



SOCIETY FOR
CINEMA & MEDIA STUDIES
ANNUAL CONFERENCE

2025

APRIL 3-6 | CHICAGO

Schedule of Events at a Glance

WED, APRIL 2	8:00 - 9:00 pm	Author Celebration & Welcome Reception
	9:00 - 10:00 pm	Aca-Media After Dark
THU, APRIL 3	9:00 - 10:45 am	Session A
	11:00 am - 12:45 pm	Session B
	1:00 - 2:00 pm	Lunch
	2:15 - 4:00 pm	Session C
	4:15 - 6:00 pm	Session D
	6:15 - 8:00 pm	Session E
	8:00 - 9:00 pm	Graduate Student Reception
FRI, APRIL 4	9:00 - 10:45 am	Session F
	11:00 am - 12:45 pm	Session G Graduate Student Organization Workshop
	1:00 - 2:00 pm	Lunch
	2:15 - 4:00 pm	Session H JCMS Sponsored Session
	4:15 - 6:00 pm	Session I
	6:15 - 8:00 pm	Session J
	9:00 - 11:00 pm	University/Publisher Receptions

SAT, APRIL 5	9:00 - 10:45 am	Session K Teaching & Pedagogy Committee Session
	11:00 am - 12:45 pm	Session L Precarious Labor Organization Session
	1:00 - 2:00 pm	Lunch
	2:00 - 3:00 pm	Distinguished Career Achievement Award Event
	3:15 - 5:00 pm	Session M Professional Development Committee Session
	5:15 - 7:00 pm	Session N
	7:15 - 8:15 pm	Awards Ceremony
	8:15 pm	Karaoke
SUN, APRIL 6	9:00 - 10:45 am	Session O
	11:00 am - 12:45 pm	Session P
	1:00 - 2:00 pm	Lunch
	2:15 - 4:00 pm	Session Q
	4:15 - 6:00 pm	Session R

Program Updates

Refer to the online program PDF for the most up-to-date information. You can access it via the SCMS website (<https://bit.ly/SCMS25Program>) or by scanning the provided QR code.





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Land Acknowledgment

The Society for Cinema and Media Studies acknowledges that Chicago was built on the traditional homelands of the Council of the Three Fires: The Potawatomi, Odawa, and Ojibwe Nations, as well as the Ho-Chunk, Meskwaki, Sauk, and Miami Nations. We acknowledge all Native peoples who came before us and who continue to contribute to Chicago.

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	1991 - 1993	Janet Staiger
1961 - 1963	Gerald Noxon	1993 - 1995	Virginia Wright Wexman
1963 - 1964	Richard Griffith	1995 - 1996	Dana Polan
1964 - 1965	Erik Barnouw	1996 - 1999	Janice Welsch
1965 - 1966	Robert Steele	1999 - 2001	Robert Kolker
1966 - 1968	John B. Kuiper	2001 - 2003	Lucy Fischer
1968 - 1970	George Amberg	2003 - 2005	E. Ann Kaplan
1970 - 1972	Jack C. Ellis	2005 - 2007	Stephen Prince
1972 - 1974	Raymond Fielding	2007 - 2009	Patrice Petro
1974 - 1975	Donald E. Staples	2009 - 2011	Patrice Petro (<i>for Anne Friedberg</i>)
1975 - 1977	Howard Suber	2011 - 2013	Chris Holmlund
1977 - 1979	Timothy J. Lyons	2013 - 2015	Barbara Klinger
1979 - 1981	Robert Sklar	2015 - 2017	Steven Cohan
1981 - 1983	John L. Fell	2017 - 2019	Pamela Robertson Wojcik
1983 - 1985	William Nichols	2019 - 2021	Paula J. Massood
1985 - 1987	Vivian Sobchack	2021 - 2023	Priscilla Peña Ovalle
1987 - 1989	Richard Abel	2023 - 2025	Victoria E. Johnson
1989 - 1991	Peter Lehman	2025 - 2027	Yeidy M. Rivero, President-Elect

Skipped Session Numbers

Meeting rooms at the Fairmont Chicago, Millennium Park and the Swissôtel are assigned session numbers based on their room assignments (e.g., A1, B1, C1). For example, sessions labeled A1, B1, and C1 all take place in the same room. You may notice skipped session numbers in the program due to varying room usage. This can happen when rooms are flipped for different events, sessions are canceled, or spaces are repurposed. These adjustments create gaps in the numbering, but this is part of normal conference planning. We hope this helps clarify any confusion regarding the session numbering system.

WELCOME LETTERS

Letter from the President

On behalf of the SCMS Board of Directors, and the SCMS staff, it is my honor to welcome you to Chicago for our 66th annual Society for Cinema and Media Studies conference. This year we return to the Fairmont Chicago, Millennium Park and the Swissôtel, both of which offer easy access to the Chicago Riverwalk, Millennium Park, the Chicago Art Institute, the Chicago Theater District, tremendous dining options and easily accessible transportation to the city-at-large (*The Bear* fans will find Mr. Beef a quick 10-minute ride from the conference, and the Cubbies opening home stand at “the friendly confines” coincides with our meeting).

We hope you are able to arrive in time for our now-annual Author Celebration and welcome reception followed by an Aca-Media After Dark program on Wednesday evening. Each day's program retains a dedicated lunch hour for folks to recharge, restore, and socialize. Please plan to join us on Saturday for two very special events for all attendees: On Saturday afternoon (2:00 – 3:00 pm) we celebrate this year's Distinguished Career Achievement Award, which honors Janet Staiger for her foundational scholarship, exceptional mentoring, and career commitment to SCMS and its thriving. Dr. Staiger will join in conversation with SCMS Treasurer, Kristen J. Warner in a not-to-be-missed celebration. On Saturday evening (7:15 – 8:15 pm) we hold our annual Awards Ceremony honoring the very best in scholarly and innovative pedagogical achievement across cinema and media studies, and to recognize exceptional service to SCMS. Please also support your colleagues and our wonderful exhibitors by checking out the Exhibit Area throughout the conference.

Beyond this—our annual opportunity to gather in person, catch-up, hear the latest in scholarly interventions across our field, to celebrate our shared interests and to discover entirely new ones—SCMS continues to grow and thrive as a year-round membership-driven organization. I thank all of our dedicated members whose labor allows our SIGs and Caucuses and Standing Committees to thrive. Here I also acknowledge the donors to SCMS whose generosity helps to underwrite travel and registration support for graduate students and precariously employed members as well as to subsidize awards and to support the general fund (which contributes to all aspects of the organization and its operations). The Board of Directors and SCMS's officers are owed particular 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 (and President-Elect) Yeidy Rivero, the 2025 Program Committee, the exceptional SCMS staff of Leslie LeMond, Maggie Steinhauer, Margot Tievant, Pete Johnson, Del LeMond, and Sara Bakerman with our on-site event staff, crew and volunteers, for their planning and realization of our conference. Most of all, I thank you for your commitment to SCMS, your presence at the conference, and for your scholarly and social engagement.

Thank you for joining us in Chicago—I look forward to greeting you and wish you a wonderful conference,

Victoria E. Johnson
President, SCMS

Letter from the Program Chair

On behalf of the 2025 Program Committee, I warmly welcome you to the 66th Society for Cinema and Media Studies Conference in Chicago. We are thrilled you are joining us for four days of engaging intellectual conversation, connection, and fun!

This year, we received 1348 proposals for pre-constituted panels, roundtables, workshops, and open-call papers from graduate students, independent scholars, and faculty from the U.S. and other places worldwide. This number of submissions marks an exciting milestone, for we have reached the heights we last experienced in 2018. Our diverse participants represent Australia, Austria, Belgium, Brazil, Canada, China, Czech Republic, Denmark, Egypt, England, Finland, France, Germany, Hong Kong, Hungary, India, Ireland, Israel, Italy, Japan, South Korea, Netherlands, New Zealand, Norway, Poland, Portugal, Singapore, Spain, Sweden, Switzerland, Taiwan, Thailand, Turkey, United Arab Emirates, United States, and Wales. SCMS reaches across the globe! The conference boasts a range of topics whose breadth and depth reflect our members' scholarly and teaching interests. Presentations on cinema, radio, television, digital studies, film theory, industry, fandom, gaming, sound, genres, and auteurs, among other topics, will inspire critical discussions and generate innovative perspectives on film and media studies nationally and internationally.

I am grateful to this year's Program Committee members, whose expertise, hard work, and dedication over countless hours of careful evaluation yielded this rich roster of presentations. Thanks to Ji-Hyun Ahn, Briana Barner, Brooke Belisle, Stephanie Brown, Zoe Bursztajn-illingworth, Tupur Chatterjee, Mercedes Chavez, Aymar Jean Christian, Joseph DeLeon, Cary Elza, Imran Firdaus, Marina Fontolan, Kaitlin Forcier, Katherine Fusco, André Rui Graça, Eric Harvey, Laura Horak, Bridget Kies, Suhyun Kim, Jihoon Kim, Zenia Kish, Dimitrios Latsis, Alice Leppert, Marci Mazzarotto, Erin Meyers, Colleen Montgomery, Lori Morimoto, Curran Nault, Genevieve Newman, Hayley O'Malley, Andy Owens, Gilad Padva, Eleni Palis, Sueyoung Park-Primiano, Karen Petruska, Jennifer Porst, John Roberts, Alexander Russo, Amy Shore, David Sidore, Erica Stein, Sylwia Szostak, Andy Uhrich, Alyxandra Vesey, Jing Wang, Kim Hester Williams, Dong Yang, Andrei Zanescu, and Ling Zhang. Thanks also to the Board Members who, in addition to all the volunteer work they performed for SCMS, agreed to serve on the committee: Nedda Ahmed, Maria Suzanne Boyd, Frances Gateward, Ross Melnick, Priscilla Ovalle, Jamie Rogers, Kevin Sanson, and Kristen Warner. I am also deeply grateful to other SCMS members who volunteered to serve. Your time, effort, and commitment have been invaluable in making this conference a success.

We are immensely fortunate to have excellent staff as part of the SCMS Office. Anyone in a leadership role knows that the staff is the backbone of any organization. At SCMS, the staff has been instrumental in organizing this conference, working tirelessly behind the scenes and ensuring smooth operations. I want to thank the magnificent Leslie LeMond, the Director of Conference and Events, for her leadership, patience, neverending humor, and encyclopedic knowledge of SCMS rules and regulations. Thanks also to Maggie Steinhauer, who keeps track of everything comprising this conference (and all things SCMS!). Her charts and Excel sheets (what a talent!) have made our job easier and more efficient. Sara Bakerman served as the Program Coordinator. Her dedication, responsibility, organizational skills, and intelligence made my job more manageable. We are incredibly thankful to Del LeMond, whose attention to detail and designer's talent resulted in the beautiful layout of this program. Thomas J. West worked with the team to create the schedule, and Margot Tievant communicated closely with the SCMS members and the Program Committee. I thank them warmly.

When we meet in person for conferences like this one, new ideas flow freely, presentations are craftily debated, old friends reunite, and new connections blossom. We continue this tradition with renewed hope that all our attending members will find, experience, and take home something rewarding, exciting, and stimulating.

We wish you a great and productive conference.

Yeidy M. Rivero
Program Chair & President-Elect

Society for Cinema and Media Studies

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

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Program Updates and Event Information

Plans may occasionally change between the time the program is printed and the dates of the conference. As such, please use the printed program as a general guide and refer to the online program PDF for the most up-to-date information. You can access it via the SCMS website (<https://bit.ly/SCMS25Program>) or by scanning the provided QR code. Additionally, be sure to check the list of events on the inside front cover. On-site signage with QR codes will be available to direct attendees to the online listings of offsite affiliate events (also listed here: cmstudies.org/page/OffsiteAffiliateEvents). Please note that, based on past usage and associated labor/costs, there will not be a mobile app for the conference program this year. We will re-evaluate the need for it in 2026.



Thank You

Thank You to the 2025 Program Committee

We appreciate the dedication and effort of the following volunteers who contributed to this year's program committee.

Yeidu M. Rivero • University of Michigan • Chair
Nedda Ahmed • Georgia State University
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Ling Zhang • Purchase College

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Thank You

Thank You to Our Award Committees

We gratefully acknowledge the following volunteers for their hard work on the 2024 and 2025 Award Committees.

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Exhibit Hours



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

FRIDAY, APRIL 4
10:30 am – 5:00 pm

SUNDAY, APRIL 6
9:00 am – 12:00 pm

SATURDAY, APRIL 5
9:00 am – 5:00 pm

Thank You to Our Exhibitors

We sincerely thank the following exhibitors for their support of this year's conference.

Amsterdam University Press
Berghahn Books
Bloomsbury Academic
Columbia University Press
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Edinburgh University Press
Fordham University Press
Indiana University Press
Ingram Academic & Professional
Intellect Books & Journals
McGill-Queen's University Press
Media Education Foundation
MIT Press
MUBI Editions
New York University Press
Oxford University Press
Palgrave Macmillan
Routledge (Taylor & Francis)
Rutgers University Press

SCMS Indigenous Media Caucus
Syracuse University Press
SUNY Press
University of California Press
University of Chicago Press
University of Illinois Press
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University Press of Mississippi
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We are grateful to our generous sponsors for their invaluable support, which helps make this conference a success.

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New York University, Tisch School of the Arts,
Martin Scorsese Department of Cinema Studies



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Northwestern University, Department of Radio/TV/Film,
Screen Cultures Ph.D. program



Sacred Heart University,
Film and Television MA/MFA



Coffee/Beverage Breaks

SCMS, along with our generous sponsors, will provide daily coffee/ beverage service in various locations. Be sure to check SCMS social media for exact locations and times each day.



Our Supporters

Thank You to Our Advertisers

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

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Manchester University Press
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Sylvia Szostak
Ethan Tussey
Pamela Wojcik

GIVING TUESDAY

(this year, funds collected were allocated to the Precarious Labor Organization Fund)

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Molly Schneider
Daniel Gómez Steinhart

Thank You to Our Institutional Members

We sincerely thank the following institutional members for their valued support this year.

British Film Institute
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George Institute of Technology, School of Literature,
Media, and Communication
Georgia State University, School of Film, Media, & Theatre
Indiana University, Black Film Center Archive
Northwestern University, Radio/Television/Film, Screen
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University of California, Los Angeles, Film, Television and
Digital Media
University of California, Santa Barbara, Film & Media
Studies
University of California, Santa Cruz, Film and Digital Media
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University of Pennsylvania, Cinema Studies
University of Pittsburgh, Film and Media Studies
University of Southern California, School of Cinematic Arts
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Washington University in St. Louis, Film & Media Studies

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Become an Institutional Member

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

- Unlimited job postings in the SCMS Career Center
- Listing in the Conference Program
- Invitation to Institutional Chair's Meeting

Additional Benefits of SCMS Membership

- Digital access to all four issues of the current volume of *JCMS: Journal of Cinema and Media Studies*, plus opt-in benefit for shipment of physical copies
- Project Muse access to digital version of *JCMS: Journal of Cinema and Media Studies* (and former issues of *Cinema Journal*)
- *JCMS* also offers online features, including the rolling Fifth Issue and other open-access initiatives such as Archival News, New Research, In Focus, Reviews, Spotlight, and Teaching Media
- 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 to connect and collaborate with over 2,500 scholars and professionals in film, television, and media
- Discounted rates on books
- Partnership with the Society Library to provide SCMS members with a special discounted membership/access option

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."

CONFERENCE LOGISTICS AND KEY INFORMATION

Registration Hours



WEDNESDAY, APRIL 2

7:00 pm – 9:00 pm

SATURDAY, APRIL 5

8:00 am – 5:15 pm

THURSDAY, APRIL 3

8:00 am – 6:15 pm

SUNDAY, APRIL 6

9:00 am – 4:00 pm

FRIDAY, APRIL 4

8:00 am – 6:15 pm

For Replacement Badges—Please visit *On-site Registration (Fairmont, Imperial Parlor, B2 Level)*.
Replacement badges can only be printed during the registration hours listed above.

On-site Registration



Individuals who are not pre-registered can pay conference registration fees on-site. Please visit the on-site registration area for assistance.

Badges

Your SCMS 2025 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 conference registration. If you need a replacement badge, they are available for \$10 USD at On-site Registration.

Program Book Pickup

Printed programs should be picked up on-site at the conference registration desk. An updated, electronic version of the program book (see page 5, Program Updates and Event Information) will also be available on the SCMS website (<https://bit.ly/SCMS25Program>). 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 hotels—Fairmont Chicago, Millennium Park, 200 N Columbus Dr, Chicago, IL 60601 and Swissôtel Chicago, 323 E Wacker Dr, Chicago, IL 60601.

Conference Logistics and Key Information

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.

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 the Fairmont Chicago.

In Case of Emergency

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

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.

AV Equipment and Guidelines for Session Rooms

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.

- **High-definition, ultra-short throw rear projector** (with audio)
- **Presentation Speakers** to amplify computer audio
- **HDMI Cable**—If your laptop does not have an HDMI port, please bring an appropriate adapter (dongle).
- **Mini Audio Jack**
- **Power Strip**
- **Wireless Internet Access**—see instructions below

Due to the high cost of providing in-room computers, we ask that you bring your own laptop if you plan to use projection. Remember to bring your power cord and any necessary adapters for your device.

Note: Additional equipment such as computers, DVD players, overhead or slide projectors, CD players, or extra audio components will not be available. We are unable to accommodate changes or AV requests on-site.

SCMS is not responsible for the safety or security of attendee computers. For questions about AV, please contact the SCMS office.

Internet Access/Wi-Fi

Thank you for selecting the Fairmont Chicago, Millennium Park and/or the Swissôtel 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 2025, 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.*

WiFi information for the Fairmont Chicago, Millennium Park and the Swissôtel

Network (SSID): **SCMS**

Access Code: **SCMS2025**

Turn on Wi-Fi on your device.

Select the network labeled “**SCMS**”

Enter the access code SCMS2025 when prompted.

Assistance with AV during the Conference

For any technical assistance, please contact an Encore technician by calling **(312) 438-1700** in the Fairmont Chicago or **(312) 620-0732** in the Swissotel Chicago. 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.

Conference Format—In-Person & Virtual Perspectives

Although the Society is encouraged by continual innovations in virtual technology and recognizes the many contingencies that may prevent conference attendance, both the virtual symposium and in-person conference are designed with active, real-time participation in mind. As such, we do not accept pre-recorded presentations in either format. While the next several annual conferences are planned as in-person events, we remain committed to using all available resources to help members attend and present in person. This year, the Society awarded a record number of travel and dependent care grants to support attendees. To ensure fairness, it would be inequitable to require registration from all members while allowing some participants to submit pre-recorded presentations, placing the responsibility on the Panel Chair to manage playback.

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.

Social Media

Stay connected with us on BlueSky ([/scmstudies.bsky.social](https://scmstudies.bsky.social)), Facebook (facebook.com/SCMStudies), and Instagram (@scmstudies).

Share your conference experiences using #SCMS25.

Real-time Conference Updates

The designated hashtag for sharing updates during the SCMS 2025 annual conference is **#SCMS25**. If there are specific materials in your presentation that you do not want shared on social media in real-time, please clearly state this at the beginning of your presentation. When posting updates, we encourage you to include the session number listed in the program for better organization. We also ask that you be respectful and thoughtful when sharing live updates about your colleagues' panel content.

As an organization, our primary method of communication with members is through email. However, recognizing the diverse communication needs within our membership, we will continue to utilize platforms like BlueSky, Instagram, and Facebook to share information. Our use of these platforms is solely for the dissemination of information and does not constitute an endorsement of any particular platform.

CONFERENCE SERVICES AND SUPPORT

Communal Spaces

The Lounge



The Lounge is designed as a flexible space where attendees can relax, connect with others, recharge, or get work done using their own devices or the available computer and printers. It's also a great spot for casual meetings or quiet downtime.

For attendees with children, the Lounge includes a dedicated kids' table stocked with art and craft supplies, books, puzzles, and other quiet activities to help keep them engaged.

By using the computers in the Lounge, you acknowledge that you do so at your own risk. As these are public terminals, the Society for Cinema and Media Studies is not responsible for any issues or consequences resulting from their use.

Quiet Room



For those seeking a quieter environment, the conference has a designated Quiet Room. 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.

Sensory Room



For those seeking a calming, low-stimulation environment, the conference offers a designated Sensory Room. This space is open to any attendee in need of a soothing area to relax, decompress, or recharge. Sensory items such as a weighted blanket, fidgets, ear plugs, and dimmable lighting will be available to help create a comfortable experience. We ask that attendees respect the purpose of the room by refraining from holding meetings or placing phone calls within the space.

All Gender/Accessible Restrooms

The conference will have designated all-gender and accessible restrooms, available for use by everyone. These restrooms will be clearly marked and can be located on the diagrams found on pages 28-31. While exploring Chicago, you can find additional safe restrooms by searching online for Refuge Restrooms or downloading their app. You can also use Google Maps or the Google Maps app and search for "gender-neutral restrooms" or "accessible bathrooms" near your location.

Conference Services and Support

Lactation Room

SCMS will provide a designated room at the conference for parents with lactation needs. While you are welcome to nurse wherever you feel comfortable, a private space will be available for lactation and other essential personal needs. To access the room, please visit On-site Registration for location details. If you need access outside of registration hours or have any special requests, please email meetings@scmsconference.com to coordinate with the SCMS staff.

Wellness

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.

Fairmont Fitness Studio—Located on the B1/Spa Level of the Fairmont Chicago, Millennium Park, the Fitness Studio is open 24/7, providing convenient access for all guests. The space features Startrac stair climbers, ellipticals, treadmills, and free weights, along with refreshments such as fresh fruit and water. Access is available with your guestroom keycard. Guests can also enjoy toning and yoga classes, with day passes available to non-guests for \$20. The pass includes access to the locker rooms, eucalyptus steam room, relaxation lounge, and the fitness studio.

Lakeshore Sport & Fitness Partnership—If you want an enhanced workout, you can visit the 120,000-square-foot Lakeshore Sport & Fitness facility which partners with the Fairmont Chicago. Activities include boxing, running on the indoor track, swimming, weightlifting, and climbing the country's tallest indoor climbing wall. Guests can also enjoy basketball, squash, yoga, pilates, and group fitness classes. Ask the Fairmont front desk for details on purchasing an access pass. For more information, visit lakeshoresf.com/illinois-center.

Swissotel Penthouse Fitness Center—Overlooking panoramic views of Lake Michigan, the Penthouse Fitness Center offers 24-hour access to Precor cardio machines, strength-building equipment, and free weights.

Masks—While we won't be implementing a formal mask mandate, the safety of our members remains a top priority. Similar to 2024 in Boston, 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 recommend that all attendees be fully vaccinated for COVID-19. Additionally, we suggest that all attendees receive an influenza vaccination at least 2 weeks before arrival to help protect the health and well-being of our community.

COVID Testing—It is 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 conference hotel 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 Services and Support

Conference Hotel Air Filtration Information—The Fairmont Chicago uses Merv 13 filters in public areas, meeting rooms, ballrooms, and guest floor hallways. Merv 13 helps reduce pollutants, allergens, and airborne contaminants, leading to cleaner, healthier air and is commonly used in buildings to help mitigate the spread of airborne illnesses. The hotel has demonstrated a commitment to maintaining high indoor air quality. They hold a Green Seal certification, which requires adherence to rigorous environmental standards, including those related to indoor air quality. This certification indicates that the hotel has taken measures to ensure a healthy environment for both guests and staff. SCMS staff typically assess these standards during site inspections.

The Swissotel Chicago places a strong emphasis on maintaining a modern HVAC system to ensure consistent air circulation throughout the property. They use air filters with a minimum MERV rating of 10. To promote a safe and comfortable environment, the hotel also employs CO2 monitoring in meeting rooms and ballrooms using handheld devices.

Air Quality Monitoring—The SCMS staff evaluates air quality standards during site inspections. SCMS personnel also conduct periodic monitoring of CO2 levels in common spaces at the conference hotels utilizing an Aranet4 device. At recent conferences, CO2 concentrations were consistently maintained below 1000 ppm, which is considered an acceptable threshold for satisfactory indoor air quality. While there always remains potential for improvement, SCMS acknowledges the significance of air quality and its role in mitigating the transmission of respiratory illnesses.

Hand Sanitizer Dispensers—Hand sanitizer dispensers are conveniently located throughout both the Fairmont and Swissôtel. A limited number of individual bottles are also available at the registration desk, and attendees are welcome to request them as needed.

Universal Access/Accessibility

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. We recognize that this is a fundamental provision rather than a comprehensive solution. SCMS is committed to continually improving access and inclusion for all attendees. To support this effort, we ask that groups and organizations coordinating affiliate meetings and receptions do their due diligence to ensure accessibility considerations are met at any location hosting SCMS members.

The 2025 conference site, including both the Fairmont Chicago, Millennium Park and Swissôtel Chicago, is fully ADA compliant and wheelchair accessible. Both properties are dedicated to providing an inclusive environment, offering ADA-compliant rooms and accessible public areas designed for comfort, safety, and inclusivity.

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.

City of Chicago

Chicago prides itself on being an inclusive and welcoming city for both residents and visitors, with accessibility playing a key role in ensuring everyone feels at home. Please visit <https://www.choosechicago.com/plan-your-trip/accessibility-in-chicago/getting-around-chicago/>.

Conference Services and Support

Accessibility Information for Fairmont Chicago, Millennium Park & Swissôtel Chicago

GUEST ROOMS

Mobility Accessibility—Accessible rooms feature doorways with a minimum clear width of 32 inches, roll-in showers, grab bars, wheelchair-height toilets, adjustable hand-held shower wands, and lowered vanities, deadbolts, outlets, and peepholes. Accessible routes connect public entrances to guest rooms.

Hearing Accessibility—Rooms are equipped with visual fire alarms, TTY devices, and TVs with closed captioning or decoders.

PUBLIC AREAS

Restaurants and Meeting Rooms—All meeting rooms and restaurants at both hotels are wheelchair accessible. Elevators connect all floors and are equipped with Braille numerals beside each control button.

Parking—Both valet and accessible self-parking are available, including accommodation for vehicles outfitted for wheelchair drivers.

Amenities—The properties offer accessible fitness centers.

CONFERENCE EVENTS

All SCMS conference events at both hotels are accessible via elevator. For accessibility details related to individual sessions, please refer to our presenter guidelines, “Removing Barriers.”

On-Site Accessibility Assistance—For assistance with specific access needs, please contact Guest Services at either hotel’s lobby registration or concierge desk. If you encounter accessibility issues during SCMS 2025, please notify the hotel’s front desk for immediate support, or email us at hotel@scmsconference.com.

Mobility Aid Charging Station—A charging station will be available for attendees using powered wheelchairs or scooters to ensure they can stay charged throughout the event. Please speak with someone at the On-site Registration desk for location information.

Mobility Support—SCMS has an available wheelchair to take people to their session rooms as necessary. Please email us at hotel@scmsconference.com should you need to use it.

Additional Information on Accessibility—Comprehensive information on accessible transportation (buses, trains, cabs, rideshares), parking, and facilities is available on the SCMS website at <https://www.cmstudies.org/page/accessibility>.

Guidelines for Presenters—“Removing Barriers”

Parts of this have been 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”

At the beginning of each session, we encourage panel chairs to conduct a brief access check to ensure all attendees and panelists have what they need for a comfortable and accessible experience. Panelists should also provide a brief self-description before presenting to aid attendees who are blind or have low vision. The following guidelines are recommended:

Access Check

- The panel chair should ask, “Does anyone have any access needs that we can address before we begin?”
- Ensure that all microphones, visual aids, and seating arrangements are functioning and accessible.

Conference Services and Support

Self-Descriptions

- Panelists should provide a brief self-description, including relevant visual details such as appearance and clothing, for the benefit of attendees who may need this information. For example: “Hello, I’m [Name]. I am a [describe appearance such as hair color, clothing, or other distinguishing features, if comfortable].”
- Keep descriptions concise while ensuring they provide necessary visual context.

Accessible Presentation Guidelines

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

Providing Readable Materials

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

Inclusion and Family Resources

In addition to the measures already mentioned to help all feel supported, we would also like to highlight the following:

- **Pronouns**—To support a welcoming environment, pronouns are included on your name badge.
- **Childcare**—If you are attending the conference with children and would like to connect with others to share childcare resources, please visit bit.ly/SCMS25childcare. Additional details about Childcare and Dependent Care Subsidies are available on their respective pages on our website.
- **Family-Friendly Conference**—SCMS 2025 is family-friendly. A kids' table is available in The Lounge stocked with arts and craft supplies, as well as quiet toys such as books and puzzles.

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. SCMS reviewed applications and allocated funds prior to the conference.

Chicago: A Family-Friendly Destination—Chicago is a wonderful city for families, offering a wide variety of activities and attractions to keep kids entertained and engaged. Explore local gems like Millennium Park, Maggie Daley Park, and Lincoln Park Zoo, which provide plenty of outdoor fun and adventure. For interactive and educational experiences, visit the Chicago Children's Museum, the Shedd Aquarium, and the Field Museum, where kids can learn about everything from marine life to ancient civilizations. The Museum of Science and Industry is another must-see, with hands-on exhibits and immersive displays that captivate visitors of all ages. For art enthusiasts, the Art Institute of Chicago offers free admission for youth under 14, making it a perfect place for families to explore and appreciate art together.

Forum—Families attending the conference can connect with other parents through our childcare forum (bit.ly/SCMS25childcare). This resource provides an opportunity to meet other families, arrange playdates, and coordinate shared childcare during the conference.

For more information on childcare and family-friendly resources at the SCMS 2025 conference, please visit cmstudies.org/page/childcare.

Indigenous Membership

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

Sustainability and Community Impact

The Society for Cinema and Media Studies is committed to fostering a greener and more sustainable future, as reflected in its sustainability efforts for the 2025 conference. Recognizing the urgent need for environmental responsibility, SCMS 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. This year, we're offering attendees ways to give back to our host city, Chicago, through donations.

- **Sarah's Circle**—SCMS is proud to partner with Sarah's Circle (sarahs-circle.org/), a Chicago organization dedicated to providing support and housing for women experiencing homelessness. Attendees are encouraged to donate unopened hotel toiletries (such as soaps, shampoos, and conditioners) to help those in need. Collection bins will be available at the Registration area, and all donations will go directly to Sarah's Circle to support their mission.
- **Openlands**—SCMS is proud to partner with Openlands, a Chicago-based nonprofit dedicated to tree planting, conservation, and enhancing urban green spaces. This partnership helps offset emissions from conference travel by supporting initiatives that promote environmental justice and public health throughout Chicago. Each \$100 donation contributes to offsetting approximately 10,000 lbs of CO₂e. SCMS will make a donation to Openlands and encourage our members to join us in supporting the Chicago community through this impactful cause. To donate, please visit the Openlands Donation Page (bit.ly/SCMSOpenlands).



Signage

We have significantly reduced the amount of signage used at our conferences, retaining only what is essential for a well-organized and easily navigable experience.

Reusables

We encourage attendees to bring refillable water bottles. Refillable water bottles will also be available for purchase at the registration desk.

Ways You Can Make an Individual Impact

- **Recycling**—Use paperless check-in/check-out and digital billing. Take advantage of the hotel's recycling bins and reduce water and electricity use in your room. You'll also find bins at the Registration area to recycle name badges and conference programs.
- **Moderate Consumption and Plant-Based Foods**—Take only what you need at food functions, and consider choosing at least one plant-based meal each day to help reduce the carbon footprint associated with food production.
- **Be Energy Smart**—Remember to turn off lights when you leave your hotel room and participate in the hotel's linen reuse program to conserve water.
- **Public Transportation**
 - › From O'Hare Airport—Take the Blue Line 'L' train to downtown, with easy transfers to other lines if needed.
 - › From Midway Airport—Take the Orange Line 'L' train directly into the Loop area, where you'll have access to buses and other train lines.
 - › For additional ways to get around sustainably, please refer to the Chicago Transit Authority (CTA) website.
- **Chicago Airports**—The Chicago Department of Aviation (CDA) has implemented numerous airport industry-leading initiatives to improve natural resource conservation, operational efficiency, social responsibility and economic viability at O'Hare and Midway International Airports. The CDA continues to seek creative ways to reduce emissions and energy use, conserve water and natural resources, salvage and recycle materials, reduce waste, and educate passengers and the local community.

Conference Services and Support

- › **Carbon and Energy Goals**—O'Hare is working toward reducing its carbon emissions and energy consumption as part of a city-wide commitment to sustainability, aiming for a carbon-neutral future. Both airports have implemented energy-efficient lighting, HVAC systems, and infrastructure upgrades to support this.
- › **Waste Reduction**—O'Hare has established programs to reduce waste and promote recycling, with a focus on reducing passenger-generated waste and achieving a high recycling rate. Waste composting and single-stream recycling programs are available throughout both airports.
- › **Water Conservation**—Both O'Hare and Midway are actively working on water-saving initiatives, including rainwater harvesting, low-flow fixtures, and drought-resistant landscaping to reduce water use over the next decade.
- › **Ground Operations**—To reduce emissions, O'Hare encourages airlines to use single-engine taxiing and has streamlined shuttle bus services for its consolidated car rental facilities, reducing the number of trips and emissions.
- › **Climate Resilience Investments**—The Chicago Department of Aviation (CDA) has allocated funds to bolster climate resilience at both airports, including flood management systems and infrastructure designed to handle extreme weather events.
- › **Electric Ground Equipment**—Many airlines operating at O'Hare, including United and American, are transitioning their ground equipment—such as bag tugs and belt loaders—to electric. The CDA is also investing in charging infrastructure to support this shift toward electric ground operations.
- › For more information about sustainability initiatives at Chicago's airports, visit The Chicago Department of Aviation (CDA)'s Environment page.

POLICIES AND GUIDELINES

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. The policy pertains to all venues where officially sanctioned SCMS conferences, meetings, and other activities occur.

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 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.

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.

SPECIAL COLLABORATIONS AND RECOGNITIONS

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, established in 2020, marked the beginning of a new era for the interview project, originally launched in 2014 by Haidee Wasson to conduct, circulate, and archive interviews with forerunners in film and media studies.

SCMS would like to extend special thanks to Haidee Wasson, Patrice Petro, Barb Klinger, Chris Holmlund, Raphael Raphael, Michael Zryd, and Matthew Ogonoski, along with our valued partners at the Academy of Motion Picture Arts and Sciences and its Oral History Projects (OHP) Department. We also wish to recognize the contributions of the current Fieldnotes Committee chair, Jason Middleton, and the dedicated committee members: Elena Levine, Vincent Longo, Amanda Konkle, Shelley Stamp, and once again, Raphael Raphael.

Lastly, SCMS would like to extend its sincere gratitude to the University of Michigan's College of Literature, Science, and the Arts Technology Services Office and the Lexicon Project team for their generous financial and technical support. Their contributions made this year's Fieldnotes interviews possible.

Visit cmstudies.org/page/fieldnotes.

MISCELLANEOUS INFORMATION

About Chicago

From the iconic skyline punctuated by Willis Tower and the John Hancock Center to the scenic shores of Lake Michigan, Chicago offers a rich blend of culture, history, and modern attractions. The city's vibrant neighborhoods, architectural marvels, and renowned museums make it a must-visit destination in early April.

The Fairmont Chicago, Millennium Park and Swissôtel Chicago, our conference headquarters hotels, are ideally situated near the city's top attractions. Take a walk through Millennium Park to see the famous Cloud Gate ("The Bean"), enjoy the peaceful trails along the Chicago Riverwalk, or explore the Art Institute of Chicago, home to world-class art collections. Nearby, you'll also find the Field Museum, the Shedd Aquarium, and Navy Pier. With so much to see and do, your free time in Chicago will be filled with endless possibilities.

Attire and Weather

Attendees are encouraged to dress in a manner that aligns with their comfort. In early April, Chicago experiences temperatures ranging from the mid-50s during the day to the low 30s at night. Given potential variations in meeting room temperatures, we recommend bringing a sweater or jacket for added comfort.

Getting to the Conference Hotel

Airports

Chicago is served by O'Hare International Airport (ORD) and Midway International Airport (MDW).

Ground Transportation

The Fairmont Chicago, Millennium Park and Swissôtel Chicago are conveniently located in downtown Chicago.

TAXI

- From O'Hare International Airport (ORD): Approximate fare is \$50-\$70, depending on traffic.
- From Midway International Airport (MDW): Approximate fare is \$30-\$50, depending on traffic.

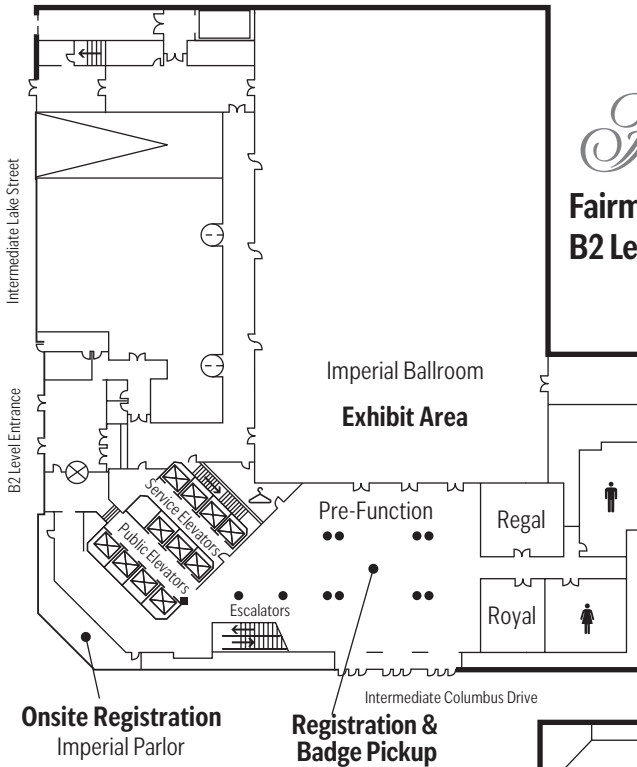
TRAIN (CTA)

- From O'Hare: Take the Blue Line from O'Hare Station, transfer to the Red Line at Jackson Station, and exit at State/Lake Station. Both hotels are a short walk from there.
- From Midway—Take the Orange Line from Midway Station, transfer to the Red Line at Roosevelt Station, and exit at State/Lake Station.

SHUTTLES AND RIDESHARES

Both airports offer shuttle services and designated rideshare pickup areas for services like Uber and Lyft. For additional transportation information, visit <https://www.flychicago.com>.

