</td>
<td>D6</td>
</tr>
<tr>
<td>Crofts, Charlotte</td>
<td>J21</td>
</tr>
<tr>
<td>Crough, Olivia</td>
<td>I28</td>
</tr>
<tr>
<td>Cunningham, Phillip</td>
<td>J22</td>
</tr>
<tr>
<td>Curtis, Scott</td>
<td>F15</td>
</tr>
<tr>
<td>Czach, Liz</td>
<td>J25</td>
</tr>
<tr>
<td>D’Souza, Ryan</td>
<td>I19</td>
</tr>
<tr>
<td>Dabashi, Pardis</td>
<td>I9</td>
</tr>
<tr>
<td>Dalebout, Michael</td>
<td>P7</td>
</tr>
<tr>
<td>Dan, Anat</td>
<td>K6</td>
</tr>
<tr>
<td>Dana, Cassandra</td>
<td>B14</td>
</tr>
<tr>
<td>Daniels, DeAnna</td>
<td>M28</td>
</tr>
<tr>
<td>Dariva, Bruno</td>
<td>L15</td>
</tr>
<tr>
<td>Darvishzadeh, Navid</td>
<td>E22</td>
</tr>
<tr>
<td>Dascal, GG</td>
<td>D8</td>
</tr>
<tr>
<td>Dass, Manishita</td>
<td>E8</td>
</tr>
<tr>
<td>Davis, Glyn</td>
<td>D4</td>
</tr>
<tr>
<td>Davis, Lennard</td>
<td>C5</td>
</tr>
<tr>
<td>Davis, Nick</td>
<td>F24</td>
</tr>
<tr>
<td>Davission, Amber</td>
<td>C14</td>
</tr>
<tr>
<td>De Iudicibus, Sergio</td>
<td>N15</td>
</tr>
<tr>
<td>de Jesús, Desirée</td>
<td>I14</td>
</tr>
<tr>
<td>De La Torre, Monica</td>
<td>O22</td>
</tr>
<tr>
<td>de Souza e Silva, Adriana</td>
<td>J27</td>
</tr>
<tr>
<td>de Szigetho Lang, Tamara</td>
<td>D15</td>
</tr>
<tr>
<td>De, Esha Niyogi</td>
<td>P1</td>
</tr>
<tr>
<td>De, Madhubanti</td>
<td>G10</td>
</tr>
<tr>
<td>DeAngelis, Michael</td>
<td>D25</td>
</tr>
<tr>
<td>Deb, Ankita</td>
<td>P14</td>
</tr>
<tr>
<td>DeCaulp, Adam</td>
<td>E22</td>
</tr>
<tr>
<td>DeClue, Jennifer</td>
<td>M23</td>
</tr>
<tr>
<td>DeJong, Scott</td>
<td>N24</td>
</tr>
<tr>
<td>Delahousse, Sarah</td>
<td>B5</td>
</tr>
<tr>
<td>DeLeon, Joseph</td>
<td>C13</td>
</tr>
<tr>
<td>Deleyto, Celestino</td>
<td>O16</td>
</tr>
<tr>
<td>DelSesto, Matt</td>
<td>F18</td>
</tr>
</tbody>
</table>
Keegan, Cáel, H17
Keeler, Amanda, P15
Keeling, Kara, G7
Keetley, Dawn, G11
Keever, Justin, E17
Kehrer, Lauron, H24
Keil, Charlie, I8
Kelleher, Bridget, N21
Keller, Jessalynn, O18
Kelley, Andrea, L29
Kelley, Michelle, L9
Kelly-Hopfenblatt, Alejandro, L27
Kelly, Casey Ryan, G23
Kennelly, Kate, M24
Kerner, Aaron, G8
Kerrigan, Páraic, D30
Kessler, Frank, O23
Ketterling, Jean, I5
Khanna, Mallika, H15
Kilbourn, Russell, H11
Kim, Da Ye, E4
Kim, Donna, J27
Kim, Dorothy, M30
Kim, Hahkyung Darline, L9
Kim, Hieyoon, D15
Kim, Hyunjin, B5
Kim, Jihoon, J2
Kim, Jinsook, C10
Kim, Jiyong, H12
Kim, Minji, I18
Kim, Se Young, E13
Kim, Suhyun, M6
Kimball, Danny, O28
Kimigari, Mohammad Mehdi, J3
King, Claire Sisco, J28
King, Dewitt, I22
King, Gemma, I27
King, Rob, G19
Kinski, Anthony, K22
Kinoshita, Chika, M6
Kirkland, Katie, I28
Kirkpatrick, Bill, O20
Kishi, Mari, F9
Kissinger, Dani, G16
Kitamura, Hiroshi, I12
Kizito, Kalemba, L19
Klein, Amanda Ann, N1
Klick, Ella, D21
Klimek, Caroline, B21
Knapp, Alex, N13
Knee, Adam, B28
Knight, Arthur, M28
Knippling, James, I16

Labuza, Peter, F29
Lack, Jonathan, A14
Ladygina, Yuliya V., I29
Ladygina, Yuliya, I29
Lafontaine, Andrée, K28
Lagerwey, Jorie, M29
Laiola, Sarah, C29
Laird, Colleen, J21
Laks, Zoë, H19
Lampert, Pauline, G28
Land, Jacqueline, A18
Landa, Amanda, A7
Landry, Olivia, O10
Landsberg, Alison, J4
Lane, Christina, A6
Lant, Antonia, K26
Larkin, George, G19
Larsson, Mariah, L26
Latham, Clara, D7
Latini, Ben, I10
Latsis, Dimitrios, C26
Laudick, Ann, G15
Laughery, Jeremy, O9
Lauro, Sarah Juliet, B27
Lausch, Kayti, F30
Lavie, Noa, A25
Lawson, Caitlin, L13
Lawton, Kanika, A12
Laywine, Nathaniel, K11
Le, Kien, F21
Leach, Ashton, L9
Leahy, Sarah, J18
Lechuga, Michael, L19
Ledesma, Krystal, C11
Lee, Andy, A14
Lee, Anthony, M13
Lee, Crystal, I7
Lee, Da Seul, P17
Lee, Esther Kim, M19
Lee, Haneul, K20
Lumpkin, Matt, I10
Ko, Emily, N11
Kocik, David, N29
Kocurek, Carly A., K19
Kohnen, Melanie, M2
Kokotovic, Sima, H10
Kokotvic, Sima, H10
Konzett, Delia Malia, B27
Kosciesza, Aiden, K19
Kohnen, Melanie, M2
Kokotovic, Sima, H10
Krajewski, Markus, O8
Kraszewski, Jon, B20
Krayenbuhl, Pamela, J30
Kredell, Brendan, J17
Krefting, Rebecca, E12
Kreutzer, Evelyn, L12
Krishnaswami, Ravi, H24
Krueger, Gerrit, B7
Kruger-Robbins, Benjamin, F30
Krysko, Michael, O22
Krzych, Scott, N5
Kuhn, Virginia, I8
Kumar, Rahul, K24
Kunda, Lily, M22
Kunze, Peter, E12
Kunzelman, Cameron, K10
Kupfer, Alex, M15
Kwiatkowski, Chloe, K7
Kwon, Jungmin, M3
Kyrola, Kata, E24