Meeting Space at a Glance

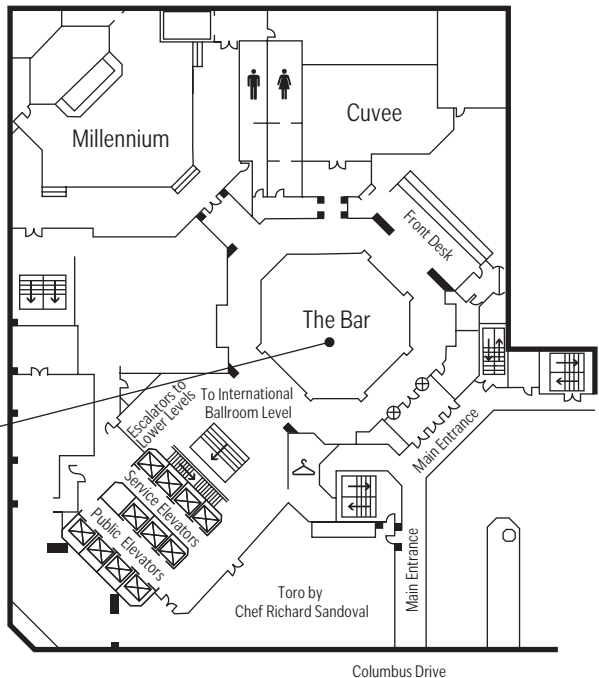


Fairmont Chicago, Millennium Park B2 Level



Fairmont Chicago, Millennium Park Lobby Level

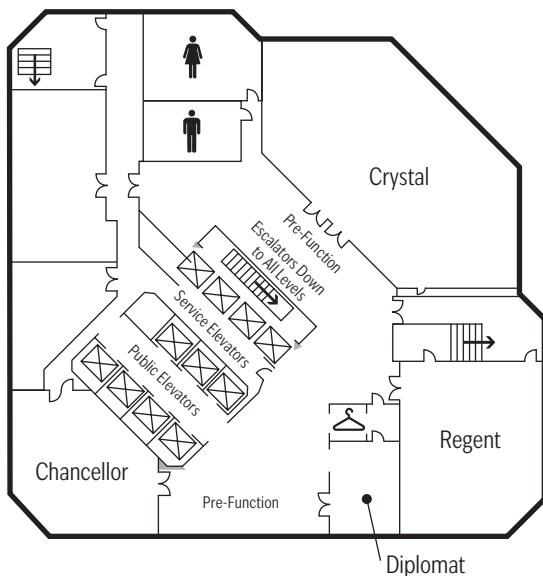
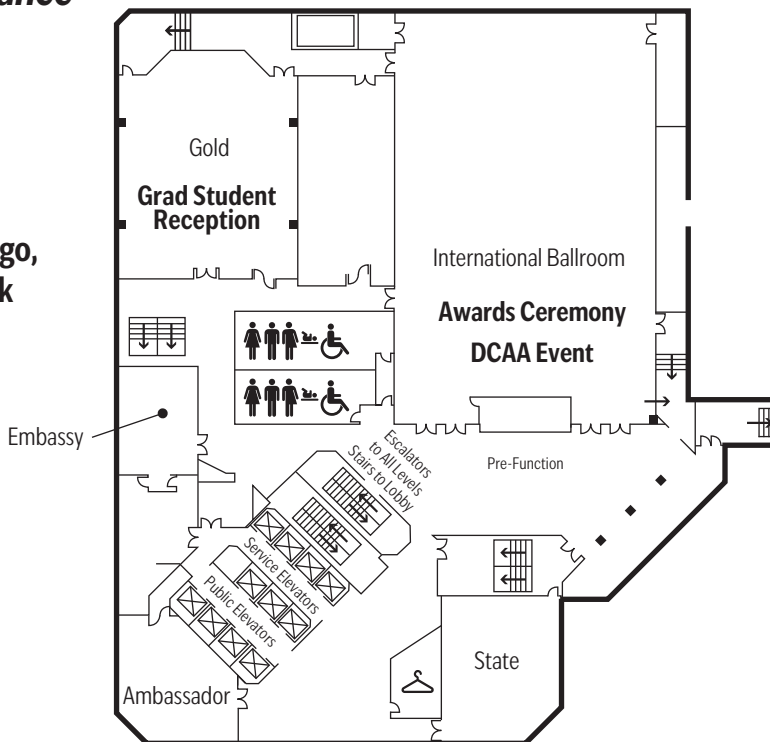
**Author Celebration
& Welcome Reception**



Meeting Space at a Glance

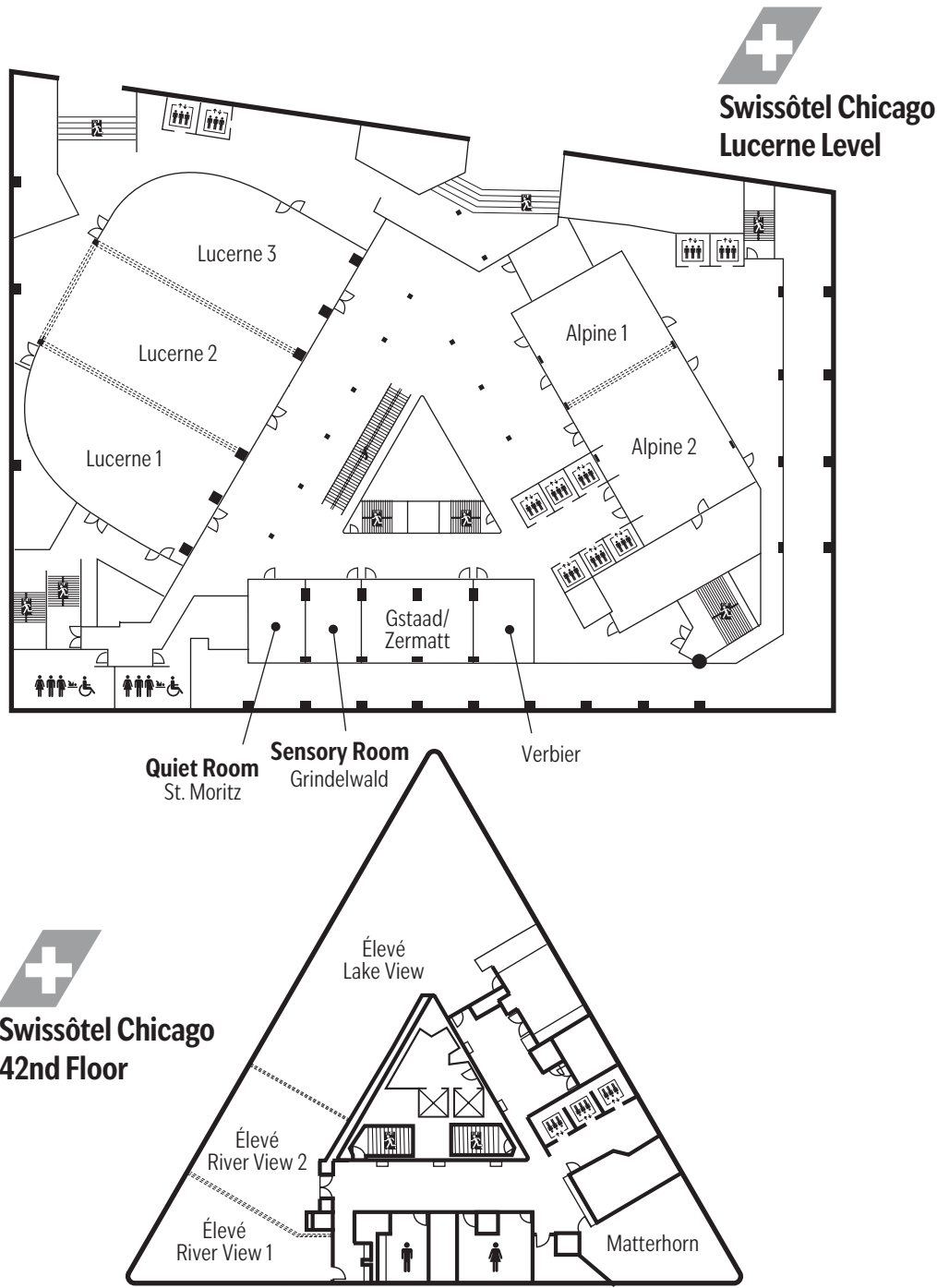


Fairmont Chicago, Millennium Park 2nd Floor

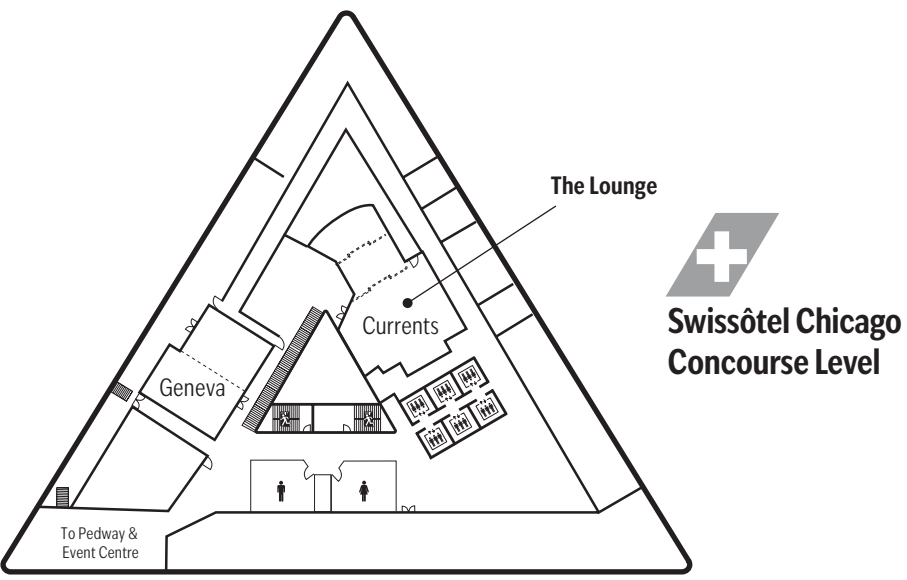
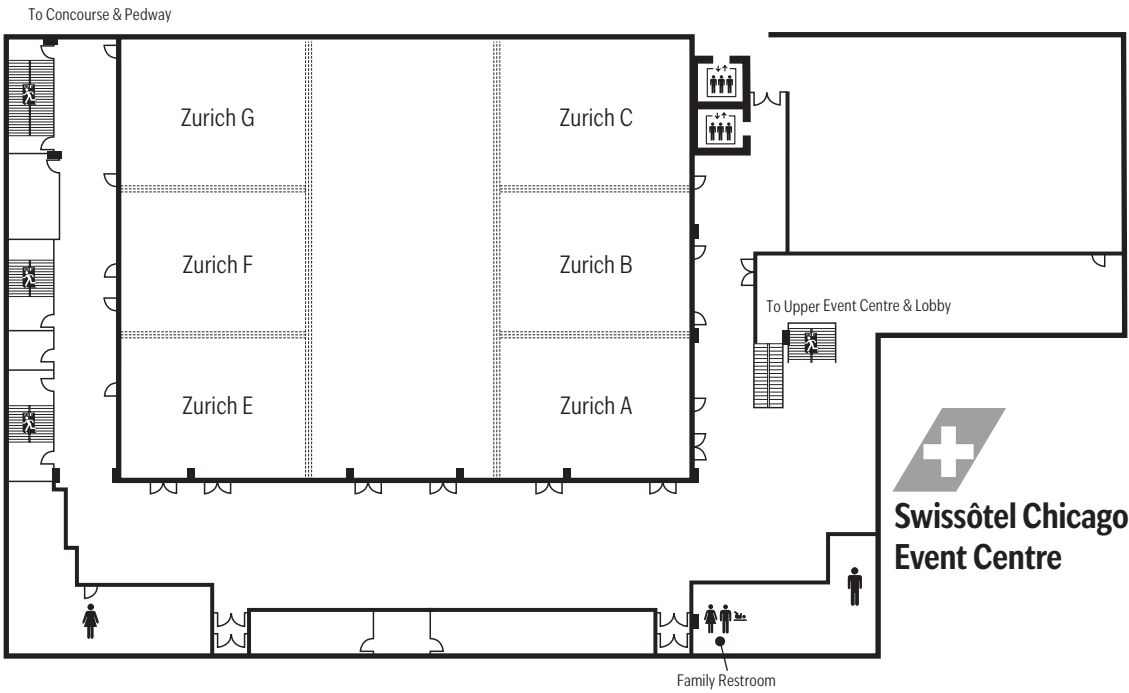


Fairmont Chicago, Millennium Park 3rd Floor

Meeting Space at a Glance



Meeting Space at a Glance



ON-SITE EVENTS AND SPECIAL PROGRAMS

Wednesday, April 2

8:00 – 9:00 pm



FAIRMONT

The Bar

LOBBY LEVEL

Author Celebration & Welcome Reception

Honoring those who published work since our last conference

Welcome to Chicago! Upon your arrival, set down your bags, pick up your badge and conference program from registration, and join us for a chance to unwind and celebrate our authors. SCMS proudly honors writers who have published works between April 2024 and March 2025. Don't miss this special opportunity to connect, relax, and kick off the conference on a high note!

Wednesday, April 2

9:00 – 10:00 pm



FAIRMONT

Ambassador

2ND FLOOR

Aca-Media After Dark

The Aca-Media podcast will launch the conference live from Chicago, featuring special SCMS guests and a touch of late-night charm.

Thursday, April 3

8:00 – 9:00 pm



FAIRMONT

Gold

2ND FLOOR

Graduate Student Reception

Join your fellow graduate students for conversation and drinks.

Friday, April 4

11:00 – 12:45 pm



FAIRMONT

Regent

3RD FLOOR

GRADUATE STUDENT ORGANIZATION WORKSHOP

G11: Cruel Productivity 2.0

IMAGINING ALTERNATIVES

Come brainstorm the future of the GSO!

Participants: Kristina Brüning, Jamie Hoholuk, Matthew Cooper, and Nicholas Reich

Friday, April 4

1:00 – 2:00 pm



FAIRMONT

State

2ND FLOOR

JCMS Masthead Meeting

Closed meeting and lunch for current members of the JCMS masthead.

Friday, April 4

2:15 – 4:00 pm



FAIRMONT

State

2ND FLOOR

JCMS SPONSORED SESSION

H8: But is it Media? Special Issue Showcase

This session will highlight articles and authors to appear in the first-ever special issue of JCMS, to be released as a double issue in Fall 2025. Editors and select authors will be available to discuss this work, answer questions, and reveal plans for future special issues.

Participants: Elizabeth Ellcessor and Bo Ruberg

Onsite Events and Special Programs

Saturday, April 5

9:00 - 10:45 am



FAIRMONT State 2ND FLOOR

TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE

K8: Politicized Pedagogy

This roundtable offers a discussion about teaching film and media in ways that engage with pedagogical issues in a time of increasing political polarization.

Participants: Kimberly Hall (Chair), Anirban Baishya, Hannah Goodwin, Tony Grajeda, Hunter Hargraves, Carolyn Jacobs

Sponsored by Critical Media Pedagogies
Scholarly Interest Group

Saturday, April 5

11:00 - 12:45 pm



FAIRMONT State 2ND FLOOR

PRECARIOUS LABOR ORGANIZATION ROUNDTABLE

L8: Scholarly Organizations During Increasingly Precarious Times

Join this roundtable discussion on the role of scholarly organizations, including SCMS, in the context of globally intensifying precarity.

Participants: Sam Hunter (Chair), Hadil Abuhmaid, Cynthia Baron, Nicholas Reich, Darshana Sreedhar Mini, Rebecca Gordon

Saturday, April 5

2:00 - 3:00 pm



FAIRMONT International Ballroom 2ND FLOOR

2025 Distinguished Career Achievement Award Event

A Conversation with Janet Staiger,
William P. Hobby Centennial Professor Emeritus of
Communication and Professor Emeritus of Women's
and Gender Studies, University of Texas at Austin

Moderator: Kristen Warner, Associate Professor,
Department of Performing and Media Arts, Cornell University

Join us as we pay tribute to Janet Staiger, the recipient of the Society for Cinema and Media Studies 2025 Distinguished Career Achievement Award. A leading scholar and influential voice in the field, Staiger's pioneering research on reception studies, film historiography, spectatorship, and gender has had a lasting impact on how we analyze media and its cultural contexts. Her work, particularly in historical poetics and audience analysis, has shaped critical conversations on how media is experienced and interpreted by different groups. Beyond her groundbreaking scholarship, Staiger has been a dedicated mentor, guiding and inspiring generations of students and scholars in cinema and media studies. Join us as we celebrate her contributions, her scholarship, and her influence on the field, which continues to resonate today.

Saturday, April 5

3:00 - 5:00 pm



FAIRMONT Imperial Ballroom B2 LEVEL

IN THE EXHIBIT AREA @ EDINBURGH UNIVERSITY PRESS TABLE

EXHIBITOR RECEPTION

EDINBURGH UNIVERSITY PRESS

Book Launch

Shirley Clarke: Thinking Through Movement

Join us at the Edinburgh University Press stand to raise a glass in celebration of the release of *Shirley Clarke: Thinking Through Movement*, the newest title in the *Visionaries: The Work of Women Filmmakers* series! Come by to meet author Karen Pearlman, tuck into some whisky and shortbread, and get an exclusive discount on the paperback edition of the book.

Onsite Events and Special Programs

Saturday, April 5

3:15 - 5:00 pm



FAIRMONT State 2ND FLOOR

PROFESSIONAL DEVELOPMENT COMMITTEE ROUNDTABLE

M8: Writing and Pitching a Successful Book Proposal

This PDC event brings together participants from Columbia University Press, New York University Press, and University of California Press to discuss the book proposal process.

Participants: Swapnil Rai (Chair), Philip Leventhal,
Eric Zinner, Raina Polivka, Aaron Trammel

Saturday, April 5

8:15 pm - 12:00 am



FAIRMONT Crystal 3RD FLOOR

Karaoke

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

Coordinators: Kevin Ferguson and Melissa Lenos

Saturday, April 5

7:15 - 8:15 pm



FAIRMONT International Ballroom 2ND FLOOR

Awards Ceremony

Moderator: Victoria E. Johnson •
President of SCMS • University of California, Irvine

Join us for an evening of recognition as we celebrate outstanding achievements in the field, showcasing the contributions of individuals who have made significant impacts on cinema and media studies. Come together with fellow scholars as we applaud excellence and commemorate the remarkable accomplishments within our community.

Offsite Affiliate Events

For a listing of local events linked to the 2025 Chicago conference that benefit our members, please visit

<https://www.cmstudies.org/page/OffsiteAffiliateEvents>.



Friday Night Affiliate Events

The following events will take place at the Fairmont Chicago, Millennium Park and the Swissôtel Chicago on Friday evening, April 4.

Discussion/Meeting
9:00 - 10:00 pm



SWISSÔTEL **Alpine 1** LUCERNE LEVEL

Nordic Scholarly Interest Group Hosts an Informal Discussion with Jan Holmberg

The Nordic SIG will host an informal discussion with Jan Holmberg, CEO of the Ingmar Bergman Foundation (Sweden), who will discuss opportunities for cinema research at the Foundation, the adjacent Swedish Film Institute in Stockholm, and beyond.

Reception
9:00-10:30 pm



SWISSÔTEL **Zurich G** EVENT CENTRE

New York University, Martin Scorsese Department of Cinema Studies Reception

An annual gathering hosted by the Martin Scorsese Department of Cinema Studies, welcoming students, faculty, alumni, and anyone interested in attending.

Reception
9:00-11:00 pm



SWISSÔTEL **Matterhorn** 42ND FLOOR

Department of Film and Media Studies, University of California, Irvine Reception

PhD Program in Film & Media Studies

A social gathering for UCI Film and Media Studies faculty, students, alumni, and their friends and colleagues.

Reception
9:00 - 11:00 pm



SWISSÔTEL **Geneva** CONCOURSE LEVEL

University of Wisconsin-Madison Communication Arts Reception

An evening reception for current faculty, graduate students, and alumni of the University of Wisconsin-Madison's Department of Communication Arts.

Reception
9:00 - 11:00 pm



SWISSÔTEL **Zurich A** EVENT CENTRE

University of Texas at Austin, Department of Radio-Television-Film Reunion Party

The University of Texas at Austin Department's "Back to the Ranch" Reunion Party for current students, alumni, and faculty.

Program Launch
9:00-11:00 pm



SWISSÔTEL **Alpine 2** LUCERNE LEVEL

Launch Celebration

Online Graduate Certificate in Videographic Criticism at UMass Amherst

Film Studies Program at the University of Massachusetts Amherst

Join us for a cash bar event celebrating the launch of UMass Amherst's online 12-credit Graduate Certificate in Videographic Criticism, taught by internationally acclaimed, award-winning video essayists.

Onsite Events and Special Programs

Reception
9:00 – 11:00 pm



SWISSÔTEL Lucerne 1 LUCERNE LEVEL

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

A gathering for friends and alumni of the University of California, Santa Cruz's Department of Film and Digital Media.

Social/Meeting
9:00 – 11:00 pm



FAIRMONT Regal B2 LEVEL

Fan and Audience Studies Scholarly Interest Group Social/Meeting

Come along and play games, catch up with friends and colleagues, and find out about upcoming SIG events.

GUIDELINES

for Panel, Roundtable, and Workshop Chairs

1. Land Acknowledgment

- SCMS encourages chairs to begin each session by reading the land acknowledgment aloud.

2. Access Check and Self-Descriptions

- Conduct an Access Check before starting by asking:
 - › “Does anyone have any access needs that we can address before we begin?”
 - › Make sure all visual aids and seating arrangements are as functional and accessible as possible.
- Encourage panelists to provide a brief self-description for attendees who may benefit from visual details. Keep descriptions concise but informative. Example:
 - › “My name is [Name]. I have [hair color], wearing [clothing description], etc.”

3. Technology Preparation

- Technology problems cut into panel time.
- Panelists should check their technology (laptops, flash drives, etc.) in advance to avoid delays.

4. Presenter Registration Requirement

- Paper author(s) must have registered and be present at the conference to give her/his/their paper. The paper cannot be delivered by another person, and it cannot be presented virtually.

5. Presentation Time Limits

- Please keep panel presentations to 20 minutes and workshop and roundtable presentations to 5-10 minutes. Panels with more than 3 presenters will need to reduce presentation times to fit the 105-minute sessions.
 - › When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
 - › Audience members are rightfully upset when there is no time to ask questions.
 - › Workshops should be primarily discussion or interactive, and thus, speakers should limit their comments accordingly.

6. Ending Sessions on Time

- End sessions promptly to allow attendees enough time to get to their next panel or workshop.

SESSION

A

Thursday, April 3 | 9:00 – 10:45 am

A₁ The Horror of Space and Place



FAIRMONT Regal B2 LEVEL

CHAIR **Courtney Dreyer** • Arizona State University

Katarzyna Paszkiewicz • University of the Balearic Islands • "The geo-hauntology of the cinematic image: Chloé Zhao's *Nomadland*"

Hira Mahmood • Cornell University • "Spatial Horror in *Picnic at Hanging Rock* and *The Virgin Suicides*"

Micheal Raines • Georgia State University • "The Rust Belt Gothic: Charting the Affective Politics of Deindustrialization in Great Lakes Horror Films"

Caitlin Doyle • Massachusetts Institute of Technology • "After the Western: Unsettling the Indian Burial Ground"

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

A₂ The Most Trusted Men in America?



FAIRMONT Royal B2 LEVEL

CHAIR **Claudia Calhoun** • Hunter College, CUNY

Sage M. Goodwin • Harvard University • "A 'Free Marketplace of Ideas': Network Television News, Segregationists, and the Civil Rights Story"

Oscar Winberg • Turku Akademi • "Dr. Stanton Goes to Washington: Broadcasters, Congress, and Control over Television News"

Amber Roessner • University of Tennessee • "The Emergence of *Nightline* during the Iranian Hostage Crisis: A Prelude to 24 Hour Cable News"

Dennis Major • University of Oregon • "'Good Night, and Good News': Competing Visions of the Public Interest in Dramatizations of Television News"

sponsored by Television and Radio History Scholarly Interest Group

A3 ROUNDTABLE Beyond Electronic Publication

Expanding Venues for
Videographic Scholarship



FAIRMONT Cuvee LOBBY

CHAIR

Steve Anderson • University of California,
Los Angeles

CO-CHAIR

Allison de Fren • Occidental College

Steve Anderson • University of California, Los Angeles •
"Exhibiting Long-Form Videographic Scholarship"

Allison de Fren • Occidental College • "Scholarly Videos
in Non-Academic Venues"

Kristy Guevara-Flanagan • University of California,
Los Angeles • "Exhibiting, Distributing and Using Video
Essays"

Veronika Hanáková • Charles University, Prague /
Marienbad Film Festival • "Videographic Scholarship
Within the Realm of Art"

Jiří Anger • Queen Mary University of London • "Video
Essays Within Film Archives and Museums"

sponsored by Digital Humanities and Videographic Criticism
Scholarly Interest Group

A4 Alternative Histories of Sound Art and Sound in the Museum



FAIRMONT Millennium LOBBY

CHAIR

Jennifer Smart • Northwestern University

Walker Downey • University of Massachusetts Dartmouth •
"The On-Air Museum: Sonic Experimentation at KPFA-
FM, 1970-75"

Jennifer Smart • Northwestern University • "Blending
Sensations: Last Night and the Vinyl Record in the
Museum"

Whitney Johnson • School of the Art Institute of Chicago •
"Space and Place: Exhibiting Field Recordings in
Gallery Installation"

Jonathan Mackris • University of California, Berkeley •
"Figures of Speech: Theorizing the Talking Film"

sponsored by Sound and Music Studies Scholarly Interest
Group

A5 Transnational Media Culture in the Era of Rising Korean Popular Culture



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR

Ji-Hyun Ahn • University of Washington Tacoma

Jaehyeon Jeong • Yonsei University • "Platform
transplantation: A Critical Analysis of Korean Webtoon
Platforms' Globalization Strategies"

Hojeong Lee • San Jose State University • "Emerging
Voices: The Shifting Landscape of Korean Immigrant
Representation in U.S. Media"

Jiyeon Kim • University of Tokyo • "Visualizing Unknown
Worlds: Monsters, Aliens, and Mysteries in South
Korean Teen Magazines of the 1980s"

Ji-Hyun Ahn • University of Washington Tacoma •
"Cockroaches and Dogs: Animal Symbolism in Anti-
Korean Discourse in Japan and Taiwan"

A6 Before, Besides, and Beyond the Taiwanese New Cinema



FAIRMONT Embassy 2ND FLOOR

CHAIR

Chang-Min Yu • National Taiwan University

Yvonne Lin • University of California, Berkeley • "Waste
Not: The Sound of Hygienic Modernity in *The Maiden's
Prayer* (1975)"

Chang-Min Yu • National Taiwan University • "Fragrant
Formosa, Infrastructural Tourism, and the Television of
National Investment"

Mei-Hsuan Chiang • Taipei National University of the Arts •
"Reframing Adolescence: Chen Kuo-fu's *School Girls*
(1989) and Female-Centered Youth Films in 1980s
Taiwan"

Kun-Xian Shen • University of California, Los Angeles •
"Yellow Skin, Black Voice: Disembodied Ventriloquism
in the Making of L.A. Boyz and *Modern Republic*"

A7 Digital Cultures

Production, Aesthetics, and Identity

 FAIRMONT Ambassador 2ND FLOOR

CHAIR **Anna Stamm** • Indiana University Bloomington

Celeste Oon • University of Southern California • “E-BOYS ARE RUINING MY LIFE: Masculinity and Whiteness in E-Culture”


Caleb Murray-Bozeman • University of California, Berkeley • “Compilation Videos and the Aesthetics of Passivity”

Olivia Riley • University of Wisconsin-Madison • “Digital Disability Aesthetics: Crippling Creative Norms through Fandom”

Lauren Rouse • Northwestern University • “Stop Abusing Your Favorite Character Challenge (IMPOSSIBLE): An Analysis of Hurt/Comfort Fics Through Disability Studies”

sponsored by Disability Caucus

A8 Cinema, Nature, and Extraction in the Anthropocene

 FAIRMONT State 2ND FLOOR

CHAIR **Kien Le** • University of California, Irvine

Kien Le • University of California, Irvine • “Photography and Data Extraction in French Indochina”

Alison Griffiths • Baruch College • “Extractivism and the Topoi of Loss: Coal Mining Disaster Imagery”

Nico Garcia • University of California, Los Angeles • “Can you make a border abstract?: Experimental Film in El Paso and the Rio Grande Valley”

Huirong Ye • Independent Scholar • “Plowing the Clouds, Sowing the Rain: ‘New Meteorology’ in Socialist Anthropocene”

A9 Centering Blackness Onscreen

 FAIRMONT Chancellor 3RD FLOOR


CHAIR **Ryan Friedman** • Ohio State University

Ryan Friedman • Ohio State University • “A Picture of Modern Black Life: The Musical Specialty in Sound-Era Race Films”

Aaron Hunter • Trinity College Dublin • “Centering Blackness on Film and on Screen: Haskell Wexler, Sidney Poitier and *In the Heat of the Night*”

Todd Jurgess • University of South Florida • “Once Expropriated . . . : Black Visual Intonation and Digital Motion in Contemporary Cinema”

A10 New Approaches to Spectatorship

 FAIRMONT Diplomat 3RD FLOOR

CHAIR **Zeke Saber** • Binghamton University

Zeke Saber • Binghamton University • “Environs of the Morphological Image”

Ryan Pumroy • University of Wisconsin-Milwaukee • “Going at the Movies: Spectatorship, Duration, and Urination”

David Gurney • Texas A&M University at Corpus Christi • “Uncanny Echoes: Skibidi Toilet, Hauntology, and the Fragmentation of Nostalgia for Generation Alpha”

A11 Political Economy of Games Now



FAIRMONT Regent 3RD FLOOR

CHAIR **Evan Torner** • University of Cincinnati**Nicole Winchester** • York University • “System Mastery = Platform Mastery = Capital Mastery = Profit?”**Lesley Willard** • Emerson College • “Machine Learning, Moderation, and ToxMod: The Political Economy of AI Moderation Tools and Their Impacts on Game Workers”**PB Berge** • University of Alberta • “Playing After Industry: Fantasy Consoles, Itch Bundles, and the Political Economy of Speculative Play”**Madeleine Hunter** • Royal Melbourne Institute of Technology • “License to Play? Narrativizing Platform Capitalism in Epic Games’ *Fortnite*”A12 WORKSHOP
Art Cinemas and Academia
Best Practices for Integration

FAIRMONT Crystal 3RD FLOOR

CHAIR **Chelsea Wessels** • East Tennessee State UniversityCO-CHAIR **Matthew Holtmeier** • East Tennessee State University**Andrew J. Douglas** • Bryn Mawr Film Institute**Rebecca Fons** • Gene Siskel Film Center**Michael Metzger** • Block Museum, Northwestern University**Pete Timmermann** • Webster UniversityA13 Queering the Public Forum
Identity and Media

FAIRMONT Gold 2ND FLOOR

CHAIR **Viviane Martini** • Universidade Federal de Santa Catarina**Lauren Ruhnke** • Temple University • “The Mana of Mazaa: Producing Queer/Feminist Counterdiscourse at *Agents of Ishq*”**Marie Tohill** • Muhlenberg College • “Redefining the Closet: Intersectional Identities and Fluid Black Queer Representation in Netflix’s *Sex Education*”**Viviane Martini** • Universidade Federal de Santa Catarina • “Queer Temporalities and Spatialities in *A Wild Patience Has Taken Me Here*: Lesbian Affections in Brazilian Cinema”**William Beaman** • George Mason University • “From Coconut Trees to Contexts: Camp as Infrastructure in Kamala Harris’s Brat Summer”A14 Rules of Engagement
Media Fandom and Governance

SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Mel Stanfill** • University of Central Florida**Benjamin Woo** • Carleton University and**Kathryn Fedchun** • Carleton University • “Don’t Be Creepy: Governing ‘Appropriate’ Cosplay Photography at Con Events”**Mel Stanfill** • University of Central Florida • “Fans, Filtering, and Fair Play: Navigating Governance on Fan Fiction Platforms”**Sebastian F. K. Svegaard** • Queensland University of Technology • “Bullshit or Best Practice?: How Vidders Negotiate Copyright”**Mark Stewart** • University of Waikato • “Not Becoming Ungovernable: Fan Spaces, Governance, and the Limitations of Fandom for Activism”

sponsored by Fan and Audience Studies Scholarly Interest Group

A15 Streaming Platforms

 **SWISSOTEL** Lucerne 1 LUCERNE LEVEL

CHAIR **Jane Shattuc** • Emerson College

Codruța Morari • Wellesley College • “The Cannes Netflix Saga, 2017-2024. Public Policy and the French Media Industry’s Fight for Cultural Sovereignty”


Jane Shattuc • Emerson College • “The Rise of Netflix’s Mediocrity: The Economics of Quality”

Peter Kunze • Tulane University • “Segregated Streaming: Race, Distribution, and Disney+”

Kayti Lausch • Montana State University • “Don’t Call It a ‘Faith Show’: The Chosen and Christian Television in the Streaming Age”

sponsored by French/Francophone Scholarly Interest Group

A16 Solidarity Filmmaking in the 1960s and 1970s

 **SWISSOTEL** Lucerne 2 LUCERNE LEVEL

CHAIR **David Fresko** • Rutgers University

Ling Zhang • Purchase College • “Labor on Screen: Narrating Chinese Workers From the Cultural Revolution to the Economic Reforms”

David Fresko • Rutgers University • “Black Revolution / White Solidarity: Notes on Three Newsreel Films”

Matthew Croombs • University of Calgary • “French Anti-Colonial Documentary, Historical Disorientation, and the Limits of Solidarity”

sponsored by Caucus on Class

A17 Collaborative Creativity in Film and Television

 **SWISSOTEL** Lucerne 3 LUCERNE LEVEL

CHAIR **Lucy Brown** • University of Westminster

CO-CHAIR **Rosamund Davies** • University of Greenwich


Rosamund Davies • University of Greenwich • “Time, Space and Collaborative Creativity in Film and Television: Collaborative Chronotopes”

Lucy Brown • University of Westminster • “Who’s Got Talent? The Hidden Collaborative Creativity of Television Talent Managers”

Funke Oyebanjo • University of the Arts London • “Beyond the Storyboard: Cultivating & Re-imagining Collaborative Practices within the Cinematic Virtual Reality Landscape”

Wenhwa Tsao • Columbia College Chicago and **Susan Kerns** • Columbia College Chicago • “Risk Management to Creative Collaborators: Intimacy Coordination’s Possible Futures”

A18 Posters, Patterns and Pop The Films of Jodie Mack

 **SWISSOTEL** Alpine 1 LUCERNE LEVEL

CHAIR **Laura Ivins** • Practitioner Scholar

Andrew Vielkind • Ithaca College • “Ectoplasmic Visions: The Supernatural Cinema of Jodie Mack”

James Hansen • New York State College of Ceramics at Alfred University • “Being Alive with Jodie Mack”

Laura Ivins • Practitioner Scholar • “Between Handcraft and Industrialization: Jodie Mack’s Fabric Films”

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

A19 Contested National Cultural Memories



SWISSOTEL Alpine 2 LUCERNE LEVEL

CHAIR **Kevin Smets** • Vrije Universiteit Brussel

Tanya Melendez • University of Illinois Urbana-Champaign • "What Has Been and What Has Survived: Rhetorical Strategies of Survivance in FX's *Reservation Dogs*"

Kevin Smets • Vrije Universiteit Brussel • "Kinotopic Counter-Geographies: Redrawing Borders through Insurgent Filmmaking in Rojava"

Richard Davis • Duke Kunshan University • "Illiberal Utopias: The Wartime Musical Films of Makino Masahirō"

A20 Paratexts in the Margins of Paratextual Discourse



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Stephen Istvan Dragos** • King's College London / University of Northampton

RESPONDENT **Ed Vollans** • University of Leicester

Alicia Kozma • Indiana University Bloomington • "Primary Image, Marginal Industry: Textual Primacy and Gendered Authorship in Second Wave Exploitation Film Posters"

Zeyu Gao • King's College London • "Shanghai Film Periodicals in the 1930s: The Communion of Cultural Elite and Mass Cultures"

Stephen Istvan Dragos • King's College London / University of Northampton • "Debates Surrounding the Polish Film Poster from the 1960s and 1970s through the Lens of Susan Sontag"

Carmen Spano • University of Leicester • "Para-Texts Are Where the Story Actually Begins?: Analysis of the TV Series *Castle*'s Book Production Process"

sponsored by Caucus on Class; Fan and Audience Studies Scholarly Interest Group

A21 ROUNDTABLE At Your Leisure



SWISSOTEL Matterhorn 42ND FLOOR

CHAIR **Juan Camilo Velasquez** • New York University

Jocelyn Szczepaniak-Gillece • University of Wisconsin-Milwaukee • "The Right to Sit Still"

Kyle Stevens • Appalachian State University • "The Indulgent Labor of Conspiratorial Viewing"

Matias Beverinotti • San Diego State University • "Life/Work and Post-Work"

Madeline Lane-McKinley • University of California, Santa Cruz • "Comedy and Anti-Work Longing"

Sarah Hamblin • University of Massachusetts Boston • "Radical Cinema and Sleepy Spectatorship"

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

SESSION B

Thursday, April 3 | 11:00 am – 12:45 pm

B₁ Mapping Experimental Ecocinema

Critical Frameworks



CHAIR **Henning Engelke** • University of Arts Linz

CO-CHAIR **Kornelia Boczkowska** • Adam Mickiewicz University

Henning Engelke • University of Arts Linz • “Batman and the Whales: Liquid Ecologies of Bay Area Experimental Film in the 1960s and 1970s”

Emma Piper-Burket • University of Colorado Boulder • “Eco: A Feminist Disaster”

Kornelia Boczkowska • Adam Mickiewicz University • “Why Look at Dead and Extinct Animals? Afterimages in Stan Brakhage, Deborah Stratman and Samy Benammar’s Films”

Kalpana Subramanian • University of Colorado Boulder • “Respiratory Eco-Aesthetics in Experimental Cinema: A Non-Western Perspective”

sponsored by Experimental Film and Media Scholarly Interest Group

B₂ The New Internet Press Tour

Stars, Formats, and Institutions in Digital Promotional Culture



CHAIR **Cory Barker** • Pennsylvania State University

Michael Reinhard • Emory University • “Queer Kinships: Female Celebrity, Podcasting’s Relational Labor, and LGBTQ+ Audiences”

Cory Barker • Pennsylvania State University • “Hot Wings & Closet Picks: Celebrity Authenticity in Contemporary Film Promotion”

Eric Harvey • Grand Valley State University • “The Tiny Deskification of Live Music Video Performance”

Samantha James • Auburn University • “‘We Needed Them More Than They Needed Our Media Institutions’: The K-Pop Industry’s Fan-Led Press Tour”

B

THURSDAY

B3 Games and Media Industry



FAIRMONT Cuvee LOBBY

CHAIR **Cass Zegura** • University of Michigan**Cass Zegura** • University of Michigan • "That was So Nasty, I'm in Love with You": Erotic Transmission of Materiality in Dungeons & Dragons Actual-play"**Courtney Blamey** • Concordia University Montreal • "What Does it all Mean?: An Emotional Game Design Case Study of *Life is Strange: True Colours*"**Ryan Banfi** • New York University • "The Virtual Camera: Perspectives in Video Games"**Bret Hart** • University of Chicago • "The Rise of Influencers and the Reign of Casual Games: *Kim Kardashian: Hollywood* at 10"

sponsored by Video Game Studies Scholarly Interest Group

B4 New Horizons in Documentary Filmmaking

Exploring the Tools for Storytelling



FAIRMONT Millennium LOBBY

CHAIR **Gillian Helfield** • York University**Changmin Lee** • Sogang University and **Patricia Aufderheide** • American University • "Copyright and Korean Documentary Film: Public Memory, Human Rights and Accountability at Risk"**Olivia Landry** • Virginia Commonwealth University • "Film from Above / Violence from Above"**Gillian Helfield** • York University • "Seeing Is Not Believing Is Not Seeing: Media as a Contested Space of Representation and Remembrance"**Aiden Koscieszka** • Central Michigan University • "Nothing descends to the earth without a job to do': Museum Storytelling and Ainu Indigenous Media Production"

sponsored by Documentary Studies Scholarly Interest Group

B5 Latine Digital Media Aesthetics

From Content to Infrastructure



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Joaquin Serpe** • Emerson College**Joaquin Serpe** • Emerson College • "Precarity and Gender in Malena Pichot's Webseries *La loca de mierda* and *Cualca*"**Allison Schifani** • University of Miami • "Clean, Green, and Future Ready: Aestheticizing Latinidad in Miami's Climate Tech Discourse"**George Ramirez** • Cleveland Institute of Art • "Racializing America: Chris Sotomayor's Computer Coloring at Marvel Comics"**Veronica Uribe-del-Aguila** • University of California, San Diego • "Branding Open Hardware in Mexico: The Role of Logos in Middle Classes Participatory Technopolitics"B6 ROUNDTABLE
Siting Screens, Citing Asia

FAIRMONT Embassy 2ND FLOOR

CHAIR **Kartik Nair** • Temple UniversityCO-CHAIR **Chenshu Zhou** • University of Pennsylvania**Lotte Hoek** • University of Edinburgh • "Projectionists at the End of Empire in South Asia"**Kartik Nair** • Temple University • "CGI, the Film Frame and the Computer Screen"**Dahlia Li** • Swarthmore College • "Screening: Slow Archives in Too-Fast Times"**Chenshu Zhou** • University of Pennsylvania • "An Archaeology of Screen Time"**Michelle Cho** • University of Toronto • "Screens and Scale in Pop Idol Performance Cultures"**Iggy Cortez** • University of California Berkeley • "Night Across Asia: Screen as Atmospheric Membrane"

sponsored by Asian/Pacific American Caucus

B7 Emotional Horror

FAIRMONT Ambassador 2ND FLOOR

CHAIR **Peter Marra** • Wayne State University

Peter Marra • Wayne State University • “Embrace of the Repressed”

Paige Wills • Independent Scholar • “Abortion Cinema’s Genre Hybridity: Fear and Catharsis in *Happening*”

Kendall R. Phillips • Syracuse University • “‘Blood and Thunder’: Horror, Affect, and Fear of Radio in 1930s America”

Marianne Tarcov • McGill University • “State Critique and Lyric Horror in *The Deserted City* by Obayashi Nobuhiko”

sponsored by Horror Studies Scholarly Interest Group

B8 WORKSHOP Navigating Media Studies as Black Women Scholars

FAIRMONT State 2ND FLOOR

CHAIR **Briana Barner** • University of Maryland, College Park

Beretta Smith-Shomade • Emory University

Timeka Tounsel • University of Washington

Ashleigh Greene-Wade • University of Virginia

Alisa Hardy • University of Maryland, College Park

B9 Slippery Films

Historical Reception, Hollywood Genres, and the Variability of Meaning

FAIRMONT Chancellor 3RD FLOOR

CHAIR **Will Scheibel** • Syracuse University

Julie Grossman • Le Moyne College • “‘Still Waters Run Deep’: Performance and Competing Spectator Positions in Joan Fontaine’s Hollywood Stardom”

Will Scheibel • Syracuse University • “When Movie Monsters Encamped Television: Universal Horror, Classic Hollywood Nostalgia, and the Postwar Youth Market”

Emily Carman • Chapman University • “Misfit Western?: *The Misfits*’ Cultural and Critical Reception, At Home and Abroad, in 1961”

Kristen Hatch • University of California, Irvine • “‘It’s History You’ll Be Writing’: *Bugsy Malone* (1976) and Other Affective Histories of 1930s Hollywood”

sponsored by Classical Hollywood Scholarly Interest Group

B10 (Anti)fascist Cinemas

FAIRMONT Diplomat 3RD FLOOR

CHAIR **John Hoffmann** • Chapman University

RESPONDENT **Anna Torres-Cacoullous** • University of Illinois Urbana-Champaign

Elena Past • Wayne State University • “Black and White Film in the Gray Zone: Rossellini’s *La nave bianca* and Materialities of Ferrania Film”

Christopher Bush • Northwestern University • “When Is a Swastika Not a Swastika? *The New Earth* and Transnational Fascism”

John Hoffmann • Chapman University • “Kinetic Ornamentation in Riefenstahl’s *Olympia*”

sponsored by War and Media Studies Scholarly Interest Group

B

THURSDAY

B11 ROUNDTABLE What is Media Theory?



FAIRMONT Regent 3RD FLOOR

CHAIR **Deborah Levitt** • The New School**Hank Gerba** • Stanford University • “Contemporary Media Aesthetics”**Heather Warren-Crow** • Texas Tech University • “An Existential Media Theory of Animation?”**Scott Ferguson** • University of South Florida • “Rethinking Abstraction Between Money & Aesthetics”

B12 Pages to Pictures

Print Culture and Bombay
Cinema's Intermedial Publics

FAIRMONT Crystal 3RD FLOOR

CHAIR **Kuhu Tanvir** • Michigan State UniversityCO-CHAIR **Rahul Kumar** • University of Pittsburgh**Afroz Taj** • University of North Carolina at Chapel Hill • “Both Ends Burning: Shama Magazine And The Construction Of Meta-Cinematic Literature”**Kuhu Tanvir** • Michigan State University • “Film Journalism in English and Cinematic Taste of the Indian Elite from the 1950s to the 1980s”**Rahul Kumar** • University of Pittsburgh • “Resonant Pages and the Intermedial Public: The Affective Economy of Hindi Film Music in 1980s Popular Print Culture”**Samhita Sunya** • University of Virginia • “A Change of Address with Filmfare Middle East”

B13 Trans, Nonbinary, Racialized, and Mad Cinema/tic Configurations



FAIRMONT Gold 2ND FLOOR

CHAIR **Laura Horak** • Carleton University**Cael Keegan** • Concordia University • “Why Trans Cinema Doesn't Exist”**æryka hollis o'neil** • University of Toronto • “Got to be Real: The Edges and Ends of Trans Narrativity”**Slava Greenberg** • University of Amsterdam • “Reenacting the Trans-Crip Hirstory of Ketamine”**Laura Horak** • Carleton University • “Translating Trans Film History into the Transgender Media Portal”

B14 Age(ing) and Fandom in the Contemporary Media Landscape



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Bailey Apollonio** • University of Michigan**Bailey Apollonio** • University of Michigan • “Hogwarts Legacies: Long-term Franchise Fandoms and Digital Fan Tourism”**Suzanne Scott** • University of Texas at Austin • “Geriatric Cosplay: Embodied Fan Practices and the Discursive Management of Aging”**Bridget Kies** • Oakland University • “‘Everybody's Grandmother’: Retrospective Fandom and Millennial Fans of Older Screen Stars”**Laurel Rogers** • University of Texas at Austin • “Aging and in Fandom: Fan Attachments and Practices over the Life Course”

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

B15 Ecologies of the Prop

 **SWISSOTEL Lucerne 1** LUCERNE LEVEL

CHAIR **Amy Rust** • University of South Florida

CO-CHAIR **Graig Uhlin** • Oklahoma State University

Jennifer Peterson • Woodbury University • “Redwood Film Props”


Graig Uhlin • Oklahoma State University • “Hedges and Blinds: Plants as Boundary Props”

Adam O’Brien • University of Reading • “Holding Water in *Still Life* (2006)”

Amy Rust • University of South Florida • “A Horse Called Jean Jacket: Remediating America’s Props”

sponsored by Media and the Environment Scholarly Interest Group

B16 Reactionary Politics, Fandom and Participatory World Building

 **SWISSOTEL Lucerne 2** LUCERNE LEVEL

CHAIR **Anthony Dannar** • Tuskegee University

CO-CHAIR **Bethan Jones** • Cardiff University

Anthony Dannar • Tuskegee University • “‘Laughs in the face of woke culture’: *Lady Ballers*, the Daily Wire, and the Reactionary Fanboy Auteur”

Line Nybro Petersen • University of Copenhagen and **Katrine Pedersen** • University of Copenhagen • “Far-Right Campaigning Through Fan Edits and Authored Content in the Dille Meme Team”


Simone Driessen • Erasmus University Rotterdam • “Shake It Off: Exploring Conspiratorial and Participatory Play in Taylor Swift’s Fandom”

Bethan Jones • Cardiff University • “You Can Tell From the Clavicles: Transvestigation as Forensic Fan Practice”

sponsored by Fan and Audience Studies Scholarly Interest Group

B17 Shifting Sector Strategies Outside the US

Scripted Series in the UK, Australia, and Canada

 **SWISSOTEL Lucerne 3** LUCERNE LEVEL

CHAIR **Amanda D. Lotz** • Queensland University of Technology

Beth Johnson • University of Leeds • “In Whose Service? British Television Drama in the Global Age”

Amanda D. Lotz • Queensland University of Technology • “Australia’s Scripted Series Collapse: A Cultural Policy Failure”

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

B18 ROUNDTABLE The Movie Poster

Advertisement, Art, Political Artifact, Commodity

 **SWISSOTEL Alpine 1** LUCERNE LEVEL

CHAIR **Iain Robert Smith** • King’s College London

Madhuja Mukherjee • Jadavpur University • “A Thing to Carry Home (poster/songbook/lobby card)”

Iain Robert Smith • King’s College London • “The Social Life of Posters”

Johnny Walker • Northumbria University • “What’s On the Box: Video Cover as Primary Source”

Kathy Fuller-Seeley • University of Texas at Austin • “Austin Theaters’ Advertising in 1920s Newspapers”

B

THURSDAY

B19 ROUNDTABLE Technics and Media



SWISSOTEL Alpine 2 LUCERNE LEVEL

- CHAIR **Nicholas Baer** • University of California, Berkeley
- CO-CHAIR **Ranjodh Singh Dhaliwal** • University of Basel
- Yijun Sun** • University of Richmond • “Reimagining Media Vessels in Technology”
- Tom Gunning** • University of Chicago • “The Technics of the Projected Image”
- Ranjodh Singh Dhaliwal** • University of Basel • “The Two Technical Mediations”
- Nicholas Baer** • University of California, Berkeley • “Questions Concerning Technics”
- Shaoling Ma** • Cornell University • “Asia in Loops: Marxist Media Theory”
- Jeffrey Sconce** • Northwestern University • “Content Is Dead, Long Live the Medium”

sponsored by Media, Science and Technology Scholarly Interest Group

B20 Ethnic Minority and Indigenous Films/Filmmakers in Chinese Cinemas

New Approaches/Perspectives/Subjects



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

- CHAIR **Yanjie Wang** • Loyola Marymount University
- Cui Zhou** • Oberlin College • “Curating the Onscreen Ethnic Minority Museum: The Set Design and Spaces in Chinese Socialist Minority Films, 1949-1966”
- Yanjie Wang** • Loyola Marymount University • “The Flâneur as Ethnic Minority Filmmaker: Obscured History and Unfamiliar Urban Space in *Shadowless Tower*”
- Xiangui Qi** • University of California, Irvine • “Diaspora at Home: Water, Bodies, and Indigeneity in Heather Tsui’s *Long Time No Sea* (2018)”

sponsored by Indigenous Media Caucus

B21 Theorizing Nations, Sounds, and Images



SWISSOTEL Matterhorn 42ND FLOOR

- CHAIR **Navid Darvishzadeh** • Georgia State University
- Navid Darvishzadeh** • Georgia State University • “Hand-woven Chronotope of Imaginal Cinema: Deleuzian Dream-Image in Iranian Modern Cinema”
- Gayas Eapen** • Coastal Carolina University • “Treble Cultures in Times of Bass: Encounters from North Indian Streets”
- Osarugue Otebele** • University of California, Berkeley • “Cinema and the Limitations of Order: Nollywood Video Films and the Aesthetics of a Nation’s Un-becoming”
- Dong Yang** • Grinnell College • “The Surface of Blandness: Late Deleuze, Ink-Wash Animation, and the (Im)Perceptible Planes”

sponsored by CinemArts Scholarly Interest Group

SESSION C

Thursday, April 3 | 2:15 – 4:00 pm

C1 Horror and Thrillers



FAIRMONT Regal B2 LEVEL

CHAIR

Randall G. Underwood • University of North Carolina at Chapel Hill

Laura Springman • University of Texas at Austin •
"Transnational Terror: Shudder and the Global Horror Genre"

Kate J. Russell • University of Toronto • "Bad Habits: The Sacred Forms of Eroticism in Nunsploitation"

Randall G. Underwood • University of North Carolina at Chapel Hill • "Don't Show, Don't Tell: Cultivation of Dread and Immersive Atmosphere in the Contemporary Horror Film"

Dahlia Schweitzer • Fashion Institute of Technology •
"From *Memento* to *Severance*: Forgetting Ourselves in the Age of Amnesia"

C2 Flip, Swipe, and Glitch



FAIRMONT Royal B2 LEVEL

CHAIR

Kevin Ball • Wesleyan University

RESPONDENT

Elizabeth Reich • University of Pittsburgh

Vincent Haddad • Central State University • "'You Still Thinking About Rapping When You're Fifty?': Glitching Time in Danny Brown and Boldy James's Music Videos"

Kevin Ball • Wesleyan University • "'I'm really putting y'all on free game': Sequencing Blackness and Racial Surveillance in Teejayx6's 'Swipe Story'"

Alex Blue V • McGill University • "'You're Only Ever A Block From The 'Hood': Hip-Hop and Spatial Reorientation in Detroit, Michigan"

Sabrina Sonner • University of Oregon • "Ethics in Interactive Narratives: Analyzing Political Resistance in Detroit: *Become Human* and *Life is Strange 2*"

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group; Black Caucus

3 ROUNDTABLE The Video Essay in Pain Confronting Ethics in Videographic Criticism



FAIRMONT Cuvee LOBBY

CHAIR

Barbara Zecchi • University of Massachusetts Amherst

CO-CHAIR

Alan O'Leary • Aarhus Universitet**Barbara Zecchi** • University of Massachusetts Amherst • "Is This Ethical? Limits in Videographic Criticism"**Alan O'Leary** • Aarhus Universitet • "Painful Cinephilia: Daney, Rivette, Video and Kapó"**Susan Harewood** • University of Washington Bothell • "Video Essaying and Spectacles of Routine Terror"**Maillim Santiago** • George Mason University • "Dolor: Pain in Embodiment and Performance"**Colleen Laird** • University of British Columbia • "My Most Painful Years: The Creator's Statement"**Jaap Kooijman** • University of Amsterdam • "Confronting My White Male Gaze in the Video Essay"**sponsored by** Nordic Studies Scholarly Interest Group; Digital Humanities and Videographic Criticism Scholarly Interest Group

4 ROUNDTABLE Saving Sonic Histories Podcast Preservation and Audio Archiving



FAIRMONT Millennium LOBBY

CHAIR

Jeremy Morris • University of Wisconsin-Madison**Stacey Copeland** • University of Groningen • "LGBT Radio Archives and Podcasting Our Research"**Ellen Horne** • New York University • "Education in the Wake of Corporate Podcasting"**Sarah Florini** • Arizona State University • "Independent Black Podcasts as Cultural Archive"**Katie Rawson** • University of Pennsylvania • "Labor and Collaboration in Podcast Archiving"**Jeremy Morris** • University of Wisconsin-Madison • "Podcast Preservation and Analysis with PodcastRE"**sponsored by** Libraries and Archives Scholarly Interest Group; Radio, Audio Media, and Podcasting Scholarly Interest Group

5 New Directions in Latin American Film Genres



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR

Monica Garcia Blizzard • University of Illinois Urbana-Champaign

CO-CHAIR

Jennifer Alpert • Stanford University**Jeffrey Romero Middents** • American University • "Además, *baila muy bien*: Stardom and the Mexican Cabaret Film"**Jennifer Alpert** • Stanford University • "Collective Reconstructions in Argentinean Cinema: The 'Melodrama of Community' as an Affective Mediation of Genocide"**Nilo Couret** • University of Michigan • "The Eco-Melodramatic Imagination in Claudia Llosa's *Distancia de rescate* (2021)"**Monica Garcia Blizzard** • University of Illinois Urbana-Champaign • "The Contemporary Inter-Class Comedy in Mexico"**sponsored by** Latinx/a/o Caucus

6 Environmental Documentaries within a Global Context



FAIRMONT Embassy 2ND FLOOR

CHAIR

Najmeh Moradiyan-Rizi • Old Dominion University**Salma Monani** • Gettysburg College • "Indicting Colonial True Crime: The D-ecocinema Ethics of Indigenous Documentarians Shane Belcourt and Lisa Jackson"**Ben Mendelsohn** • Portland State University • "Documenting 'Lagoon Lifeworlds' in Lagos, Nigeria: On Dele Adeyemo's *A Dance of the Mangroves* (2023)"**Wakae Nakane** • University of Southern California • "Fukushima Aftershocks: Women's Post-Disaster Documentaries"**Najmeh Moradiyan-Rizi** • Old Dominion University • "Gender and Environmental Activism in Iranian Women's Biographical Documentaries"**sponsored by** Documentary Studies Scholarly Interest Group

C7 New Perspectives on Paramount

Production Policies, Business Strategies and Remaining Competitive in Hollywood

F FAIRMONT Ambassador 2ND FLOOR

CHAIR **Yannis Tzioumakis** • University of Liverpool

Clara Pafort-Overduin • Utrecht University • “The Role of a Dataset in Analyzing Paramount’s Film Production Policy”

Jordan Brower • University of Kentucky • “Paramount Properties: Film Adaptations and Intellectual Property Management across the History of a Hollywood Studio”

Ross Melnick • University of California, Santa Barbara • “National Bemusement: Sumner Redstone, Viacom, and the Transformation of Paramount Pictures”

Yannis Tzioumakis • University of Liverpool • “Vantageless’: Paramount and Its Indiewood Practices in the Era of the Late Indies”

C8 The Films of Alice Guy Blaché

New Looks and Approaches

F FAIRMONT State 2ND FLOOR

CHAIR **Aurore Spiers** • Texas A&M University

Pamela Robertson Wojcik • University of Notre Dame • “Alice Guy Blaché’s Strategy for the Tramp, or the Stamp of the Auteur on a Stock Character”

Jane Gaines • Columbia University • “Alice Guy Blaché and the Anti-Union Politics of *The Strike* (Solax, 1912)”

Carolyn Condon Jacobs • Central Connecticut State University • “Domesticating Bacteriology in *Falling Leaves* (1912)”

Clara Auclair • University of Stockholm / University of Marburg • “Women Sidekicks: Analyzing Female Secondary Characters in Guy Blaché’s *The Empress* (1917)”

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

C9 Contemporary Conversations with Classical Film Theory

F FAIRMONT Chancellor 3RD FLOOR

CHAIR **Doron Galili** • Stockholm University

CO-CHAIR **Johannes von Moltke** • University of Michigan

Paul Dobryden • University of Virginia • “Automation, Estrangement, Evolution: Dismediating Early Film Theory”

Doron Galili • Stockholm University • “Arnheim, Media, and the In-Between of Classical Film Theory”

Mary Hennessy • University of Wisconsin-Madison • “Siegfried Kracauer and Lauren Berlant’s Affinities”

Johannes von Moltke • University of Michigan • “Little Shopgirls and Boys Who Smell of Machinery: Siegfried Kracauer Meets Iris Barry”

sponsored by Nordic Studies Scholarly Interest Group

C10 ROUNDTABLE

Where Does Bergman Studies Go From Here?

F FAIRMONT Diplomat 3RD FLOOR

CHAIR **Daniel Humphrey** • Texas A&M University

CO-CHAIR **Jan Holmberg** • The Ingmar Bergman Foundation

María Oaz Peirano • Universidad de Chile • “Ingmar Bergman’s Reception in the Global South”

Amanda Duxtater • University of Washington • “Where Is the Here of Bergman Studies?”

Richard Ness • Western Illinois University • “The Influence of Anxiety: Bergman’s Lasting Impact”

sponsored by Nordic Studies Scholarly Interest Group

C

THURSDAY

C11 Women Showrunners in Contemporary Television

Authorship and Representation



FAIRMONT Regent 3RD FLOOR

CHAIR **Yael Levy** • Tel Aviv University

CO-CHAIR **Stefania Marghitu** • University of Alabama

Theresa Trimmel • University of Bristol • “Intersectional Authorship and the Representation of Queer Mexican American Womanhood in Starz’ *Vida*”

Yael Levy • Tel Aviv University • “2010s Women’s Television Auto-Dramedies”

Stefania Marghitu • University of Alabama and **Gry Rustad** • Arts and Culture Norway • “The Public Servant and the Auteur: A Comparative Analysis of Julie Andem and Sam Levinson’s Showrunning Approaches”

Madison Barnes-Nelson • University of Wisconsin-Madison • “The Women Showrunners of Contemporary Teen Girl Television Comedy”

sponsored by Television Studies Scholarly Interest Group

C12 Disentangling Networks of Film Distribution and Exhibition in the Modern Middle East



FAIRMONT Crystal 3RD FLOOR

CHAIR **Giovanni Vimercati** • University of California, Santa Barbara

RESPONDENT **Samirah Alkassim** • George Mason University

Pelle Olsen Valentin • University of Bergen • “Agents of Copyright, Censorship, and Circulation on the Tigris: A Transnational History Cinema in Twentieth Century Iraq”

Giovanni Vimercati • University of California, Santa Barbara • “International(ist) Film Culture in Beirut’s ‘Long Global 1960s’”

Kaveh Askari • Michigan State University • “Broadcast Voices and the Work of Localization”

sponsored by Middle East Caucus

C14 Remapping 20th Century Cinema Histories



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Sean Batton** • University of Chicago

Sean Batton • University of Chicago • “Reconstructing the 20th Century: Chris Marker and the Legacy of the Popular Education Movement”

Félix Veilleux • University of Toronto • “Marie-Anne Colson-Malleville’s Colonial Cinema: Techno-logy of French Mid-Century International Socialist Filmmaking”

Jose Capino • University of Illinois Urbana-Champaign • “From Manila’s Movie Factories ‘To All The Freedom-Loving Peoples of Vietnam’: US-Sponsored Anticommunist Melodrama”

sponsored by French/Francophone Scholarly Interest Group

C15 Makers Made Known New Histories of Gender, Sexuality, and Authorship



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Mark Lynn Anderson** • University of Pittsburgh

Mark Lynn Anderson • University of Pittsburgh • “Humility and Humiliation: Dorothy Davenport Reid and the Politics of Shame”

Kevin Hagopian • Pennsylvania State University • “Another Sky: Gavin Lambert as Queer Cineaste”

Samantha Janes • University of Wisconsin-Madison • “Burlesque Goes Hollywood: Creating B-Film Stars in the 1940s”

Manjari Mukherjee • Tufts University • “The Dancing Queen-Miss Rose and Baghdadi Jews of Bollywood”

16 Feminist Game Histories Beyond Representation

 **SWISSOTEL** Lucerne 2 LUCERNE LEVEL

CHAIR **Carly Kocurek** • Illinois Institute of Technology
CO-CHAIR **Reem Hilu** • Washington University in St. Louis
RESPONDENT **Gillian Smith** • Worcester Polytechnic Institute

Amanda Cote • Michigan State University • “Dollhouse: The Toy-Based History of *The Sims*, or Why Non-Game Games Matter”

Victoria Braegger • Missouri University of Science and Technology • “Designed for Them: Women and Marginalized Experiences with Video Game Controllers”

Reem Hilu • Washington University in St. Louis • “Nancy Drew Computer Games and the Racial and Colonial Politics of Feminized Game Spaces”

Christopher Hanson • Syracuse University • “Designed for Accessibility: Gender and the Legacy of Colossal Cave Adventure”

sponsored by Video Game Studies Scholarly Interest Group

17 Transnational Mediations of Space and Place in China

 **SWISSOTEL** Lucerne 3 LUCERNE LEVEL

CHAIR **Xiaoran Zhang** • University of Nottingham


Chuanhui Meng • Brown University • “Cold War’s Horizontal Screen: Transnational CinemaScope and the Lure of the Western Genre in Socialist Chinese Cinema”

Ling Lei • University of Iowa • “Transnational Productions as Survival Strategies: An Analysis of 2024 Transnational Chinese Idol Talent Shows”

Qianxiong Yang • University of California, Los Angeles • “Limitless China: Exhausting Bodies and Rewiring Political Subjectivity in the Era of Metabolic Media”

Xiaoran Zhang • University of Nottingham • “Is This Italian TV?”—How *My Brilliant Friend* Attained Success in Mainland China”

18 Gender, Race, and Genre

 **SWISSOTEL** Alpine 1 LUCERNE LEVEL


CHAIR **Daphne Gershon** • Gonzaga University

Daphne Gershon • Gonzaga University • “Lonely and Lethal: Crime Drama Narratives of Gendered Violence in the Age of Networked Misogyny”

Conn Holohan • University of Galway • “*Lost Boundaries* (Alfred L. Werke 1949): Passing, Privacy and Melodrama’s Raced Images of Belonging”

Kester Dyer • Carleton University • “Making Whiteness Strange: Daniel Roby’s *La peau blanche* (2004)”

19 Television Authorship from Comedy to Drama

 **SWISSOTEL** Alpine 2 LUCERNE LEVEL

CHAIR **Isabel Pinedo** • Hunter College, CUNY

Adrien Sebros • University of Texas at Austin • “Marsha Warfield Doesn’t Mumble: The Negotiated Crossover of Black Women in Comedy”

Christine Becker • University of Notre Dame • “Auteur Theory Meets Network TV: Ken Kwapis and the Directorial Art of Subtle Deviation in *Freaks and Geeks*”

L.S. Kim • University of California, Santa Cruz • “Literary, Cultural, and Industrial Adaptations: *Pachinko* as Asian American Authored and Produced via Apple TV+”

C

THURSDAY

20 Cultural Politics & The Archives

SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Sonali Pahwa** • University of Minnesota

Phoebe Chen • New York University • “Archival Saturation: Race, Identity, and the Feeling of History”

Leah Simon • University of California, Berkeley / New York University • “Building Towards Buried Pasts: Mapping Anti Zionist Jewish History, Audiovisual Archives, and Their Preservation”

Sonali Pahwa • University of Minnesota • “Sound, Place, Nostalgia: Podcasts as Archives of Second-Generation History in Dubai”

21 Everyday Media at the Intersection of History and Practice

SWISSOTEL Matterhorn 42ND FLOOR

CHAIR **Agata Zborowska** • University of Chicago / Katholieke Universiteit Leuven

CO-CHAIR **Uschi Klein** • University of Brighton

Uschi Klein • University of Brighton • “The Family Archive of Three Generations as the Foundation of Historical Understanding in Romania”

Bettina Fabos • University of Northern Iowa • “Filling a Void: New Digital Preservations Initiatives Around the World to Preserve and Share Vernacular & Family Photos”

Oksana Sarkisova • Central European University • “The Many Lives of Private Film Archives: Home Movies from the Collection to the Screen”

Agata Zborowska • University of Chicago / Katholieke Universiteit Leuven • “Analog Stories: Studying Diaspora through Home Movies”



Name Badge

if you need a replacement badge,
they are available at On-site
Registration for \$10 USD.

Replacement badges will only be printed
during registration hours (see page 13).

SESSION D

Thursday, April 3 | 4:15 – 6:00 pm

D₁ **Managing the Multiverse** On the Peril and Promise of Parallel Realities

 FAIRMONT **Regal** B2 LEVEL

CHAIR **Charlie Michael** • Emory University

James C. Taylor • University of Warwick • “Change and Stasis in Alternate Timelines: Aesthetics of Mutability and Stability in *X-Men: Days of Future Past* and *Logan*”

Nick Jones • University of York • “Variance Authorities: Policing the Multiverse”

Charlie Michael • Emory University • “Managing Memes in (and out of) The Spider-Verse”

sponsored by Comics Studies Scholarly Interest Group;
Transmedia Studies Scholarly Interest Group

D₂ **Projecting the Self** Anticolonial Representations

 FAIRMONT **Royal** B2 LEVEL

CHAIR **Shiyi E. Zhao** • University of Hong Kong

Christine Acham • University of Hawai'i at Mānoa • “Islands of Aloha: Contrasting Meanings of Paradise in Christopher Kahunahana's *Waikiki* (2020)”

Shiyi E. Zhao • University of Hong Kong • “Challenge of Northbound Colonialism: An Analysis of Hong Kong Film Industry in the 2010s”

Ansel Arnold • University of Minnesota, Twin Cities • “Ceremony, Embodiment, and Collective Healing in *Daughters of the Dust*”

Maxime Bey-Rozet • University of California, Irvine • “Being Singular: (Self)-Representing Blackness in 21st century French Cinema”

D3 **Viral Sounds**

Podcasting and Emergent Algorithmic Audio-Visual Cultures



FAIRMONT Cuvee LOBBY

CHAIR **John Sullivan** • Muhlenberg College**John Sullivan** • Muhlenberg College • “AI, Programmatic Advertising, and the Datafication of Podcast Audiences”**Andrew Bottomley** • State University of New York at Oneonta • “Watch This Podcast: Toward a Theory of Podcasts as a Visual Medium”**Reginold Royston** • University of Wisconsin-Madison • “Deep Listening: Examining Resonance Among African Podcast Audiences”**Xiaofan Yang** • University of Iowa • “Rethinking the Chinese Podcast Landscape: A Fresh Look at Podcast Evolution in China”

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

D4 **Platforming Geopolitical Crisis**
Mediations of War in Gaza

FAIRMONT Millennium LOBBY

CHAIR **Garrett Strpko** • University of Wisconsin-Madison**Hatim El Hibri** • George Mason University • “Gaza, Platforms, and Crisis Mediation: The Visual Politics of *Sumud*”**Drew Paul** • University of Tennessee • “Palestinian Cinema Days Around the World: Cinematic Networks’ Responses to the War in Gaza”**Marianne Daphne Nacanaynay** • University of Wisconsin-Madison • “Goading the Algorithm: Case Study of Operation FlipTheRhythm as Online Activist Tactic”**Elizabeth Losh** • College of William & Mary • “War Influencers: Mobile Media Practices on TikTok in Ukraine and Gaza”

sponsored by War and Media Studies Scholarly Interest Group

D5 **Intersections of Identity, Power, and Culture in Latin American and Latinx Narratives**

FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Javier Rivera** • University of Southern California**Emmanuel Ramos-Barajas** • Northwestern University • “Crises of Hierarchy: Cosmopolitanism and Folklore in Classic Mexican Cinema”**Javier Rivera** • University of Southern California • “The Neoliberal Function of Guilt and Repair in Netflix’s *Gentefied*”**Arlene Fernández** • University of Pennsylvania • “Bodega Time: Black and Caribbean Temporalities in the Digital City”**Andrew Robbin** • Yale University • “A Sentimental Journey through Cuba: The Virtues of Revolution in Humberto Solás’s *Lucía* (1968)”D6 **Cinephilia in East Asia**
History, Industry, and State Power

FAIRMONT Embassy 2ND FLOOR

CHAIR **William Carroll** • University of Alberta**Hiroshi Kitamura** • College of William & Mary • “Evangelist of Cinema: Yodogawa Nagaharu and the Art of Popular Criticism”**Sin-Yi (Emilie) Choi** • City University of Hong Kong • “Cinephile Culture and Alternative Mediascape in Cold War and Colonial Hong Kong: A Case Study of Phoenix Cine Club”**William Carroll** • University of Alberta • “Surface Criticism: Poststructuralism and Japanese Cinephilia Since the 1970s”**Carol Chih-Ju Lin** • Indiana University Bloomington • “Cinephilia at a Propagandist Film Festival: A Case Study of the SRIFF in Fuzhou, China”

D7

ROUNDTABLE

Media, Science, and Technology at SCMS

The Past, Present, and Future of the MST SIG



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Andrew Lison** • University at Buffalo

CO-CHAIR **Kyle Stine** • Johns Hopkins University

Elizabeth Ellcessor • University of Virginia • “Old ‘New Media’ and New Scholarly Paths”

Juan Llamas-Rodriguez • University of Pennsylvania • “STS as Boundary Object between Scholarly Societies”

Andrew Lison • University at Buffalo • “History, Close Reading, STS, or Some Fourth Thing?”

Kyle Stine • Johns Hopkins University • “Toward an Expanded Concept of Media Technologies”

sponsored by Media, Science and Technology Scholarly Interest Group

D8

Stand-Up Comedy

Charged in all Directions



FAIRMONT State 2ND FLOOR

CHAIR **Linda Mizejewski** • Ohio State University

Linda Mizejewski • Ohio State University • “Junkies Take the Mike: Lenny Bruce, Richard Pryor, Whoopi Goldberg”

John Alberti • Northern Kentucky University • “A Comedian As Far As I’m Concerned: The Surreal Authenticity of Maria Bamford”

Bambi Haggins • University of California, Irvine • “Sick & Tired of Being Sick & Tired: Bored Teacher Comedy as Digital Comic Relief & Non-Teacher Education”

Nick Marx • Colorado State University and **Matt Sienkiewicz** • Boston College • “Cancel Capital: The Alternative Media Industry of Right-Wing Comedy”

sponsored by Comedy and Humor Studies Scholarly Interest Group

D9

Sparkle

10 Years On



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Michele Meek** • Bridgewater State University

CO-CHAIR **Frances Smith** • University of Sussex

RESPONDENT **Mary Kearney** • University of Notre Dame

Michele Meek • Bridgewater State University • “Dazzle Camouflage: Harnessing Sparkle toward Feminist Aims in Greta Gerwig’s *Barbie* and the Taylor Swift Eras Tour”

Liao Zhang • University of Nottingham • “From Feeling Pleasant to Feeling Lost: The Affective Turn of Sparklefication in Contemporary Chinese Girlhood Films”

Frances Smith • University of Sussex • “Queering Sparkle in Contemporary Teen Media”

sponsored by Children’s and Youth Media and Culture Scholarly Interest Group; Gender and Feminisms Caucus

D10

Anti-Fascist Aesthetics and Experimental Media



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Daniel Schwartz** • McGill University

CO-CHAIR **Rebecca Sheehan** • California State University, Fullerton

Saif Alsaegh • California State University, Fullerton • “Cinema of Dislocation: Landscapes Between Baghdad and LA”

Jheanelle Brown • California Institute of the Arts • “Flight, Rumor, Camouflage: Refusal and Cinematic Resistance in Black Experimental Film”

Rebecca Sheehan • California State University, Fullerton • “The Thrownness of Torque, Ecstasy, and Glitching in Experimental Black Cinema”

Daniel Schwartz • McGill University • “Reflections of a Perpetrator: Revenge in Thomas Harlan’s *Wundkanal* (1984) and Robert Kramer’s *Notre Nazi* (1984)”

D11 Revising Modernist Screen Aesthetics



FAIRMONT Regent 3RD FLOOR

CHAIR **Michael Zryd** • York University

Michael Zryd • York University • “Frampton’s *Ordinary Matter* (1972) and Duchamp’s *Étants Donnés* (1946–66): Dialectics of Description, Ambiguity, & Gender”

Barry Spence • University of Massachusetts Amherst • “Modernist Cinema and the Paratactic Mode”

William Boddy • Baruch College • “Revisiting Early Cinema and the Avant-Garde”

Ilin Liu • Indiana University Bloomington • “What is ‘Modern’ about ‘Modern Cinema’ (xiandai dianying)?—Andre Bazin and New Wave Cinemas in Taiwan, 1960s–1970s”

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

D12 Noncommercial Radio Broadcasting in the United States and Canada



FAIRMONT Crystal 3RD FLOOR

CHAIR **Elena Razlogova** • Concordia UniversityRESPONDENT **Katherine Jewell** • Fitchburg State University

Laura Garbes • University of Minnesota • “A Trusted Voice: Finding NPR’s Sonic Aesthetic”

Sadie Couture • McGill University • “The Desire for Crossed Wires: National Call-in Radio in the United States and Canada”

Elena Razlogova • Concordia University • “Listener-Supported, Volunteer-Run: Alternative Economies Erased in Music Radio History”

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

D13 Trans and Lesbian Perspectives in Art and Media



FAIRMONT Gold 2ND FLOOR

CHAIR **Lara Hrycaj** • Governors State University

Victoria P. Serafini • Independent Scholar • “Screening Fandom in 2024 American Trans Independent Cinema, *I Saw the TV Glow* and *The People’s Joker*”

Shana Sandborn • Ohio State University • “Juno Birch and Joy Despret: Performances of Trans and Cis White Femininity through YouTube, *The Sims*, and Drag”

Jennessa Hester • Texas Tech University • “A Galaxy Inside: Transgender Embodiment and Disney’s Wishing Star”

Lara Hrycaj • Governors State University • “(A24) Trip to the Pink Opaque: Surreal Sounds and ‘Sad-Girl Lesbian Music’ in Jane Schoenbrun’s *I Saw the TV Glow* (2024)”

D14 Historiographical Practices



SWISSOTEL Geneva CONOURSE LEVEL

CHAIR **Zoe Bursztajn-Illingworth** • Texas State University

Zoe Bursztajn-Illingworth • Texas State University • “Annotation as Speculative Translation: A Case Study of Digitized Video from the Stella Adler Collection”

Dimitrios Latsis • University of Alabama • “Failure as a Historiographical Tool: Two Case Studies in Early Sound Hollywood”

Mark Williams • Dartmouth College • “Deep Screens: Understanding Spatiotemporal Mise-en-Scene in U.S. Moving Image History”

Jasmijn Van Gorp • Utrecht University • “Unlocking Temporal Disruptions: Annotation Methods for Digital Television Archives”

sponsored by Libraries and Archives Scholarly Interest Group

D15 The Aesthetics of Mediated Ecocriticism

 **SWISSOTEL Lucerne 1** LUCERNE LEVEL

CHAIR **Clare Ostroski** • Northwestern University


E. Jules Maier-Zucchino • Concordia University •
“Stylizing Virtual Worlds: Examining the Rhetoric of Photo Modes in AAA Videogames”

Sangyoung Nam • Stony Brook University •
“Thermocinema: Hot, Fluctuating, and Melting Landscape in Daichi Saito’s *earthearthearth* (2021)”

Kyle Miskell • North Carolina State University •
“The Anthropocene on Screen”

Clare Ostroski • Northwestern University • “Bombs, Blooms, Best Pictures: Eco-Necropolitics in *Oppenheimer*, *Killers of the Flower Moon*, and *The Zone of Interest*”

D16 Beyond Representation in Game Studies

 **SWISSOTEL Lucerne 2** LUCERNE LEVEL

CHAIR **Aaron Trammell** • University of California, Irvine

CO-CHAIR **Tara Fickle** • Northwestern University


Soraya Murray • University of California, Santa Cruz • “On Video Games, Representation, and Pedagogy”

Yasheng She • University of Idaho • “Redefining Realism in Game Design through Selective Representations of History in Japanese Analog and Digital Games”

Tara Fickle • Northwestern University • “Representation Sells: Re-Skinning Racism as Cultural Celebration”

Aaron Trammell • University of California, Irvine • “Play, Affect, and the Grammar of Play”

D17 Uncomfortable Couples Television and Interracial Sex

 **SWISSOTEL Lucerne 3** LUCERNE LEVEL

CHAIR **Meenasarani Linde Murugan** • Independent Scholar

RESPONDENT **Hunter Hargraves** • California State University, Fullerton

Melissa Phruksachart • University of Michigan • “On Televisual Yellowface, or the Brittleness of White Women”

Leigh Goldstein • Concordia University • “Glowing Up Child Sexual Abuse: The Mary Kay LeTourneau Form in Quality Media, Then and Now”

Brandy Monk-Payton • Fordham University • “Dating Disasters: Ambivalent Attachment in Reality Television Romance”

sponsored by Gender and Feminisms Caucus; Television Studies Scholarly Interest Group

D18 Bridging Material Studies of Film and Video with Digital Games

 **SWISSOTEL Alpine 1** LUCERNE LEVEL

CHAIR **James Malazita** • Rensselaer Polytechnic Institute

Peter McDonald • University of Wisconsin-Madison •
“Projector Games: Electromechanical Alternatives to Video”

Madison Schmalzer • Ringling College of Art and Design •
“Desyncing Play: Trans Movements in Lag Time”

Logan Davis • Rensselaer Polytechnic Institute • “Against The Grain: Felvidek, RPG Maker, and Counter-Affordant Development Practices”

James Malazita • Rensselaer Polytechnic Institute •
“The Silver Shininess of War: Fixing the Unreal ‘Look’ through Celluloid Chemicals and Gears of War”

sponsored by Video Game Studies Scholarly Interest Group

D

THURSDAY

D 19 What Is Media?

Unexpected Spectacles, Sites, and Screens



SWISSOTEL Alpine 2 LUCERNE LEVEL

CHAIR

Laboni Bhattacharya • University of Southern California**Laboni Bhattacharya** • University of Southern California •

"Is Yoga Media? The Technocratic Re-Imagination of National Yoga"

Pamela Krayenbuhl • University of Washington Tacoma •

"The AI Body Politic(ian): Deepfake Dance Videos in Political Campaign Strategy"

D 20 African Cinemas, Then and Now



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR

Dareen Hussein • Ohio State University**Kam Copeland** • Ohio State University • "The Islamic, the Cinematic, and Revolutionary Nationalism: The Evolution of New Afrikan Muslim Resistance Media"**Dareen Hussein** • Ohio State University • "*Le Cinéma, une arme*: The Golden Era of the Algerian Cinematheque and the Circulation of Third Cinema, 1965-1980"**John Bennett** • University of Wisconsin-Madison • "The Postcolonial Film Magazine: Algerian Transnationalism and Revolutionary Cinephilia in *Les 2 Ecrans*"**Karim Elhaies** • New York University • "From Streets to Screen: The Tramp's Journey in Egyptian Cinema"**sponsored by** French/Francophone Scholarly Interest Group; Middle East Caucus

D 21 Monstrous Platforms, or the Digitality of Horror



SWISSOTEL Matterhorn 42ND FLOOR

CHAIR

Alex Svensson • Emerson College**Alex Svensson** • Emerson College • "Discorrelated Demons, Digital Death: A.I.RHEADS Scarefest and the Abject Horrors of Generative AI."**Kun Huang** • University of Southern California • "Networking Fear: Rules-Horror and Technopolitics of the Weird"**Lilian Kong** • University of Chicago • "The Comically Horrific 'Hengdian Spirit': Laboring at the Intersection between Online Platform and Film Industry"**Dani Kissinger** • Northwestern University • "The Tragedy of the Blemish, or, the Horror of the Intimate Algorithm"

SESSION *E*

Thursday, April 3 | 6:15 – 8:00 pm

E₁ Re-imagining the K-Drama Memory, Sexuality, and Desire

 FAIRMONT Regal B2 LEVEL

CHAIR **Steve Choe** • San Francisco State University

Min Joo Lee • Occidental College • "In Pursuit of Romantic Masculinity: Racialized Eroticism Among a Subset of Korean Television Drama Fans"

Jinhee Choi • King's College London • "Performing Body-Swap: *Oh My Ghost* (2015) and Enchantment by Smallness"

Steve Choe • San Francisco State University • "Matter and Memory in the K-Drama"

Ji-yoon An • University of British Columbia • "The Extraordinary Male Lovers of K-Drama"

sponsored by Television Studies Scholarly Interest Group

E₂ Policy, Politics, Performance Pedagogical Approaches Across Media

 FAIRMONT Royal B2 LEVEL

CHAIR **Parker Stenseth** • University of Chicago

Parker Stenseth • University of Chicago • "Co-Animating Corporate Space: Audience Participation and the Performance of Sponsored Animation"

Zachary C. Yost • University of Chicago • "Computer Recreations: A.K. Dewdney's Multimedia Experiments in Science Education"

Rachel Harris • Florida Atlantic University • "Driving the Plot: The Role of Traffic Safety Films in the Development of Israel's Early Film Industry"

E3 Discursive Video Game Space(s)

Bombs, Bunkers, KFC, & Gay
Game Communities



FAIRMONT Cuvee LOBBY

CHAIR

Edmond Ernest Dit Alban • Tulane University

CO-CHAIR

Ryan Scheiding • Georgia Institute of Technology

Sarah Christina Ganzon • Simon Fraser University •

"A Game of Chicken: KFC's Game Partnerships,
Advergames, and the Discourse of Real Games"

Edmond Ernest Dit Alban • Tulane University • "From
Manga Spaces to Game Spaces: A Transmedia History
of Japanese Gay Games"

Robyn Hope • North Carolina State University •

"Doomsday Bunkers in Code and Concrete:
Hegemonic Constructs for the End of the World"

Ryan Scheiding • Georgia Institute of Technology •

"Creating Anti-Nuclear Game Spaces: Science Fiction
& Fantasy Settings as Representations of Hiroshima &
Nagasaki"

sponsored by Transmedia Studies Scholarly Interest Group;
Video Game Studies Scholarly Interest Group

E4 Black Auto/Biographical Documentaries



FAIRMONT Millennium LOBBY

CHAIR

Arthur Knight • College of William & Mary

RESPONDENT

Miriam Petty • Northwestern University

Paula Massood • Brooklyn College • "There's No
More to Say . . . : The Complex Relationship Between
Filmmaker and Subject in Shirley Clarke's *Portrait of
Jason*"

Lily Kunda • College of William & Mary • "Where is
Wendy Williams? Aging, Agency, and the Right to Write
Your Own Story"

Ashley Young • University of South Carolina • "Who Is It
Really Written, Produced, and Directed By?: Blurred
Boundaries in *Maxine's Baby: The Tyler Perry Story*"

sponsored by Black Caucus

E5 From Labor to Leisure

Mobility, Space, and Subject Formation
in Latinx Digital Media Practice



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR

Amaru Tejada • University of California,
Santa Barbara

Amaru Tejada • University of California, Santa Barbara •
"Cruising to Remain in Place: The Lowrider as Mobile
Spatial Media"

Maga Miranda • Pomona College • "Familiar Interfaces:
Norms of Domesticity and Immigrant Latina Workers
on Digital Care Work Platforms"

Karla Larrañaga • University of California, Santa Barbara •
"Guadalupe, Instagram Icon: Re-Imagined
Guadalupe Iconography and the Function of Social
Media as a Digital Artspace"

Kimberly Soriano • Southern California Library for
Social Studies and Research • "Technologies of
Displacement: Gendered Layered Surveillance in
Sucia Geographies"

sponsored by Urbanism/Geography/Architecture Scholarly
Interest Group; Latinx/a/o Caucus

E6 The Relevance of Data to Analog Games



FAIRMONT Embassy 2ND FLOOR

CHAIR

Matt Knutson • University of North Dakota

CO-CHAIR

Jack Murray • University of Texas at Dallas

Jack Murray • University of Texas at Dallas • "I Play Blue:
Optimization, Authenticity, and Capture in *Magic: The
Gathering*"

Erik Steiner • York University • "A Demographic Agenda
for Tabletop Roleplaying Game Studies"

Mirek Stolee • University of Central Florida • "Cardboard
Computers?: Data Flows in Game Adaptations and
Hybrid Digital Board Games"

Matt Knutson • University of North Dakota • "Taking
the Magic out of Magic: 17lands.com and the
Encroachment of Big Data in Analog Games"

E7 Uses of Film History and Theory

FAIRMONT Ambassador 2ND FLOOR

CHAIR **Christopher Sieving** • University of Georgia

Gerald Butters • Aurora University • “Penny Slots and Nickel Tickets: The Censorship of Arcades and Nickelodeons in Chicago, 1895–1907”

Riley Gold • University of Southern California • “*Helping You Control Your World*: Honeywell’s Motion Pictures, c. 1918–1988”

Mary Desjardins • Dartmouth College • “Representing Hollywood to the World: Geo-Politics and Russell Birdwell’s Public Relations Efforts 1938–43”

Christopher Sieving • University of Georgia • “Days of Tycoons, Nickelodeons, and Locusts: The New Hollywood Looks Back in Anger”

E8 Infrastructure, Environment, and Politics

FAIRMONT State 2ND FLOOR

CHAIR **Ayesha Vemuri** • McGill University

Ayesha Vemuri • McGill University • “Oil-Slicked Wetlands: Hydrocolonialism and the Politics of Expertise in the Baghjan Blowout”

Tara Plath • University of California, Santa Barbara • “Front Door Logic: Media and Metaphors at the US-Mexico Border Wall”

Ziwei Chen • University of California, Berkeley • “The Iron Ministry: Documentary Immediacy and the Affective Contours of Railway Infrastructures”

Lauren Bridges • University of Virginia • “Greening Data Centers: Pseudo-Events or Pseudo-Sustainability?”