Lee, Heidi Ka-Sin, C30
Lee, Hyangjin, E29
Lee, Joo Yun, K1
Lee, Kevin, D14
Lee, Nam, E29
Lee, Sangjoon, K27
Lee, Toby, J9
Lee, Yun-Jong, K25
Leer, Kristen, K22
Lehine, Ian, H7
Lei, Ling, B7
Lenertz, Tara, H4
Lenos, Melisa, G22
Leon, Rocío, H27
Leonard, Suzanne, G22
Leppert, Alice, J7
Lerner, Sarah, A27
Levesque, Nicholas, H28
Levin, Erica, G29
Levin, Ori, M11
Meyers, Erin A., P15
Michael, Mary, B16
Middleton, Jason, M26
Mihailova, Mihaela, P13
Miller, Andrea, K2
Miller, April, G19
Miller, Cain, F16
Miller, Rochelle Sara, E27
Miller, Tiffany Creegan, L4
Milliken, Christie, D22
Ming, Frank, A5
Mini, Darshana Sreedhar, M21
Minkova, Slaveya, B13
Mitchell, Jasmine, E18
Mittell, Jason, L12
Mittermeier, Sabrina, G5
Mizejewski, Linda, G18
Monier, Mel, H16
Monk-Payton, Brandy, M22
Monnot, Livia, P11
Montañez Smukler, Maya, O12
Montgomery, Colleen, J23
Monticone, Paul, G28
Moore, Candace, H23
Moore, Devon, N4
Moore, Kelli, E18
Moore, Kelsey, B12
Moore, Paul, E27
Moorman, Jennifer, M16
Moorman, Marissa, N17
Moradiyan-Rizi, Najmeh, P27
Moralde, Oscar, N9
Morales, Orquidea, A11
Moretti, Paul, M26
Morgan, Daniel, J28
Morris, Jeremy, G6
Morris, Taylor, O2
Morrissey, Katherine, K29
Morrow, Katherine, M13
Morse, Nicole, E23
Morton, Drew, L12
Moulton, Erica, G19
Mourão de Andrade, Patrícia, C15
Mukherjee, Debashree, L8
Mukherjee, Manjari, L29
Mukherjee, Rahul, D5
Mukherjee, Silpa, M25
Mulliken, Seth, D26
Murdock-Hinrichs, Isa, L23
Murphy, Amy, F7
Murphy, Caryn, N15
Murphy, Robinson, A30
Murphy, Sheila, O28
Murphy, Talley, N9
Murray, Jack, C29
Murray, John, C29
Murray, Soraya, G17
Murugan, Meenasa, M22
Musser, Charles, C11
Myssayeva, Karlya, O22

N

Nagib, Lúcia, L6
Nagy, Jeff, J2
Nair, Kartik, C20
Nakahara, Tamao, J26
Nakajima, Seio, A8
Nakamura, Lisa, G7
Nakane, Wakae, P27
Nakayama, Yuki, A9
Nam, Sangyoung, H25
Nara, Vivien, J5
Nault, Curran, O19
Navar-Gill, Annemarie, P3
Navarro, Vinicius, L6
Navitski, Rielle, C9
Negra, Diane, K8
Nelson, Andrew Patrick, M7
Nelson, Elissa, J5
Nelson, Kim, J4
Neupert, Richard, J18
Neves, Joshua, L8
Nevill, Alex, H13
Neville, Stephen J., D9
Nevin, Barry, J18
Newman, Genevieve, F14
Newman, Michael, N5
Ng, Eve, G5
Ngai, Natalie, O30
Nguyen, Josef, E9
Nguyen, Qui-Ha Hoang, J8
Nieland, Justus, L8
Niessen, Niels, N9
Nooney, Laine, P4
Nornes, Markus, O27
Norton, E. Rae Bruml, E10
Nunoda, Erin, I1
Nygaard, Taylor, M29

O

O’Gara, Clare, H6
O’Healy, Aine, J26
O’Leary, Alan, J15
O’Malley, Hayley, I9
O’Meara, Jennifer, B6
O’Neill, Daniel Cuong, P11
O’Quinn, Aaron, O13
O’Rawe, Catherine, C27
O’Rourke, Chris, G28
Oates, Thomas, P9
Och, Dana, F24
Ochonicky, Adam, M26
Odabasi, Eren, K9
Odinak, Reut, F26
Ojeda-Sague, Gabriel, B18
Okada, Jun, K12
Olesen, Giulio, J26
Olibet, Ylenia, B21
Olivera Jr., Luiz Carlos, B29
Oliver, Stephanie, H16
Olivier, Marc, B24
Omer, Ayesha, P6
Oon, Celeste, L4
Oppenheim, Phil, K23
Oranday, Andrea, E7
Orlando, Nicholas, K20
Osburn, Skylar, H10
Osterweil, Ara, N16
Ostrom, Jennifer, C27
Ouellette, Laurie, N1
Ovadia, Moran, P17
Ovalle, Priscilla Peña, O29
Owczarski, Kimberly, M29
Owens, Andrew, L11
Oyallon-Koloski, Jenny, J30
Oz, Seda, B28
Simon, Danielle, M14
Simon, Victoria, K11
Singer, Elyse, D24
Sinha, Suvadip, H12
Sinnreich, Aram, K11
Sinwell, Sarah, A21
Siomopoulos, Anna, D13
Sitters, Julia, D20
Sittig, Kyle, O13
Skaff, Sheila, F21
Skjerseth, Amy, H26
Slyter, Riana, K19
Smaill, Belinda, P6
Smith Shomade, Beretta E., N25
Smith, Amanda, A26
Smith, Iain Robert, H8
Smith, Jeff, D13
Smith, Patrick Brian, F28
Smith, Paul Julian, H5
Smith, Trevor Redd, F13
Smith, Victoria L., K17
Smucker, Sam, G28
Solomon, Matthew, I8
Solomon, Rory, L20
Somaini, Antonio, H21
Song, Geng, A10
Sooriyakumaran, Michael, F22
Sørensen, Victoria E. Pihl, F21
Spada, Marissa, M19
Sparrow, Ashlyn, L14
Spence, Barry, E7
Spence, Steve, B24
Spiers, Aurore, I4
Spring, Katherine, H26
St. John, Matt, J17
Stabile, Carol, G13
Stadler, John Paul, G27
Stam, Robert, E8
Stamm, Anna, K22
Stamm, Laura, E5
Stamp, Shelley, D29
Stanfill, Mel, J11
Stark, Doug, H15
Starosielski, Nicole, D18
Steenberg, Lindsay, I24
Stein, Erica, G29
Stein, Louisa, M11
Steinhart, Daniel Gómez, B22
Steinhauer, Maggie, J19
Steirer, Greg, F4
Stepto, Rose, E11
Stern, Julia, F10
Stevens, Kyle, J28
Stevenson, AE, P25
Stevenson, Lesley, F14
Stewart, Tyson, B20

Thompson, Richard, F5
Tinnin-Gadson, Daelena, I22
Tobin, Sam, M30
Tongson, Karen, M23
Torero, Fabrizzio, K15
Torner, Evan, M10
Torres Castro, Camila, H5
Torres, Pablo, H22
Tortolani, Erica, I3
Totten, Petra, P30
Toussel, Timeka, O25
Trafton, John, J4
Trammell, Aaron, M10
Tran, Christine, D16
Tran, Tony, C10
Trazio, Angel, M4
Treihart, Lauren, D13
Trice, Jasmine, P5

Takahashi, Tess, G29
Tan, Hiaw Khim, L15
Tan, Quentin, O27
Tarafdar, Manjima, I19
Tarjanyi, Peter, G10
Tasker, Yvonne, I24
Taylor, Aaron, N26
Taylor, Chris, F20
Taylor, Kirstin, K29
Taylor, McNeil, G12
Taylor, Miles, D19
Tchouaffe, Olivier, K14
Terry, Patrick, F24
Thach, Hibby, E9
Thomas, Sarah L., P26
Thomas, Sarah, B6
Thompson, Kirsten Moana, G15
Thompson, Matthew, E25
Thomson, Richard, F5
Tinnin-Gadson, Daelena, I22
Tobin, Sam, M30
Tongson, Karen, M23
Torero, Fabrizzio, K15
Torner, Evan, M10
Torres Castro, Camila, H5
Torres, Pablo, H22
Tortolani, Erica, I3
Totten, Petra, P30
Toussel, Timeka, O25
Trafton, John, J4
Trammell, Aaron, M10
Tran, Christine, D16
Tran, Tony, C10
Trazio, Angel, M4
Treihart, Lauren, D13
Trice, Jasmine, P5

U

Uhlin, Graig, E25
Ullrich, Andy, O18
Ulfsdotter, Boel, M12

Ullrich, Madeline, L5
Umut, Melis, F21

Tuister, Hunter, G16
Turcios, Michael Anthony, A12
Turim, Maureen, J12
Turner, Lexi, J3
Tussey, Ethan, A13
Tweedie, James, O23
Twist, Barbara, J17
Tzioumakis, Yannis, B22

Tsiassny, Noga, B12
Stine, Kyle, D13
Stock, Michael, L15
Stolee, Mirek, I10
Straayer, Chris, L21
Strassfeld, Ben, M15
Strauven, Wanda, N8
Strayer, Kirsten, G22
Street, Sarah, B17
Stuhl, Andy, L20
Sturtevant, Victoria, L30
Stutesman, Drake, L21
Suárez, Juan, B29
Subramanian, Kalpana, C16
Subramanian, Prerna, N6
Sullivan, Annie, F27
Sullivan, Patrick, D6
Sun, Hongmei, L10
Sundar, Pavitra, I14
Sung, Yu-Lun (Luc), H13
Svensson, Alex, C8
Sweeney, Shannon, N2
Szczechew, Petr, A25
Szostak, Sylwia, A25
Sztajnberg, Karen, B29