E9 Cinematic Crossroads

Film Histories, Legacies, and Methodologies

FAIRMONT Chancellor 3RD FLOOR

CHAIR **Monica Futong Ren** • Brown University

Diana Funez • Northwestern University • “Obsolete and Experimental: Intertitles as Narrative Residues in Early American Cinema”

Elizabeth Ward • Leipzig University • “When Disney Went to East Germany”

David Frank • Drexel University • “Mapping Warner Bros. Animation’s Global Labor Flows”

Monica Futong Ren • Brown University • “A Sealed Vision: History, Restoration, and Remediation of a Chinese Cel Animation Film *Legend of Sealed Book* (1983)”

E10 The Politics of Local Production and Global Circulation

FAIRMONT Diplomat 3RD FLOOR

CHAIR **Jing Wang** • Emory University

Yayu Zheng • Courtauld Institute of Art, University of London • “Harmonizing Progressive Ideology and Stylistic Continuity: Expanding Taiwan’s Soft Power”

Cale Epps • University of Southern California • “‘More Than Normal’: Film Commissions, Tax Incentives, and the Lure of Precarious Creative Labor in a Right-to-Work State”

Mary Jane Ainslie • University of Nottingham, Ningbo, China • “Exploring Tibetan Films in China: Questions of Authenticity and Identity”

Jing Wang • Emory University • “Hibernation or Disintegration? The Impact of China’s 2017 Film Industry Promotion Law on Independent Documentary Culture”

E

THURSDAY

E11 ROUNDTABLE Useful Television

Expanding Understanding of the
Medium through Alternative Histories



FAIRMONT Regent 3RD FLOOR

CHAIR **Kit Hughes** • Colorado State University

Jennifer Blaylock • Rowan University • “UNESCO
Educational Television in 1960s West Africa”

Kit Hughes • Colorado State University • “The Chamber
of Commerce and the Failure of BizNet”

Hannah Spaulding • University of Liverpool •
“The Parental Gaze—Television Surveillance at Home”

Annie Sullivan • Oakland University • “Useful for Whom?
Racial Politics and Community TV”

Stacy Takacs • Oklahoma State University • “TV as U.S.
Military Orientation”

sponsored by Nontheatrical Film and Media Scholarly Interest
Group; Television and Radio History Scholarly
Interest Group; Television Studies Scholarly Interest
Group

E12 Capital, Space, Time Perspectives on Queer and Trans Mediations



FAIRMONT Crystal 3RD FLOOR

CHAIR **Ben Aslinger** • Bentley University

Ben Aslinger • Bentley University • “*Drag Race* and
Queer and Trans Net Worth”

Adrian King • University of Michigan • “Swimming in
Sharps: Braxton Fleming and Black Transmasculinity
on *Shark Tank*”

Sarah Sinwell • University of Utah • “‘You Brought Me
Home’: Aging Femininity, Queer Kinship, and Rurality in
Somebody Somewhere”

Celeste Howington • University of Iowa • “‘For a Gay
Teenager in the 80s, It Was Perfect’: Articulating Queer
Feelings and Genre”

E14 Transience and the Global South



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Julie Le Hegarat** • University of British Columbia

CO-CHAIR **Sabine Haenni** • Cornell University

Sabine Haenni • Cornell University • “Reframing
Migration: The Imaginative Choreography of Spaces of
Transit in the Films of Leïla Kilani”

Leigh Anne Duck • University of Mississippi • “Garrett
Bradley and the Rhythms of Precarity”

Danielle Rae Childs • University of Warwick • “Transient
Architecture, Permanent Residence: The American
Motel as Diasporic Dwelling in Mira Nair’s *Mississippi
Masala*”

Julie Le Hegarat • University of British Columbia •
“Performing the Archives: Thierno Souleymane Diallo’s
Cemetery of Cinema (2023)”

sponsored by Urbanism/Geography/Architecture Scholarly
Interest Group

E15 Transformative Recognition How Media Awards Reshape Cultural Narratives and Media Industry



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Elizabeth Walters** • Boston University

CO-CHAIR **Monica Sandler** • Ball State University

Monica Sandler • Ball State University • “The Academy
Awards, Social Justice, and the 1960s”


Deborah Jaramillo • Boston University • “The Mourning
Show: ‘In Memoriam’ as Industry Death Ritual”

Andrei Zanesco • Concordia University • “The SXSW
Gaming Awards: Divergent Cultural Capital & Failed
Legitimation”

Elizabeth Walters • Boston University • “Undoing
Gender at Entertainment Industry Awards”

sponsored by Media Industries Scholarly Interest Group

E16 Activating Devastation

 **SWISSOTEL** Lucerne 2 LUCERNE LEVEL

CHAIR **Greg Siegel** • University of California, Santa Barbara

Stanislav Menzelvskyi • Indiana University Bloomington • “Chornobyl Ukrainian Documentaries in a Land of Fear and Panic”

Joshua Malitsky • Indiana University Bloomington • “Cinematic Rubble, Modernity, and Futurity”


Oliver Gaycken • University of Maryland, College Park • “Media (and) Archaeology: LiDAR in the Documentary Context”

Greg Siegel • University of California, Santa Barbara • “Double Asteroid Redirection: Images and Imaginings of Planetary Defense”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

E17 Badge and Screen

Deconstructing Police Narratives in Popular Television

 **SWISSOTEL** Lucerne 3 LUCERNE LEVEL

CHAIR **Brian Faucette** • Caldwell Community College and Technical Institute

Matt Smith • Young Harris College • “*NYPD Blue*, Terrorism, and the Police Procedural Before and After 9/11”

David Pierson • University of Southern Maine • “Fighting the war on drugs, one brutality case at a time”: Complicating Copaganda in *The Shield* and *The Wire*”

Maria Suzanne Boyd • Delaware County Community College • “Dedicated Detectives: The Precarious Exceptionalism of *Law and Order: SVU*”

Brian Faucette • Caldwell Community College and Technical Institute • “It’s Been a Tough Year to be a Black Man, a Police Captain and a Human Being”: Challenging Copaganda in *Brooklyn 99*”

sponsored by Television Studies Scholarly Interest Group

E18 Palestine Cinema

Politics and/of Resistance

 **SWISSOTEL** Alpine 1 LUCERNE LEVEL

CHAIR **Rocío León** • Independent Scholar

Claire Begbie • Concordia University • “Critical Historiographies of Palestinian Resistance: *Kafr Qassem* and *Land Day* in 1970s Arab Cinema”

Terri Ginsberg • City University of New York • “*Hasbara* Infiltrates Palestine Cinema: The Covert Turn in Israeli Public Relations”

Hadil Abuhmaid • University of Oregon • “*Who am I, without...? sumud?* The Case of Palestinian Filmmakers in the West Bank”


Chris Lippard • University of Utah • “Animals as Referents in some Documentary Accounts of Palestinian Exclusion”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group; Middle East Caucus

E19 ROUNDTABLE

Objects to hold onto

Re-thinking Global Film History through Loss, Fragmentation, and Amnesia

 **SWISSOTEL** Alpine 2 LUCERNE LEVEL

CHAIR **Joshua Yumibe** • Michigan State University

CO-CHAIR **Farzaneh Ebrahimzadeh Holasu** • Michigan State University

Eric Hahn • Butler University • “Swarm Archives, Technologies of Preservation/Loss”

Grazia Ingravalle • Queen Mary University of London • “Historical Evidence in the Postcolonial Archive”

Joshua Yumibe • Michigan State University • “Global Film History through Davide Turconi Project”

Farzaneh Ebrahimzadeh Holasu • Michigan State University • “Feminist Historiography of Iranian Cinema”

Michelle Barood • Mizna and Archives on Screen • “Exhibition/Curation of Fragmented Film Archives”

sponsored by Libraries and Archives Scholarly Interest Group

E

THURSDAY

E 20 Mediated Black Imaginaries

+ SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR Calvin Olsen • Ohio State University

Brittany Turner • University of California, Irvine • “‘Living in the Real World’: Police Violence, The Black Family Sitcom, and Televisual Catastrophe”

Matthew J. Howard • Loyola University Chicago and
Calvin Olsen • Ohio State University • “Nobody’s Samurai: *Assassin’s Creed Shadows* (2024) and Yasuke’s Contestation in a Genealogical Context”

Tessa L. Adams • Carlow University • “Meaning Making Through Paratext”

E 21 Methodological Interventions into Media Technology Studies

+ SWISSOTEL Matterhorn 42ND FLOOR

CHAIR Salwa Hoque • Yale University

Stephen J. Neville • York University • “From the Volunteers of Crisis Text Line: Data, Listening, and Transduction”

Ido Lewit • Tel Aviv University • “Drone Dreams: Toward an Emphatic Practice of Drone Cinematography”

Salwa Hoque • Yale University • “Automated Mis/Translation Technology: Discrimination Against Women and Muslim Societies”

Suchen Ding • University of California, Irvine • “Big Data Mania: The Extractive Logic of ‘Poverty Alleviation’ in Guizhou, China”



Openlands

You can help offset your travel emissions with a small contribution. For more information, please see page 23.

SESSION **F**

Friday, April 4 | 9:00 – 10:45 am

F₁ **Beyond Specificity** Experimental Intermedia Expanded

 FAIRMONT **Regal** B2 LEVEL

CHAIR **Tim Ridlen** • University of Tampa

RESPONDENT **Hannah Higgins** • University of Illinois Chicago

Sandra Skurvida • Fashion Institute of Technology •
“The Method as Medium in Late Compositions by
John Cage”

Tim Ridlen • University of Tampa • “Media in Multiple
Dimensions: Fluxus Events and Immersive Media”

Jeff Menne • Oklahoma State University •
“Womanhouse: Space as Medium”

Esther Hamburger • Universidade de São Paulo and
Leticia Capanema • Universidade Federal do Mato
Grosso • “An improvised experimental series of
shorts: Arne Sucksdorff in his Pantanal *A world apart*”

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

F₂ **Phenomenologies of Time, Body, and Image**

 FAIRMONT **Royal** B2 LEVEL

CHAIR **Oliver Tchouaffe** • Southwestern University

Amy Poncher • University of Southern California •
“Articulations of Chaos: Phenomenology and Political
Thought in the Films of Matsumoto Toshio”

Sophia Rubino • Chapman University • “Embodied
Suffering: Liv Ullmann and The Phenomenology of
Illness in Three Films by Ingmar Bergman”

Run tong Liu • University of Chicago • “A New Old
Time-Image: An Examination of Temporality and
Remediation in *A New Old Play*”

Olga Zolotareva • HSE University • “The Inhuman
Intelligence of Early Cinema”

SESSION

F

FRIDAY

F3 Videographic Approaches to Indian Cinema



FAIRMONT Cuvee LOBBY

CHAIR **Neepa Majumdar** • University of Pittsburgh

Ritika Kaushik • University of Warwick • “Reconfiguring the Woman’s Question: Videographic Meddling with the Official Film Archive”

Pavitra Sundar • Hamilton College • “Aunty as Acousmètre: A Videographic Analysis of Gender, Embodiment, and Voice”

Neepa Majumdar • University of Pittsburgh • “Audio Montage Vehicles in Mrinal Sen’s Films: A Videographic Approach”

Anupama Prabhala • Loyola Marymount University • “Protocols of Movement in *RRR* (S.S. Rajamouli, 2022)”

sponsored by Digital Humanities and Videographic Criticism Scholarly Interest Group; Asian/Pacific American Caucus

F4 Distract Me, Comfort Me, Include Me, Hear Me



FAIRMONT Millennium LOBBY

CHAIR **Alfred Martin** • University of Miami

Jonathan Gray • University of Wisconsin-Madison • “Background Comfort Bingeing: Audience Uses of Background Viewing”

Andre Cavalcante • University of Virginia • “Phenomenological Integration: Media Reception During a Polycrisis”

Keara Goin • University of Virginia • “Reel/Realtime Spaces of Dominicanidad: The Dominican Film Festival New York and the Dominican-American Audience”

Alfred Martin • University of Miami • “Media For Us: Black Reception Practices, *The Wiz*, and Canon Formation”

sponsored by Film and Media Festivals Scholarly Interest Group; Fan and Audience Studies Scholarly Interest Group

F5 Anger, Ethics, and Power

Navigating Gender and Sexuality in Media Spaces



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Kathleen McHugh** • University of California, Los Angeles

Kathleen McHugh • University of California, Los Angeles • “From D.W. Griffith to Donald Trump: The Hysterical Scenes Men Make with Women’s Anger”

Raz Yosef • Tel Aviv University • “Queer Ethics and Shame in Contemporary Israeli Documentary Film”

Jamie Hoholuk • University of British Columbia • “From Damsels in Distress to Rebel Girls: Sexual Assault on Teen Television in Pre- and Post-#MeToo America.”

Gesufrancesco Petrillo • Istanbul University • “Sexuality and Femme Fatale in Turkish Cinema: Semiotic Analysis of Leyla Sayar in *The Guilty Are Among Us*”

F6 ROUNDTABLE

What Sparks Terror

21st-Century Horror Film, Television, and Other Media



FAIRMONT Embassy 2ND FLOOR

CHAIR **Eric Gary Anderson** • George Mason University

Sarah Camp • Old Dominion University • “Folk Horror Revival and Modern Anxieties”

Jim Coby • Indiana University Kokomo • “Analog and Ambient Lost-and-Found Horror Media”

Delia Byrnes • Allegheny College • “Extractive Horror—*True Detective: Night Country*”

Alexia Mandla Ainsworth • Stanford University • “Children and Trauma in Post-Pandemic Horror Games”

Jeffrey Andrew Weinstock • Central Michigan University • “Cosmic Horror Podcasts and Contemporary Anxieties”

sponsored by Horror Studies Scholarly Interest Group

F7 Black Hauntings

Race, Audiences, and Screen Adaptations



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Cynthia Baron** • Bowling Green State University

Charlene Regester • University of North Carolina at Chapel Hill • “‘Southern Trees Bear White Fruit’: Lynching in *The Ox-Bow Incident* and *Storm Warning*—Films Haunted with Blackness”

Mikal Gaines • Massachusetts College of Pharmacy and Health Sciences • “To Tortures Unimagined: The Africanist Presence in Roger Corman’s Poe Cycle”

Mark Cunningham • Austin Community College • “A Story to Pass On: The Beauty and Burden of Magic Realism in the Adaptations of *Beloved* and *The Underground Railroad*”

Cynthia Baron • Bowling Green State University • “Multivalent Satire: *Erasure* (2001), *American Fiction* (2023), and ‘Black Experiences’”

sponsored by Black Caucus

F8 Cinephilia and the Rise of New Cinema

Exploring Innovations in Korean Film in the 1990s



FAIRMONT State 2ND FLOOR

CHAIR **Nam Lee** • Chapman University

Mi-Jeong Lee • University of Montreal / Korean Film Festival Canada • “Forging Cinephilia: Mapping Korean Experimental Film in the 1990s”

Nam Lee • Chapman University • “Invisible Architects: The Pioneering Role of Women Producers in Korea’s Cinematic Transformation”

Chonghwa Chung • Korean Film Archive, Chung-Ang University • “Curation as Cultural Practice: Exploring the Role of the Korean Film Archive as a Public Cinematheque in the 1990s”

Hyangjin Lee • Rikkyo University • “Cinephilia and Popular Auteurism in the 1990s South Korea: A Comparative Perspective with Japan”

F9 Lessons Learned

Approaches to Media (as) Pedagogy



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Nathaniel Laywine** • York University

Elissa H. Nelson • Bronx Community College • “Ideological Iterations: Remakes of Fairy Tales as Pedagogical Tool”

Michael Meindl • Radford University and **Matthew Wisnioski** • Virginia Tech • “‘A Wilder Ride’: *The Magic School Bus* and the Rise of Multimedia Edutainment”

Jasmine Nadua Trice • University of California, Los Angeles • “Critical Film Pedagogy as Collaborative Speculation: An Experiment in Praxis”

Nathaniel Laywine • York University • “Ambivalence at the Spin Gym: Reflections on Intersubjectivity and Mediated Pedagogies”

sponsored by Critical Media Pedagogies Scholarly Interest Group

F10 Perspectives on Materiality in Animated Media



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Markus Beeken** • King’s College London

Markus Beeken • King’s College London • “Maintaining the Material: The ‘Cloaking’ of the Digital in Contemporary Stop-Motion”

Cecilia Chen • University of Hong Kong • “Quill, Layered Spaces, and Spatial Storytelling in Lustration VR”

Christine Veras • University of Texas at Dallas • “Animating Resistance: Exploring the Anti-AI Movement and AI Impact on Experimental Animation”

sponsored by Animated Media Scholarly Interest Group

SESSION

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F11 Elusive Voices

Between Sounds, Transcripts, and Algorithms



FAIRMONT Regent 3RD FLOOR

CHAIR **Hadar Levy-Landesberg** • Tel Aviv University

CO-CHAIR **Ido Ramati** • The Hebrew University

Ido Ramati • The Hebrew University • “Theatricality of Mechanical Voices”

Carolyn Aronis • Colorado State University • “The Brutality of Transcriptions: Racialization of Black Voices”

Tzili Sharon • University of Amsterdam • “Rethinking Podcasts as Vocal Media Objects”

Hadar Levy-Landesberg • Tel Aviv University • “From Vocal Gold to Blockchain Bold: Identity, Ownership and Voice NFTs”

sponsored by Sound and Music Studies Scholarly Interest Group; Film Philosophy Scholarly Interest Group

F12 Of Dreamers and “Screamers”

Entry-Level and Early Career Media Production Workers and the Cost of “Cheap” Labor



FAIRMONT Crystal 3RD FLOOR

CHAIR **Kiah Bennett** • Muhlenberg College

Kiah Bennett • Muhlenberg College • “On ‘Making It’: The Sustained Affective Inertia of ‘Paying Dues’”

Erin Hill • University of California, San Diego • “Story Labor: Readers, Story Analysis, and Development’s Occupational and Creative Pipeline Problems”

Kristina Brüning • University of Texas at Austin • “‘Just Shut Up and Say Your Lines!’: Early Career Actors, ‘Professional Conduct,’ and Agency as Privilege”

Lesley Stevenson • University of Wisconsin-Madison • “‘It’s a Scarlet Letter’: Dues-Paying throughout the History of the NBC Page Program”

sponsored by Caucus on Class

F13 Policy and Power

Regulating Global Media in the Digital Age



FAIRMONT Gold 2ND FLOOR

CHAIR **Jennifer Porst** • Emory University

Maureen Mauk • York University • “Control Issues! Parents and Platforms Navigating Parental Controls, Content Ratings, and Classification”

Jennifer Porst • Emory University • “Everything Old is New Again: Regulating Free Ad-Supported Streaming Television (FAST) in the UK and Brazil”

Swapnil Rai • University of Michigan • “Netflix as the ‘Voice of Tomorrow’: Parsing Gender and Soft Power Through the Lens of Diversity Policy and Initiatives”

Sylvia Szostak • SWPS University • “‘If You Push Us, We Will Leave’: Regulating Global Streamers from a European Periphery”

F14 Reframing Queer Asian Cinema and Media in Times of the BL-Fever



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Ungsan Kim** • University of Washington

Ungsan Kim • University of Washington • “Shapeshifting Media: Crisis, Resilience, and the Transnational Negotiation of Queer Asian Cinema”

Shi-Yan Chao • Chulalongkorn University • “Boys Love, Soap Opera, and Queer Identities in Thai Television”

Akiko Mizoguchi • Waseda University • “Reconsidering BL and Gay Films: Call to Move Away from Essentialism”

Yutaka Kubo • Kanazawa University • “Recipes for Same-Sex Intimacies: Culinary Symbolism in Japanese Gay Cinema since the 2010s”

sponsored by Asian/Pacific American Caucus

F15 (De)colonialism and Cinematic Politics

 **SWISSOTEL Lucerne 1** LUCERNE LEVEL

CHAIR **Isadora Dumont** • University of Texas at Austin


Isadora Dumont • University of Texas at Austin •
“Indigenous Women Behind the Camera -
Intermediality from Independent to Mainstream”

Marina Fontolan • University of Texas at Austin •
“Decolonizing Lara Croft in Latin America: Towards a
Decolonial Game Design”

Janine W. Sun • University of Southern California •
“Process, Product, and Permeability: Contextualizing
Transnational Creation through Jang Kun-jae’s *A
Midsummer’s Fantasia*”

F16 Exhibitionary Complexes

New Directions in Exhibiting the Moving
Image between Cinema and Art World

 **SWISSOTEL Lucerne 2** LUCERNE LEVEL

CHAIR **Jihoon Kim** • Chung-ang University

CO-CHAIR **Gregory Zinman** • Emory University

Gregory Zinman • Emory University • “Remains to
Be Streamed: Lessons Learned from Pandemic
Programming”

Lukas Brasiskis • Columbia University / e-flux • “Exhibiting
Artists’ Films Between White Cube, Black Box, and
Online: A Case of e-flux Film”


Almudena Escobar López • Toronto Metropolitan
University • “Thinking Outside the Box: Rural
Cinematic Spaces in Cine Cauce, DirdiraLab, and Casa
de Lava”

Jihoon Kim • Chung-ang University • “Expanded
Cinema’s Deep Cybernetic Milieu: Artificial
Intelligence in Philippe Parreno’s and Pierre Huyghe’s
Exhibitions”

sponsored by CinemArts Scholarly Interest Group

F17 Out of the Void

Queer and Trans Archival (Re)Turns
in Contemporary Film and Video

 **SWISSOTEL Lucerne 3** LUCERNE LEVEL

CHAIR **Glyn Davis** • University of St. Andrews

Eliza Steinbock • Maastricht University • “A Body Too
Many: Documentary Re-enactment and Archival
Vivification in Trans Cinematic Experiments”

Juan Suárez • University of Murcia • “The Queer
Ordinary and the Silences of the Archive in Recent
Spanish Film and Video”

Sandro Weilenmann • Maastricht University • “Close
Quarters: Archival Reimaginings Between Absence
and Abundance”

Glyn Davis • University of St. Andrews • “Spitting Blood:
Towards a Queer Barbaric Poetics”

F18 What is Feminism Anymore?

Media, Ambivalence, and
Contemporary Feminisms

 **SWISSOTEL Alpine 1** LUCERNE LEVEL

CHAIR **Sarah Banet-Weiser** • University of Pennsylvania

Catherine Rottenberg • Goldsmiths, University of
London • “Queer Feminism and the New Menopausal
Subject”

Simidele Dosekun • London School of Economics and
Political Science and **Rachel O’Neill** • London School of
Economics and Political Science • “Feminism Can Be
An Asset”

Sarah Banet-Weiser • University of Pennsylvania •
“Tradwives, Rage, and Feminism”

SESSION

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FRIDAY

SESSION

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FRIDAY

F19 Multispecies Media

Sensing Nonhuman Environments



SWISSOTEL Alpine 2 LUCERNE LEVEL

CHAIR

Henry Osman • Brown University

Gary Kafer • University of Chicago • “Gunshot or Fishbomb? On Remote Sensors for Environmental Justice”

Mehak Sawhney • McGill University • “Sounding Cetaceans: Aesthetics and Politics of Machine Listening in Marine Conservation”

Henry Osman • Brown University • “The Forest is a Computer: Tree Sensors and the Politics of Digital Ecologies”

Pujita Guha • University of California, Santa Barbara • “Shade and the Cultivation of Light”

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

F20 Reframing the Western in the Post-1948 Phase of Studio Production



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR

Jenny Barrett • Edge Hill University

Constanza Salvi • University of Bologna • “Runaway Westerns in Mexico, 1948-1956: A Tentative Methodology”

Jenny Barrett • Edge Hill University • “‘He Don’t Look so Tough to Me’: Deceiving Appearances and the Richness of the Post-1948 Western”

Austin Fisher • Bournemouth University • “Simulating the Blacklist: Silver Lode, Exploitation, and the B-Western”

John Winn • Duke University • “Rendering the Range: Howard Hawks and the Postwar Cattle Western”

sponsored by Classical Hollywood Scholarly Interest Group

F21 Documentary Film Festivals

Counter-Institutional Approaches to Contemporary Politics



SWISSOTEL Matterhorn 42ND FLOOR

CHAIR

Chris Cagle • Temple University

CO-CHAIR

Anat Dan • University of Pennsylvania

Anat Dan • University of Pennsylvania • “Prestige Documentary Film Festivals: Between Universal Humanism and Decolonization”

Jason Fox • World Records Journal • “Surplus and Crisis: Filmworkers for Palestine and the Institutional Politics of Independent Film Festivals.”

Eric Coombs Esmail • University of Colorado Boulder • “Mimesis as Alterity: Reclaiming the Festival from the Anxiety of Influence”

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

F22 New Media Frontiers, From AI to Addiction



SWISSOTEL Zurich A EVENT CENTER

CHAIR

Allison Ross • University of Southern California

Allison Ross • University of Southern California • “AI as Adaptation”

Eleanor Ford • Independent Scholar • “Dopaminergic Risk: Modeling Media Addiction”

Alex Borkowski • York University • “Algorithmic Atmospheres: Exploring the Intersection of Ambient Computing and Ambient Music in AI Technologies”

desiree foerster • University of Chicago • “The Experience of Disorientation in Virtual Reality and Its Implications for Everyday Life”

F23 Political Bodies

Transnational Feminisms



CHAIR **Doris Posch** • Karlstad University

Doris Posch • Karlstad University • “Filmic Dialogue, Collaborative Creation and Relational Encounters: Worldmaking in Current Feminist Film Practice”

Meta Mazaj • University of Pennsylvania • “Tugging on the Red Thread: Filmic Folklore in Alice Rohrwacher’s *La Chimera* (2023)”

Julio Garcia • University of Wisconsin-Milwaukee • “Woman and Socialism in Cuba: A reading of Sara Gómez’s ‘Island Trilogy’”

F24 Public Intimacies

Rethinking Sexology and Sex
Ed Media Cultures



CHAIR **Ankita Deb** • Stanford University

RESPONDENT **Li Cornfeld** • Mount Holyoke College

Ankita Deb • Stanford University • “Scientific (In) accuracies: B Cinemas and Contentious Sexologies in Postcolonial India”

Jon Davies • National Gallery of Canada • “Vibrations for a New People: How Methodists Modernized Sex Ed”

Peter Alilunas • University of Oregon • “Doing it Local: The Importance of Adult Film in Exhibition Studies”

sponsored by Queer and Trans Caucus

F25 ROUNDTABLE

Make it Work

Advice for Navigating the (non) Dream Job



CHAIR **Erin Meyers** • Oakland University

Karen Petruska • Gonzaga University • “Generalizing Media Studies for a Comm Curriculum”

Melissa Lenos • University of Pittsburgh • “Training to Pivot: Preparing Our Graduate Students”

Lindsay Hogan • Boston College • “Incorporating Production in a Comm Curriculum”

Christopher Cwynar • Trent University Durham GTA • “A Path Seldom Taken? Opportunities in the COMM Field”

Alison (Ali) Patterson • University of Pittsburgh • “Accessible Media Studies in the Gen Ed Classroom”

F26 ROUNDTABLE

**Historicizing the Present
in Media Studies**



CHAIR **Alisa Perren** • University of Texas at Austin

CO-CHAIR **Molly Schneider** • Columbia College Chicago

Jennifer Holt • University of California, Santa Barbara • “Analog Histories of Digital Cloud Infrastructure”

Wyatt Phillips • Texas Tech University • “Comparing Genre in the 20th and 21st Centuries”

Molly Schneider • Columbia College Chicago • “Uncovering the Roots of the Limited Series”

Alisa Perren • University of Texas at Austin • “Reality TV Foundations in 1970s/80s Syndicated TV”

Gregory Steirer • Dickinson University • “Historicizing the Multiverse”

sponsored by Media Industries Scholarly Interest Group;
Television and Radio History Scholarly Interest
Group

SESSION

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FRIDAY

F27 The Monstrous Feminine

Women on Screen and Behind the Camera
in Contemporary International Horror



SWISSOTEL Zurich G EVENT CENTER

CHAIR

Joan Hawkins • Indiana University Bloomington

Emmanuelle Ben Hadj • Purdue University •

"Opportunities, Collaborations and Success: How
French Women Horror Directors Found Their Way
across the Atlantic"

Qian Zhang • University of Maine • "Dreaming of the
Future/Haunting by the Past: Temporal Horror and
Immigrant Motherhood in *Umma* and *Anatomy of a
Fall*"

Avner Shavit • Wesleyan University • "Mommie Fearest:
How the Jewish Mother Became a Monster in Film
and Television"

Olga Gershenson • University of Massachusetts Amherst •
"The Malevolent Bride: Emergence of Religious
Female Monsters in Israeli Television Series"

sponsored by French/Francophone Scholarly Interest Group;
Horror Studies Scholarly Interest Group

SESSION

F

FRIDAY



Explore More

discover SCMS on Bluesky
[@scmstudies.bsky.social](https://bsky.app/profile/scmstudies.bsky.social)

SESSION G

Friday, April 4 | 11:00 am – 12:45 pm

G₁ Experimental Media Collaboration

Embodying Creative Agency
from Photography to AI



FAIRMONT Regal B2 LEVEL

CHAIR **Lisa Zaher** • School of the Art Institute of Chicago

Lisa Zaher • School of the Art Institute of Chicago •
“Hollis Frampton and Patrick Clancy’s Electron Barn:
Intersubjectivity as Material, Model and Method”

Amy Cimini • University of California, San Diego •
“Maryanne Amacher’s Living Sound: Collaboration
Across a Diacritics of Life in the 1970s Experimental
Media Practice”

Kenneth White • The New School • “Or Else:
Collaboration and Its Discontents Under the Sign of AI”

Marc Downie • University of Chicago • “What to make of
how artists make generative AI images?”

G₂ Index and Trace

Changing Mediations of the Real



FAIRMONT Royal B2 LEVEL

CHAIR **Jordan Sjol** • DePauw University

Ahmed Tahsin Shams • Indiana University Bloomington •
“Human and Nonhuman Intra-action in ‘Le quattro
volte’”

Daniel D’amore • Filmuniversität Babelsberg Konrad
Wolf • “Trouble In the Image: Superimposition and Its
Doubles”

Ohad Landesman • Tel Aviv University • “The Posthuman
Turn in GoPro Documentary: October 7 and its
Aftermath”

Defne Tüzün • Kadir Has University • “Two Balloons
Can Fly a Minaret: Parody and Fabricated Reality
as Integral Qualities of Mock-Documentary in *Aya
Seyahat*”

G3 Cinema's Archival "Now"

Obstructions and Opportunities



FAIRMONT Cuvee LOBBY

CHAIR **Kirsten Seuffert** • University of Michigan

Anastasia Fedorova • Kyoto University •
 "Demarginalizing the Leftist Trend in Japanese Film
 History through Archival Research"

Jennifer Coates • University of Sheffield • "From the
 Digital to the Personal: Alternative Archives as Modes
 of Memorialising Classical Cinema Engagement"

Cerise Jackson • Oxford University • "Shielded, Shelved,
 and Shadowed: Exploring Archiving Practices in Black
 Anime"

Kirsten Seuffert • University of Michigan • "Cruising for
 Cinema in Tokyo's 'Barchives': Atmospheres, Alcohol,
 and Access"

sponsored by Libraries and Archives Scholarly Interest Group

G4 The Impossible Image

Composite Bodies and Discourses of Digital Effects



FAIRMONT Millennium LOBBY

CHAIR **Drew Ayers** • Eastern Washington University

CO-CHAIR **Tanine Allison** • Emory University

Julie Turnock • University of Illinois, Urbana-Champaign •
 "People Actually Fall for this S**t: The *Mission:*
Impossible Series and Special/Visual Effects
 Discourse"

Tanine Allison • Emory University • "Digital Performance
 and the 'End of Typecasting': Gollum vs. Jar Jar Binks"

Drew Ayers • Eastern Washington University • "Extra-
 Ordinary Action Bodies: Disability, Aging, and VFX"

Kaya Turan • Stony Brook University • "Virtual Reality and
 Real Virtuality: Re-Assessing the Avant-Garde Political
 Project with AR and Whitman's *Prune Flat*"

sponsored by Disability Caucus; Performance and Stardom
 Scholarly Interest Group; Animated Media Scholarly
 Interest Group; Media, Science and Technology
 Scholarly Interest Group

G5 Soundscapes in Film and Animation



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Cameron Kunzelman** • Mercer University

Anya Ekaterina • University of Wisconsin-Madison • "It's
 an Acousmètre, Charlie Brown: Offscreen Sound in
Peanuts Animations"

Jonah Corne • University of Manitoba and
Monika Vrečar • Independent Scholar • "A rumble
 from the core of the earth': Sonic Archeology and
 Vibrational Mysticism in *Memoria*"

Samuel Burton • University of Texas at Austin •
 "Backyard Cartoons: Marking Meaning, Identity, and
 Environment in Animated Television"

Michael Slowik • Wesleyan University • "'Real, Gripping,
 Almost Experimental': Selling Sound Through Location
 Shooting in Hollywood's Early Sound Era"

G6 Specters Onscreen

Network-Era TV Horror Formats and their Ghostly Contemporary Traces



FAIRMONT Embassy 2ND FLOOR

CHAIR **Josie Torres Barth** • Bucknell University

Josie Torres Barth • Bucknell University • "Horror for
 Its Own Sake: Advertising, Content Regulation, and
 Domestic Fears on *Lights Out* (NBC 1949-1952)"

Alex Remington • University of Texas at Austin •
 "Distributing Risk and Making Money in Network Era
 Local Programming, or How (Dis)Reputable Media
 Found its Light"

Andrew J. Owens • University of Iowa • "A Frozen
 Moment of a Nightmare: Anthologized Queerness on
Night Gallery"

Caroline N. Bayne • Millsaps College • "After Hours
 Cinema: Locally Produced Horror Television in
 Mississippi"

sponsored by Horror Studies Scholarly Interest Group;
 Television and Radio History Scholarly Interest
 Group

SESSION

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FRIDAY

G7 Centering Black Narratives Across Media and Across Time

FAIRMONT Ambassador 2ND FLOOR

CHAIR **Areyana J. Proctor** • University of Wisconsin-Madison

Delia Konzett • University of New Hampshire • “Cinematic Representations of Chicago Public Housing in *Candyman* (1991) and Its Reboot *Candyman* (2021)”

Areyana J. Proctor • University of Wisconsin-Madison • “Welcome to My Hood: Digital Slumming and Oppositionality in ‘Most Dangerous Hood’ YouTube Videos”

Aymar Christian • Northwestern University and **Jamie Cooley** • Northwestern University • “How Do Black Lives Matter to Hollywood? Marketing Black Trauma and Joy on Streaming Platforms”

Nick Sansone • University of Wisconsin-Madison • “‘I Told Him to Catch the BART’: Oakland as Chronotope in *Fruitvale Station*”

G9 ROUNDTABLE The Actor and Performance in the Film and Media Studies Classroom

FAIRMONT Chancellor 3RD FLOOR

CHAIR **Scott Balcerzak** • Northern Illinois University

Jon Lewis • Oregon State University • “Screen Acting as Labor in Contemporary Hollywood”

Adrienne L. McLean • University of Texas at Dallas • “Acting from the Outside In: Costume, Makeup, Hair”

Catherine Russell • Concordia University • “Tsai Ming-Lai and Robert Bresson”

Miguel Gaggiotti • University of Bristol • “A Character’s Performance in Screen Acting Courses”

sponsored by Critical Media Pedagogies Scholarly Interest Group; Performance and Stardom Scholarly Interest Group

G10 Televised Desires and Broadcasting Power

FAIRMONT Diplomat 3RD FLOOR

CHAIR **Dafna Kaufman** • University of North Carolina at Chapel Hill

Dafna Kaufman • University of North Carolina at Chapel Hill and **Jaclyn Olson** • University of North Carolina at Chapel Hill • “Ambassadors of Happiness: NBC, the 2024 Olympics, and the Legacies of Black Artists”

Linus Mao • University of California, Berkeley • “‘I Only Want You to Love Me’: The Marxian Value Form and Its Unsatiated Desire”

Jina Lee • University of Texas at Austin • “National Media in the Post-Media Imperialism Era: Nah PD’s Korean Web Series as a Micro Media Imperialism Force”

Aparna Shastri • George Mason University • “Revelatory Spectatorship and the Contemporary Police-Procedural Web-Series in India”

sponsored by Sports Media Scholarly Interest Group

G11 GRADUATE STUDENT ORGANIZATION WORKSHOP Cruel Productivity 2.0 Imagining Alternatives

FAIRMONT Regent 3RD FLOOR

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

Jamie Hoholuk • University of British Columbia

Matthew Cooper • University of Wisconsin-Milwaukee

Nicholas Reich • Vanderbilt University

see page 32 for more information

SESSION

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G12 ROUNDTABLE Navigating Archival Silences



FAIRMONT Crystal 3RD FLOOR

CHAIR **Rochelle Miller** • American Archive of Public Broadcasting / GBH

Antonia Lant • New York University • “Seeking the Lost Work of Pyramid Pictures, 1920-22”

David Wood • University College London • “Researching/ Showing Latin American UNESCO Films”

Michelle Kelley • American Archive of Public Broadcasting / GBH • “Explaining Public Media’s Archival Silences”

R. Colin Tait • Heritage Auctions • “Auctioning Off the Planet Hollywood Collection”

sponsored by Silent Cinema Scholarly Interest Group

G13 The Business of Distribution and Exhibition in the Digital Era



FAIRMONT Gold 2ND FLOOR

CHAIR **Ron Wilson** • University of Kansas

Hazem Fahmy • Columbia University • “Epic Extraction: Landscape, Widescreen & Empire in Denis Villeneuve’s *Dune*”

Brent P. Cowley • Brigham Young University-Hawaii • “Protecting Morality: Cultural Policies and Television Governance in the Age of Streaming”

Ron Wilson • University of Kansas • “Transmediating the Tarantinoverse: Transmedia Storytelling, Cinephilia, and *Once Upon a Time . . . in Hollywood*”

David Pettersen • University of Pittsburgh • “Intolerable Excess in Gavras’ *Athena* (2022): Blockbuster Budgeting and Men’s Weepies Meet the French Suburban Film”

sponsored by French/Francophone Scholarly Interest Group; Transmedia Studies Scholarly Interest Group

G14 Queer Trans-Historical Encounters

Formal, Narrative, and Receptive Entanglements with Time in Contemporary Film and TV



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Emily Coccia** • Carleton College

Emily Coccia • Carleton College • “Cruising Lesbian History: Fannish Desire and Good-Enough Historicism”

James Brunton • University of Nebraska-Lincoln • “Reclamations, Do-Overs, and Public Therapy: Constructing Transgender Histories in New Films by Trans Directors”

Joshua Bastian Cole-Kurz • Quinnipiac University • “Trans Temporality and Inescapable Cycles of Anti-Black Violence in *The Angry Black Girl and Her Monster*”

Marty Heath • University of Illinois Chicago • “The Right-Hand Man Who Must ‘Stay in the Shadows’: The Threat of Men Loving Men in Historical Fiction TV”

G15 Negotiating the Local and the Transnational

The Political Economy of Streaming Media



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Evan Elkins** • Colorado State University

Evan Elkins • Colorado State University • “‘The Egyptian Is a Temple’: Netflix’s Projection of Power Through Cosmopolitan Moviegoing”

Matthew Fee • Le Moyne College • “Streaming the Green”

Anne Major • Texas Christian University • “‘We Can Dance with Anyone’: AMC Networks’ Evolving Strategies in the 2020s-era Streaming Landscape”

Colleen Montgomery • Rowan University • “‘And I’ll Know Why the Maggots Love Mish’: Disney’s Diglossic Arabic Dubbing”

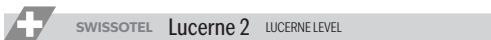
SESSION

G

FRIDAY

G16 Algorithm as Memory

Datafications of Trauma, War, and Care



CHAIR **David Kocik** • University of Wisconsin-Milwaukee

Patrick Smith • University of Salford • “Challenges for Visual Investigations in the Age of AI-Driven Warfare”

Maximilian Z. Berwald • University of Southern California • “User-Generated Militarism: The US-China War in Arma and Squad on Military YouTube”

Yingchuan Qu • University of Pennsylvania • “Fishing for Poetry in the Digital Debris: Algorithmic Zombies and the Echoes of a Broken Language”

Alora Paulsen Mulvey • University of Calgary • “The Platform as a Social Safety Net: Theorizing Algorithmic Care(lessness) on TikTok”

sponsored by War and Media Studies Scholarly Interest Group

G17 From Bollywood to Pornochanchadas

Global Cinematic Aesthetics and Social Power



CHAIR **André Keiji Kunigami** • University of California, Irvine

Phebyn Joseph • Macquarie University • “Negotiating Gendered Colourism in Indian Cinema: Locating the Agency of Cultural Producers”

André Keiji Kunigami • University of California, Irvine • “Race as Cinematic Form: Misaki Tanaka, Yellowness, and the Brazilian Pornochanchadas”

Ellen Chang • University of Washington • “Unseen Sounds, Unheard Images: Daomin, Aesthetic Decolonization, and Contemporary Moving Images in Taiwan”

Ana Magalhaes • University of Alberta • “From Erotic Comedy to Cinematic Sensibility: Pornochanchada in the Popular Imaginary”

G18 Reconsidering Mediated Popular Feminism in the US



CHAIR **Alice Leppert** • Ursinus College

Shelley Cobb • University of Southampton • “The Popular Feminist Resurgence of 9 to 5”

Sarah Smyth • University of Essex • “Beyond the Romantic Comedy: Nora Ephron, Feminism, and *Silkwood* (1983)”

Alice Leppert • Ursinus College • “The Clintons and the Walshes: *Beverly Hills, 90210*'s Feminist Incoherence”

Amelia Morris • University of Exeter • “Kamala IS Brat? Post-Feminist Sensibilities, the Textual Poaching of Brat Summer and Late-Stage Capitalist Hell”

G19 Making Sense

Metaphors of Embodied Sensation and the Limits of Imagination in Contemporary Digital Media



CHAIR **Nicholaus Gutierrez** • Wellesley College

Chris Goetz • University of Iowa • “Gaming's Fruit-Snack Aesthetic”

Harry Burson • University of Illinois Chicago • “The Computational Soundscape: Virtual Audio from the Convolotron to Atmos”

Aubrey Anable • Carleton University • “What Does a Neural Network See When It Plays *Goat Simulator 3*?”

Nicholaus Gutierrez • Wellesley College • “Figments of the Imagination, Objects of the Imaginary: What Generative AI Can Tell Us About Technological Hype”

SESSION

G

FRIDAY

SESSION

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FRIDAY

G20 Reality Television, Working Practices and the Structured Landscape of Care

 **SWISSOTEL** Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Helen Wood** • Aston University
RESPONDENT **Brenda Weber** • Indiana University Bloomington

Mhairi Brennan • Aston University and **Helen Wood** • Aston University • “The ‘Executive’ Approach to Care and the Problem of Mutual Indebtedness.”

Jack Newsinger • University of Nottingham and **Nina Willment** • University of Nottingham • “Working in UK Reality TV: The Ethics of a Lack of Care”

Jilly Kay • University of Loughborough • “From Individual Resilience to Structural Vulnerabilities: Understanding Participants’ Experiences of Care”

sponsored by Caucus on Class

G21 Reconstructing the Past Applied Archival Research

 **SWISSOTEL** Matterhorn 42ND FLOOR

CHAIR **Lauren Berlin** • University of Rochester

Lauren Berlin • University of Rochester • “Discrete Works, Dismissed Voices: Kukla, Fran, and Ollie’s (1947–57) Musical Problem”

Rob Ribera • Reed College • “I Only Hope They Know What They Are Talking About: Walt Disney and Alexander P. de Seversky’s *Victory Through Air Power*”

Duran Aziz • Chapman University • “Making Movies and Dreaming: Abraham Polonsky’s Post-Blacklist Career”

Caryn Murphy • University of Wisconsin-Oshkosh • “The Journeymen: Writing Television Drama After the Golden Age”

G22 Media Theory in the Age of AI

 **SWISSOTEL** Zurich A EVENT CENTER

CHAIR **Rob King** • Columbia University

Dennis (Yifei) Sun • University of Texas at Austin • “The Authorship Problem of Generative AI: Opposing Definitions of Originality in Art and US Copyright Law”

Mihaela Mihailova • San Francisco State University • “Reclaiming the I from AI: Deepfakes in Feminist Filmmaking”

Rob King • Columbia University • “On Humor Theory and AI”

Joshua Glick • Bard College • “AI and the Ethics of Documentary Craft”

G23 Transcending Boundaries of Media Textuality

 **SWISSOTEL** Zurich B EVENT CENTER

CHAIR **Daniel Morgan** • University of Chicago

Daniel Morgan • University of Chicago • “Media Expansionism, the Last Bastion of the Analog”

Beenash Jafri • University of California, Davis • “Coming-of-Age in a Time of Terror”

Emma Roberts • University of Pittsburgh • “Smoothing Off the Rough Corners: In the Company of Men and the Interracial Encounter”

Carly Barnhardt • College of William & Mary • “‘Somewhere without language, or streets’: Transit, Memory, and Melancholia in the Haunted Borderlands of *Paris, Texas*”

G24 Cine-Socialism beyond the Socialist World

Indian Cinema Histories and their Transnational Implications

 **SWISSOTEL Zurich C** EVENT CENTER

CHAIR **Parichay Patra** • Indian Institute of Technology Jodhpur

RESPONDENT **Rochona Majumdar** • University of Chicago


Parnika Agarwal • Indian Institute of Technology Jodhpur • “Filming the Socialist ‘Showmanship’: R. K. Studios and Its European Cine-Locations”

C. Yamini Krishna • Flame University • “Marxist Film Criticism in Telugu: An Exploration”

Parichay Patra • Indian Institute of Technology Jodhpur • “Socialism and Cine-Pedagogy During the Absence of History”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

G25 Rethinking Film Histories

 **SWISSOTEL Zurich E** EVENT CENTER

CHAIR **Fareed Ben-Youssef** • Texas Tech University

Daryl Meador • New York University • “Cinema and Settler Colonial Melancholy in *The Last Picture Show*”

Fareed Ben-Youssef • Texas Tech University • “Looking Past Godard: Jacques Rozier’s *Adieu Phillipine*, Algeria, and an Alternative Vision of the French New Wave”

Chi-Tsung Chang • University of Pittsburgh • “A City of Sadness: Hearing the Counter-History”

G26 Envisioning Elsewheres & Elsewhens

Media for Enduring the Uncomfortable and Unbearable

 **SWISSOTEL Zurich F** EVENT CENTER

CHAIR **Briand Gentry** • University of Michigan

Caetlin Benson-Allott • Georgetown University • “Escapism and Episodism: The Restorative Pleasures of Sitcom Temporality”

Isabel Ortiz • Yale University • “The Production of Enchantment: Reading the Tarot as a Technology Within a Colonial Episteme”

Briand Gentry • University of Michigan • “Orientated Onwards, Beautiful Strangers, & Surveillant Interfaces: The Settler Colonial Contours of Post-Pandemic Travel”

Laurie Ouellette • University of Minnesota • “Precarity Media: Zillow Scrolling and/as Social Insecurity”

G27 On/Behind the Screen

Ethnographies of Labor in Creative Media Production

 **SWISSOTEL Zurich G** EVENT CENTER

CHAIR **Pawan Sharma** • University of Minnesota, Twin Cities

CO-CHAIR **Mohimarnab Biswas** • University of Minnesota, Twin Cities

Mohimarnab Biswas • University of Minnesota, Twin Cities • “Aspiration, Fluidity and Invisibilization: Zooming in on the Work Practices of Hindi Cinema’s Assistant Directors”

Pawan Sharma • University of Minnesota, Twin Cities • “The Logics of Visibility: Improvised Labor in India’s Provincial Digital Spaces”

Venkat Nagesh Babu Karri • Tata Institute of Social Sciences • “A Click in Time: Media Peasantization and Telangana”

Yizhou (Joe) Xu • Old Dominion University • “Passion, Crunch, and the Perpetuation of Productivity in the Chinese Mobile Game Industry”

sponsored by Caucus on Class; Digital Humanities and Videographic Criticism Scholarly Interest Group

SESSION

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FRIDAY

SESSION H

Friday, April 4 | 2:15 – 4:00 pm

H₁ Emotion and Experimental Film



FAIRMONT Regal B2 LEVEL

CHAIR

Justin Remes • Iowa State University

Malcolm Turvey • Tufts University • “Vertov, Emotion, and Affect”

Sarah Keller • University of Massachusetts Boston • “To Be Touched: Experimental Films and Feeling”

Justin Remes • Iowa State University • “Does Marilyn Monroe Make You Cry?: Pain and Loss in Louise Lawler’s *A Movie Will Be Shown Without the Picture* (1979)”

Jonathan Walley • Denison University • “A Light Which By Its Very Excess Is Converted into a Species of Darkness”: The Sublime in Experimental Moving Images”

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

H₂ Reconfiguring Digital Genres



FAIRMONT Royal B2 LEVEL

CHAIR

Anna Parkhurst • University of Washington

RESPONDENT **James Tobias** • University of California, Riverside

Ben Pettis • University of Wisconsin-Madison • “Platforms, Websites, and Apps: User Expectations of Types of Online Spaces”

Kimberly Hall • Wofford College • “Genre in the Age of AI: Rethinking Classification and Collaboration”

Anna Parkhurst • University of Washington • “Beyond Genre: The Digital Ontology of YouTube ‘Content Communities’”

H3 ROUNDTABLE Videographic Approaches to American Indie Cinema

FAIRMONT Cuvee LOBBY

CHAIR **Drew Morton** • Texas A&M University-Texarkana

CO-CHAIR **Kevin Ferguson** • Queens College, CUNY

Drew Morton • Texas A&M University-Texarkana • “Steven Soderbergh: Portrait of an Indiewood Auteur”

Kevin Ferguson • Queens College, CUNY • “Start Being Real: Gen X Authenticity & Selling Out”

Daniel Pope • University of Massachusetts Amherst • “Todd Haynes: Empathy for Outsiders”

Celia Sainz • University of Massachusetts Amherst • “The Nonhuman in Kelly Reichardt’s Cinema”

H4 Classical Hollywood Cinema Unbound

Adaptations across Media and Time

FAIRMONT Millennium LOBBY

CHAIR **Barbara Klinger** • Indiana University Bloomington

CO-CHAIR **Steve Cohan** • Syracuse University

Barbara Klinger • Indiana University Bloomington • “The Generative Power of ‘Bad’ Adaptations: 1943–44 Radio Versions of *Casablanca* and Wartime Sound Cultures”

Kathleen Loock • Leibniz University Hannover • “Memories of the days when Pearl White was America’s Serial Queen’: Remaking *The Perils of Pauline*”

Amanda Konkle • Georgia Southern University • “Spectacle and Subjectivity in Transmedia Adaptations of ‘Diamonds are a Girl’s Best Friend’”

Steve Cohan • Syracuse University • “Doing It Without Billy or Marilyn: Adaptations of *Some Like It Hot*”

sponsored by Classical Hollywood Scholarly Interest Group;
Transmedia Studies Scholarly Interest Group

H5 The Sounds of Outer Space

FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **David Roche** • Université Paul Valéry / Institut
Universitaire de France

Jessica Getman • California State University, San Bernardino • “An Enterprise of Sound: Evolving Approaches to Sonic Affect and Realism in *Star Trek* and *Star Trek: Strange New Worlds*”

David Roche • Université Paul Valéry / Institut Universitaire de France • “Composing an Earthly Alien Space: The Aesthetics and Ethics of *Arrival* (Denis Villeneuve, 2016)”

Chloé Huvet • Université d’Évry Paris-Saclay / Institut Universitaire de France • “Between Verisimilitude and the Imperatives of Spectacle: The Sounds of Spaceships in the *Star Wars* Prequels (1999–2005)”

James Buhler • University of Texas at Austin • “Music and the Representation of Spacescape”

sponsored by Sound and Music Studies
Scholarly Interest Group

H6 Negotiating Authenticity

Non-Professional Performance
in Contemporary Spain

FAIRMONT Embassy 2ND FLOOR

CHAIR **Dean Allbritton** • Colby College

RESPONDENT **Sarah L. Thomas** • Brown University

Jorge Pérez • University of Texas at Austin • “Non-Professional Actors in the Age of Streaming: Insta-flix Celebrities in Contemporary Spanish Media”

Dean Allbritton • Colby College • “Nacho Vidal and the Art of Porn Performance”

Tom Whittaker • University of Warwick • “Non-Professional Performance, Locality and Loss in Contemporary Iberian Cinema”

SESSION

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H7 Media and Pedagogy In and Beyond the Classroom



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Ronit Ghosh** • University of Chicago

Charles Acland • Concordia University • “When Marshall Met the Elmer Gantry of Film Education”

Julide Etem • University of Virginia • “Whitewashing through Educational Films: Turkish Erasure and Modernization”

Ronit Ghosh • University of Chicago • “Decolonizing the Ear: Radio Pedagogies in Postcolonial India and the Emergence of Modern Bengali Film Song”

Zach McLane • University of California, Santa Barbara • “Delinquent Looks: Gaze Detection, Trustworthiness, and the Science of Cheating”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

H8 JCMS SPONSORED SESSION But is it Media? Special Issue Showcase



FAIRMONT State 2ND FLOOR

Elizabeth Ellcessor • University of Virginia

Bo Ruberg • University of California, Irvine

see page 32 for more information

H9 ROUNDTABLE In Throes of Increasing Wonder with AMC's *Interview with the Vampire*



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Kristen Warner** • Cornell University

Nick Salvato • Cornell University • “*Interview*, Allegory, Meta-Television”

Kevin John Bozelka • Bronx Community College • “The Stamina for Immortality: Music Cues and *IWTV*”

Dana Och • University of Pittsburgh • “*IWTV* from Film to TV: Promiscuous Intertextuality”

Kristen Warner • Cornell University • “The Culturally Specific Blackening Inside *IWTV*”

H10 Midcentury Broadcasting Popular Music, Docudrama, and Program Control



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Cynthia Meyers** • University of Mount Saint Vincent

Peter Kovacs • University of California, San Francisco • “Mapping the Derivatives of Broadcast Sponsorship: Philip Morris, Horace Heidt, and his Touring Orchestra”

Alexander Russo • Catholic University of America • “Comparative Command and Control: Format Iteration Among Station Groups in Early Top 40 Radio”

Joy Elizabeth Hayes • University of Iowa • “The Impact of Postwar Media Transitions on the Docudrama Format”

Cynthia Meyers • University of Mount Saint Vincent • “Wanting More of a Voice in Programming: Sponsors and Program Control in Early 1960s TV”

H11 Sound Aesthetics Across Media

FAIRMONT Regent 3RD FLOOR

CHAIR **Catherine Benamou** • University of California, Irvine

Catherine Benamou • University of California, Irvine and **Dariela Espinoza López** • University of California, Irvine • “Cultivating Community Through Low-Power Radio: Two Views from Latinx Los Angeles”

Paxton Haven • University of Texas at Austin • “Locating Live Music’s Global Industry: Resident Advisor and the (Inter)Mediation of Local Music Scene Infrastructures”

Casey Coffee • University of California, Santa Barbara • “DearU Bubble and Beyond Live: New Platforms for Liveness and Intimacy in K-Pop”

Fiona Boyd • University of Chicago • “Radio in Contemporary Black Musical Production: Robert Glasper’s Black Radio and Beyoncé’s KNTRY Radio Texas”

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

H12 Unearthing Silicon Valley and the Creative Industries

FAIRMONT Crystal 3RD FLOOR

CHAIR **Grant Bollmer** • University of Maryland, College Park

Gerald Sim • Florida Atlantic University • “Ranchers, Machinists, and Working Moms: Silicon Valley’s Human Shields Against the Wrath of Lina Khan”

Grant Bollmer • University of Maryland, College Park and **Katherine Guinness** • University of Maryland, College Park • “Technofeudalism in the Wake of Apocalypse”

Josh David Jackson • University of California, Berkeley • “‘Practical Entertainment Tech’: ‘Silicon Beach’ Firms in Collaboration with Hollywood”

Lore M. FitzWhittemore • University of Wisconsin-Madison • “‘You’re On Your Own, Kid’: Unregulated Intellectual Property Law, Fictional Characters, and Taylor Swift”

H13 ROUNDTABLE Global Histories of Streaming Media

The View from India

FAIRMONT Gold 2ND FLOOR

CHAIR **Tupur Chatterjee** • University College Dublin

CO-CHAIR **Aswin Punathambekar** • University of Pennsylvania

Nitin Govil • University of Southern California • “Rocks in the Stream”

Tejaswini Ganti • New York University • “Disruption & Persistence: Media in the Digital Era”

Shanti Kumar • University of Texas at Austin • “The Rise of State-Owned Streaming Media”

Aswin Punathambekar • University of Pennsylvania • “Emergencies and Defaults: Streaming and TV History”

Tupur Chatterjee • University College Dublin • “Streaming Video Censorship and Public Culture”

sponsored by Asian/Pacific American Caucus

H14 Hidden Queernesses Revealed

SWISSOTEL Geneva CONOURSE LEVEL

CHAIR **Joseph DeLeon** • Grand Valley State University

Dominic Clarke • New York University • “Camera as Coping: George Kuchar and Curt McDowell on Dying with AIDS”

Jeferson Martins • University of California, Irvine • “Repressive Regimes, Repressed Desires: A Comparative Examination of Erotic Cinema and Censorship in Brazil and Korea”

Joseph DeLeon • Grand Valley State University • “‘Post-Queer Civil Disobedience’ with *Glennnda and Friends*”

Richard Thomson • Cornell University • “Queer Eisensteins: The Possability of the Archive”

sponsored by Queer and Trans Caucus

SESSION

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FRIDAY

H15 Media Market Makers

Platform Strategies, Reality Brands, and Stardom



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR

Ylenia Olibet • McGill University

Jay Jolles • College of William & Mary • “Caught a Vibe: Tik Tok and the Germ of Viral Success”

Ylenia Olibet • McGill University • “Film Cultures on Demand: National Tensions, Cinephilia, and Activist Cinema on Streaming Platforms in France”

Ben Riggs • Northwestern University • “The Age of Discovery: Building Trust During the Era of the Discovery Channel’s ‘Operational Reality TV’”

Saeed H. Dabbour • University of Oregon • “The Quest for Romance in *Qesma w Naseeb*: Exploring Hybridity and Transculturalism in Arab Reality TV”

H16 On and Against Digital Ephemerality and Materiality

Memory, Activism, and Sustainability



SWISSOTEL Lucerne 2 LUCERNE LEVEL

CHAIR

Cristina Formenti • University of Groningen

Annemarie Iddins • Fairfield University • “Ephemeral Infrastructures: The challenges of archiving Mamfakinch in Morocco”

Sulafa Zidani • Northwestern University • “Memetic Timing and the Power of Ephemerality in Digital Culture”

Cristina Formenti • University of Groningen • “Polluting in the Name of Believability: The Environmental Footprint of Luxo Worlds”

H17 Identity, Technology, Nationalism



SWISSOTEL Lucerne 3 LUCERNE LEVEL

CHAIR

Erica Tortolani • Clark University

Daniel C. Pinto • University of Chicago • “‘That’s ORWO’: Chromatic Politics and Color Film History in East German Film Stock Advertising”

Casey McKinney • Emory University and **Rachata Sasnanand** • King’s College London • “Beyond the Sublime: Epstein’s Photogénie and the Abject Cinema of Nikolaus Geyrhalter”

Truly Edison • University of Southern California • “Social Disease: Archival Discourses of Infection and Identity in *Dr. Ehrlich’s Magic Bullet* (1940)”

Derek Vouri-Richard • College of William & Mary • “Defense Disharmony: How the General Motors Corporation used Film to Fortify a White Image during World War II”

H18 It’s (Always Been) a Women’s Industry



SWISSOTEL Alpine 1 LUCERNE LEVEL

CHAIR

Tami Williams • University of Wisconsin-Milwaukee

Nikki Mosca • Concordia University • “From Reel to Reality: Military Women’s Representation in Early National Film Board films, 1939-1945”

Tami Williams • University of Wisconsin-Milwaukee • “Symbolist Choreographies and Sexual Liberty: Isadora Duncan, Modern Dance and the 1920s French Avant-Garde”

Gretchen Jude • University of Utah • “Empire’s Geishas: The Role of ‘Traditional’ Media Stars in Japan’s Colonial Expansion and Pacific War”

Amy Reid • University of California, Santa Cruz • “Serious Business Company and a New Feminist Film Aesthetic”

SESSION

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FRIDAY

19 Tech Discourses and New Frontiers

 SWISSOTEL **Alpine 2** LUCERNE LEVEL

CHAIR **Andrew Burt** • Gogebic Community College

Byron Fong • University of Rochester • “Scrambling Still: Depth and Flatness from Japanese Handscrolls to Video Game Parallax Scrolling”

Aaron Tucker • Memorial University of Newfoundland • “Frontier Artificial Intelligence as Canadian Techno-National Project”

Laura Broman • University of Wisconsin-Madison • “William Shatner Goes to Space: Neoliberal Techno-Utopianism on the Final Frontier”

20 Resistant Media Practices

 SWISSOTEL **Gstaad/Zermatt** LUCERNE LEVEL

CHAIR **Dorota Ostrowska** • Birkbeck, University of London

Dorota Ostrowska • Birkbeck, University of London • “Screens in Flames: Digital Civic Archives, Warfare and Film Festivals in Ukraine Today”

Hong Zeng • Hong Kong Baptist University • “Counter-Worlding in the World’s Factory: A Study of the Documentary *We Were Smart*”

Yu Li • University of Southern California • “Mobilizing Postmemory: Re-enactment, and Resistance in Mengqi Zhang’s Autofictional Documentary”

Cinta Peleja • Goethe University Frankfurt • “Embodied Feedback: Shirley Clarke’s See-Yourself Workshops and Early Video Discourse”

sponsored by Film and Media Festivals Scholarly Interest Group

21 Locating Distress

Archives, Data, and the Limits of Prediction

 SWISSOTEL **Matterhorn** 42ND FLOOR

CHAIR **Jeff Nagy** • York University

Hannah Zeavin • University of California, Berkeley • “The Birthday Party Riot”

Nico Baumbach • Columbia University • “The Crazy Wall”

Jeff Nagy • York University • “Benchmarking Blue: Distress Datasets and AI Psychodiagnostics”

Dorothy Santos • University of California, Santa Cruz • “Hidden Frequencies: Systems and Logics of Care within Emergency Infrastructures”

sponsored by Media, Science and Technology Scholarly Interest Group

22 Synthetic Media

Culture, Agency, and Environment

 SWISSOTEL **Zurich A** EVENT CENTER

CHAIR **Rakesh Sengupta** • University of Toronto

CO-CHAIR **Nadine Chan** • University of Toronto

Shane Denson • Stanford University • “Synthetic Imagination”

Rakesh Sengupta • University of Toronto • “Synthetic Strategies: AI, Agency and Screenwriting in India”

Nadine Chan • University of Toronto • “Pilot Balloons, Vector Fields, and the Discretization of the Upper Air: Meteorological Mediation in the Southeast Asia”

David Cecchetto • York University • “Visceral Abstraction and Listening After Computation”

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

SESSION



FRIDAY

SESSION

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FRIDAY

23 Traveling Feminisms

Transnational Connections and Inter-Asian Gender Politics in Media



SWISSOTEL Zurich B EVENT CENTER

CHAIR **Jinsook Kim** • Emory University
CO-CHAIR **Sara Liao** • Pennsylvania State University

Jing Wang • University of Wisconsin-Madison and
Linjie Dai • University of Wisconsin-Madison •
“Reading Chizuko Ueno in China: Inter-Asian Translation Ethics and the (In)Commensurability of Transnational Feminisms”

Jinsook Kim • Emory University and **Sara Liao** • Pennsylvania State University • “Inter-Asian Referencing and the 6B4T Movement: Traveling Feminism, Local Activism, and Transnational Solidarity”

Mengmeng Liu • University of Iowa • “Feminists on Beauty Duty? Meaning Making, Community Growth, and Transnational Flows”

Jing Xu • Pennsylvania State University • “From ‘Girl’s Power’ to ‘Downward Freedom’: Unpacking the Feminist Backlash against K-Pop Idol Lisa’s Cabaret Performance”

sponsored by Gender and Feminisms Caucus

24 Losing Yourself in Porn

Escapism and Engrossment in Hardcore Media



SWISSOTEL Zurich C EVENT CENTER

CHAIR **John Paul Stadler** • North Carolina State University
CO-CHAIR **Gabriel Ojeda-Sagué** • University of Chicago

John Paul Stadler • North Carolina State University • “Gooning All the Way: Exposing the Mediation and Meditation of a Modern Kink”

Gabriel Ojeda-Sagué • University of Chicago • “Getting Lost in Porn: Pornographic Acting and Disorientation in *Inland Empire* and *Knife + Heart*”

Mari Kishi • Harvard University • “Too Fast and Furious for Porn: *The Sex Cannonball Run 2013*”

Becky Holt • Concordia University • “The Faces of Pornhub: Platformization and Anonymity in the Balance”

sponsored by Adult Film & Media Scholarly Interest Group

25 WORKSHOP

Finding Work-Work Balance

Integrating Teaching into Research and Vice Versa



SWISSOTEL Zurich E EVENT CENTER

CHAIR **Daniel Herbert** • University of Michigan

Elsie Walker • Salisbury University


Elizabeth Nathanson • Muhlenberg College

Paul Reinsch • Texas Tech University

Cara Dickason • Johns Hopkins University

sponsored by Critical Media Pedagogies Scholarly Interest Group

H26 ROUNDTABLE Speculative Methodologies and Archival Afterlives

 SWISSOTEL Zurich F EVENT CENTER

CHAIR **Maggie Hennefeld** • University of Minnesota

Allyson Nadia Field • University of Chicago • “Absence as Archive & Speculation as Method”

Samantha Sheppard • Cornell University • “Tisa Bryant’s Phantom Cinemas”


Maggie Hennefeld • University of Minnesota • “Laughter Deferred—Archives of Unrealized Comedy”

Bliss Cua Lim • University of Toronto • “A Colonial Heroine’s Decolonial Choice: Giliw Ko”

Debashree Mukherjee • Columbia University • “Speculative Frenzy: Sarjudei’s Suicide by Cinema”

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

H27 Visual Effects Histories Aesthetics and Labor in a Composited Medium

 SWISSOTEL Zurich G EVENT CENTER

CHAIR **Cooper Long** • University of Chicago

Hannah Schallert • Concordia University • “Less Laborious, More Creative? How AI is Imagined and Used in Contemporary Visual Effects”

Danielle Genevro • University of Rochester • “Rear Projection: Classical Hollywood’s Mundane Effect”

Cooper Long • University of Chicago • “The Y2-Chase and the Origins of the Anti-CGI Backlash”

Kendra Lee Sanders • University of Chicago • “Talking Animals and the Compositing Milieu”

SESSION

H

FRIDAY



Made You Look

Follow SCMS on Instagram
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photos with #SCMS25

SESSION

Friday, April 4 | 4:15 – 6:00 pm

1 Space and Place in Experimental Film



FAIRMONT Regal B2 LEVEL

CHAIR **Andrea Kelley** • Auburn University

Miguel Fernandez Labayen • Carlos III University of Madrid • "The New American Cinema Expositions in Europe: Makers, Producers and Curators"

Matthew Hubbell • University of Minnesota • "De Palma and Dionysus: Mediated Spontaneity in the 1960s"

Virginia Bonner • Clayton State University • "The Black Spatial Imaginary in Barbara McCullough's Water Ritual #1: An Urban Rite of Purification"

Jixin Jia • University of Toronto • "Terra Infirma: De-Territorialized Aesthetics in *Present.Perfect.* (2019)"

2 Do you fear me, or am I acceptable?

Negotiating Media Visibility and the Racialised Celebrity



FAIRMONT Royal B2 LEVEL

CHAIR **Simron Gill** • University of Pennsylvania

CO-CHAIR **Lia Wolock** • University of Wisconsin-Milwaukee

Lia Wolock • University of Wisconsin-Milwaukee • "Remaking Race: South Asian American Media Activism and the Networked Labor of Diasporic Connectivity"

Simron Gill • University of Pennsylvania • "Campaigning on Fear: Centering Legacies of ISIS, the Specter of Shamima Begum and White Racialization in Britain"

Madhavi Reddi • York College of Pennsylvania • "Negotiating Belonging and Acceptance in the American Media Landscape"

sponsored by Asian/Pacific American Caucus

3 Women, Media, and Transformation

Unveiling Feminist Discourses and Practices in Contemporary Korean Society

 FAIRMONT Cuvee LOBBY

CHAIR **Jungmin Kwon** • Portland State University

Jungmin Kwon • Portland State University • “Resisting Heteropatriarchy, Carving Space: The Rise of Young Female Filmmakers and Their Lesbian Films in South Korea”

Bohyeong Kim • Vanderbilt University • “Writers, Drinkers, and Killers: Postfeminist Women in Korean Television”


Hojin Song • California State University, Monterey Bay • “(De-)Stigmatizing Teen Moms: Contentious Teenage Parents and Policy Shift Reflecting After Neoliberalism in South Korea”

Ju Oak Kim • Texas A&M International University • “Representing Aging Femininity through Self-Representations: Choi, Hwa Jung’s YouTube Channel”

sponsored by Asian/Pacific American Caucus

4 Reconstituting Media Historiography

Personal, Nested, and Descendant Archives and Intersectional Media History’s Ascent

 FAIRMONT Millennium LOBBY

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

Denise Khor • Northeastern University • “On the Descendant Archive: Collecting Home Movies By, For, and About Asian Americans”

Marlo David • Purdue University • “Bill Gunn’s Mother Was a Star: Finding the Nested Archive of Louise Alexander”

Philana Payton • University of California, Irvine • “Markers and Makers of History: Black Queer Women Filmmakers and the Archiving of Many Selves”

Ellen Scott • University of California, Los Angeles • “The Black Film Archive, Close Up: Black Historiography and Feeling ‘Lost’ Black Film History”

5 WORKSHOP DEAI Integration and Implementation

Approaching Collaboration in Audiovisual Archival Projects

 FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Margaret Mertz** • Independent Scholar

Evie Johnny Ruddy • Transgender Media Portal

Aliisa Qureshi • Transgender Media Portal

Amalia Córdova • Smithsonian Institution

6 Social Impact Entertainment

Exploring the Possibilities and Contradictions of a Burgeoning Industry Sector

 FAIRMONT Embassy 2ND FLOOR

CHAIR **Mary C. Schmitt** • Quinnipiac University

RESPONDENT **Blythe Frank** • Quinnipiac University

Mary C. Schmitt • Quinnipiac University • “What is Social Impact Entertainment? Examining the Field with a Focus on Social Impact Campaigns & Financing”

Zenia Kish • Ontario Tech University • “Narrative Investments: Social Capital Investing at the Frontiers of Impact-Driven Media”

Edward Mendez • University of California, Irvine • “Black Panther Biopics as Social Impact Entertainment”

sponsored by Caucus on Class

SESSION

FRIDAY

SESSION

FRIDAY

7 Towards an Anti-Ableist Media Ecology



FAIRMONT Ambassador 2ND FLOOR

CHAIR **James Deaville** • Carleton University

Geneveive Newman • Independent Scholar •
“Traumatized Bodyminds, Disability Justice, and Sexual Violence in Prestige TV”

Andi Gilker • University of Toronto • “Stop, Stammer Time! The Reparative Temporalities of Dysfluent Soundings”

Taryn Ely • Grinnell College • “From Psychosexual to Neuroqueer: Kenneth Anger’s Fireworks and the Transformation of Psychology’s Cinematic Spectator”

James Deaville • Carleton University • “Lost in Transcription? Captioning Music for D/deaf and Hard-of-Hearing Audiences in Audiovisual Media”

sponsored by Disability Caucus

8 Latinx Media Activism

Preservation, Labor, Audiences, and Industries



FAIRMONT State 2ND FLOOR

CHAIR **Colin Gunkel** • University of Michigan

Chon Noriega • University of California, Los Angeles • “On the Importance of Archaeological Finds in the Digital Era”

Mary Beltrán • University of Texas at Austin •
“Documenting Latinx Resilience: Survival in the 20th Century Media Industry as Activism”

Crystal Camargo • Northwestern University • “Tweeting about Latinx TV: #SaveODAT Social Media Campaign”

Arcelia Gutiérrez • University of California, Irvine •
“The Case for Media Reparations”

9 Media, Politics, and the Middle East



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Anna Froula** • East Carolina University

Baran Germen • Colorado College and **Sangita Gopal** •
University of Oregon • “Beyond Media Polarization: Rethinking Televisual Publics in Turkey”

Anna Froula • East Carolina University • “The War on Terror at the Eras Tour”

Fatima Bahja • University of Texas at Austin • “Reading Gaza in *The Hunger Games*”

Mahmoud Roshdy • University of Southern California •
“On Larissa Sansour’s *In Vitro* (2019): Motherhood’s Wounds in Postapocalyptic Palestine”

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

10 Sound Perceptions in Media and Mediated Spaces



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Rebecca Uliasz** • University of Michigan

Joel Sutherland • University of Chicago • “Musical Sensibilities and Electronic Media: Carlos Chávez and the Early History of the New Score”

Marcel Zaes Sagesser • Southern University of Science and Technology • “High Tech Shenzhen–Low Tech Sound: A Practice-Based Approach to Listen to Techno-Sonic Spaces”

Ravi Krishnaswami • Brown University • “Music Metadata, Functional Music, and the Epistemology of Generative Music AI”

11 New Visions of/in Indigenous Sovereignty Media



FAIRMONT Regent 3RD FLOOR

CHAIR

Livia Monnet • University of Montreal

Joanna Hearne • University of Oklahoma • “Indigenous Timekeeping and Immersive Technologies”

Jennifer Gómez Menjívar • University of North Texas • “Encrypting Indigeneity: Google Translate, Talking Dictionaries, and Language Revitalization in Abiyala”

Swapna Gopinath • Symbiosis Institute of Media and Communications • “Decolonial Practices in Indigenous Film Making: Tracing the Cinematic Journey of Leela Santhosh”

Livia Monnet • University of Montreal • “A Future You Cannot Imagine: Time, Sovereignty, and Radical Futurism in Subash Thebe Limbu’s SF Film *Ningwasum* (2022)”

sponsored by Indigenous Media Caucus

12 ROUNDTABLE The Rituals and Labors of the Digital



FAIRMONT Crystal 3RD FLOOR

CHAIR

Tara McPherson • University of Southern California

Kara Keeling • University of Southern California • “Computation, Transindividuation and ‘the Ceremony’”

Tara McPherson • University of Southern California • “Masculinity and Working (Out) Online”

Wendy Hui Kyong Chun • Simon Fraser University • “My Mother Was a Key punch Operator But Never Drove”

Lisa Parks • University of California, Santa Barbara • “Ashes to Orbit: Materiality and Mediation in Space”

Lisa Nakamura • University of Michigan • “Telepresence, Buddhist Practice & Zoom Meditation”

13 ROUNDTABLE Streaming Across Borders Redefining Global in Media Industries



FAIRMONT Gold 2ND FLOOR

CHAIR

Jennifer Kang • Queensland University of Technology

CO-CHAIR

Ishita Tiwary • Concordia University

Jennifer Kang • Queensland University of Technology • “Korean Streamers and Global IP After *Squid Game*”

Ishita Tiwary • Concordia University • “OTT becomes TV: Indian Streaming Post Pandemic”

Zeynep Sertbulut • Haverford College • “Mediating Gender in Turkey’s Streaming Industry”

Godwin Simon • University of Toronto • “Streaming Diversity in ‘New Wave’ Nollywood”

Petr Szczepanik • Charles University • “Deep Localism in the Streaming Economy: SVOD Voyo”

Timothy Havens • University of Iowa • “Expanding Contemporary Media Industry Studies”

sponsored by Media Industries Scholarly Interest Group

SESSION

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14 Activating the Archives of Shirley Clarke and Wendy Clarke



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Eric Hoyt** • University of Wisconsin-Madison

Mary Huelsbeck • Wisconsin Center for Film and Theater Research and **Amanda Smith** • Wisconsin Center for Film and Theater Research • “From SoHo to Wisco: The Journeys of the Shirley Clarke and Wendy Clarke Collections to the WCFTF”

Juan Carlos Kase • University of North Carolina Wilmington • “Shirley Clarke and Ornette Coleman: What Could Have Been”

Michael Renov • University of Southern California • “Facilitation Art: The Ethics of Wendy Clarke’s Video Practice”

Eric Hoyt • University of Wisconsin-Madison and **Ashton Leach** • University of Wisconsin-Madison • “Love, Links, Archives: Digitizing and Curating the Wendy Clarke Tape Collection”

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

15 Digital Aesthetics, Framing Bodies



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Babak Tabarraee** • University of Texas at Austin

Babak Tabarraee • University of Texas at Austin • “Behrouz Vossoughi: The Rebellious Hero and the Cult of Failure”

Heejoo Kim • Princeton University • “Digital, Video, and Water: Techno-Aesthetics of Kim Heechon’s *Deep in the Forking Tanks* (2019)”

Jamie Rogers • Western Washington University • “Archiving Place, Placing Race in Garrett Bradley’s *America* and RaMell Ross’s *Hale County This Morning, This Evening*”

Lukasz Kielpinski • University of Warsaw • “The Post-War ‘Problem of Universality’ within the American Avant-Garde: Between Jonas Mekas and Edouard de Laurot”

17 Popular Cinemas of the Global South



SWISSOTEL Lucerne 3 LUCERNE LEVEL

CHAIR **Olivia Cosentino** • University of South Florida

CO-CHAIR **Victoria Ruétalo** • University of Alberta

Victoria Ruétalo • University of Alberta • “A Global South Space, the Spanish-Language Theatres in 1960s and 1970s New York”

Syeda Momina Masood • University of Pittsburgh • “Lollywood Dreams and Desires, Or, Popular Pakistani Cinema at a Time of Crisis”

Olivia Cosentino • University of South Florida • “Global South Blockbusters: Rom-Coms and (the Middle) Class in Mexico & Nollywood”

sponsored by Latinx/a/o Caucus

18 ROUNDTABLE Forty Years of Gay Pornography Studies



SWISSOTEL Alpine 1 LUCERNE LEVEL

CHAIR **Finley Freibert** • Southern Illinois University Carbondale

Finley Freibert • Southern Illinois University Carbondale • “Pseudonymous Histories of Gay Porn”

Patrick Keilty • University of Toronto • “Archiving Gay Porn: A Cultural Practice”

Laura Helen Marks • Tulane University • “Self Reflexivity and Fluid Pleasures in Gay Porn”

Tan Hoang Nguyen • University of California, San Diego • “On/In Jason Sato, Arthur Bressan, Jr., Wash West”

Whitney Strub • Rutgers University-Newark • “What Decade? 40 Years of Gay Porn Studies... or 50?”

sponsored by Adult Film & Media Scholarly Interest Group

19 New Perspectives Beyond Narrative

 **SWISSOTEL Alpine 2** LUCERNE LEVEL

CHAIR **Sneha Goswami** • University of Memphis

Massimiliano Delfino • Northwestern University •
“Tonino Guerra, Andrei Tarkovsky, and Tempo di viaggio
as Visual Conceptualization of Nostalgia”

Robert Joseph • University of Dayton and **Laura Tringali** •
University of Dayton • “Clover’s Final Girl and the
One-Sex Model Reconsidered: The Evolution of Laurie
Strode”

20 WORKSHOP Reel Resistance

Digitizing Audiovisual Archival Footage for
BIPPOC Anti-Colonial Media Projects

 **SWISSOTEL Gstaad/Zermatt** LUCERNE LEVEL

CHAIR **Marisa Hicks-Alcaraz** • University of Illinois
Urbana-Champaign

Marisa Hicks-Alcaraz • University of Illinois Urbana-
Champaign

21 Rethinking Mainstream Media

 **SWISSOTEL Matterhorn** 42ND FLOOR

CHAIR **Courtney White** • University of Southern
California

Edward Troy • Western Washington University • “Mati
Diop’s *Atlantique* (2019) and Necropolitical Cinema”

Courtney White • University of Southern California •
“Don’t Look Him in the Eye’: Animality and Image-
Making Technology in Jordan Peele’s *Nope* (2022)”

Emily Moeck • University of Tennessee • “The Fallout
Frame: Attempts to Decenter the Atomic Hero in
Nolan’s *Oppenheimer* (2023) and Labatut’s *The
Maniac* (2023)”

Zoe L. Johnson • Boston University • “Just You and Me,
Nobody Else’: Affirmations of Monogamy in *Sex and
the City* and *And Just Like That*’s Threesome Scenes”

22 Televisual Mediations of the World

 **SWISSOTEL Zurich A** EVENT CENTER

CHAIR **Eva Liu** • Ohio University

Isaac Robinson • Colorado State University • “‘Have
a Heavenly Day!’: Network Sitcom Responses to
COVID-19 and Black Lives Matter”

Eva Liu • Ohio University • “Televising Women’s Revenge
on Patriarchy: Popular Feminism in Contemporary
Chinese Dramas”

Pablo Gomez-Munoz • University of Zaragoza • “Fast
Forward to the Future: Montages and Socioeconomic
Acceleration in *Years and Years* (Russell T. Davies,
2019)”

Sophia Abbey • University of California, Santa Barbara •
“Reimagining Los Angeles: Mapping the Urban
Landscape in Contemporary Television”

23 Automation’s Media

 **SWISSOTEL Zurich B** EVENT CENTER

CHAIR **Andy Stuhl** • Tufts University

CO-CHAIR **Mal Ahern** • University of Washington

Andy Stuhl • Tufts University • “Distance, Death, and
Labor: Radio and the Automation Bias”

Seb Franklin • King’s College London • “Labor,
Machinery, Slavery: Automation’s Media”

Mal Ahern • University of Washington • “Control: Hand
and Code in the Film Laboratory”

Moir Weigel • Harvard University • “The Image of
Probability: Generating Immediacies and (Other)
Fantasies in Hangzhou and Shenzhen”

sponsored by Media, Science and Technology Scholarly Interest
Group

SESSION

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24 The Body, Sexuality, and Radical Performance in Conservative Times



SWISSOTEL Zurich C EVENT CENTER

CHAIR **Curran Nault** • University of Texas at Austin

Daniel Laurin • University of Toronto • “Contact Sexuality: Revisiting the Performativity of Sexual Orientation With Gay Pornography”

Robert J. Mills • University of Southampton • “Wojnarowicz’s Flesh”

James F. Anderson • Fordham University • “‘Violent, Sexist and Disgusting’: Richard Kern’s *Fingered* (1986), and the feminist ‘Sex Wars’”

Curran Nault • University of Texas at Austin • “Street Survivance: (Re)treading the Radical Roads of the (Paris) Street Queen”

sponsored by Adult Film & Media Scholarly Interest Group

25 Women Without Romance in Classical Hollywood



SWISSOTEL Zurich E EVENT CENTER

CHAIR **Nora Gilbert** • University of North Texas

Julia Stern • Northwestern University • “Horses, Dogs, Furs: Bette Davis’s Creaturely Romance in *Dark Victory*”

Nora Gilbert • University of North Texas • “All Work and No Romance Makes Jane a Happy Girl: Love vs. Stardom in *Stage Door*”

Donna Campbell • Washington State University • “Cross-Racial Reciprocity and Resistance in *Baby Face* and *The Bitter Tea of General Yen*”

Katherine Fusco • University of Nevada, Reno • “Crack-up!: Working-Class Women and Gender Performance in the Hal Roach Comedy Shorts”

sponsored by Classical Hollywood Scholarly Interest Group

26 ROUNDTABLE Teaching Queer Media



SWISSOTEL Zurich F EVENT CENTER

CHAIR **Pam Butler** • University of Notre Dame

Anna Wald • University of Notre Dame • “Integrating Queer Memetics in Classroom Discussion”

Jason Ruiz • University of Notre Dame • “Framing Queer Conversation in a Catholic Context”

Ashlee Bird • University of Notre Dame • “How to Successfully Close-Play Queer Games for Classroom Analysis”

sponsored by Critical Media Pedagogies Scholarly Interest Group

27 Materiality, Genre, and New Methods for Media Histories



SWISSOTEL Zurich G EVENT CENTER

CHAIR **Anthony Lee** • University of Southern California

Anthony Lee • University of Southern California • “Leveling up a Franchise: Industrial Growth Strategies, *Isekai*, and Solo Leveling”

Yueqin He • University of Iowa • “Ambiguity in Propaganda: Ideological Tensions in ‘Criticism Screenings’ of 1960s China”

Charlotte Crofts • University of the West of England • “Quadruple Takes: Exploring Love Affairs to Remember Through Sensuous and Deformative Videographic Methodologies”

SESSION



Friday, April 4 | 6:15 – 8:00 pm

J₁ Producing Identities



FAIRMONT Regal B2 LEVEL

CHAIR **Todd Kushigemachi** • Loyola Marymount University

Navnidhi Sharma • New York University • “On the Margins: Indian-Chinese on Screen”

Todd Kushigemachi • Loyola Marymount University • “Step Up In the Heights: Jon M. Chu and Asian American Films without Asians”

James Pellerito • Emory University • “Azzurri: Race, Social Media and National Identity in Italian Sport”