Takahashi, Tess, G29
Tan, Hiaw Khim, L15
Tan, Quentin, O27
Tarafdar, Manjima, I19
Tarjanyi, Peter, G10
Tasker, Yvonne, I24
Taylor, Aaron, N26
Taylor, Chris, F20
Taylor, Kirstin, K29
Taylor, McNeil, G12
Taylor, Miles, D19
Tchouaffe, Olivier, K14
Terry, Patrick, F24
Thach, Hibby, E9
Thomas, Sarah L., P26
Thomas, Sarah, B6
Thompson, Kirsten Moana, G15
Thompson, Matthew, E25
Thomson, Richard, F5
Tinnin-Gadson, Daelena, I22
Tobin, Sam, M30
Tongson, Karen, M23
Torero, Fabrizzio, K15
Torner, Evan, M10
Torres Castro, Camila, H5
Torres, Pablo, H22
Tortolani, Erica, I3
Totten, Petra, P30
Toussel, Timeka, O25
Trafton, John, J4
Trammell, Aaron, M10
Tran, Christine, D16
Tran, Tony, C10
Trazio, Angel, M4
Treihart, Lauren, D13
Trice, Jasmine, P5
<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yip, Man-Fung</td>
<td>O7</td>
</tr>
<tr>
<td>Yona, Sigal</td>
<td>M17</td>
</tr>
<tr>
<td>Yoo, Ana</td>
<td>O1</td>
</tr>
<tr>
<td>Yook, Sanghyo</td>
<td>E29</td>
</tr>
<tr>
<td>Yoon, Jessie Taieun</td>
<td>I1</td>
</tr>
<tr>
<td>Yosef, Raz</td>
<td>D17</td>
</tr>
<tr>
<td>You, Sunhay</td>
<td>F9</td>
</tr>
<tr>
<td>Yu, Chang-Min</td>
<td>L17</td>
</tr>
<tr>
<td>Yu, Elliot</td>
<td>L14</td>
</tr>
<tr>
<td>Yu, Kiki Tianqi</td>
<td>M27</td>
</tr>
<tr>
<td>Yu, Shijia</td>
<td>M5</td>
</tr>
<tr>
<td>Yue, Genevieve</td>
<td>G29</td>
</tr>
<tr>
<td>Yumibe, Joshua</td>
<td>B17</td>
</tr>
<tr>
<td>Zahlten, Alexander</td>
<td>J25</td>
</tr>
<tr>
<td>Zahos, Zachary</td>
<td>C28</td>
</tr>
<tr>
<td>Zanescu, Andrei</td>
<td>F17</td>
</tr>
<tr>
<td>Zapata García, Oscar</td>
<td>C19</td>
</tr>
<tr>
<td>Zeavin, Hannah</td>
<td>O8</td>
</tr>
<tr>
<td>Zecca, Federico</td>
<td>K5</td>
</tr>
<tr>
<td>Zecchi, Barbara</td>
<td>K21</td>
</tr>
<tr>
<td>Zehtabi, Maryam</td>
<td>F5</td>
</tr>
<tr>
<td>Zeitlin-Wu, Lida</td>
<td>L16</td>
</tr>
<tr>
<td>Zhang, Ann Lyuwenyu</td>
<td>B10</td>
</tr>
<tr>
<td>Zhang, Erique</td>
<td>E23</td>
</tr>
<tr>
<td>Zhang, Fengyun</td>
<td>A16</td>
</tr>
<tr>
<td>Zhang, Jingyi</td>
<td>E15</td>
</tr>
<tr>
<td>Zhang, Liao</td>
<td>M4</td>
</tr>
<tr>
<td>Zhang, Linda</td>
<td>F15</td>
</tr>
<tr>
<td>Zhang, Ling</td>
<td>I30</td>
</tr>
<tr>
<td>Zhang, Muxin</td>
<td>L29</td>
</tr>
<tr>
<td>Zhang, Ning</td>
<td>N2</td>
</tr>
<tr>
<td>Zhang, Qianyu</td>
<td>G20</td>
</tr>
<tr>
<td>Zhang, Shaowen</td>
<td>B10</td>
</tr>
<tr>
<td>Zhao, Jamie J.</td>
<td>G5</td>
</tr>
<tr>
<td>Zhou, Ailin</td>
<td>J6</td>
</tr>
<tr>
<td>Zhou, Chenshu</td>
<td>J8</td>
</tr>
<tr>
<td>Zhou, Cui</td>
<td>N5</td>
</tr>
<tr>
<td>Zhou, Jaclyn</td>
<td>C10</td>
</tr>
<tr>
<td>Zhou, Nan</td>
<td>H27</td>
</tr>
<tr>
<td>Zhou, Tinghao</td>
<td>P19</td>
</tr>
<tr>
<td>Zhu, Siheng</td>
<td>K4</td>
</tr>
<tr>
<td>Zhu, Ying</td>
<td>A10</td>
</tr>
<tr>
<td>Zielinski, Ger</td>
<td>L21</td>
</tr>
<tr>
<td>Zimanyi, Eszter</td>
<td>C4</td>
</tr>
<tr>
<td>Zolides, Andrew</td>
<td>A16</td>
</tr>
<tr>
<td>Zolotareva, Olga</td>
<td>B7</td>
</tr>
<tr>
<td>Zreik, Ali-Usama</td>
<td>F17</td>
</tr>
<tr>
<td>Zryd, Michael</td>
<td>G29</td>
</tr>
<tr>
<td>Zuazu, María</td>
<td>D7</td>
</tr>
<tr>
<td>Zuk, Tanya</td>
<td>M1</td>
</tr>
<tr>
<td>Zulkarnain, Iskandar</td>
<td>P14</td>
</tr>
<tr>
<td>Zuo, Mila</td>
<td>M27</td>
</tr>
<tr>
<td>Zweifach, Daniel</td>
<td>C22</td>
</tr>
</tbody>
</table>
Thank you for the lasting imprint you’ve made.

Join us in celebrating the invaluable contributions of our departing board members.

Thank you for the lasting imprint you’ve made.
UC Irvine’s Ph.D. program in Film and Media Studies trains students to develop original research in the histories and theories of film, television, video games, and digital media. We particularly seek students who are invested in exploring the relationships between media and their contexts, including issues of culture, identity, history, and power.

Located near Los Angeles, UCI allows access to the rich cultural offerings and institutions of Southern California. Students are admitted directly into the PhD program with multi-year funding packages.

Faculty

Catherine Benamou
Desha Dauchan
Sohail Daulatzai
Arcelia Gutierrez
Bambi Haggins
Kristen Hatch

Lucas Hilderbrand
Victoria E. Johnson
Meryem Kamil
Peter Krapp
Keiji Kunigami
Catherine Liu

Glen Mimura
Philana Payton
Allison Perlman
Fatimah Tobing Rony
Bo Ruberg
Braxton Soderman

For more information about our program and how to apply, scan the QR code below.
Seeking News, Making China
*Information, Technology, and the Emergence of Mass Society*
John Alekna

Who Wrote This?
*How AI and the Lure of Efficiency Threaten Human Writing*
Naomi S. Baron

Organizing Color
*Toward a Chromatics of the Social*
Timon Beyes

Conflicted
*Making News from Global War*
Isaac Blacksin

The Influencer Factory
*A Marxist Theory of Corporate Personhood on YouTube*
Grant Bollmer and Katherine Guinness