Xinyue Wang • University of Texas at Austin • “Traumatic Pleasure: Repositioning Women’s Cinema in East Asian Hybrid Genre”

sponsored by Sports Media Scholarly Interest Group

J₂ Analog and Digital Infrastructures



FAIRMONT Royal B2 LEVEL

CHAIR **Danny Kimball** • Goucher College

Rory Solomon • The New School • “Meshing Around or Stacking Up: Alternative Diagrammatics of Digital Media Infrastructure”

Danny Kimball • Goucher College • “Historicizing and Theorizing the Convergence of Internet and Energy Infrastructures”

Zeltzyn Rubi Sanchez Lozoya • University of Texas at Austin • “Sanitation on Set: Uncovering ‘Potty Parity’ Issues in the Indian Film Industry”

Richard Neupert • University of Georgia • “‘La French Touch’ in the 2020s: New Stories, Styles, and Labor”

SESSION
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J3 Cultural Industries and the Feminine



FAIRMONT Cuvee LOBBY

CHAIR **Barbara Selznick** • University of Arizona

Patricia White • Swarthmore College •
"The Americanization of Feminine Culture: White
Girlhood, Female Authorship, and Culture Industries
from Alcott to *Barbie*"

Barbara Selznick • University of Arizona • "Collateral
Damage: Precarious Adolescence in Quality TV
Dramas"

J4 ROUNDTABLE Nostalgia, Ethics, and Preservation Challenges and Strategies for Research on Private and Public Media Archives



FAIRMONT Millennium LOBBY

CHAIR **Adam Ochonicky** • University of Wisconsin-
Oshkosh

Liz Patton • University of Maryland, Baltimore County •
"Ethics in Nostalgic African American Film Archives"

Lynn Spiegel • Northwestern University • "Intimate
Archives: Moving Analog Memories Online"

Geneva Gillis • McMaster University • "Shared Authority,
Oral History, Community Museums"

Adam Ochonicky • University of Wisconsin-Oshkosh •
"Analog Media Collector Groups on Social Media"

sponsored by Libraries and Archives Scholarly Interest Group;
Urbanism/Geography/Architecture Scholarly
Interest Group

J5 The Impact of Technological Transitions on the Screenplay



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Claus Tieber** • Music and Arts University of the City
of Vienna

Claus Tieber • Music and Arts University of the City
of Vienna • "Fascinating Rhythm: Rhythm in
Screenplays of the Early Sound Era"

Pablo Gonçalo • University of Brasília • "Unfilmed
Screenplays and Artificial Intelligence: Jodorowsky's
Dune, Technological Change and Remediation"

Patricia Phalen • George Washington University •
"Writing for Streamers"

Imran Firdaus • Independent University, Bangladesh •
"Tearing Apart the Script: Harmony Korine's
Generative AI and Gamecore Alchemy in *Aggro Drift*
(2023)"

J6 Mediating the Politics of Victimhood



FAIRMONT Embassy 2ND FLOOR

CHAIR **Eszter Zimanyi** • University of Pennsylvania

CO-CHAIR **Kathryn Claire Higgins** • Goldsmiths, University
of London

Kathryn Claire Higgins • Goldsmiths, University of
London • "Conjuring the Intolerable Future:
Victimhood, Victimhood, and the Visual Politics of
Premediated Injury"

Mohammed Rashid • University of Southern Mississippi •
"Theorizing Protective Publics: The Narrative of
Responsibility and the Construction of Victimhood in
Bangladeshi Media"

Eszter Zimanyi • University of Pennsylvania •
"Recursively Mediating Victimhood in Hungarian Anti-
Migrant Propaganda"

7 Rebellious Intimacies in Black and Brown Global Cinema

FAIRMONT Ambassador 2ND FLOOR

CHAIR **Candice Wilson** • University of North Georgia

Usha Iyer • Stanford University • “Intimate Pedagogies through Film and Social Media: Black and Brown Romance in *Bazodee* and *The BlindianProject*”

Dineo Maine • Stanford University • “Aesthetics of Liberation: Carceral Intimacies in Sarah Maldoror’s *Sambizanga* (1972)”

Priyadarshini Shanker • University of North Carolina Wilmington • “Contemporary Configurations of Black and Brown Motherhood: Disrupting the Maternal Melodrama”

Candice Wilson • University of North Georgia • “Black Eco-Horror: Black Love and Amniotic Hauntings in *Atlantique* and *Nanny*”

sponsored by Black Caucus; Transnational Cinemas Scholarly Interest Group

8 What’s Under Asia?

Traversing the Deep Surfaces with/in Mediation

FAIRMONT State 2ND FLOOR

CHAIR **Franz Prichard** • Florida State University

Franz Prichard • Florida State University • “Submergent Opacities: Asako Narahashi’s Photographic Surfacing of Gazes”

Belinda He • University of Maryland, College Park • “Chinese Hell as Screenscape”

Ran Ma • Nagoya University • “Into the Depth of Gama”

Chan Yong Bu • Harvard University • “Earthing the Truth: The Subterranean Turn in Contemporary Korean Documentary”

sponsored by Documentary Studies Scholarly Interest Group; Media and the Environment Scholarly Interest Group

9 Discourses of Violence and Crisis

FAIRMONT Chancellor 3RD FLOOR

CHAIR **Tanya Horeck** • Anglia Ruskin University

Faith Boyte • Independent Scholar • “‘We Have Adapted’: Interrogating American Paternalism in Lynne Ramsay’s and Debra Granik’s Veteran Films”

Tanya Horeck • Anglia Ruskin University • “‘Do nothing, stay and fight, or leave’: Sarah Polley’s *Women Talking* and the Enunciative Politics of #MeToo Cinema”

Hoor ElShafei • Boston University • “Framing Tragedy: Media Narratives, Honor Crimes, and the Myth of Cultural Inevitability”

Javier Ramirez • Lee College • “*Sicario*, the US-Mexico Border, and the Weaponization of Fear”

10 Useful Media

FAIRMONT Diplomat 3RD FLOOR

CHAIR **Max Bowens** • Harvard University

Max Bowens • Harvard University • “Male Fantasies: The Bodycam Unconscious”

Kelsey Cameron • University of South Carolina • “The Media Evidence Industry: Body-Worn Cameras Beyond the Image”

Jiwon Park • University of Southern California • “Averting the Coded Gaze? Synthetic Data for Facial Recognition”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

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11 Accumulating Crisis and Organizing Resistance

Struggling with Platform and Studio Dominance



FAIRMONT Regent 3RD FLOOR

CHAIR **James McMahon** • University of Toronto

James McMahon • University of Toronto • “Netflix’s Crisis of Accumulation: A Political Economic Story about the Streaming Giant Changing Strategies”

Kevin Sanson • Queensland University of Technology • “Warning Signs and Distress Signals: Resetting Expectations for the Global Film and TV Industries”

Mattie Jacobs • University of Wisconsin-Madison • “Organizing the Indies: Ted Hope, the Independent Film Community, and the MPAA’s ‘Piracy’ Screener Ban”

Scott Kushner • University of Rhode Island • “How a Theater Becomes a Medium: Physical Media and the Technologies of Cultural Content Delivery”

sponsored by Caucus on Class

12 Playful Interfaces

Infrastructure and Intermedia Aesthetics



FAIRMONT Crystal 3RD FLOOR

CHAIR **Olivia Stowell** • University of Michigan

Andrea Mariucci • Cornell University • “Network Game: Postcards, Information Management, and the Aesthetics of Infrastructural Play”

José Blázquez • Bournemouth University • “Decoding Videogame Fan Films: Understanding the Influence of Game Design on Fan Adaptations”

Alexandra Petrus • University of Southern California • “Playing at the Leisure Class: Cozy Games, Workmanship, and the English Garden”

Michael Iantorno • Concordia University and **Alex Custodio** • Concordia University • “Pixels and Plastic: The Material Collection of Homebrew Videogames”

sponsored by Video Game Studies Scholarly Interest Group

13 Global Nontheatrical Media and the Civic Imaginary



FAIRMONT Gold 2ND FLOOR

CHAIR **Jeff Hughes** • Rutgers-Newark, Jacob Burns Film Center

Nimish Sarin • University of Wisconsin-Madison • “Filming the ‘Other’ Juteopolis: Labor, Empire, and the Process Genre in *Jute* (1923)”

Minji Kim • University of Southern California • “‘Let’s Plant Trees’: Reforestation and State-Sponsored Documentaries in South Korea”

Hui Li • King’s College London • “Science, Art, and Ideology: A Study of Microscopic Images in Hygiene Science Education Films in Maoist China”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

14 Queer Frames, Unbound Desires

Navigating Taboo, Identity, and Normativity in Cinematic Spaces



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Kamil Zapasnik** • Drew University

Gilad Padva • Independent Scholar • “Untabooed Sexiness? Incestual Relationships Between Identical Gay Twins on Queer Screens”

Steven Greenwood • Concordia University Montreal • “‘Sandwiches at the Orgy’: Scandal and Mundanity in Pre-Stonewall Queer Media”

John Souza • University of Southern California • “The Representational Politics of Queerness and Indigeneity in Julián Hernández’s *Raging Sun*, *Raging Sky*”

Kamil Zapasnik • Drew University • “Perfectly Normal or Perversely Queer? The Limits and Conventions of Contemporary Popular Queer Cinema”

sponsored by Queer and Trans Caucus

15 Gender, Celebrity, and the Body



CHAIR **Amber Day** • Bryant University

Amber Day • Bryant University • “The Undead Joan Rivers: Fictional Feminist Comedians as Cultural Forum”

Jennifer Jones • University of Tulsa • “Weighing Interests: Negotiating Size and Stigma in Oprah Winfrey’s 2024 Ozempic Era Specials”

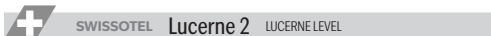
Kristen Fuhs • Woodbury University • “Open for Business: Mark Wahlberg, *Wahl Street*, and the Dual Roles of Documentary Subject and Producer”

Alice Haylett Bryan • Queen Mary University of London • “The Manual Labour of Thoren Bradley: Thirst Traps, Female Viewers, and the ‘Contractual Fantasy’ of Male Objectification”

sponsored by Performance and Stardom Scholarly Interest Group

16 From the Margins

Rewriting Cinema Histories



CHAIR **Louis Pelletier** • Université de Montréal

Louis Pelletier • Université de Montréal • “The Red Rooster Scare, Part II: Robert Hurel and the Distribution of French Cinema in North America”

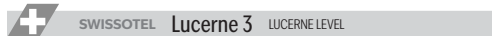
Christopher Taylor • Johns Hopkins University • “Out from the Shadows: The Hidden Puppets Animating Early Japanese Cartoon Film”

Tanya Desai • University of Chicago • “Capra in India: Songs of Remarriage in ‘50s Indian Cinema”

Kevin Cooley • Ringling College of Art and Design • “What Mickey Owes Krazy: Queer Animation in the 1910s”

sponsored by Animated Media Scholarly Interest Group

17 Transnational Identities in Historical Perspective



CHAIR **Tanite Chahwan** • University of Michigan

Man Fung Yip • University of Oklahoma • “Doomed Loves and Female Pathos: Melodramatic War Films in Saigon Cinema of the Early 1970s”

Anthony Mora • University of Michigan • “‘Descended from the Great and Noble Diego Vega’: Zorro’s Uncertain Latinidad in the 1930s and 1940s”

Mats Bjorkin • University of Gothenburg • “In Secure Financial Transactions We Trust: How the 1923 German Hyperinflation Shaped European Film Distribution Cultures”

Tanite Chahwan • University of Michigan • “Tarab and Hypermasculinity in 1950s Egypt: The Cases of Abdel Halim Hafez and Ahmed Ramzy”

19 Evaluating Representations of Diversity in U.S. Media



CHAIR **Jaclyn Zhou** • University of California, Berkeley

CO-CHAIR **Abigail De Kosnik** • University of California, Berkeley

Abigail De Kosnik • University of California, Berkeley and **Jaclyn Zhou** • University of California, Berkeley • “Diversity Scores for Film and Television Texts, 2019–2022: A New Methodology”

Lori Lopez • University of Wisconsin-Madison • “What Counts as Asian American Media? Measuring the Meaning of Progress amidst Asian American Abundance”

Noemi Nuñez • University of Central Florida • “How Latina Fans Evaluate Representation in Disney’s *Encanto*: A Study of Cultural Identity and Media Reception”

Alison Trope • University of Southern California • “Curriculum as a Tool to Promote and Evaluate Diversity in Media”

sponsored by Media Industries Scholarly Interest Group

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20 Crisis Listening

Global Sound Technologies
and States of Emergency



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Alexander Murphy** • Clark University

CO-CHAIR **Shiqi Lin** • Cornell University

Alexander Murphy • Clark University • “If Only There
Had Been Radio: National Broadcasting and Colonial
Crisis in Modern Japan”

Andrew Simon • Dartmouth College • “Official Stories,
Informal Cassettes, and the Making of an Ordinary
Icon”

Shiqi Lin • Cornell University • “Podcasting as Reparative
Infrastructure: World-Making through Pandemic
Chinese Digital Audio Archives”

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

21 TV Series, Platforms, and Sociality



SWISSOTEL Matterhorn 42ND FLOOR

CHAIR **Sarah Mae D. Fleming** • University of Wisconsin-
Madison

Nathan Workman • University of Wisconsin-Madison •
“Uncategorizable Queer Representation: Dahmer and
the Discursive Construction of Streaming ‘LGBTQ+’
Media Categories”

Aleksander Szaranski • Wilfrid Laurier University •
“Crime Narratives and the Feminist Mode:
Unbelievable After #MeToo”

Will Hella • University of Iowa • “The State of the
Procedural and the Procedural of the State”

Sarah Mae D. Fleming • University of Wisconsin-
Madison • “Pre-Taped from New York, It’s Saturday
Night!: How 2005 Bridged *SNL*’s Digital Technology
and Viral Sensibilities”

22 Transmedia Influencers and Cultural Production



SWISSOTEL Zurich A EVENT CENTER

CHAIR **Matthew Thompson** • York University

Jaime Leigh Gray • Southern Illinois University
Carbondale • “Staging the Screen: Transmedia
Performance and the Film-Within-a-Play”

Cole Armitage • University of Toronto • “Live2D and
the Media Synergies Between Visual Novels, Mobile
Games, and Virtual YouTubers”

Sarah Edwards • University of Wisconsin-Madison •
“Crafting Creators: Creator Colleges and
Legitimization in the Influencer Industry”

Gabrielle Roitman • University of Illinois Chicago •
“A Secret Third Thing: Explicating the Role of MovieTok
Influencers in Cultural Production”

sponsored by Transmedia Studies Scholarly Interest Group

23 Reconsidering Visibility Politics in Queer & Trans Media Studies



SWISSOTEL Zurich B EVENT CENTER

CHAIR **Axelle Demus** • McGill University

CO-CHAIR **Lauren Herold** • Kenyon College

Tamara de Szegheo Lang • Queen’s University and
Dan Vena • Queen’s University • “‘But It Had to
End Well’: Debating the Politics of Visibility in 1990s
Canadian Lesbian-Driven Cinema”

Jada Gannon-Day • University of Victoria •
“Representation or Commodification? Mapping
Futures of Trans Visibility in the Age of Platform
Capitalism”

Axelle Demus • McGill University • “‘You’ve opened up
too much already’: Disclosure and Visibility as Political
Pedagogy in *Michael, A Gay Son* (1980)”

Lauren Herold • Kenyon College • “On Suspicion, Or
What We Talk about When We Talk about the Politics
of Visibility”

sponsored by Queer and Trans Caucus

24 ROUNDTABLE Gaming Sex, Playing Pornography

 **SWISSOTEL Zurich C** EVENT CENTER

CHAIR **Amanda Phillips** • Georgetown University

CO-CHAIR **Josef Nguyen** • University of Michigan

Amanda Phillips • Georgetown University •
“Videogames and the Pornography of Death”

Michael DeAnda • DePaul University • “Lure Module
and Chill: The Bathhouse is a Pokéstop”

Marilia Kaiser • University of California, Santa Cruz •
“First-Person Fuckers in VR Porn”

Teddy Pozo • Occidental College • “Trans Personal
Games and Porn Work”

Josef Nguyen • University of Michigan • “Racialized
Consent in US Coverage of Japanese Tech”

sponsored by Adult Film & Media Scholarly Interest Group

25 Birth and Rebirth Onscreen Women's Bodies and Autonomy

 **SWISSOTEL Zurich E** EVENT CENTER

CHAIR **Reut Odinak** • Boston University

Reut Odinak • Boston University • “‘I Know My Own
Body’: Surrogacy on Primetime TV Medical Dramas”

Giancarlo Cornejo • University of California, Los Angeles •
“Reading The Milk of Sorrow: Transfeminist Memories
in a Lovicidal World”

Ines Pedrosa e Melo • University of California, Santa Cruz •
“Tracing Visual and Discursive Landscapes of Abortion
and the Female Body in Portuguese Public Television
(1975–2007)”

Anna Castillo • Vanderbilt University • “Live Action
Meets Motionless Clay: Doria's *Vicenta* and the Grind
of Reproductive Justice”

sponsored by Gender and Feminisms Caucus

26 Radical Embodiments and Resistant Subjectivities

 **SWISSOTEL Zurich F** EVENT CENTER

CHAIR **Becka Barker** • York University

Kristen Loutensock • University at Albany •
“Rehabilitating the Auteur: Ida Lupino and the
Aesthetics of Disability”

David Adelman • University of Michigan • “From the Bed,
Where He Lived . . . (And Perhaps Shat): Articulating
the Bed as a Contested Mediascape”

April Miller • Arizona State University • “Reconfiguring
Rape-Revenge: Catharsis and Self-Reclamation in
Michaela Coel's *I May Destroy You*”

Becka Barker • York University • “‘After What is Good':
Affinity Groups, Transformative Learning, and the Work
of Helen Hill”

sponsored by Disability Caucus

27 ROUNDTABLE New Approaches to Teaching Silent Film

 **SWISSOTEL Zurich G** EVENT CENTER

CHAIR **Liz Clarke** • Brock University

CO-CHAIR **Martin Johnson** • University of North Carolina at
Chapel Hill

Oksana Chefranova • Yale University • “Silent Film as
Global Cinema”

Joshua Mitchell • University of Southern California •
“Race, Early Cinema and International Expositions”

Constance Balides • Tulane University • “Melodrama
and Politics in Children Who Labor”

Mariana Johnson • University of North Carolina
Wilmington • “Teaching Latin American Silent
Cinema”

Sabrina Negri • University of Torino • “Teaching About
Film Preservation”

sponsored by Critical Media Pedagogies Scholarly Interest
Group; Silent Cinema Scholarly Interest Group

SESSION

FRIDAY

SESSION

J

FRIDAY



Join Us

Saturday at 7:15 pm for the
Awards Ceremony



FAIRMONT International Ballroom 2ND FLOOR

Friday Night Affiliate Events

The following events will take place at the Fairmont Chicago, Millennium Park and the Swissôtel Chicago on Friday evening, April 4. For longer event descriptions, please see pg 35-36.

Discussion/Meeting

9:00 - 10:00 pm



SWISSÔTEL

Alpine 1

LUCERNE LEVEL

Nordic Scholarly Interest Group Hosts an Informal Discussion with Jan Holmberg

Reception

9:00-10:30 pm



SWISSÔTEL


Zurich G

EVENT CENTRE

*New York University, Martin Scorsese
Department of Cinema Studies Reception*

Reception

9:00-11:00 pm



SWISSÔTEL

Matterhorn

42ND FLOOR

*University of California, Irvine
Department of Film and Media Studies,
PhD Program in Film & Media Studies Reception*

Reception

9:00 - 11:00 pm



SWISSÔTEL

Geneva

CONCOURSE LEVEL

*University of Wisconsin-Madison,
Communication Arts Reception*

Reception

9:00 - 11:00 pm



SWISSÔTEL

Zurich A

EVENT CENTRE

*University of Texas at Austin,
Department of Radio-Television-Film Reunion Party*

Program Launch

9:00-11:00 pm



SWISSÔTEL

Alpine 2

LUCERNE LEVEL

LAUNCH CELEBRATION
*Online Graduate Certificate in Videographic
Criticism at UMass Amherst*

Reception

9:00 - 11:00 pm



SWISSÔTEL

Lucerne 1

LUCERNE LEVEL

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

Social/Meeting

9:00 - 11:00 pm



FAIRMONT

Regal

B2 LEVEL

*Fan and Audience Studies Scholarly
Interest Group Social/Meeting*

FRIDAY

SESSION K

Saturday, April 5 | 9:00 – 10:45 am

K₁ **Queer Encounters Across Regions and Screens**



FAIRMONT Regal B2 LEVEL

CHAIR

Slaveya Minkova • University of California, Los Angeles

Slaveya Minkova • University of California, Los Angeles •
"Between Batumi and Istanbul: Levan Akin's Crossing Queer Regional Networks"

Grace Jung • University of Wisconsin-Madison • "From K-Drama Margins to the Center: Queer Women in *Mask Girl*, *Somebody*, *Hometown Cha-Cha-Cha* and *My Liberation Notes*"

Luca Barattoni • Clemson University • "How WOKE Won and Saved Capitalism in the Process: *Borderlands* The Series as Culture Wars"

Humberto Saldanha • Queen's University Belfast •
"From Hospitality to Feeling at Home: Queering Cosmopolitanism in Karim Ainouz *Futuro Beach*"

K₂ **The Comforts of Play** Cozy Games and Gaming



FAIRMONT Royal B2 LEVEL

CHAIR

Andrea Braithwaite • Ontario Tech University

Andrea Braithwaite • Ontario Tech University •
"Supercute Crimes and Cozy Mystery Games"

Adrianna Burton • University of California, Irvine •
"Reimagining Typical Adventures: Narratives and Aesthetics in Popular 'Cozy' TRPGs"

Christina Fawcett • University of Winnipeg • "Death's Cozy Embrace: Death and the Afterlife in Cozy Gaming"

Rainforest Scully-Blaker • Tampere University •
"Happiness is a Warm Mug? Coziness as Late Capitalist Power Fantasy"

sponsored by Video Game Studies Scholarly Interest Group

K₃ The Audiovisual Monograph

F FAIRMONT Cuvee LOBBY

CHAIR **Evelyn Kreutzer** • Università della svizzera italiana USI

Evelyn Kreutzer • Università della Svizzera italiana USI •
“Televising Taste: Performing Classical Music on American Screens”

Christian Keathley • Middlebury College • “The Mystery of William Keighley”

Shawn Malley • Bishop's University and

Gregory Brophy • Bishop's University •
“The Videographic Book: Crosscutting Genre Studies”

Kevin B. Lee • Università della svizzera italiana USI •
“Videographic Criticism as Dissemination: Ideology of Formats, Formats of Ideology”

sponsored by Digital Humanities and Videographic Criticism
Scholarly Interest Group

K₄ Black Film/Black Form

F FAIRMONT Millennium LOBBY

CHAIR **Racquel Gates** • Columbia University

Courtney Baker • University of California, Riverside •
“Toward Black Cinematic Sabotage”

Racquel Gates • Columbia University • “Black Reverberation in Classic Hollywood Film”

Michael Gillespie • New York University • “Love Ballad: Black Film/Black Study and the Challenge of Experimental Cinemas”

Rebecca Wanzo • Washington University in St. Louis •
“The Aesthetics of Linked Fate: The Politics of Black Stars (1971-1981)”

K₆ Constraint and Creativity

Mode of Production in Arthouse and Queer Cinema

F FAIRMONT Embassy 2ND FLOOR

CHAIR **Kelley Conway** • University of Wisconsin-Madison

Kelley Conway • University of Wisconsin-Madison •
“The Making of Varda's *Vagabond*: Uncertainty, Improvisation and Collaboration”

Nora Stone • University of North Alabama • “Fan Film, Independent Film: Alt-Comedy Aesthetics, Autobiography, and Fair Use in Vera Drew's *The People's Joker*”

Matt Connolly • Minnesota State University, Mankato •
“*In the Best Interests of the Children* and the Lesbian-Feminist Press as Film Production Ecosystem”

Zachary Zahos • University of Wisconsin-Madison •
“A Boutique Power Play: Milestone Films' Distribution of *Fireworks*, 1997-1998”

K₇ Hanna and Barbera / Hanna-Barbera MGM and Television

F FAIRMONT Ambassador 2ND FLOOR

CHAIR **Kevin Sandler** • Arizona State University

RESPONDENT **Donald Crafton** • University of Notre Dame

Susan Ohmer • University of Notre Dame • “Hanna-Barbera Animation and Early 1960s Television”

Patrick Sullivan • Texas A&M University • “Boinks and Bongos: An Unheard History of Hanna-Barbera's Sound Effects”

Dennis Bingham • Indiana University Indianapolis and
Kevin Sandler • Arizona State University • “Tom and Jerry and the Academy Awards”

sponsored by Animated Media Scholarly Interest Group

SESSION

K

SATURDAY

K8 TEACHING & PEDAGOGY COMMITTEE ROUNDTABLE Politicized Pedagogy



FAIRMONT State 2ND FLOOR

CHAIR

Kimberly Hall • Wofford College

Anirban Baishya • University of Wisconsin-Madison •
“A Lie is a Truth Until You Recognize it as a Lie:” Media
(Studies) and the Paradox of Truth as Politics”

Hannah Goodwin • Mount Holyoke College • “Fostering
Curiosity in a Space of Dogma”

Tony Grajeda • University of Central Florida •
“The Illiberal Erosion of Academic Freedom”

Kimberly Hall • Wofford College • “The New Skills of
Critical Media Literacy”

Hunter Hargraves • California State University, Fullerton •
“The Climate is Different”

Carolyn Jacobs • Central Connecticut State University •
“Teaching Truth Through Media Studies”

sponsored by Critical Media Pedagogies Scholarly Interest
Group

see page 33 for more information

K9 Buildings, Neighbors, & Apartments Or, Spatial Problems in Media Studies



FAIRMONT Chancellor 3RD FLOOR

CHAIR

Hollis Griffin • University of Michigan

Hollis Griffin • University of Michigan • “The *Friends*
Experience: 90s-Era Sitcom Production Design as
Gentrification Fantasy”

Brendan Kredell • Oakland University •
“The Eventification of Cinema: New Tactics for
Building Sustainable Urban Film Cultures”

Erica Stein • Vassar College • “No Real Property in the
Building: *Only Murders*, Gentrification, and the Coop”

Noelle Griffis • Marymount Manhattan College • “Can a
Television Series Be a Good Neighbor?”

sponsored by Urbanism/Geography/Architecture Scholarly
Interest Group

K10 Recording the Self Autobiographical Media



FAIRMONT Diplomat 3RD FLOOR

CHAIR

Anne Stoner • University of Wisconsin-Madison

Gisabel Leonardo • University of Illinois Urbana-
Champaign • “(Un)tangling Affects: Shenny De
Los Angeles and Maria Marrone’s *The Ritual to Beauty*”

Maggie Roberts • University of Toronto • “Experimental
Aesthetics as Felt Environments in the Work of Anne
Charlotte Robertson”

Eric Zobel • Indiana University Bloomington • “Malaise,
Madness, and Death: Autobiographical Intertextuality
in Ken Kobland’s ‘Video Fiction’ *Flaubert Dreams Of
Travel*”

Anne Stoner • University of Wisconsin-Madison •
“Sounding Bodies: Sonic Art and Its Ability to
Communicate Intersubjective Bodily Differences”

K11 Missed in Action



FAIRMONT Regent 3RD FLOOR

CHAIR

Chris Holmlund • University of Tennessee

Chris Holmlund • University of Tennessee • “Overlooked
in Action: Samuel L. Jackson”

Gina Marchetti • Pratt Institute • “Overshadowed in
Action: Angela Mao Ying in *Broken Oath* (1977)”

Frances Gateward • Howard University • “Marginalized
in Action: Ron Van Clief and Carl Scott”

Mark Gallagher • Parallax Corporation • “Action-
Adjacent Hong Kong in US TV Potboilers”

sponsored by Performance and Stardom Scholarly Interest
Group

K12 Content for Community (and Cash)

New Approaches to the Influencer Economy

 FAIRMONT Crystal 3RD FLOOR

CHAIR **Stephanie Brown** • Washington College

Stephanie Brown • Washington College • “From #FatLiberation to #WeightLossJourney: The Limits of Building Fat Community around Social Media Influencers”

Kelsey Cummings • Christopher Newport University • “Capital and Affect in Twitch's Live-Streaming Subscription System”

Odalys Garcia Gorra • University of Texas at Austin • “‘Escucha las palabras de las brujas’: Bruja Influencers Negotiate Digital Race Formation(s)”

Clare O’Gara • University of Wisconsin-Madison • “‘I Get to Rub Shoulders with the Fittest in the World’: Social Media Logics and Digital Sport at the CrossFit Games”

sponsored by Sports Media Scholarly Interest Group

K13 Digital Aesthetics in the Age of AI

 FAIRMONT Gold 2ND FLOOR

CHAIR **Andrea Comiskey** • Carnegie Mellon University

Andrea Comiskey • Carnegie Mellon University • “On ‘Fake Stop Motion’”

J.D. Connor • University of Southern California • “ЯЯ: Toward an Aesthetic of AI Audiovisuality via the Toys Я Us Brand Story”

Kay Kim • University of Chicago • “Machine-Aided Creativity in the Age with Artificial Intelligence”

Tina Kendall • Anglia Ruskin University • “Liminal Aesthetics: Feeling In-Between in an Age of Too Late Capitalism”

K14 Is There a European Cinema?

 SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Will Riley** • Concordia University

Andre Rui Graça • Lusófona University • “The Idea of European Cinema: The Evolution of a Polysemic Concept”

Will Riley • Concordia University and **Chuiwen Kong** • University of British Columbia • “Sport as Cinema and Cinema as Sport: Minortarian Gestures Towards a Cinema of Equality”

Bruno Dariva • Indiana University Bloomington • “Time, Reality, and Contingency in Alice Rohrwacher’s Cinema”

Zoran Samardzija • Columbia College Chicago • “*Son of Saul* and the Limits of Holocaust Representation in Eastern European Cinema”

K15 ROUNDTABLE

Adapting Media Studies Pedagogy for Today’s Global Media Ecosystem

 SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Katherine Morrissey** • Arizona State University

CO-CHAIR **Lori Morimoto** • University of Virginia

Katherine Morrissey • Arizona State University • “Gaze Problems: Western Theory & Non-Western Media”

Areum Jeong • Arizona State University • “Researching/Teaching K-Pop in a Western Setting”

Lori Morimoto • University of Virginia • “Media Fan Studies and the Convergent Classroom”

Thomas Baudinette • Macquarie University • “Teaching Queer Media Theory from/through Asia”

Latina Vidolova • Northwestern University • “Tackling Global Streaming via Student-Fan Pedagogy”

sponsored by Critical Media Pedagogies Scholarly Interest Group

SESSION

K

SATURDAY

K16 ROUNDTABLE Building Collaborative Grant Projects in Cinema and Media International Cases from Horror Studies

 **SWISSOTEL** Lucerne 2 LUCERNE LEVEL

CHAIR **Adam Lowenstein** • University of Pittsburgh

Adam Lowenstein • University of Pittsburgh • “A Global Horror Studies Network: Dream and Reality”

Kristopher Woofert • Dawson College • “Supporting Horror Research Communities: CORÉRISC”

Alanna Thain • McGill University • “Horror Media: Risk and Collective Research”

Andrew Lynch • Swinburne University of Technology • “Mapping the Local Value of Australian Horror Film”

Stacey Abbott • Northumbria University • “In Memory of Hutch: Horror Studies at Northumbria”

K18 Transnational Solidarity and Tricontinental Film Networks in the Long Sixties

 **SWISSOTEL** Alpine 1 LUCERNE LEVEL

CHAIR **Lorenz Hegel** • Singapore University of Technology and Design

CO-CHAIR **Sanghita Sen** • Northumbria University

Viviane Saglier • University of St. Andrews • “‘Algeria is Palestine, Palestine is Algeria’: The Paradoxes of Cinematic Infrastructures of Solidarity”


José Miguel Palacios • California State University, Long Beach • “Transnational Cinema Solidarity: Exile, Tricontinentalism, and World Cinema Otherwise”

Sanghita Sen • Northumbria University • “Bengali Cinema in the Long 1960s: Cultural Encounters, Transnational Solidarity and Anticolonial Linkages”

Lorenz Hegel • Singapore University of Technology and Design • “Filming the People’s War in Vietnam: Challenges of Solidarity Cinema”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

K17 Editing as Provocation, Experimentation, and Agency

 **SWISSOTEL** Lucerne 3 LUCERNE LEVEL

CHAIR **Zdenko Mandusic** • University of Toronto

CO-CHAIR **Daria Khitrova** • Harvard University

RESPONDENT **Yuri Tsivian** • University of Chicago

Karen Pearlman • Macquarie University • “Shirley Clarke: Editing Thinking and Film Authorship”

Bradley Goerne • Concordia University • “‘Prescribed Experiments’: Devětil Film Poems in the 1920s”

Zdenko Mandusic • University of Toronto • “The Montage of Fact and Fiction as a Challenge to Soviet Holocaust Denial”

Qui Ha Nguyen • University of North Carolina Wilmington • “‘Making Them Poetic’: Woman Editor and the Aesthetics of Propaganda in Vietnamese Revolutionary Cinema”

K19 Critiques of Orientalism Across Media and Region

 **SWISSOTEL** Alpine 2 LUCERNE LEVEL

CHAIR **Linh Ngoc Bui** • University of California, San Diego

Jamey Keeton • University of Rochester • “Surfing Cultural Imaginaries: Filipino-Americans, Place, and Visualizing Martial Arts”

Linh Ngoc Bui • University of California, San Diego • “The ‘Ugly’ of Cyberpunk: 964 *Pinocchio* (1991) as Critical Intervention in Techno-Orientalist Aesthetics and Memory”

Oğuz Kayır • University of Michigan • “Orient Undone: Feminist Imaginaries of the Harem in Turkish Avant-Garde Media”

Haneul Lee • New York University • “Digital Montage: K-pop Dance Video Remix and its Aesthetics”

SESSION
K

SATURDAY

K20 Archives & Big Data



SWISSOTEL

Gstaad/Zermatt

LUCERNE LEVEL

CHAIR

Julia Polyck-O'Neill • Memorial University

Julia Polyck-O'Neill • Memorial University • “Digital Discards and Big Data: (Re)Centring the Role of the Archivist in Digital Media Artist's Archives”

Logan Brown • Indiana University Bloomington • “Knowing the Consumer, Showing the Haters: Knowledge, Strife, and the Datafication of the Mobile Game Industry”

Sarah Murray • University of Michigan • “Remembering Reinvented: Grief Platforms and Digital Memory as Data Restlessness”

Joo Yun Lee • Maryland Institute College of Art • “Emotion Becomes Data: Against the Capitalization and Control of Affect Recognition”



Explore ...

the SCMS Exhibit Area



FAIRMONT

Imperial Ballroom

B2 LEVEL

see page 8 for Exhibit Hours

SESSION

K

SATURDAY

SESSION L

Saturday, April 5 | 11:00 am – 12:45 pm

L₁ Reframing Queer Cinema



FAIRMONT Regal B2 LEVEL

CHAIR

Murat Akser • University of Ulster

Murat Akser • University of Ulster • “Failed Love as Counter-Narrative: A Cinematic Exploration of ‘Queer’ Affection in *Bergen* and *Bihter*”

Sophie Shu-yi Lin • Kun Shan University • “Spectral Affects: From Queer Diaspora to Queer Kinship in Taiwanese Gay-Themed Films (1987-2023)”

Emma Ben Ayoun • Fashion Institute of Technology • “Part and Hole: The Semiotics of Disability in the Films of Tsai Ming-Liang”

Cain Miller • University of Washington • “‘Turn Off Your TV Sets! Stop Watching This!’: Uncanny Time and Queer Spectatorship in *Late Night with the Devil*”

sponsored by Disability Caucus

L₂ Investigating Generative AI and Gaming



FAIRMONT Royal B2 LEVEL

CHAIR

Kris Fallon • University of California, Davis

Frank Ming • University of Chicago • “The Age of the World Model”

Nicolas Rueda • University of Chicago • “Offroading: Theorizing Terrain in Games”

Kris Fallon • University of California, Davis • “Generative Indexicality: Tracing the Roots of AI’s Creative Vision”

Holly Willis • University of Southern California • “Fractured Realities: Synesthetic Storytelling and the Reorientation of the Moving Image in the Age of GenAI”

3 A Narrower Gap

Videographic Criticism and
Documentary/Nonfiction Media

 FAIRMONT Cuvee LOBBY

CHAIR **Roger Hallas** • Syracuse University

Michael Allan • University of Oregon • “The Labor of
Citation: Workers Leaving the Factory from Veyre to
Farocki”

Roger Hallas • Syracuse University • “Feeling the Film
and the Photobook in Videographic Criticism”


Charlotte Scurlock • University of Pittsburgh • “Tracing
Digital Reality: Affective Approaches to Desktop
Documentary”

Salomé Aguilera Skvirsky • University of Chicago •
“Antojo/Desire: One Drop in an Another America”

sponsored by Digital Humanities and Videographic Criticism
Scholarly Interest Group; Documentary Studies
Scholarly Interest Group

4 Strange Bedfellows

Cross-Sector Partnerships in U.S.
Broadcasting Industry History

 FAIRMONT Millennium LOBBY

CHAIR **Peter Arne Johnson** • University of Texas at Austin

Maggie Steinhauer • University of Texas at Austin •
“The Seeds of Agricultural Broadcasting: Unearthing
USDA’s Radio Service as a Broadcasting Industry
Stakeholder”

Selena Ann Dickey • Furman University • “NBC, AT&T,
and Converging Network Histories”

Timothy Piper • Furman University • “Squaring
the Circle: Early Local Television and ‘Territory’
Professional Wrestling”

Peter Arne Johnson • University of Texas at Austin •
“Internalizing Finance: Managerialism & Banking in
Network-Era Telefilm Production”

sponsored by Media Industries Scholarly Interest Group;
Television and Radio History Scholarly Interest
Group

6 ROUNDTABLE

Rewinding Tape Across Media
Archives of Ambivalence (A RoundTable)

 FAIRMONT Embassy 2ND FLOOR

CHAIR **Amy Skjerseth** • University of California, Riverside

Julie Hubbert • University of South Carolina • “Tape and
the Dolby Revolution”

Robert S. Drew • Saginaw Valley State University,
Michigan • “Grateful Dead Tapers as Ambivalent
Archivists”

Andrea Bohlman • University of North Carolina at Chapel
Hill • “Remaking Tape as a Porous Container”

Neil Verma • Northwestern University • “The Troubled
Nostalgias of Tape Specificity”

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

7 Emotional Circuits

Melodrama’s Global and Temporal Flows

 FAIRMONT Ambassador 2ND FLOOR

CHAIR **Koel Banerjee** • Georgia Institute of Technology

RESPONDENT **Carla Marcantonio** • Loyola Marymount
University

Koel Banerjee • Georgia Institute of Technology • “From
India with Love: The Internationalist Aesthetics of the
Bombay Social Film”

Despina Kakoudaki • American University • “It’s Already
Here: History, Tragedy, and Layered Melodrama in
Almodóvar’s *Parallel Mothers*”

Rachel Schaff • Mercer University • “‘Deeply Moving
Film!': The Shop on Main Street in the United States”

Yahya Laayouni • Commonwealth University of
Pennsylvania • “Being for Others: Migrants Facing
Death in Garrone’s film *Io Capitano* (2023)”

SESSION

L

SATURDAY

8 PRECARIOUS LABOR ORGANIZATION ROUNDTABLE **Scholarly Organizations During Increasingly Precarious Times**



FAIRMONT State 2ND FLOOR

CHAIR **Sam Hunter** • University of California, Los Angeles

Hadil Abuhmaid • University of Oregon

Cynthia Baron • Bowling Green State University

Nicholas Reich • Vanderbilt University

Darshana Sreedhar Mini • University of Wisconsin-Madison

Rebecca Gordon • Stanford University

see page 33 for more information

11 ROUNDTABLE **New Perspectives on Classic Noir**



FAIRMONT Regent 3RD FLOOR

CHAIR **Charlie Keil** • University of Toronto

Philippa Gates • Wilfrid Laurier University • “Chinatown: Hollywood’s Original City of Shadows”

Patrick Keating • Trinity University • “The Shadow of the Screenplay”

James Schamus • Columbia University • “Himes, Hitchcock, and Noir’s Racialized Borders”

Matthew Solomon • University of Michigan • “Ephemera and the Material Culture of Forties Noir”

Shelley Stamp • University of California, Santa Cruz • “Women and Film Noir Revisited: Audiences and Fans”

sponsored by Classical Hollywood Scholarly Interest Group

SESSION

L

SATURDAY

9 Synthesizing Stars Performance and Labor in the Age of AI



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Justin Rawlins** • University of Tulsa

Callan Norman • Monash University • “‘Anyone can be a Little Mermaid’: Deepfakes, Erasing Faces, and Representational Politics in the Era of Generative AI”

Christopher Holliday • King’s College London • “A (New) Kind of Magic: AI-generated Music, Digital Soundalikes, and Deepfakes’ Logic of Origins”

Justin Rawlins • University of Tulsa • “Screens and Soul Machines: Tech, Finance, and AI in the New Extractive Ecosystem of Dead Film Stars”

sponsored by Performance and Stardom Scholarly Interest Group

12 Constructing the Audience Commodity

Ways of Knowing the Audience
From Silent Cinema to Big Data



FAIRMONT Crystal 3RD FLOOR

CHAIR **Tanya Goldman** • Bowdoin College

Shawn Shimpach • University of Massachusetts Amherst • “The Norm of What America is Attending To: Progressive Reform, Mass Media, and the Invention of the Modern Audience”


Tanya Goldman • Bowdoin College • “‘Always More People Gathering Outside Theaters’: Studying 16mm Sponsored Film Audiences”

Jennifer Hessler • University of Southern California • “Outfitting the Panelist: The PPM and the Environment Sensing Mechanisms of the Contemporary Measurement Ecosystem”

Justin Wyatt • University of Rhode Island • “Human Agency & Digital Audience Measurement: Understanding the Changing Role of Qualitative Research”

sponsored by Fan and Audience Studies Scholarly Interest Group

13 Digital Media and the Promise of Repair

 FAIRMONT Gold 2ND FLOOR

CHAIR **Sasha Crawford-Holland** • Vanderbilt University

Neta Alexander • Yale University • “Zooming In: A Crip Theory of Videoconferencing”

Kareem Estefan • University of Cambridge • “Reconstructing Palestinian Images of Death in Gaza”

Sasha Crawford-Holland • Vanderbilt University • “Climate Models, Climate Reparations, and the Aesthetics of Making Whole”