Anteaesthetics
*Black Aesthesis and the Critique of Form*
Rizvana Bradley

2020 Dreams
*An SUP Digital Project*
Maja Gutman Mušić, et al.

Theses on the Metaphors of Digital-Textual History
Martin Paul Eve

Performing Chinatown
*Hollywood, Tourism, and the Making of a Chinese American Community*
William Gow

Red Tape
*Radio and Politics in Czechoslovakia, 1945-1969*
Rosamund Johnston

Programming Language Cultures
*Automating Automation*
Brian Lennon

The Authenticity Industries
*Keeping it “Real” in Media, Culture, and Politics*
Michael Serazio

Not My Type
*Automating Sexual Racism in Online Dating*
Apryl Williams, with a Foreword by Safiya Umoja Noble
Essential reading in film, television and media studies from berghahn

Order online (use code SCMS24) and receive a 35% discount
www.berghahnbooks.com/film-studies

berghahn journals

**Projections: The Journal for Movies and Mind**
Editor: Ted Nannicelli,
University of Queensland
Vol. 18/2024 (3 issues p.a.)

**Screen Bodies: The Journal of Embodiment, Media Arts, and Technology**
Editor: Andrew Ball,
Emerson College
Vol. 9/2024 (2 issues p.a.)

**Journal of Bodies, Sexualities, and Masculinities**
Editors: Jonathan A. Allan,
Chris Haywood, Frank G. Karioris

**TURBA: The Journal for Global Practice in Live Arts Curation**
Managing Editor: Dena Davida
DOCTOR OF PHILOSOPHY
in Communication Studies Concentration in Moving Image Studies

MASTER OF FINE ARTS
in Digital Filmmaking

MASTER OF ARTS
in Communication, Concentration in Film, Video and Digital Imaging

The School of Film, Media & Theatre is dedicated to educating the next generation of critical filmmakers, scholars, theatre practitioners, and citizens. The school is the largest film and media program in Atlanta and one of the three largest media capitals in the United States.

Our amazing faculty includes:

Dr. Jennifer Barker
Asst. Prof. Alessandra Bautze
Assoc. Prof. Ly Bolia
Sr. Lec. John Harper Cossar
Sr. Aca. Pro. Mary Emily Deal
Dr. Kate Fortmueller
Prof. of Prac. Heath Franklin
Asst. Prof. Jenny Gunn
Sr. Lec. Robbie Land
Dr. Phil Lewis

Dr. Jade Petermon
Dr. Alessandra Raengo
Asst. Prof. Susan G. Reid
Prof. Emer. Angelo Restivo
Prof. Daniel Robin
Dr. Greg Smith
Dr. Ethan Tussey
Prof. of Prac. Melba Williams,
Asst. Prof. Anastasia Wilson
Prof. of Prac. Kristan Woolford
CURRENT BOOKS FROM
INDIANA UNIVERSITY PRESS

—FORTHCOMING TITLES—

More on iupress.org
New books from Duke University Press

The Movies of Racial Childhoods
Screening Self-Sovereignty in Asian/America
CELINE PARREÑAS SHIMIZU

Columbo
Make Me a Perfect Murder
AMELIE HASTIE
Spin-Offs

Closures
Heterosexuality and the American Sitcom
GRACE LAVERY

Gaza on Screen
NADIA YAQUB, EDITOR

Push the Button
Interactive Television and Collaborative Journalism in Japan
ELIZABETH RODWELL

The Archival Afterlives of Philippine Cinema
BLISS CUA LIM
a Camera Obscura book

The Fold
From Your Body to the Cosmos
LAURA U. MARKS

The Virus Touch
Theorizing Epidemic Media
BISHNUPRIYA GHOSH
Experimental Futures

The Cybernetic Border
Drones, Technology, and Intrusion
IVÁN CHAAR LÓPEZ

In the Land of the Unreal
Virtual and Other Realities in Los Angeles
LISA MESSERI

Oceaning
Governing Marine Life with Drones
ADAM FISH
Elements

Nonhuman Witnessing
War, Data, and Ecology after the End of the World
MICHAEL RICHARDSON
Thought in the Act

Radical Play
Revolutionizing Children’s Toys in 1960s and 1970s America
ROB GOLDBERG
Radical Perspectives

dukeupress.edu  

Duke University Press
Save 40% with coupon code
SCMS24 at dukeupress.edu

The Bars Are Ours
Histories and Cultures of Gay Bars in America, 1960 and After
LUCAS HILDERBRAND

Platinum Bible of the Public Toilet
Ten Queer Stories
PETRUS LIU AND LISA ROFEL, EDITORS AND ZI’EN CUI
Sinotheory

A Part of the Heart Can’t Be Eaten
A Memoir
TRISTAN TAORMINO

Nimrods
a fake-punk self-hurt anti-memoir
KAWIKA GUILLERMO

Archive of Tongues
An Intimate History of Brownness
MOON CHARANIA

The Other Side of Empathy
JADE E. DAVIS

Black Girl Autopoetics
Agency in Everyday Digital Practice
ASHLEIGH GREENE WADE

Camera Geologica
An Elemental History of Photography
SIOBHAN ANGUS

Unspooled
How the Cassette Made Music Shareable
ROB DREW
Sign, Storage, Transmission

At the Vanguard of Vinyl
A Cultural History of the Long-Playing Record in Jazz
DARREN MUELLER

Feenin
R&B Music and the Materiality of BlackFem Voices and Technology
ALEXANDER GHEDI WEHELIYE

Knowing by Ear
Listening to Voice Recordings with African Prisoners of War in German Camps (1915–1918)
ANETTE HOFFMANN
Sign, Storage, Transmission
SOCIAL JUSTICE

is key to our mission. We educate undergraduate students in film and media to empower them to help change the world.

Our students go out into communities and tell stories of the Northwest. They might make a documentary about a Syrian refugee or volunteer with a nonprofit organization to help create social change.

Seattle is a vibrant city and students also intern at many of the leading technology and video game companies, headquartered here.

Seattle University’s BA in Film and Media offers a broad range of classes in production and film studies, including activist media, documentary film, animation, film and science, crime, horror, and special effects.

SEATTLEU

FOR MORE INFORMATION:
Chair of Film and Media Dept
Dr. Kirsten Moana Thompson
thompkis@seattleu.edu
https://www.seattleu.edu/artscl/film/
NEW FROM UC PRESS

SAVE 40%
USING PROMO CODE
UCPSCMS
The University of North Texas is a Tier-1 research university and a federally-designated Hispanic-Serving Institution (HSI) and Minority Serving Institution (MSI). The Department of Media Arts offers an M.A. in Media Industries and Critical-Cultural Studies, as well as an M.F.A. in Documentary Production and Studies. Both programs offer small seminar classes, interdisciplinary approaches, and personal academic attention from nationally- and internationally-recognized media scholars and practitioners.

**Media Arts Graduate Faculty**

*Harry M. Benshoff, Professor & Chair*
Horror Film, Queer Theory, Film Genres, Film History, Film Theory, Multiculturalism

*Tania Khalaf, Professor & Associate Chair*
Documentary, International, Narrative, Animation, Experimental, World Cinema, Human Rights

*Jason Balas, Associate Professor*
Filmmaking, Cinematography, Narrative, Screenwriting

*Courtney Brannon Donoghue, Associate Professor*
Global Media, Conglomerate Hollywood, Brazilian Media, Distribution, International Fieldwork

*Brandon Gaesser, Assistant Professor*
Contemporary Documentary, Documentary Cinematography

*Jennifer Gómez Menjívar, Associate Professor & M.A. Director*
Indigenous Sovereignty Media, Latin American/Latinx Media, Grassroots Media, Digital Culture

*Stephen Mandiberg, Senior Lecturer*
Video Games, Indusry Practices of Translation and Adaptation, Media Remakes

*Jennifer Porst, Associate Professor*
Media History, Media Law and Policy, Contemporary Hollywood

*Eugene Martin, Associate Professor & M.F.A. Director*
Directing, Creative Producing, Screenwriting, Social Justice, Stories of Youth, Scene Analysis

*Jacqueline Ryan Vickery, Associate Professor*
Digital Media, Youth Media, Feminism, Media Literacy, Ethnography, Media Workshops

*Tanya Zuk, Lecturer*
Audience Reception and Fan Studies, Cultural Studies, LGBTQ+ Media, Game Studies

For more information, please contact M.A. Director, Dr. Jennifer Gómez Menjívar (JC.GM@UNT.EDU) or M.F.A. Director, Dr. Eugene Martin (EUGENE.MARTIN@UNT.EDU)

Visit [https://mediaarts.unt.edu/](https://mediaarts.unt.edu/)

WHY UNC?
We offer a robust interdisciplinary program that encourages students to work across subfields to craft innovative, problem-based research projects. Our primary focus areas are cultural studies, interpersonal and organizational communication, media and technology studies, performance studies, and rhetoric.

RESEARCH OPPORTUNITIES
Students collaborate on faculty research projects, join vibrant research teams, and frequently co-author with faculty members. Students also participate in community engaged scholarship and in work intended to reshape public policy.

STUDENT LIFE
Join a community of approximately 50 doctoral students specializing in critical, socio-cultural, and aesthetic approaches to communication. Work with award-winning and internationally recognized faculty on topics ranging from online extremism, data justice, platform studies, consumer culture to Black Diaspora, critical food and labor studies, and organizational ethics.
ESSENTIAL NEW BOOKS IN FILM AND MEDIA STUDIES

Adventures Across Space and Time
A Doctor Who Reader
Edited by Paul Booth, Matt Hills, Tansy Rayner Roberts & Joy Piedmont

Indigeneity in Latin American Cinema
Milton Fernando Gonzalez Rodriguez

The Jurassic Park Book
New Perspectives on the Classic 1990s Blockbuster
Edited by Matthew Melia

A Guide to Post-classical Narration
The Future of Film Storytelling
Eleftheria Thanouli

The Non-Professional Actor
Italian Neorealist Cinema and Beyond
Catherine O’Rawe

NEW FROM THE BRITISH FILM INSTITUTE

The Cinema of Powell and Pressburger
Edited by Nathalie Morris & Claire Smith

Rushmore
BFI Film Classics
Kristi Irene McKim

Music Films
Documentaries, Concert Films and Other Cinematic Representations of Popular Music
Neil Fox

Anime
A History, 2nd Edition
Jonathan Clements

The Richard Dyer Reader
Edited by Glyn Davis and Jaap Kooijman

www.bloomsbury.com/filmandmedia @bloomsburymedia
Screen Studies is a dynamic digital platform offering content from eBooks and screenplays to overview articles and learning resources.

NEW

The Global Film and Media Collection

68 ebooks from Amsterdam University Press

Discover cinema from around the globe, from Amsterdam to Xi’an, with Screen Studies’ latest collection. Featuring eBooks on a range of topics such as filmmaking, film theory, contemporary screen cultures, neurofilmology, and much more.

30 day free institutional trials are available – find out more
Crippling Girlhood
Anastasia Todd

After Disruption
A Future for Cultural Memory
Trevor Owens

Mediating Gender in Post-Authoritarian South Korea
Edited by Jesook Song and Michelle Cho

Improvising Across Abilities
Pauline Oliveros and the Adaptive Use Musical Instrument
AUMI Editorial Collective

Sensing Health
Bodies, Data, and Digital Health Technologies
Mikki Kressbach

StarCraft
Legacy of the Real-Time Strategy
Simon Dor

Bits and Pieces
Screening Animal Life and Death
Sarah O’Brien

Rock This Way
Cultural Constructions of Musical Legitimacy
Mel Stanfill

Listening with a Feminist Ear
Soundwork in Bombay Cinema
Pavitra Sundar

Stephanie Dinkins
On Love & Data
Srimoyee Mitra

Alan Rudolph’s Trouble in Mind Tampering with Myths
Caryl Flinn

The Time of Laughter
Comedy and the Media Cultures of Japan
David Humphrey

The Creativity Complex
Art, Tech, and the Seduction of an Idea
Shannon Steen

Opera for Everyone
The Industry’s Experiments with American Opera in the Digital Age
Megan Steigerwald Ille

Sartorial Fandom
Fashion, Beauty Culture, and Identity
Edited by Elizabeth Affuso and Suzanne Scott

Toward a Gameic World
New Rules of Engagement from Japanese Video Games
Ben Whaley

Lagos Never Spoils
Nollywood and Nigerian City Life
Connor Ryan

Forthcoming

Narrative Podcasting in an Age of Obsession
Neil Verma

Disorienting Politics
Chimerical Media and Transpacific Entanglements
Fan Yang

Use coupon code UMSCMS24 for a 30% discount!
Coming Soon!