Avery LaFlamme • University of Chicago • “The Home Movie Archive and the Aesthetics of Incoherence”

14 Cold War Formats

Nontheatrical, Industrial, and Educational Cinemas in the Midcentury

 SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Gregory Waller** • Indiana University Bloomington

Eli Boonin-Vail • University at Albany • “The Prison-University Industrial Complex: Design for Correction and Film Studies as a Carceral Enterprise”

Pedro Noel Doreste Rodríguez • Michigan State University / Diaspora Solidarities Lab • “*En arroz y habichuelas*: Animating Dissent within the Division of Community Education”

Zoë Druick • Simon Fraser University • “Re-Construction Films: The World Bank and the Subjunctive Cinema of ‘Development’”

Lisa Rabin • George Mason University • “Screening the Cold War Global Village: Intersecting Mandates in Area Studies, Ethnic Studies and 16mm, 1945–1980”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

15 Ukrainian Cinema

The Imperative of Cultural Distinction

 SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Vincent Bohlinger** • Rhode Island College

Maria Belodubrovskaya • University of Chicago • “Deportation Haven: Moscow Filmmakers in Kyiv”


Olga Blackledge • University of Pittsburgh • “Collage as Cultural Form: The Ukrainian School of Poetic Animation”

Yuliya Ladygina • Pennsylvania State University • “Bare Life and the Occupied Body: Women and War in Recent Ukrainian Feature Films”

Vincent Bohlinger • Rhode Island College • “Nadia Parfan: From Cultural Observer to Cultural Curator and Spokesperson”

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

16 Monstrous Mothers, Monstrous Children

 SWISSOTEL Lucerne 2 LUCERNE LEVEL

CHAIR **Rui Xie** • Hong Kong Baptist University

Elizabeth Venell • University of Mississippi • “Dilating the Corpus of Gestational Horror: *Titane*, *Pen15*, and *Babes*”

Rui Xie • Hong Kong Baptist University • “Becoming Monstrous: Urban-Dystopia, Techno-Futures and the Child Images in Contemporary Chinese Science Fiction”

Seonah Kim • George Mason University Korea • “(Un)masking Somatechnic of Plastic Surgery: Male Gaze and Monstrosity Constructed in a Korean Netflix Series, *Mask Girl*”

Natalie Zervou • University of Wisconsin-Madison • “Wereswans and Demonic Mothers: Dance as the Site of Monstrous Transformation in *Black Swan* (2010) and *Suspiria* (2018)”

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

SESSION

L

SATURDAY

17 Politics of Play

Gender, Childhood, and Capital



SWISSOTEL Lucerne 3 LUCERNE LEVEL

CHAIR **Timothy Shary** • Eastern Florida State College

Meredith Bak • Rutgers University • “Cardboard Capital: Caine’s Arcade and the Economic Appeals of Children’s Creative Play”

Lucy Roach • Mercer University • “Generated Girlhood: Girl Trends and the Platforming of Popular Misogyny”

Siheng Zhu • University of Rochester • “Playing while Protesting: Examining the Chinese Gacha Gaming Community in 2023”

Meredith Ward • Johns Hopkins University • “The Girl Genius and the Mind: Gender and Visual Representations of Chess Genius in *The Queen’s Gambit* and the Archive”

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

19 Platform Power and Global LGBTQ+ Politics



SWISSOTEL Alpine 2 LUCERNE LEVEL

CHAIR **Julia Himberg** • Arizona State University

CO-CHAIR **Aniko Imre** • University of Southern California

Jamie J. Zhao • City University of Hong Kong • “Mediated Queerness: The Queer-Generative Platformization of Contemporary Women-Centered Chinese TV”

Aniko Imre • University of Southern California • “LGBTQ Politics across the Platforms of Illiberal Culture Wars”

Julia Himberg • Arizona State University • “Towards a Definition of ‘Queer Network’ in Revry’s Global TV Platform”

Katherine Sender • Cornell University • “The Queer Vanguard: How Television Streaming Platforms Promoted Intersectional LGBTQ+ Content to Establish their Brands”

sponsored by Queer and Trans Caucus

18 The Design, Mechanics, and Aesthetics of Gaming Morality



SWISSOTEL Alpine 1 LUCERNE LEVEL

CHAIR **Rutuja Deshmukh** • Michigan State University

Caleb Ward • Georgia State University • “‘Duty to Remember’: Muriel Tramis, Méwilo, and Historical Radical Black Games”

Mark Hines • University of Kentucky • “Racism without Races: Racecraft à La Carte in *Age of Wonders 4*”

Elliott B. Yu • University of California, Los Angeles • “Imperfect Bodies: Gender, Glitches and *Grand Theft Auto V*”

Rian Johnson • Virginia Commonwealth University • “Gift Shops and Shrimp Shacks: Misdelivery and the Post-Apocalyptic Quotidian”

sponsored by Video Game Studies Scholarly Interest Group

20 Cinema, Poetics, and the 1970s



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Michael Sooriyakumaran** • University of Toronto

Evan Amaral • University of Southern California • “Promiscuous Works: Embodied Art and Queer Cinema in the 1970s”

B. Dalia Hatalova • University of Toronto • “A Critique of Cold-War Hollywood Portrayals of Einstein from Across the Iron Curtain in *I Killed Einstein, Gentlemen*”

Michael Sooriyakumaran • University of Toronto • “The Phantom of Totality: Fragmentation, Permutational Form, and Space in *The Man Who Left His Will on Film*”

SESSION

L

SATURDAY

21 Performance Modes Across Time and Space

 **SWISSOTEL Matterhorn** 42ND FLOOR

CHAIR **Claire M. Holdsworth** • University of the Arts
London

Claire M. Holdsworth • University of the Arts London •
“Her Voice Rises: Sound, Writing and Ventriloquism in
the Work of Lis Rhodes”

Eileen DiPofi • University of Southern California •
“Performing Alternatives: The Multiple Takes of *Lime
Kiln Club Field Day* (1913)”

Elyse Singer • Brooklyn College • “Too Much of a Good
Thing?: Looking for Traces of Stage Performers Fanny
Brice and Aida Overton Walker in Silent Cinema”

Baoqi Liu • University of Southampton • “‘Chinese
Orphan’, Hollywood Melodrama: Renegotiate the
Narrative Mode of *Orphan Rescues Grandfather* (孤儿救祖记, 1923)”

sponsored by Silent Cinema Scholarly Interest Group

SESSION

L

SATURDAY

SPECIAL EVENT

SCMS Distinguished Career Achievement Award Event

A Conversation with Janet Staiger

Saturday, April 5 | 2:00 – 3:00 pm



Kristen Warner • Cornell University • Moderator

Janet Staiger • University of Texas at Austin • DCAA 2025 Winner

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

Kristen Warner is an Associate Professor in the Department of Performing and Media Arts where she studies the impact of racial representation at the levels of industrial practices such as casting as well as the implications of employment for creative professionals both in front and behind the camera. Kristen holds a doctorate from the University of Texas at Austin's department of Radio-TV-Film; a masters from the University of Arizona's department of Media Arts; and a Bachelor's from Louisiana State University in Journalism. Prior to joining the faculty of PMA in January 2023, Dr. Warner served on the faculty at the University of Alabama. She has consulted with media companies to help them strategize their plans and continue to discuss issues of representation and industry logics with popular press outlets such as *The Los Angeles Times*, *The Chicago Tribune*, *NBC Nightly News*, and *NPR*.

Janet Staiger is a distinguished academic figure, holding the titles of William P. Hobby Centennial Professor Emeritus of Communication and Professor Emeritus of Women's and Gender Studies. Her scholarly work focuses on the theoretical and historical aspects of American film and television. Her research encompasses a broad range of topics, including authorship theory, various modes of production spanning classical Hollywood, independent cinema, and world cinema, and the cultural and political implications of representation, with particular attention to gender, sexuality, and race/ethnicity. Additionally, she delves into genre theory, the historical reception of cinema and television, and historiographical issues within media history.


Staiger's contributions extend beyond her academic publications. She has actively participated in national committees, serving on the National Film Preservation Board of the U.S. Library of Congress from 1992 to 1996 and as a juror for the American Film Institute's Television Awards in 2010 and 2012. She has also held leadership positions within academic organizations, serving as past president of the Society for Cinema and Media Studies from 1991 to 1993 and on the executive committees of the Cultural Studies Association (U.S.) and the Reception Studies Society. Within the University of Texas at Austin, she served as Director of the Center for Women's and Gender Studies from 2001 to 2004 and as Chair of the University's Faculty Council from 2009 to 2010.

Staiger's extensive body of work includes authorship and editorship of twelve books and over 80 essays. Her book publications cover a wide range of topics, including *Political Emotions*, co-edited with Ann Cvetkovich and Ann Reynolds; *Convergence Media History*, co-edited with Sabine Hake; *Media Reception Studies*; *Authorship and Film*, co-edited with David Gerstner; *Perverse Spectators: The Practices of Film Reception*; *Blockbuster TV: Must-See Sitcoms in the Network Era*; *Bad Women: Regulating Sexuality in Early American Cinema*; *The Studio System* (edited); *Interpreting Films: Studies in the Historical Reception of American Cinema*; and *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, co-authored with David Bordwell and Kristin Thompson.

SESSION M

Saturday, April 5 | 3:15 – 5:00 pm

M₁ “the gayest thing you’ve ever seen” Lesbian Historiography and Sapphic Cinema

 FAIRMONT Regal B2 LEVEL

CHAIR **Coraline Refort** • Sorbonne Nouvelle / University of Florence

CO-CHAIR **Kiki Loveday** • Smith College

Coraline Refort • Sorbonne Nouvelle / University of Florence • “The Sapphic Specter of Belle Époque Paris: Cinematic Portrayals of Female Friendship at the Turn of the Century”

Vanessa Weller • Michigan State University • “Breaking with Tradition: Musidora and the Avant-Garde”

Jordan Bernsmeier • University of Pittsburgh • “Lesbian Hitchcock: Tracing Sapphic Legacy From Weimar Berlin to Classical Hollywood”

Kiki Loveday • Smith College • “The New Sapphic Cinema”

sponsored by French/Francophone Scholarly Interest Group;
Gender and Feminisms Caucus; Silent Cinema
Scholarly Interest Group

M₂ Screening Bodies and Embodying Technologies

 FAIRMONT Royal B2 LEVEL

CHAIR **Liam Riley** • Concordia University

Gabbi Guedes • University of Pittsburgh • “‘Every Illusive [sic] Detail’: Constructing the 3-D Body Through the Stereoscopic Atlas”

Sandra Moyano Ariza • Barnard College • “Mediated Bodies: Eros and Technology in the Post-Biological”

Liam Riley • Concordia University • “Enteric (In) Flexibility: Digestive Capital in Kelly Reichardt’s *First Cow* (2019)”

David Schwartz • Michigan State University • “Empire of the Eye: Religion and the Body in Haptic Cinema”

M3 Regimes of (In)Visibility

Palestinian Film and Media in
Global Political Economy



FAIRMONT Cuvee LOBBY

CHAIR **Yulia Gilich** • University of California, Santa Cruz

Yulia Gilich • University of California, Santa Cruz •
“Palestine on Netflix”

Rosanna Maule • Concordia University • “Politics of
solidarity at women’s film festivals”

Eve Oishi • Claremont Graduate University • “Through the
Image Walls: Razan AlSalah’s Aesthetics of Return”

Yousef Alghawi • University of Southern California •
“Impossible’ Identities—Depicting and Affirming
Queer Loss in Palestine”

sponsored by Film and Media Festivals Scholarly Interest
Group; Middle East Caucus

M4 ROUNDTABLE Black Film Cultures Histories and Approaches



FAIRMONT Millennium LOBBY

CHAIR **Brittney Edmonds** • University of Wisconsin-
Madison

Alyssa Lopez • Providence College • “Black Film Culture
in NYC: Placemaking, Labor”

Josslyn Luckett • New York University • “Black Women,
Black Power Television, Stan Lathan”

Hayley O’Malley • Rice University • “Film Festivals and
1980s Black Feminist Film Culture”

Novotny Lawrence • Indiana University
Bloomington • “Black Film Center & Archive and
Social Justice”

Pardis Dabashi • Bryn Mawr College • “Islam in Black
Feminist Filmmaking”

sponsored by Black Caucus; CinemArts Scholarly Interest
Group

M6 Intelligent Environments & Media Epistemology



FAIRMONT Embassy 2ND FLOOR

CHAIR **Jeffrey Moro** • University of Maryland, College
Park

Jeffrey Moro • University of Maryland, College Park •
“Simulation Games in the Stratosphere”

Nicholas Silcox • New York University • “Surveying the
Surface: Inoperational Churn and Other Intelligences
in the Ocean”

Megan Wiessner • University of Virginia •
“The Optimized Forest: A Prehistory of Digital
Environmental Management”

Sam Kellogg • University of Montana • “Topographic
Intelligence and the Promise of 5G: Tower
Infrastructures, Signal Territories, and the Optimization
of Land”

sponsored by Media and the Environment Scholarly Interest
Group

M7 Writing History Through Film in the 21st Century



FAIRMONT Ambassador 2ND FLOOR

CHAIR **John Trafton** • Chapman University

Robert Burgoyne • Independent Scholar •
“*The Bikeriders* (2024): Prestige from Below / The
Chronotope of the Road”

John Trafton • Chapman University • “History is What
Hurts: *The Witch* (2015) and *Suspiria* (2018)”

Rasmus Greiner • University of Bremen • “Athena’s
Shield: Historical Trauma and Genre Knowledge in
Godzilla Minus One (2023)”

Kim Nelson • University of Windsor • “Expanding Cinema
to See(k) our Past”

SESSION

M

SATURDAY

M8 PROFESSIONAL DEVELOPMENT COMMITTEE ROUNDTABLE **Writing and Pitching a Successful Book Proposal**

 FAIRMONT State 2ND FLOOR

CHAIR **Swapnil Rai** • University of Michigan

Philip Leventhal • Executive Editor, Columbia University Press

Eric Zinner • Editor, New York University Press

Raina Polivka • Editor, University of California Press

Aaron Trammel • Series Editor, Post Millennial Pop, New York University Press

see page 34 for more information

M9 **Work, Networks, and Structures of Mass Media**

 FAIRMONT Chancellor 3RD FLOOR

CHAIR **Javay Frye-Nekrasova** • University of Oregon

Paul McEwan • Muhlenberg College • “The Magic of Cinematic Labor from the Silents to TikTok”

Adina Glickstein • University of Colorado Boulder • “Towards an Apparatus Theory of the Blockchain: Case Studies in Crypto Art”

Erin Hanna • University of Oregon • “We ‘watch’ but We Don’t ‘dog’: Revisiting Viewers for Quality Television”

Mike Van Esler • University of Wisconsin-Oshkosh • “Syndication in a FAST World: Lineages and Ruptures”

M10 **Classical Cinema Redux**

 FAIRMONT Diplomat 3RD FLOOR

CHAIR **Mark Minett** • University of South Carolina

Mark Minett • University of South Carolina • “Secret Origins of Superheroes: A Functional Poetics of the Origin Story in ‘Golden Age’ Superhero Media”

Hunter M. Koch • University of Chicago • “This Land is My Land: Space, Property, and Indigeneity in the 30s B-Western”

Moeko Fujii • Princeton University • “James Wong Howe and the Asiatic Logic of Noir”

John Bruns • College of Charleston • “The Myth of Total Spielberg”

sponsored by Comics Studies Scholarly Interest Group

M11 **Intertwining Social Histories and Media Archaeologies**

 FAIRMONT Regent 3RD FLOOR

CHAIR **Mark J.P. Wolf** • Concordia University Wisconsin

Mark J.P. Wolf • Concordia University Wisconsin • “Scanimate’s Forgotten Ubiquity: Remembering the Greatest Analog Computer Graphics System”

Samar Abdel-Rahman • University of Liverpool • “Repairing the Audiovisual Archive: Hussein Shariffe”

Diego Cavallotti • University of Cagliari • “Radical Networks in Italy in the 1990s: The Case of Pratello TV”

Yoonbin Cho • University of Pennsylvania • “Film Narration in Transition: From Byeonsa Performances to Contemporary Korean Television and YouTube”

SESSION

M

SATURDAY

M12 Recasting Accountability

Industrial Critiques Across
the Media Landscape



FAIRMONT Crystal 3RD FLOOR

CHAIR **Mallika Khanna** • Indiana University Bloomington

Ariana Polgar • University of Southern California •
“(Re)imagining Locality: Drama Tourism and Imaginary
Past in Netflix’s *Massacre of Kindom*”

Andrew Stubbs-Lacy • Staffordshire University •
“Macro’s Black Screen Production: Critiques of
Capitalism and Fantasies of Escape”

Emma Lynn • Colorado State University • “The #MeToo
Film Cycle: Reflexivity and Sexual Violence in
Hollywood”

Mallika Khanna • Indiana University Bloomington •
“On The Digitized Circulation of Racial Self Help
Modalities”

M13 Contested Identities

Negotiating Race Across Media



FAIRMONT Gold 2ND FLOOR

CHAIR **Aviva Dove-Viebahn** • Arizona State University

Aviva Dove-Viebahn • Arizona State University •
“Divergence, Reconciliation, and Biracial Legibility in *A
Different World* and *Dear White People*”

Josh Martin • University of Wisconsin-Madison • “‘The
Reflections Say a Lot’: Temporality, Televisual
Surrealism, and Political Performativity in *The Curse*”

Julia Chan • University of Calgary • “‘What Are You?:
Mixed Race, Identity-Document Aesthetics, and
Racializing Surveillance”

Jade Xu • University of Pittsburgh • “Listen to Infernal
Affairs: Exploring Identity Ambiguity in the Post-
Colonial Hong Kong Cinema”

M14 Women Filmmakers and the Welfare State During the Long 1970s

Transnational Film Cultures in
Canada, Sweden, and Beyond



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Anna Stenport** • University of Georgia

CO-CHAIR **Mariah Larsson** • Linnaeus University

Scott MacKenzie • Queen’s University • “Anti-nuclear
Activism and the Welfare State: Viggen: The History of
a Military Airplane and If You Love this Planet”

Anna Stenport • University of Georgia • “Art Cinema
Gatekeeping and Auteur Paradigms in Montréal and
Stockholm: Mireille Dansereau and Gunnel Lindblom”

Lars Diurlin • Stockholm University • “The filmmaker as
‘social animator’: Two Transnationally Entangled 1970s
Projects by Stefania Börje and FilmCentrum”

Mariah Larsson • Linnaeus University • “Going Steady?
The Swedish Reception of the Canadian Documentary
Not a Love Story (1981)”

sponsored by Nordic Studies Scholarly Interest Group;
Transnational Cinemas Scholarly Interest Group

M15 TikTok Musicalities



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Paula Harper** • University of Chicago

Bondy Kaye • University of Leeds • “Charting
Anonymous Hits: How Short Video Platforms Have
Changed the Chinese Music Industries”

Paula Harper • University of Chicago • “Short-form
Video and the Vernacularization of Library Music”

Kate Galloway • Rensselaer Polytechnic Institute •
“#soundscapes: TikTok’s Sonic Atmospheres,
Soundscaping Platforms, and Digital Placemaking”

Kate Hamori • University of California, Los Angeles • “Viral
Vocalities: The Role of the Voice in TikTok’s Audio
Memescape”

sponsored by Sound and Music Studies Scholarly Interest
Group

SESSION

M

SATURDAY

M16 Reconceptualizing Stardom in Classical Hollywood and Beyond

 **SWISSOTEL** Lucerne 2 LUCERNE LEVEL

CHAIR **Pauline Lampert** • University of Wisconsin-Madison

Sean Griffin • Southern Methodist University • “Oh My Goodness! The Trickster Qualities of Shirley Temple”

Chad Newsom • Savannah College of Art and Design • “Stardust at the Cocoanut Grove: Mamie Steele Cox and the African American Star Servants of Classic Hollywood”

Pauline Lampert • University of Wisconsin-Madison • “A Star is Incorporated: First Artists Production Co. and the Enduring Celebrity of Sidney Poitier and Barbra Streisand”

Sara Bakerman • Independent Scholar • “On Memory and Forgetting: Curating Posthumous Stardom”

sponsored by Classical Hollywood Scholarly Interest Group

M17 ROUNDTABLE Every Video Game Is a World New Perspectives on Worldbuilding

 **SWISSOTEL** Lucerne 3 LUCERNE LEVEL

CHAIR **Bo Ruberg** • University of California, Irvine

Alenda Chang • University of California, Santa Barbara • “Snow Globe or Starter? To Build or Grow a World”

Aaron Dial • Colgate University • “Notes on ‘The Blackest Sea’”

Kaelan Doyle-Myerscough • University of Chicago • “Play, Ecology, and Reimagining Worldbuilding”

Cody Mejeur • University at Buffalo • “Queer and Trans Play as Quantum Worldbuilding”

Bo Ruberg • University of California, Irvine • “The Impossible Worlds of 2.5D”

M18 Identities in Motion Gender, Genre, Race

 **SWISSOTEL** Alpine 1 LUCERNE LEVEL

CHAIR **Ting Ting Chan** • Asia Eastern University of Science and Technology

Leslie Abramson • American Bar Foundation • “Foreign Matter: Advocacy and the Immigrant in Silent American Cinema”

Ting Ting Chan • Asia Eastern University of Science and Technology • “Mothering the Space: Michelle Yeoh and Racialized Sci-Fi Motherhood in *Sunshine* and *Star Trek: Discovery*”

Marwa Abdalla • University of California, San Diego • “The Limits of Inclusion: Interrogating Representations of Muslimness in *Ramy*, *We Are Lady Parts*, and *Mo*”

Devin Thomas • Independent Scholar • “Trembling in the Abyss: Occult Futurism in Mati Diop’s *Atlantics*”

M19 Revisiting the “Third Place” through New Media

 **SWISSOTEL** Alpine 2 LUCERNE LEVEL

CHAIR **Maria Alberto** • University of Utah

Billy Tringali • Indiana University Bloomington • “Anime Conventions as Third Place: Exploring Fan Connections and Community”

Yvonne Gonzales • University of Southern California • “Queering the Third Place: Dungeons & Dragons at Your Friendly Local Game Store”

Effie Sapuridis • Western University • “Collaborative Construction in Fandom on TikTok”

Maria Alberto • University of Utah • “Media Fandom and Thirdplaceness”

sponsored by Fan and Audience Studies Scholarly Interest Group

SESSION

M

SATURDAY

M20 Ethics and Care in Queer Identity

 **SWISSOTEL** Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Theresa Heath** • Loughborough University

Manjima Tarafdar • Chapman University • “Reshaping
Dominant Culture: Queer Narratives and Third Gender
Identities in Regional Indian Cinema”

Theresa Heath • Loughborough University • “Towards a
Care-Erotics: Radical Reframings of Care and Desire in
Queer Disability Cinema”

Katherine Hinders • University of Kansas • “Queering
Medium Specificity: Turning Toward Futurity”

Maghan Jackson • Ohio State University • “I Felt It
Everywhere ... Everywhere’: Nostalgia, Childhood
Trauma, and Queer Remembering in Netflix’s *Stranger
Things*”

sponsored by Disability Caucus; Queer and Trans Caucus

SESSION
M

SATURDAY




Sarah's Circle

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 N

Saturday, April 5 | 5:15 – 7:00 pm

N₁ Queer Histories of Kissing, Scandals, and Home Movies

 FAIRMONT Regal B2 LEVEL

CHAIR **Eric Pitz** • University of California, Los Angeles

Eric Pitz • University of California, Los Angeles • “Queer Coding and Cross-Dressing: The Censorship of the Kiss in Hollywood Gender Impersonation Cinema, 1925-1959”

Michelle Risacher • University of California, Los Angeles • “Hepburn and Tracy: Deflecting Queer Scandal with Heterosexual Gossip”

Hugo Ljungbäck • University of Chicago • “François Reichenbach’s Early Queer Amateur Films”

Mary Wiles • University of Canterbury • “The Queer Theatricality of Jean Cocteau: Pedro Almodóvar’s Adaptation of *The Human Voice*”

sponsored by Queer and Trans Caucus

N₂ Media Objects and Techno-Industrial Lives of Cinematic Knowledge Production

 FAIRMONT Royal B2 LEVEL

CHAIR **So Yeon Kim** • University of Hawai‘i at Mānoa

Tomer Nechushtan • Tel Aviv University • “What’s In a Framerate? Unpacking Noise and Authorship in ‘Filmmaker Mode’”

Hsin-Yuan Peng • University of Chicago • “Climate Modelers as Filmmakers: Animation and Photographic Realism”

Runjie Wang • University of Washington • “Frames of Measurement: Cinematic Knowledge and Symbolic Operations of Industrial Phenomenon”

So Yeon Kim • University of Hawai‘i at Mānoa • “Re-Reading Openings and the Cultural Coloring of Transnational Asian/American Cinema”

N3 Transnational Palestinian Cinema

Everyday Trouble, Trouble Every Day



FAIRMONT Cuvee LOBBY

CHAIR **Joy Schaefer** • Grand Valley State University
CO-CHAIR **William Brown** • University of British Columbia

Laura Marks • Simon Fraser University • “Small Files Palestine and Sudan”

Kaveh Abbasian • University of Kent • “Cinematic Solidarity or Statecraft? Unpacking the Iranian Gaze on Palestine”

William Brown • University of British Columbia • “40,000 Funerals and a Wedding”

Joy Schaefer • Grand Valley State University • “The Cruel Promise of Hope: Negotiating Palestinian Children’s ‘Occupied Joy’ in ‘Circus Project’ and *Dancing in Jaffa*”

sponsored by Middle East Caucus; Transnational Cinemas Scholarly Interest Group

N4 The Matter of Abstraction

Race, Gender, and Sexuality



FAIRMONT Millennium LOBBY

CHAIR **Tess Takahashi** • Independent Scholar

Lou Silhol-Macher • University of California, Berkeley • “In the Name of the Formless: American Artist, Deadpan Aesthetics, and Goopy Abstraction”

Jessica Ruffin • Massachusetts Institute of Technology • “‘Fluid in all aspects, except for race’: Blackness, At the Limits of Abstraction”

Soyoung Yoon • The New School for Social Research • “Mattress/Media: An Inquiry into an Aesthetics of Racial Capitalism”

Tess Takahashi • Independent Scholar • “Living Abstraction in Ja’Tovia Gary’s ‘An Ecstatic Experience’”

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

N6 Global-Local Encounters

Transnational Film Conflicts and Connections in Latin America



FAIRMONT Embassy 2ND FLOOR

CHAIR **Daniel Gómez Steinhart** • University of Oregon

Alexandra James Salichs • University of California, Los Angeles • “‘The Battle of Vieques’: U.S. Imperialism in Puerto Rico via Hollywood War Films of the 1950s”

Daniel Gómez Steinhart • University of Oregon • “Featherbedding and Dislocation Fees: Mexican Unions’ Regulation of Postwar Hollywood Productions in Mexico”

Laura Isabel Serna • University of Southern California • “US Film Companies and the Distribution of Mexican Golden Age Films: Collaboration and Conflict in the Mexican Market”

Nicolas Poppe • Middlebury College • “Beyond *el centro*: Uruguayan National Cinema in Its Neighborhood and Small Town Movie Theaters, 1936–1952”

sponsored by Latinx/a/o Caucus

N7 Resisting Exclusions

Media, Aesthetics, and Digital Counterpublics in South Asia



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Pranathi Diwakar** • University of Chicago

Zehra Husain • University of Pennsylvania • “Afterimages of the Gang War Era”

Nusrat Chowdhury • University of Texas at Dallas • “Gen Z Revolution and Hip-Hop Publics: Rap Songs Shaping Bangladeshi Mass Uprising in 2024”

Tejas Harad • University of Pennsylvania • “Paint the Town Blue: Use of Visual Art in Anti-Caste Movement”

Pranathi Diwakar • University of Chicago • “Independent Music: Anti-Caste Indie Musical Circulations and Digital Counternarratives”

SESSION

N

SATURDAY

N8 Reconsidering Post-WW2 French Cinema of Quality

Form and Politics



FAIRMONT State 2ND FLOOR

CHAIR **Tadas Bugnevicius** • Columbia University

Tadas Bugnevicius • Columbia University • “Big Subjects: Jean Delannoy’s Films with Michèle Morgan and Jean Gabin”

Maya Sidhu • University of California, Berkeley • “Emma Le Chanois and the Influential Role of Women Film Editors in Postwar French Cinema”

Ty Blakeney • Northwestern University • “Going Off Script: Same-Sex Eroticism in the Post-War Works of Marcel Carné”

Sara Ghazi Asadollahi • Georgia State University • “Folding Form: The Role of Abstraction in Bresson’s *Four Nights of a Dreamer*”

sponsored by French/Francophone Scholarly Interest Group

N9 ROUNDTABLE The Discomforts and Pleasures of Synthetic Vision in VR, AR, and 3D Scanning



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Dennis Lo** • James Madison University

Da Ye Kim • New York University • “Mirrors without Light: A Study of Mirrors in VR”

Ariel Rogers • Northwestern University • “Spectatorship in VR: Movement, Stasis, and Agency”

Caroline Klimek • University of Toronto Scarborough • “Virtual Sovereignty: Reclaiming VR at Festivals”

Dennis Lo • James Madison University • “Ecological Witnessing through Spatial Computing”

Paul Roquet • Massachusetts Institute of Technology • “The Vernacular Scan”

sponsored by Film and Media Festivals Scholarly Interest Group; Media, Science and Technology Scholarly Interest Group

N10 Black Feminist Readings of “Negative” Black Online Cultures



FAIRMONT Diplomat 3RD FLOOR

CHAIR **AE Stevenson** • University of Chicago

Brooklyne Gipson • Rutgers University • “Joy as Resistance: Black Feminist Counter-Meming Against Misogynoir in Digital Spaces”

Raven Maragh-Lloyd • Washington University in St. Louis • “Conducting a Stress Test: Black Women’s Use of Technology during Collective Crises”

AE Stevenson • University of Chicago • “Every N*gga is a Star?: Reading ‘The Shade Room’ Through Black Feminist Care”

N11 Undoing (Urban) Development The Remains of Global City Living



FAIRMONT Regent 3RD FLOOR

CHAIR **Veronica Paredes** • University of California, Los Angeles

Veronica Paredes • University of California, Los Angeles • “Cinestalgia and Place: Los Angeles’s Bradbury Building and Its Mexican Dimensions”

Kristy H.A. Kang • Arizona State University • “Placemaking, Urban Screens and Public Media Art in Asian Cities: Singapore, Seoul and Hong Kong”

Gretel Vera-Rosas • California State University, Dominguez Hills • “Documenting the Future of Work, Place and Mobility in Mexico City”

April Baca • University of California, Los Angeles • “*Cucarachix*: Xandra Ibarra’s Objects in Excess”

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

SESSION

N

SATURDAY

N12 Border Media

Infrastructures of Surveillance and Control



FAIRMONT Crystal 3RD FLOOR

CHAIR **Camila Fojas** • Arizona State University

Ila Sheren • Washington University in St. Louis • “Forensic Empathy and Desert Agency in the U.S.-Mexico Borderlands”

Benjamin Williams • Carnegie Mellon University • “A Media History of Border Checkpoints”

Salvador Herrera • University of Oregon • “Revolutionary Libidos: Harnessing the Counterflow of Alex Rivera’s *Sleep Dealer*”

Alyssa Quintanilla • United States Naval Academy • “Photographing the Towers: Countermapping and Surveillance in ‘Infrastructures of Control’”

sponsored by Latinx/a/o Caucus

N14 ROUNDTABLE

Alice’s Afterlives

Alice Doesn’t Live Here Anymore at 50



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Elizabeth Alsop** • CUNY School of Professional Studies / The Graduate Center

CO-CHAIR **Martha Shearer** • University College Dublin

Julie Lobalzo Wright • University of Warwick • “Toxic, Sensitive, and Working-Class Men in *Alice*”

Shonni Enelow • Fordham University • “On Gender and Realist Acting: The Case of *Alice*”

Martha Shearer • University College Dublin • “*Alice* Doesn’t Day: *Alice* and Feminist Activism”

Elizabeth Alsop • CUNY School of Professional Studies / The Graduate Center • “*Alice* and Feminist Models of Authorship”

N15 Ethereal Queer in the Era of Streaming Television



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Madeline Ullrich** • University of Oklahoma

RESPONDENT **Amy Villarejo** • University of California, Los Angeles

Teagan Bradway • State University of New York at Cortland • “Family Viewing: Queer Kinship in the Streaming Era”

Candace Moore • Carleton College • “Streaming’s Analytic Exchange”

Madeline Ullrich • University of Oklahoma • “The Queer Potential of Streaming Television”

SESSION

N

SATURDAY

N13 Adapting Gender

The Afterlives of Media on the Mexican Screen



FAIRMONT Gold 2ND FLOOR

CHAIR **Ana Almeyda-Cohen** • Colby College

CO-CHAIR **Ilana Luna** • Arizona State University

Cristóbal Martínez • Michigan State University • “Modern Mexican Masculinities in Agustín P. Delgado’s *Carta Brava* (1949)”

Ilana Luna • Arizona State University • “When Nobody Hears You: Maryse Sistach’s Adaptation of Tabloid to Screen in *Perfume de Violetas*”

Ana Almeyda-Cohen • Colby College • “Gender and Early Narcomedia in Mexico: Female Drug Traffickers from News Stories to Screen Legends”

Laura G. Gutiérrez • University of Texas at Austin • “Tongolele’s Movidas and Her Performance of Erotic Power, from the Stage to the Screen”

sponsored by Latinx/a/o Caucus

N16 The Reach of the Stars

Celebrity in Global Media



CHAIR **Noura Alaboudi** • University of California, Los Angeles

Hena Sarkar • Binghamton University • “Crossdressing and the Hindi Dance Sequence: Alternative Hero Masculinities of the ‘70s and ‘80s in Bombay Cinema”

Noura Alaboudi • University of California, Los Angeles • “The Tallest Tree in Our Oasis: The Politics of International Solidarity and the SWANA Legacies of Paul Robeson”

Seth Mulliken • Northeastern University • “‘That’s the thing . . . He’s white’: The Ambience of White Supremacy in the Sound of Baz Luhrmann’s 2022 *Elvis*”

Juan Francisco Gutierrez-Lozano • Universidad de Málaga • “Live Streaming Formats on Global Platforms: The Case of the Spanish ‘Operación Triunfo 2023’ and Its Audience Success”

sponsored by Performance and Stardom Scholarly Interest Group

N17 ROUNDTABLE Playthrough

Capturing Gameplay Poetics



CHAIR **Milena Droumeva** • Simon Fraser University

Florence Chee • Loyola University Chicago • “Gaming Anjin: Reflections on Ethics While Playing”

Ben Scholl • Simon Fraser University • “Listen to the Battle Bus: Soundwalking in Fortnite”

Chloe Milligan • University of Pennsylvania • “Playthrough Pedagogies of Queer Compromise”

Ashlyn Sparrow • University of Chicago • “Boredom and Meta Narrative in *Death Stranding*”

N18 Video Games and Advertising

Industry, Ideology, and Identity



CHAIR **Oscar Moralde** • Scripps College

Ben Latini • University of Massachusetts Amherst • “‘Is That Dude Cool or What?’: Video Game Comics, Masculinity, and the Cultural Construction of the Gamer”

Evan Lauteria • University of Florida • “Japanese Game Advertisements, Localization, and Mythologies of Cultural Difference”

Megan Condis • Texas Tech University and **Jess Morrisette** • Marshall University • “Console Wars: How Nintendo and Sega Shaped the Image of Gaming in the 1990s”

Oscar Moralde • Scripps College • “Video Game Industry Showcase Presentations and the Construction of Perpetual Anticipation”

N20 Feminism, Solidarity and Activism



CHAIR **Selena Cotte** • University of Illinois, Chicago

Sophie Holzberger • New York University • “Oceanic Unmaking: Black Aesthetics and Feminist Film History”

Hieyoon Kim • Brown University • “Adjacency in Feminist Media Praxis: *Good Light, Good Air* (2021)”

Mazyar Mahan • University of Texas at Dallas and **Amal Shafek** • Independent Scholar • “Redefining Transnational Feminism on Screen: A Post-Third Worldist Feminist Analysis of *Looking for Oum Kulthum*”

Amanda Keeler • Marquette University • “Social Issues on *The Rockford Files*: The Stories Have Substance”

SESSION
N

SATURDAY

SPECIAL EVENT

Awards Ceremony

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

Saturday, April 5 | 7:15 – 8:15 pm



FAIRMONT International Ballroom 2ND FLOOR

PRESENTER **Victoria E. Johnson** • University of California, Irvine • SCMS President

2024 Student Writing Award

FIRST PLACE

Pauline Lampert • University of Wisconsin-Madison •
"Selling the Sympathetic Western: Taste, Independent
Production and the Treatment of Indigenous Peoples
in *The Indian Fighter* (1955)"

SECOND PLACE

Suryansu Guha • University of California, Los Angeles •
"Keeping the Head and Outsourcing the Hands': India
as the 'Back-end Hub' of the Global Visual Effects and
Animation Industry"

THIRD PLACE

Pete Johnson • University of Texas at Austin •
"The Financial Ecologies of Transnational Television
Production: From KKR to Sky Germany's *Pagan Peak*"

2025 Student Writing Award

FIRST PLACE

Juan Camilo Velásquez • New York University •
"The Pleasures of Discharge, or Pleasure as Discharge:
Metabolic Social Media and its Discontents"

SECOND PLACE

Lydia Tuan • Yale University • "‘Vivir en estas cajas de
zapatos.’ Grids, Lines, and the Mediation of Flatness in
Gustavo Taretto's *Medianeras* (2011)"

THIRD PLACE

Garrett Hartman Strpko • University of Wisconsin-
Madison • "Frames of War in *Inglourious Basterds*
(2009)"

2024 Dissertation Award

Carolyn Condon Jacobs • Yale University • "Sanitizing
Cinema: Public Health and the Regulation of American
Motion Pictures, 1896-1920"

2025 Dissertation Award

Iuliia Glushneva • Concordia University • "Video Atlantis,
or (Post-)Soviet Small-Screen Cultures at the End of
the Cold War"

2025 Katherine Singer Kovács Essay Award

Laura Isabel Serna • University of Southern California •
"Atmosphere: Mexican Extras and the Production
of Race in Silent Hollywood," *Journal of Cinema and
Media Studies* 63, no. 1 (Fall 2023): 100-123.

2025 Best Essay In An Edited Collection Award

Kyle Stevens • Appalachian State University •
"Headphones, Cinematic Listening, and the Frame
of the Skull" in *The Oxford Handbook of Film Theory*,
338-356, ed. Kyle Stevens (Oxford University Press,
2022).

2024 Best First Book Award

John Powers • Washington University in St. Louis •
*Technology and the Making of Experimental Film
Culture* (Oxford University Press, 2023).

2025 Best First Book Award

Alix Johnson • Macalester College • *Where Cloud Is
Ground: Placing Data and Making Place in Iceland*
(University of California Press, 2023).

2024 Katherine Singer Kovács Book Award

Matthew Solomon • University of Michigan • *Méliès Boots: Footwear and Film Manufacturing in Second Industrial Revolution Paris* (University of Michigan Press, 2022).

2025 Katherine Singer Kovács Book Award

Jie Li • Harvard University • *Cinematic Guerrillas: Propaganda, Projectionists, and Audiences in Socialist China* (Columbia University Press, 2023).

2025 Best Edited Collection Award

Alix Beeston • Cardiff University and
Stefan Solomon • Macquarie University • *Incomplete: The Feminist Possibilities of the Unfinished Film* (University of California Press, 2023).

2025 Anne Friedberg Innovative Scholarship Award

Brian Michael Murphy • Williams College • *We the Dead: Preserving Data at the End of the World* (University of North Carolina Press, 2022).