VISIONS AND VICTIMS
Art Melodrama in the Films of Carl Th. Dreyer
AMANDA DOXTATER
Hardcover $79.95/$30.00

Coming Soon!

PEERLESS
Rouben Mamoulian, Hollywood, and Broadway
KURT JENSEN
Hardcover $49.95/$24.00

SOMERSET MAUGHAM AND THE CINEMA
ROBERT CALDER
Hardcover $79.95/$30.00

THE LIFE AND AFTERLIFE OF SWEDISH BIOGRAPH
From Commercial Circulation to Archival Practices
JAN OLSSON
Hardcover $49.95/$30.00

JEAN-LUC GODARD
The Permanent Revolutionary
BERT REBHANDL
TRANSLATED BY EDWARD MALTBY
Hardcover $44.95/$24.00

COLONIAL TACTICS AND EVERYDAY LIFE
Workers of the Manchuria Film Association
YUXIN MA
Hardcover $49.95/$30.00

DISCOUNTS ON ALL TITLES
UWPRESS.WISC.EDU/SCMSVIRTUALBOOKFAIR.HTM
I’m Not There
BY NOAH TSIKA
$24.95 paperback | AVAILABLE NOW

Latin American Comics in the Twenty-First Century
Transgressing the Frame
BY JAMES SCORER
$45.00 hardcover | JUNE 2024

Gold Dust on the Air
Television Anthology Drama and Midcentury American Culture
BY MOLLY A. SCHNEIDER
$55.00 hardcover | JULY 2024

Creating the Viewer
Market Research and the Evolving Media Ecosystem
BY JUSTIN WYATT
$34.95 paperback | APRIL 2024

Playing the Percentages
How Film Distribution Made the Hollywood Studio System
BY DEREK LONG
$55.00 hardcover | APRIL 2024

The Claremont Run
Subverting Gender in the X-Men
BY J. ANDREW DEMAN
$45.00 hardcover | AVAILABLE NOW

Imagining the Method
Reception, Identity, and American Screen Performance
BY JUSTIN OWEN RAWLINS
$55.00 hardcover | AVAILABLE NOW

Labors of Fear
The Modern Horror Film Goes to Work
EDITED BY AVIVA BRIEFEL & JASON MIDDLETON
$55.00 hardcover | AVAILABLE NOW

The Value Gap
Female-Driven Films from Pitch to Premiere
BY COURTNEY BRANNON DONOGHUE
$29.95 paperback | AVAILABLE NOW

Paid to Care
Domestic Workers in Contemporary Latin American Culture
BY RACHEL RANDALL
$45.00 hardcover | AVAILABLE NOW

30% off and free domestic shipping with code UTXSCMS.
Offer valid through May 31, 2024.
www.utexaspress.com | @utexaspress
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Format</th>
<th>Pages/Price</th>
<th>Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anime’s Knowledge Cultures</td>
<td>Jinying Li</td>
<td>$30.00 paper</td>
<td>360</td>
<td>57</td>
</tr>
<tr>
<td>Cultures</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geek, Otaku, Zhai</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Flesh of Animation</td>
<td>Sandra Annett</td>
<td>$29.00 paper</td>
<td>288</td>
<td>23</td>
</tr>
<tr>
<td>Bodily Sensations in Film and Digital Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New American War Film</td>
<td>Robert Burgoyne</td>
<td>$25.00 paper</td>
<td>180</td>
<td>24</td>
</tr>
<tr>
<td>Asians on Demand Mediating Race in Video Art and Activism</td>
<td>Feng-Mei Heberer</td>
<td>$25.00 paper</td>
<td>194</td>
<td>23</td>
</tr>
<tr>
<td>Discontents</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Digital and Its Discontents</td>
<td>Aden Evens</td>
<td>$29.00 paper</td>
<td>264</td>
<td>1 table</td>
</tr>
<tr>
<td>Producing Sovereignty</td>
<td>Karrmen Crey</td>
<td>$27.00 paper</td>
<td>216</td>
<td>25</td>
</tr>
<tr>
<td>The Rise of Indigenous Media in Canada</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movies under the Influence</td>
<td>Jocelyn Szczepaniak-Gillece</td>
<td>$28.00 paper</td>
<td>248</td>
<td>31</td>
</tr>
<tr>
<td>Interactive Cinema</td>
<td>Marina Hassapopoulou</td>
<td>$30.00 paper</td>
<td>328</td>
<td>37</td>
</tr>
<tr>
<td>The Ambiguous Ethics of Media Participation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Petroturfing</td>
<td>Jordan B. Kinder</td>
<td>$30.00 paper</td>
<td>288</td>
<td>11</td>
</tr>
<tr>
<td>Refining Canadian Oil through Social Media</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Switch</td>
<td>Jason Puskar</td>
<td>$34.95 paper</td>
<td>344</td>
<td>50</td>
</tr>
<tr>
<td>An Off and On History of Digital Humans</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Needle and the Lens Pop Goes to the Movies from Rock ‘n’ Roll to Synthwave</td>
<td>Nate Patrin</td>
<td>$19.95 paper</td>
<td>248</td>
<td></td>
</tr>
<tr>
<td>Let Me Take You Down Penny Lane and Strawberry Fields Forever</td>
<td>Jonathan Cott</td>
<td>$22.95 hardcover</td>
<td>168</td>
<td>3 images</td>
</tr>
<tr>
<td>Racial Blackness and Indian Ocean Slavery</td>
<td>Parisa Vaziri</td>
<td>$30.00 paper</td>
<td>368</td>
<td>48</td>
</tr>
<tr>
<td>Iran’s Cinematic Archive</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borders Tunnels</td>
<td>Juan Llamas-Rodriguez</td>
<td>$28.00 paper</td>
<td>246</td>
<td>80</td>
</tr>
<tr>
<td>A Media Theory of the U.S.–Mexico Underground</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Godzilla and Godzilla Raids Again</td>
<td>Shigeru Kayama</td>
<td>$19.95 paper</td>
<td>248</td>
<td></td>
</tr>
<tr>
<td>Visualization and Security in the War against Emerging Microbes</td>
<td>Gloria Chan-Sook Kim</td>
<td>$28.00 paper</td>
<td>256</td>
<td>54</td>
</tr>
<tr>
<td>Masculinity in Transition</td>
<td>K. Allison Hammer</td>
<td>$24.95 paper</td>
<td>336</td>
<td>19</td>
</tr>
<tr>
<td>On the Digital Humanities Essays and Provocations</td>
<td>Stephen Ramsay</td>
<td>$26.00 paper</td>
<td>202</td>
<td>12</td>
</tr>
<tr>
<td>Racial Blackness and Indian Ocean Slavery</td>
<td>Miriam Kienle</td>
<td>$34.95 paper</td>
<td>304</td>
<td>108</td>
</tr>
<tr>
<td>Essays and Provocations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What We Teach When We Teach DH</td>
<td>Brian Croxall and Diane K. Jakacki, editors</td>
<td>$35.00 paper</td>
<td>480</td>
<td>1 table</td>
</tr>
<tr>
<td>Digital Humanities in the Classroom</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Good Pictures Are a Strong Weapon</td>
<td>Louise Siddons</td>
<td>$34.95 paper</td>
<td>320</td>
<td>72</td>
</tr>
<tr>
<td>Masculinity in  Transition</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Marker Early Film Writings</td>
<td>Chris Marker</td>
<td>$21.95 paper</td>
<td>248</td>
<td>38</td>
</tr>
<tr>
<td>Edited by Steven Ungar</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Border Tunnels</td>
<td>Juan Llamas-Rodriguez</td>
<td>$28.00 paper</td>
<td>246</td>
<td>80</td>
</tr>
<tr>
<td>The Birth of Computer Vision</td>
<td>James E. Dobson</td>
<td>$27.00 paper</td>
<td>214</td>
<td>19</td>
</tr>
<tr>
<td>Iran’s Cinematic Archive</td>
<td>Parisa Vaziri</td>
<td>$30.00 paper</td>
<td>368</td>
<td>48</td>
</tr>
</tbody>
</table>
NEW IN PAPER
Following the Ticker
The Political Origins and Consequences of Stock Market Perceptions
Ian G. Anson

Bay Lodyans
Haitian Popular Film Culture
Cécile Accilien

Yiddish Cinema
The Drama of Troubled Communication
Jonah Corne & Monika Vrečar

Feminism's Progress
Gender Politics in British and American Literature and Television since 1830
Carol Colatrella

NEW IN PAPER
Life Above the Clouds
Philosophy in the Films of Terrence Malick
Edited by Steven DeLay

NEW IN PAPER
Crossing Boundaries and Confounding Identity
Chinese Women in Literature, Art, and Film
Edited by Cheryl C. D. Hughes

NEW IN PAPER
Reluctant Sleuths, True Detectives
Jason Jacobs

NEW IN PAPER
Distancing Representations in Transgender Film
Identification, Affect, and the Audience
Lucy J. Miller

NEW IN PAPER
A Silence from Hitchcock
Murray Pomerance

The Biggest Thing in Show Business
Living It Up with Martin & Lewis
Murray Pomerance & Matthew Solomon

Torturous Etiquettes
Film Performance and Social Form
Daniel Varndell

The Human Figure on Film
Natural, Pictorial, Institutional, Fictional
Seth Barry Watter
New Caucus!

EST. 2023

OUR MISSION:

To provide a forum for Indigenous scholars and allies to support, make visible, and nurture the future of Indigenous media-making and Indigenous media studies. Our scope is global, covering the entirety of Abiayala (the Americas) and Indigenous communities worldwide.

JOIN US AT OUR BOOK TABLE FOR A ROBUST SELECTION OF INDIGENOUS MEDIA SCHOLARSHIP
The Department of Film and Media Studies is an interdisciplinary undergraduate program at the University of Oklahoma designed to offer students a comprehensive, dual-focused curriculum that combines the study of film and media history, theory, and criticism as well as the practices of film and digital media production. OU Film and Media Studies, in the OU College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

Established in 1890, the University of Oklahoma is a doctoral degree-granting university and leader in research, healthcare, and academic activity impacting the state of Oklahoma and global community. The Norman campus enrolls more than 28,000 undergraduate and graduate students, the Health Sciences Center in Oklahoma City enrolls more than 3,000 students and the OU-Tulsa campus enrolls more than 1,000. With almost 5,200 students, the Class of 2027 is the largest, most diverse, and most academically qualified class in university history.

ou.edu/cas/fms
IN MEMORIAM

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

Pearl Bowser 1931 - 2023

Stephen Herbert 1952 - 2023

Kristine Krueger 1954 - 2023

Alfred LaValley 1935 - 2023

Ana López 1956 - 2023

Sean O’Sullivan 1965 - 2023

Maggie Rossman 1984 - 2023

Christopher Smith 1968 - 2023

Alan Williams 1947 - 2023

Patricia Zimmerman 1955 - 2023
CHICAGO 2025

CALL FOR

Paper, Panel, Roundtable, Seminar, and Workshop Proposals

The Society for Cinema and Media Studies announces its call for proposals for the 2025 conference.

Please join us Thursday, April 3 – Sunday, April 6, 2025 at the Fairmont Chicago Millennium Park.

The Chicago area is home to some of our most important and distinguished programs in film, television, and media studies, including Northwestern University, the University of Illinois at Chicago, the University of Chicago, and the Art Institute of Chicago. Since 1980, more than 750 feature films and television productions have been made in Chicago, and, both in size and recognition, Chicago’s own independent film community is the fastest growing segment of the industry.

The Program Committee welcomes quality paper, panel, roundtable, seminar, and workshop proposals on any topic related to cinema and media studies.

The deadline for proposals for open call papers as well as pre-constituted panels, workshops and roundtables is Friday, August 30, 2024 (5:00 pm CT). Please check the website and watch your inbox for updates.