2025 Innovative Pedagogy Award

“Critical Media Project”

Alison Trope • University of Southern California
DJ Johnson • University of Southern California
Jessica Hatrick • University of Nottingham, Ningbo
Samah Sadig • University of Southern California

2025 Distinguished Service Award

Del LeMond • Society for Cinema and Media Studies
Maggie Steinhauer • Society for Cinema and Media Studies

2025 Distinguished Pedagogy Award

Karen Redrobe • University of Pennsylvania

2025 Distinguished Career Achievement Award

Janet Staiger • University of Texas at Austin

SESSION 0

Sunday, April 6 | 9:00 – 10:45 am

1 How To Theme Your Franchise

Intellectual Property and the
Conglomerate Theme Park



FAIRMONT Regal B2 LEVEL

CHAIR

Myles McNutt • Old Dominion University

Myles McNutt • Old Dominion University • “Yer a Theme
Park, Harry: Licensed Immersion in the Wizarding
World of Harry Potter”

Riana Slyter • Colorado State University • “From
Franchise Familiarity to Fears of the Unknown:
Originality and the Art of Fear in Halloween Horror
Nights”

Nicholas Benson • State University of New York at
Oneonta • “Please Keep Your Arms and Legs Inside
the Movie Theater: The Theme Park Aesthetic of the
Jurassic World franchise”

Hening Zhang • University of Nottingham • “Selling
Beyond Entertainment: Complex Immersion and
Constructing ‘Chineseness’ in Xiyou World of
Adventure”

2 Landscape, Environment and the Anthropocene



FAIRMONT Royal B2 LEVEL

CHAIR

Kit Gorton • University of Wisconsin-Milwaukee

Hayden Bytheway • University of Toronto • “Getting Mad
About Cows: On *Dark Waters* (2019) and the Limits of
Ecocriticism”

Azumi Sakamoto • Waseda University • “Empire of the
Ants: Interrogating Liberal Humanism in Eco-horror
Films”

Loïc Million • Simon Fraser University • “Un/Earthling
Queer Ecologies: Geomorphic Aesthetics and Other
Inhuman Forces in Claire Denis’ *Beau Travail*”

Bjorn Nordfjord • St. Olaf College • “Reimagining
Icelandic Nature and Animal Life in *Lamb* and
Godland”

sponsored by Nordic Studies Scholarly Interest Group

3 Queer, Queerness, and Its East Asian (in)Adaptability

FAIRMONT Cuvee LOBBY

CHAIR **Yen Jen Chen** • University of Texas at Austin

CO-CHAIR **Soo Hee Kang** • University of Texas at Austin

Yen Jen Chen • University of Texas at Austin • “Tropical Feeling: Disrupting and Remapping Colonial and Imperial Narratives through Banana Buddha Performance”

Soo Hee Kang • University of Texas at Austin • “Unpinnable Places: Seoul’s Undocumented Lesbian Nightlife and Absence in the Queer Archive”

Nelson Jiajie Meng • University of Kentucky • “Diantong Assemblage: Homonormativity and Its Affective Economies in China’s Social Media”

Heidi Yin-Hsuan Tai • University of California, San Diego • “How Millennials Dance: Queering Spatial Temporality in Taipei’s Nightclub Culture in Y2K Era”

sponsored by Queer and Trans Caucus

4 Before the Show

Experiential Extras in the Movie Palace

FAIRMONT Millennium LOBBY

CHAIR **Paul Moore** • Toronto Metropolitan University

Richard Abel • University of Michigan • “Another Take on Stage Prologues”

Vincent Longo • Western Michigan University • “Bandfilm: Jazz Spectatorship and Black Stardom inside the Movie Theater (1930 to 1950)”

Paul Klein • American University • “‘I Don’t See How Any Picture Show Does Without Them’: Popping Myths about Popcorn at the Movies”

Paul Moore • Toronto Metropolitan University and **Conorr Norquay** • Concordia University • “Theatre Confections, Ltd.: The Lobby for Profits and the Theatrical Vending Machine”

sponsored by Classical Hollywood Scholarly Interest Group

5 Festivals and Live Performances as Rearticulation/Reclamation of Marginalized Identities

FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Khushboo Bhutani** • University of Pittsburgh

Raffi Sarkissian • Christopher Newport University • “Locating Community at Outfest: Volunteers at Queer Film Festivals”

Ash d’Harcourt • University of Texas at Austin • “Oppositional Gazes: Indigqueer Performers’ Reinterpretation of Media Stereotypes in Queer Nightlife and Performance”

Noemie Sorel • Université de Montréal • “The ‘Touring’ Queer Film Festival: A Comparative Analysis of the Queer City Cinema and Des Images Aux Mots Festivals”

sponsored by Film and Media Festivals Scholarly Interest Group

6 Post-Platform Cinephilia

Taste, Distribution, and Circulation

FAIRMONT Embassy 2ND FLOOR

CHAIR **Eren Odabasi** • Western Washington University

Dana Alston • University of Iowa • “Top Four: Letterboxd and the Contemporary Cinephile as Digital Laborer”

Alex Brannan • Indiana University Bloomington • “What’s a Film to a Platform?: Content Moderation, Online Archiving, and Taste Politics in the Case of The Movie Database”

Eren Odabasi • Western Washington University • “Curating Cinephilia: Year-Round Arthouse Programming and the Film Festival Circuit”

Bradley Schauer • University of Arizona • “The Letterboxd Effect: Prosocial Platform Design and the New Cinephilia”

sponsored by Film and Media Festivals Scholarly Interest Group

SESSION

0

SUNDAY

7 Of Monsters and Memory

Horror Cinema's Transformative Powers

FAIRMONT Ambassador 2ND FLOOR

CHAIR **Rainer Dalton** • University of Wisconsin-Milwaukee

Rainer Dalton • University of Wisconsin-Milwaukee •
"Every Monster is a Memoir: Reconsidering the Making of Independent Immersive Media in the 'Slenderverse' Community"

Zack Kruse • University of Southern California, Santa Barbara • "Hey, What's Goin' On? 'I Can't Tell Ya No More': Shot on Video Horror, and Culture Jamming"

Jordon Jacobson • University of Wisconsin-Milwaukee •
"A Nightmare Reimagined: *Resident Evil 2* (1998) and *RE2 Remake's* (2019) Hauntological Aesthetics"

Tamar Hanstke • University of Toronto • "It's Not That Kind of Cure: The Monstrosity of Speaking-as-Writing in Diablo Cody's *Lisa Frankenstein*"

sponsored by Horror Studies Scholarly Interest Group

9 Learning At Home and Away

Mobilizations of Educational Technology in the Late 20th Century

FAIRMONT Chancellor 3RD FLOOR

CHAIR **Katie Day Good** • Calvin University

CO-CHAIR **Owen Gottlieb** • Rochester Institute of Technology

Allison Perlman • University of California, Irvine •
"The End of (National) Educational Television: The Promise and Peril of the Public Broadcast Laboratory"

Josh Shepperd • University of Colorado Boulder • "How PBS Almost Became the 'Propaganda Broadcasting Service': LBJ's 1966 'Common Carrier' Satellite Project"

Owen Gottlieb • Rochester Institute of Technology •
"The Demise of ITV and other Assaults on Democracy: From AIT's *The U.S. Constitution* (1987) to Today"

Katie Day Good • Calvin University • "Make Room for the Family Computer: Constructing the Digital Hearth in Family Computing Magazine"

sponsored by Television and Radio History Scholarly Interest Group

8 Sound, Affect, and the Cinema

FAIRMONT State 2ND FLOOR

CHAIR **Michael Baumgartner** • Cleveland State University

Michael Baumgartner • Cleveland State University •
"Affectual Comportment and Bodily Humanities: Visceral Avant-Garde Music in Recent Feature Films"

Lisa Mumme • Washington University in St. Louis • "By the Pricking of My Ears: The Queer Feminist Vicissitudes of the Witch's Voice in Film"

Alexandra Hartmann • Paderborn University • "Noise, Class, and Leisurely Spaces in Transitional Era Cinema"

Andrea Gyenge • Binghamton University • "A Stench in the Ear: Sound and Ethics in *The Zone of Interest*"

10 Auteurs Past and Present

FAIRMONT Diplomat 3RD FLOOR

CHAIR **Ruochen Bo** • University of North Carolina Wilmington

Ruochen Bo • University of North Carolina Wilmington •
"Joys, Sorrows, Comedy, and Tragedy: The 'Middle Age Trilogy' of Eileen Chang and Sang Hu"

Chunyan Fu • University of Cambridge • "Through the Veil: Memory, Motherhood, and the Spectral in Chantal Akerman's Cinematic Reimaginings"

Dolores McElroy • University of California, Berkeley •
"Remembering the Dead: The Films of Alice Rohrwacher"

sponsored by French/Francophone Scholarly Interest Group

SESSION

0

SUNDAY

11 Formations and Limitations of Genre

FAIRMONT Regent 3RD FLOOR

CHAIR **Richard Allen** • City University of Hong Kong

Richard Allen • City University of Hong Kong •
“The Woman in White, Vertigo, and The Voice:
Unreliable Narration in Hindi Cinema of the 1960s”

Ailish Elzy • University of Texas at Austin • “Message!
Silliness as a Tool of Radical Resistance in the Black
Satiric Mode”

Alex Ludwig • Berklee College of Music • “Music’s Most
Famous Punchline? Hearing the Dies Irae in Comedic
Film”

Bruno Guaraná • Boston University • “Tears, Sweat, and
Steam: What Is Tropical in Tropical Melodramas from
Below?”

12 Lost Histories of Women’s Agency

FAIRMONT Crystal 3RD FLOOR

CHAIR **Elizabeth Castaldo Lundén** • University of
Southern California

Taichi Niibori • Stockholm University • “Reframing
Swedish Children’s Film History through Women’s
Agency: Ester Julin and *The Lucky Children* (1926)”

Denise Mok • University of Toronto • “‘Rebel Maid of
Hollywood’: Re-examining Press Rhetorics in the Bette
Davis versus Warners Court Injunction Case in 1936”

Elizabeth Castaldo Lundén • University of Southern
California • “The Women Behind the Met Gala: A
Retrospective on the Influential Media Players Who
Defined the ‘Party of the Year’”

13 Transnational Chinese Cinema in American Chinatowns

FAIRMONT Gold 2ND FLOOR

CHAIR **Lisa Dombrowski** • Wesleyan University

CO-CHAIR **Janet Louie** • Harvard University

RESPONDENT **Ying Zhu** • Hong Kong Baptist University

Kenny Ng • Hong Kong Baptist University • “Transpacific
Crossing: Grandview and Cantonese Cinema in US
Chinatowns”

Lisa Dombrowski • Wesleyan University • “Chinese-
Language Film Distribution and Exhibition in
Manhattan’s Chinatown: 1920s–1960s”

Janet Louie • Harvard University • “Film Circulation and
Exhibition in Los Angeles’ Chinese-Language Theaters:
A Transpacific View”

sponsored by Transnational Cinemas Scholarly Interest Group

14 “I (Still) Want my MTV!”

Tracing the Channel’s Past,
Present, and Future”

SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Amanda Klein** • East Carolina University

Ethan Thompson • Texas A&M University • “When the
Wiez Cries: Reality’s Roots on MTV Before *The Real
World*”

Laurel Westrup • University of California, Los Angeles •
“Aggregating Difference: Genre-Oriented
Programming in MTV’s Late Golden Age”

Alyxandra Vesey • University of Alabama • “Commentary
Tracks: Pop-Up Video and the Rise of ‘Factoid TV’”

Amanda Klein • East Carolina University • “Everything
Old is New Again: Ridiculousness Marathons and the
Contemporary MTV Audience”

SESSION


0

SUNDAY

15 WORKSHOP

Can We Teach Palestine?

A Workshop


 **SWISSOTEL Lucerne 1** LUCERNE LEVEL

CHAIR **Karen Redrobe** • University of Pennsylvania
CO-CHAIR **Bishnupriya Ghosh** • University of California, Santa Barbara

Marc Siegel • Johannes Gutenberg-Universität Mainz
Laliv Melamed • Goethe University Frankfurt

sponsored by Critical Media Pedagogies Scholarly Interest Group; Middle East Caucus; War and Media Studies Scholarly Interest Group

16 Contemporary Political Filmmaking in the Global South

 **SWISSOTEL Lucerne 2** LUCERNE LEVEL

CHAIR **Daniel Rudin** • Le Moyne College
CO-CHAIR **Berenike Jung** • University of Southampton
RESPONDENT **Mercedes Chavez** • California State University, Los Angeles

Vincent Pacheco • University of California, Berkeley • "The Aesthetics of Culpability: Populism, Violence, and Political Resistance in Erik Matti's Neo-Noir Films"

Berenike Jung • University of Southampton • "Rich Feelings: Affect, Temporality and Class Critique in Recent Latin American Cinema"

Daniel Rudin • Le Moyne College • "Streaming the Nation: Salvaging the National Filipino Audience"

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

17 Racialized Resistance and Social Media

Theorizations, Praxis, and Implications

 **SWISSOTEL Lucerne 3** LUCERNE LEVEL

CHAIR **Cameron Lynn Brown** • University of Iowa

Kyle Lindsey • University of Michigan • "Disassembly Required: Black Women's Interruptions of YouTube's Canceling Discourses"

Kristen Leer • University of Michigan • "Social Media Activists and Digital Labor Practices"

David Stephens • University of Memphis • "The Panoptic Vision of DJ Vlad"

Michelle Laura Flood • St. John Fisher University and **Cameron Lynn Brown** • University of Iowa • "Drew Afualo and a Politic of Misandrist Jocularly: How Incivility Becomes Critical to Digital Feminist Resistance"

18 Coming to Latin America

Transnational Encounters across Moving Image Media

 **SWISSOTEL Alpine 1** LUCERNE LEVEL

CHAIR **Lawrence Alexander** • University of Oxford

CO-CHAIR **Javier Pérez-Osorio** • University of Stirling

Lawrence Alexander • University of Oxford • "'X' Marks the What? 'Cross-Influence,' Extractivism, and Excavation in Harun Farocki's *The Silver and the Cross* (2010)"

Javier Pérez-Osorio • University of Stirling • "From Thailand to Colombia: Medial and Geopolitical Crossings in Apichatpong Weerasethakul's *Memoria* (2021)"

Fabio Andrade • Vassar College • "Enacting Foreignness: Locating the Gaze in Dominique González-Foerster's *Plages* and Emilija Škarnulytė's *Æqualia*"

Rodrigo Brum • American University in Cairo • "Unveiling the Ethnographic Other: Lévi-Strauss and Dreyfus's Visual Chronicles of Brazilian Indigenous Cultures"

sponsored by Latinx/a/o Caucus

SESSION

0

SUNDAY

19 Gaming Across Time

History of Games and Gaming in East Asia



SWISSOTEL Alpine 2 LUCERNE LEVEL

CHAIR

Eugene Kwon • Yale University

RESPONDENT

Patrick Jagoda • University of Chicago

Eugene Kwon • Yale University • “The Invasion of Space Invaders: Early History of Digital Games in South Korea and Japan, 1960–1990s”

Keung Yoon Bae • Georgia Institute of Technology • “Who owns (E)Sports?: Understanding the 2010s in South Korean Professional Video Gaming”

Andrew Campana • Cornell University • “‘Abnormal Stacks by a Normal Housewife’: HyperCard Programs by Women Artists in 1990s Japan”

Paize Keulemans • Princeton University • “Cybernetics and Autopoiesis in Song-Dynasty Literature and Game Culture”

sponsored by Video Game Studies Scholarly Interest Group; Asian/Pacific American Caucus

21 Questioning Platform-Driven Globalization

South Korean Screen and Media Experiences



SWISSOTEL Matterhorn 42ND FLOOR

CHAIR

Dal Yong Jin • Simon Fraser University

Dal Yong Jin • Simon Fraser University • “Netflix’s Effects in the Korean Screen Industries: Transnational Proximity’s Perspectives”

Kyong Yoon • University of British Columbia • “Re-orienting K-dramas: Korean Audiences’ Reconfiguration of Locality in the Global Platform-Sphere”

Benjamin M. Han • University of Georgia • “Netflix and the Global-Local Nexus: Korean TV Drama Creators and the Global Imaginary”

Do Own (Donna) Kim • University of Illinois Chicago • “Korea’s Best Influencer, Netflix-approved: Glocal Politics of Vulnerable Influencer Labor in *The Influencer* (2024)”

20 Comebacks

The Return of the Aging Film Star



SWISSOTEL Gstaad/Zermatt LUCERNE LEVEL

CHAIR

Gloria Monti • California State University, Fullerton

RESPONDENT

Krin Gabbard • Stony Brook University

Lisa Duffy • Independent Scholar • “‘You Can’t Stop the Beat’: John Travolta as Aging Dancer”

Pedro Guimarães • University of Campinas • “Sex and Politics in Sônia Braga’s Star Text”

Jennifer Field • York University • “Burt Reynolds and the Redemption of the Good Ole Boy in *The Last Movie Star*”

sponsored by Performance and Stardom Scholarly Interest Group



Browse ...

the SCMS Exhibit Area
closes at 12:00 pm.

Be sure and stop by for
some great deals!

SESSION

0

SUNDAY

SESSION P

Sunday, April 6 | 11:00 am – 12:45 pm

P₁ Production Conditions, Platforms, and Distribution



FAIRMONT Regal B2 LEVEL

CHAIR

Maria Natalyuk • University of Pittsburgh

Giulio Olesen • Bournemouth University • “Beyond Online: Transnational Practices and the International Distribution of Contemporary Italian Horror”

George Elkind • University of Rochester • “Infinitely Expendable: *Resident Evil*, On-Set Injuries and Late Stardom”

Ann Laudick • University of Texas at Austin • “Revealing Performance: The Closed Set in Public”

Salman Rafique • Oklahoma State University • “Affective Labor in Economies of Exhaustion: Analyzing New Social Factories of Contemporary Work-Centered European Cinema”

P₂ Historical Movie Theaters Global Perspectives



FAIRMONT Royal B2 LEVEL

CHAIR

Yumo Yan • University of Washington, Seattle

Rea Amit • University of Oklahoma • “Japanese Film Space and Exhibition Place: Reterritorialization and Borders”

Michael Aronson • University of Oregon • “Radical Real Estate: The Opening of Dublin’s Post/Colonial Savoy Cinema”

Yumo Yan • University of Washington, Seattle • “A Space for Women: Gender, Class, and Women’s Lounges in 1930s Chinese Movie Palaces”

Judith Mayne • Ohio State University • “Occupied Spectatorship: The Normandie Cinema and the Nazi Zone during World War II in Paris”

sponsored by Urbanism/Geography/Architecture Scholarly Interest Group

P₃ ROUNDTABLE Make First, Write Later

Videographic Criticism in
the Writing Process

 FAIRMONT Cuvee LOBBY

CHAIR **Jenny Oyallon-Koloski** • University of Illinois
Urbana-Champaign

Tingyu Chen • University of Illinois Urbana-Champaign •
“Video Essayist as a Feminist Curious Re-collector”

Jordan Schonig • Texas Christian University • “Writing
with Motion”


Jenny Oyallon-Koloski • University of Illinois Urbana-
Champaign • “From Videographic Article to Written
Book Chapter”

Desirée J. Garcia • Dartmouth College • “Finding Your
Argument With Videographic Tools”

Jason Mittell • Middlebury College • “Writing After
Authoring a Videographic Book”

sponsored by Digital Humanities and Videographic Criticism
Scholarly Interest Group

P₄ New Media Futures AI and Post-Humanism

 FAIRMONT Millennium LOBBY

CHAIR **Daniel Rosen** • University of Southern California

Simone Shu-Yeng Chung • Université Grenoble Alpes •
“In Defence of Technē: Representational Media for
Design in the Postdigital Era”

Daniel Rosen • University of Southern California • “Do
Smartphones Listen? Towards a Theory of Algorithmic
Liveness”

Kathryn Whitlock • University of Texas at Dallas
and **Abby Cole** • University of Texas at Dallas •
“Generating Sustainable Futures: A Speculative Ethics
of Care for AI amidst Climate Catastrophe”

Nathan Rossi • Northwestern University •
“The Intersections of Race, Class, and AI: Developing a
Critical AI Consciousness in Recent Film and TV”

P₅ Unsettling Tales of the Past and the Present

From Allegory to Sense-Making in
Contemporary Latin American Cinemas

 FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Laura Podalsky** • Ohio State University

Charles St-Georges • Denison University • “Family and
(Re)productivity as Violence: Unsettling Encounters in
Los inocentes (2016)”

Bianka Ballina • Mount Holyoke College • “Fractured
Narratives and Disquieting Vestiges of Solidarity in
Post-Cold War Cuban Film”

Fernando Sanchez Lopez • Ohio State University •
“From Haunted House to Haunted City: Violence and
Fantasy in *Tigers Are Not Afraid* (Vuelven; Issa López,
2017)”

Laura Podalsky • Ohio State University • “The Politics
of Unease: Horrifying Tales from Contemporary Latin
America”

sponsored by Latinx/a/o Caucus

P₆ Visualizing Geopolitics

 FAIRMONT Embassy 2ND FLOOR

CHAIR **Arya Rani** • University of Texas at Dallas

Balazs Varga • University of Alberta / ELTE Eötvös Loránd
University • “Imaginary Protection: Intimacy, the
Migrant Other, and Geopolitical Visions in the Films of
Szumowska and Mundruczó”

Arya Rani • University of Texas at Dallas • “B-Roll as
Cinematic Idiom: Historiography and Ethnography in
Indian Art Cinema”

Yongwoo Lee • Chinese University of Hong Kong •
“Animality, Sovereign Species and Bestial
Ambivalence: Animal Species in Korean Anti-
Communist Visual Culture”

SESSION

P

SUNDAY

P7 (Un)Natural Ways of Seeing & Systems of Visualization



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Joseph Clark** • Simon Fraser University

Joseph Clark • Simon Fraser University • “Vengeance of the Forest: Labor and the Extractivist Logics of Forestry and Film in the 1930s”

Dennis Hippe • Goethe University Frankfurt • “The Cinema Seen from Plate Tectonics: Towards a Volcanological Expert Mode of Viewing”

Lauren Knight • University of Toronto • “Guided by Waves: Lidar, Doppler, and a Media Genealogy of Non-Visual Perception”

Johnathan Knapp • Wellesley College • “Construction and Destruction: The Visual Culture of Glen Canyon”

sponsored by Nontheatrical Film and Media Scholarly Interest Group

P8 How to Look at Warscapes

Aligning Environment, Militarization, and Media



FAIRMONT State 2ND FLOOR

CHAIR **Cortland Rankin** • Bowling Green State University

CO-CHAIR **Brady Fletcher** • University of Rochester

Cortland Rankin • Bowling Green State University • “Cop City Deconstructed: *Riotsville, U.S.A.* as a Countergeography of Military Urbanism”

Brady Fletcher • University of Rochester • “Man’s Determined Assault on the Secrets of Space: Charting the Extractive Logics of Space Militarism in *For All Mankind*”

Haley Laurila • Henry Ford College • “Slow Violence, Slow Cinema: Ecocide in Valentyn Vasyanovych’s *Atlantis*”

Renée Pastel • Boston College • “The Dust of War: Rethinking the Global War on Terror’s Iconic Dust”

sponsored by War and Media Studies Scholarly Interest Group

P9 Expressionist Aesthetics and Cinematic Retrospection



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Rick Warner** • University of North Carolina at Chapel Hill

Marc Furstenau • Carleton University • “The Trouble with Pictures: Alfred Hitchcock and a Theory of Cinematic Depiction”

Michael Stock • Pepperdine University • “Rear-Screen Resurrection: The Unexpected Return of Rear-Projection (and Expressionism) in the 1990s”

Merve Sen • Pennsylvania State University • “Figuring The Hospital as a Genre: The Sensuous Camerawork in *Maddenin Halleri* and *De Humani Corporis Fabrica*”

Rick Warner • University of North Carolina at Chapel Hill • “The Persistence of Photochemical Film: Capture Medium as Mood in *The Souvenir* and *Aftersun*”

P10 Producing Cinema Histories in Global Contexts



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Irhe Sohn** • Smith College

Mansa Narain • University of Texas at Austin • “Beyond Visibility: Evaluating the Impact of Amazon MGM Studios’ DEIA Policies in India”

Elizabeth Ramirez-Soto • Columbia University • “Tonight! European Public Television Presents: New Latin American Cinema”

Irhe Sohn • Smith College • “The Golden Age of Embitterment: The Politics of Emotion of Korean Cinema in the Late 1920s”

Ketan Krishna • University of Illinois Urbana-Champaign • “Image Manipulation in Cinema: From Colorization to Restoration”

SESSION

P

SUNDAY

P₁₁ Patrolling/Risking the Boundaries

State and Infrastructure in the Global South

 FAIRMONT Regent 3RD FLOOR

CHAIR **Silpa Mukherjee** • University of California, San Diego

Meigan Massoumi • Stanford University • “Radio in Afghanistan: Resistance on the Airwaves”

Silpa Mukherjee • University of California, San Diego • “Government of Patchworks: Video Technology and ‘Regulation’ in 1980s India”

Iskandar Zulkarnain • Hobart and William Smith Colleges • “Designing ‘Open’ Nationalism: Techno-Nationalistic Imagining in Indonesian Free Open Source Software Activism”

sponsored by Middle East Caucus

P₁₂ Women on the Edge

 FAIRMONT Crystal 3RD FLOOR

CHAIR **Courtney Brannon Donoghue** • University of North Texas

Cheryl Dueck • University of Calgary • “Gendered Affect and Populist Politics: Holland, Mungiu, Schwochow and the (Green) Borders of Europe”

Faye Woods • University of Reading • “Pop, Punk and Challenges to Perfection in Television Comedy’s Female Performers”

Phoebe Bronstein • University of California, San Diego • “Funny in a Family Way: Ali Wong, Amy Schumer, Jenny Slate, and the Comedy of Pregnancy”

Emma Johnson • Michigan Technological University • “Beauty, Excess, and the Grotesque in the Late-Capitalism Critique of Lauren Greenfield”

sponsored by Performance and Stardom Scholarly Interest Group

P₁₃ “I got a love jones for you”

A Retrospective on a Black Cult Classic

 FAIRMONT Gold 2ND FLOOR

CHAIR **Brienne Adams** • Georgetown University

Jade Petermon • Georgia State University • “‘The Definitive Work’: Chicago, Class and Urban Aesthetics in *love jones*”


Christina Baker • University of California, Merced • “‘Hopelessly in love (*jones*): Letting Go of Certainty and Embodying Uncertainty in Love”

Brienne Adams • Georgetown University • “Sanctuary in Representation: The Re-Framing of *love jones* in *The Photograph*”

Patrick Johnson • Sonoma State University • “‘Do you mind if I play something?’: Romancin’ the Black Analog in *love jones*”

sponsored by Black Caucus

P₁₄ States, Citizens, and Struggle

 SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR **Kelsey Moore** • University of California, Santa Barbara

Poorvi Gaur • Queen Mary University of London • “Planning Films for Family Planning: Rethinking Interview Films of the Films Division of India (1968–69)”

Ziyi Lin • University of Chicago • “The Girl is a Hidden Witch: Self-Disciplining, Switching, and Mediated Subjectivity of Shōjo in Japan’s Magic Girl Anime”

Marcelo Rodrigues Souza Ribeiro • Federal University of Bahia • “Cosmopoetic Crossroads: Decolonization and Collective Frameworks in the Film 25 (1974–1977)”

Kelsey Moore • University of California, Santa Barbara • “‘Everything Except Liberty’: *LIFE Magazine*’s Pictorial Contradictions and the Japanese American Incarceration”

SESSION

P

SUNDAY

P15 The Unseen, the Unexpected, and the Bananas

Media Histories across Time, Place, and Archive



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR **Nahuel Ribke** • The Open University of Israel

Kyna McClenaghan • University of California, Santa Barbara • “The Odd Fellows ‘With a Camera’: Occult Media History from the Magic Lantern to Amateur Filmmaking in Secret Societies”

Joshua Baldelomar • University of California, Santa Barbara • “Modernity Defi(n)ed: The Pittsburgh Banana Company Explosion, Slapstick, and Industrial Accidents”

Isabelle Williams • University of California, Irvine • “Natal Speculation and the Archive”

Nahuel Ribke • The Open University of Israel • “Transnational European Political Films during the Cold War Period and the Politics of Authorship, Location and Casting”

P16 Distribution / Disposition

New Approaches to Global Media Industries



SWISSOTEL Lucerne 2 LUCERNE LEVEL

CHAIR **Wentao Ma** • University of California, San Diego

Ankush Bhuyan • Columbia University • “Bombs and Box-Offices: The 1980–90s Crisis of the Assamese Film Industry”

Charlotte Orzel • Tulane University • “The Rise and Fall of the Global Exhibition Empire: US Exhibitors and International Cinema Circuits, 1992 to 2019”

Wesley Jacks • Lingnan University • “Pushed by an Angel: Sound of Freedom and/as Indie Film Distribution”

Christina Petersen • Eckerd College • “The Revert Blockbuster: Metamodernism at the 21st Century Box Office”

P17 Backdrops, Facades, and Locations in Global Media Production



SWISSOTEL Lucerne 3 LUCERNE LEVEL

CHAIR **Ethan Tussey** • Georgia State University

Ethan Tussey • Georgia State University • “Missing the Drama for the Trees: Atlanta as Location for Black Cast Television”

Colin Williamson • University of Oregon • “Constructing the American Southwest: On Location and Slapstick Comedy in Chuck Jones’ Road Runner Cartoons”

Hye Jean Chung • Kyung Hee University • “Locating Transnational Territories in Korean Cinema”

Trinankur Banerjee • University of California, Santa Barbara • “The Comedy of Geopolitics: The Location of Spoof in Hindi Cinema in the Long 1960s”

sponsored by Transnational Cinemas Scholarly Interest Group

P18 Migration, Citizenship, and Nation

Studies of Transnational Mexican & Latine Cinema



SWISSOTEL Alpine 1 LUCERNE LEVEL

CHAIR **Oscar Zapata García** • University of Pittsburgh

Orquidea Morales • University of Arizona • “The Curse of *La Llorona*: Motherhood and Mexicanidad”

Oscar Zapata García • University of Pittsburgh • “*Cafés de Chinos*: Transnational Narratives and Representations of Chinese Immigrant Communities in Mexican Cinema”

Claudia García Mendoza • College of William & Mary • “*Estoy aquí y sigo allá*: Mexican from afar in Alex Rivera’s *The Sixth Section*”

Maria Alexandra Arana Blas • University of Pittsburgh • “Queerizing the Nation: Transnational Dialogues in *Muchachas de Uniforme* (1951)”

SESSION

P

SUNDAY

P19 The Politics and Possibilities of GameTime

 **SWISSOTEL** **Alpine 2** LUCERNE LEVEL

CHAIR **Matthew Payne** • University of Notre Dame

RESPONDENT **Federico Alvarez Igarábal** • Cologne Game Lab
TH Köln / University of Applied Sciences

Ari Gass • Drexel University • “Flickering, Shimmering, Ghosting: Deep Learning Super Sampling and the New Aesthetics of Temporality”

Wendi Sierra • Texas Christian University • “Gaming for the Seventh Generation: Indigenous Futurisms in Video Games”

John Vanderhoef • California State University, Dominguez Hills and **Matthew Payne** • University of Notre Dame • “Blink and You’ll Miss It: Feeling and Fighting Time in *Before Your Eyes*”

P20 What’s so funny?

New Approaches to Comedy on Screen

 **SWISSOTEL** **Gstaad/Zermatt** LUCERNE LEVEL

CHAIR **Brenna Wardell** • University of North Alabama

Michael Newman • University of Wisconsin-Milwaukee • “*The Muppet Show* and Television’s Variety Aesthetic”

Brenna Wardell • University of North Alabama • “That Moon in the Champagne: Costume Design and Pure Style in Ernst Lubitsch’s *Trouble in Paradise*”

Lauren Treihaft • New York University • “Eating the Screen: Cinema’s Cannibals, Corporate and Corporeal”

Itay Harlap • Sapir College / Tel Aviv University • “Intersectional Cringe Comedy on Israeli Television”

sponsored by Comedy and Humor Studies Scholarly Interest Group

P21 A Chemical Historiography of Chinese Media

 **SWISSOTEL** **Matterhorn** 42ND FLOOR

CHAIR **Shaowen Zhang** • Harvard University

RESPONDENT **Corey Byrnes** • Northwestern University

Shaowen Zhang • Harvard University • “Engineers of the New Chromatic World”

Jinying Li • Brown University • “Why is the Crow Black?: Chemical Synthesis, Color Animation, and Socialist Nation-Building”

Weixian Pan • Queen’s University Canada • “A Physio-Chemical Approach to Earth Observation”

Tim Shao-hung Teng • The Chinese University of Hong Kong • “All That’s Solid Melts into Earth: Media Studies Between Archaeology and Geology”

SESSION

P

SUNDAY

SESSION Q

Sunday, April 6 | 2:15 – 4:00 pm

1 New Affects, Methods, and Media



FAIRMONT Regal B2 LEVEL

CHAIR **Matthew Pickard** • University of Colorado Boulder

Arcadio A. Oranday • University of Chicago • “*Star Spangled to Death*, Second-Person Address, and Sincerity”

Matthew Pickard • University of Colorado Boulder • “Seamless Narratives: Video Game Immersion and Interactivity Regarding the Adoption of Extreme Long-Takes”

Matthew Jackson • San Francisco State University • “‘That’s Just Annoying’—On Cinematic Irritation and its Transformative Potentials”

Phoebe Hart • Queensland University of Technology • “Ideal Victims in the Digital Age: A Content Analysis of Romance Fraud in Netflix Documentaries”

2 Seeds of Change

Environmental Media and the Greening of the Climate Crisis



FAIRMONT Royal B2 LEVEL

CHAIR **Zoë A. Laks** • Concordia University Montreal

Christian Rossipal • University of Cambridge • “Planetary, Probability, Projection: Future Climate Migration and the Statistical Imagination at COP15–26”

Zoë A. Laks • Concordia University Montreal • “Ecological Empathy: Deconstructing Our How-To Guide on Responding to Climate Crisis”

Thomas Brami • University of Wisconsin-Madison • “Embodied Landscapes: Multisensory Aesthetics and Environmental Engagement”

3 Genealogies of African Diasporic Feminist Worldbuilding

FAIRMONT Cuvee LOBBY

CHAIR **Ifeanyi Awachie** • New York University

Ifeanyi Awachie • New York University • “From the Postcolony to the Club: Movement on Screen and in Space in Nigerian Women’s Video Installations”

Zama Dube • University of California, Los Angeles • “Visualizing the *Wake*: Framing uGogo as a Cinematic Griot and a Living Archive in Black Diasporic Films”

Olaocha Nwabara • State University of New York at Geneseo • “Representing African Women’s Notions of Leadership in Community in Diasporic Women’s Film”

Tama Hamilton-Wray • Michigan State University • “Home-Making in the Cinema of African Diaspora Female Filmmakers”

sponsored by Black Caucus

4 ROUNDTABLE Infiltrating Media Institutions (for Academic Purposes)

A Methodology Roundtable

FAIRMONT Millennium LOBBY

CHAIR **Luci Marzola** • University of Southern California

CO-CHAIR **Kate Fortmueller** • Georgia State University

Kate Fortmueller • Georgia State University • “Legitimizing Ancillary and Fly-By-Night Businesses”

Dawn Fratini • Loyola Marymount University • “In-betweening—Filling in Animation Research”

Suryansu Guha • University of California, Los Angeles • “The Ends of Hollywood’s Global South Supply Chains”

Peter Labuza • IATSE Local 600, International Cinematographer’s Guild • “Navigating the Rising Power of Payroll Firms”

Paul Monticone • Rowan University • “Breaking the Iron Cage of Institutional History”

5 Intertextuality across Histories and Geographies in Contemporary East Asian Cinema

FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Calvin Hui** • College of William & Mary

Tian Li • Yale University • “Intertextual Sisterhood: Female Friendship and Language in *Snow Flower* and *the Secret Fan*”

Zhuoyi Wang • Hamilton College • “Intertextual Dialogues in AI Ethics: A Comparative Analysis of The Wandering Earth Series and Hollywood Science Fiction”

Calvin Hui • College of William & Mary • “Gender, Sentiments, and Intertextuality in Jia Zhangke’s Film *Ash is Purest White* (2018)”

6 Designer Media Cultures Across the Pacific

Environmental Control, Repackaged Materiality, and Platform Capitalism

FAIRMONT Embassy 2ND FLOOR

CHAIR **Lida Zeitlin-Wu** • Old Dominion University

CO-CHAIR **Chelsea Ward** • Wellesley College

RESPONDENT **Weihong Bao** • University of California, Berkeley

Justu Nieland • Michigan State University • “Designing the Total Image: The Tokyo WoDeCo and Midcentury Planning Media”

Chelsea Ward • Wellesley College • “Japan Is the New Black: Comme des Garçons and the Global Commodification of a ‘Japanese’ Materiality”

Lida Zeitlin-Wu • Old Dominion University • “Personal Color Analysis and the Global Flows of Chromatic Capitalism”

SESSION

Q

SUNDAY

7 Slay

Queering Death and Horror



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Shekoufeh Behbehani** • University of Amsterdam

Shekoufeh Behbehani • University of Amsterdam •
"Vampires in Love: Queer Horror on Iranian Screen"

Basil Dababneh • University of Chicago • "Queering
Silliness in Desktop Horror Media, Or 'It Gets Better'
with Glitches, Gimmicks, Gore . . . and Google
Chrome?"

Erin Schlumpf • Ohio University • "Feeling Queasy,
Feeling Utopia: Queer Body Horror in *Love Lies
Bleeding*"

sponsored by Horror Studies Scholarly Interest Group

8 Radical Archives in Action

Historicizing Media of Resistance



FAIRMONT State 2ND FLOOR

CHAIR **Irene Depetris Chauvin** • Tulane University /
CONICET

Irene Depetris Chauvin • Tulane University / CONICET •
"Affects of Extinction: Film and Plants in 'Herbaria'
(Argentina, 2022)"

Rebecca Gordon • Stanford University • "Reviving
Gestures and Insect Life in the Films of Sara Gómez:
Ethical and Aesthetic Issues of Digital Restoration"

Qiuyang Shen • University of Pennsylvania • "Bad Image
as Diasporic Home: Wounded Family Photographs in
Yin Chi-Jang's *Another Clapping*"

Sarah Sachar • Northwestern University • "Toward
the Door We Never Opened: Decreation and the
Impersonal in Sara Cwynar's *Glass Life* (2021)"

9 Adaptation & Gamification

Asian Media and the Transnational Market



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Charlotte Stevens** • Birmingham City University

Lisa W. Jacobson • Georgia Institute of Technology •
"*Squid Game: The Challenge* as Globally Accented TV"

Shiyi Zhao • University of Southern California • "Three-
Body, Two Visions: Reinterpreting China in Netflix and
Tencent Adaptations"

Shan Mu Zhao • Thompson River University • "The Best
of All Earths and the Worst of All Chinas? Defining
Humanity Through The Three Body Problem in Global
Streaming"

Charlotte Stevens • Birmingham City University •
"Virtual Reality is Bad For You: Representations of VR
Gaming in Chinese Popular Television"

sponsored by Television Studies Scholarly Interest Group

10 Sound and Subjectivity in World Cinema



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Damien Pollard** • Northumbria University

Andrea Avidad • New York University • "'Like a Rumble
from the Core of the Earth': Acousmatic Sound as
Memory in Apichatpong Weerasethakul's *Memoria*
(2021)"

Damien Pollard • Northumbria University • "Film Sound
and Air Conditioning / Film Sound as Air Conditioning"

Katherine Spring • Wilfrid Laurier University • "Sounding
Out Animal Subjectivity in Film"

Jay Rauch • University of Pittsburgh • "Historicizing
Timbre: Cinema's Transnational Uses of Metronomes"

SESSION



SUNDAY

11 ROUNDTABLE

The Shifting Landscapes of Media Activism in the Twenty-First Century

New Methods and Approaches to Research



FAIRMONT **Regent** 3RD FLOOR

CHAIR **Christopher Robe** • Florida Atlantic University

CO-CHAIR **Angela Aguayo** • University of Illinois Urbana-Champaign

Angela Aguayo • University of Illinois Urbana-Champaign • “Youth-Led Media Programs in the United States”

Alexandra Juhasz • Brooklyn College • “Media Activism During the Pandemic”

Nishant Shah • Chinese University of Hong Kong • “Media Activism During the Pandemic”

Jamie Theophilos • Indiana University Bloomington • “Environmental Media Activism of Stop Cop City”

Cole Nelson • Indiana University Bloomington • “Environmental Media Activism of Stop Cop City”

Christopher Robe • Florida Atlantic University • “Local Muslim American Media Activism”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group



Recycle...

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look for the bins in the Conference
Registration area.

12 **Reframing, Rediscovering, Reevaluating**

Feminist Film across the Globe



FAIRMONT **Crystal** 3RD FLOOR

CHAIR **Dijana Jelača** • Brooklyn College

Anastasia Kostina • Columbia University • “Engendering Soviet Documentary: Esfir Shub Between Theory and Practice”

Narmeen Ijaz • Indiana University Bloomington • “Revisiting Ethics in Feminist Documentary: Implications of Class and Privilege in Sharmeen Obaid-Chinoy’s Films”

Dijana Jelača • Brooklyn College • “Women on the Cutting Edge: Editing in Yugoslav Film”

Elora Halim Chowdhury • University of Massachusetts Boston • “Muslim Woman as Abject: A Social Critique of Rehana Maryam Noor’s (2021) *Subjectivity, Location, and Choice*”

sponsored by Gender and Feminisms Caucus

13 **Bureaucracy, Documents, and Alternative Forms of Authorship**



FAIRMONT **Gold** 2ND FLOOR

CHAIR **Lauren Levitt** • University of California, Riverside

Nathan Holmes • Purchase College • “Paperland and the Surfaces of Bureaucracy”

Miyo Inoue • San Francisco State University • “Original or Digital?: Exploring the Significance of Ishimure Michiko’s Manuscript”

Nicholas Sammond • University of Toronto • “The Little Ladies Revolt: An Origin Story for Wimmen’s Comix”

Lauren Levitt • University of California, Riverside • “Sex Worker Digital Zines: Community Building, Political Organizing, and Self-Representation”

SESSION

Q

SUNDAY

14 (Re)Envisioning Blackness on Page and Screen

 **SWISSOTEL** Geneva CONCOURSE LEVEL

CHAIR **Emalydia Flenory** • University of Oregon

Maya Singleton • University of California, Irvine •
“Sometimes Little Girls are Black and Have Fangs:
Interview with the Vampire's Claudia and the Dark
Fantastic”

Jalen Thompson • University of Oregon • “The Reality
TV Confessional and Black (Anti-)Aging among the
Housewives: Technologies, Intimacies, Temporalities”

Emalydia Flenory • University of Oregon • “Is this
#Scandal or Pornhub TV???: Race Play and Erotic
Possibility in *Scandal*”

sponsored by Black Caucus

15 Sinophone Non-Fiction Media

 **SWISSOTEL** Lucerne 1 LUCERNE LEVEL

CHAIR **Charles Musser** • Yale University

CO-CHAIR **Victor Fan** • King's College London

Ying Qian • Columbia University • “From Marxist
Humanism to Cybernetics: Cinema, Scientism and
Reform China”

Victor Fan • King's College London • “Platformivity
and Moral Residue: Image and Political Engagement
Today”


Yiman Wang • University of California, Santa Cruz •
“Media Studies Goes Environmental: What Chinese
Socialist Science Education Film Can Teach Us”

Charles Musser • Yale University and **Feng Bao** •
Northeast Normal University • “Challenges to Creativity
and Collaboration: Reflecting on *China's Van Goghs*
(2016)”

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

16 Suspending Disbelief

Adapting Film Theory in the Global Context

 **SWISSOTEL** Lucerne 2 LUCERNE LEVEL

CHAIR **Anu Thapa** • North Carolina State University

Hongwei Thorn Chen • Tulane University • “Nativizing
the Electric Shadowplay: A Genealogy of Chinese
Medium Concepts”

Anu Thapa • North Carolina State University • “Techno-
Religious Realism or the Christian Secularism of Early
Film Theory”

Raha Shojaei • San Jose State University • “Veiling her
Voice: Concealing Desire or Evading Censorship”

Jennifer Cintron • University of Illinois Urbana-
Champaign • “Educating Parametric Narration and
Exploring Anticipatory Grief in *Columbus* (2017)”

sponsored by Film Philosophy Scholarly Interest Group

17 ROUNDTABLE Materialisms and Methods

 **SWISSOTEL** Lucerne 3 LUCERNE LEVEL

CHAIR **Cassandra Guan** • University of Chicago

Philip Rosen • Brown University • “Materialism as
Method (Lukàcs *et fils*)”

Thomas Pringle • University of Southern California •
“Media Theory, Materialism, Conceptual History”

Alice Lovejoy • University of Minnesota, Twin Cities •
“Where are the (Geo)politics in Media's Materials?”

Manishita Dass • Royal Holloway, University of London •
“Material Traces, Close Readings & Mobile Histories”

Tung-Hui Hu • University of Michigan • “Mechanistic vs
Humanistic Interpretability in Large Language Models”

SESSION

Q

SUNDAY

18 What is Metamodernism?

Contemporary Screen Media and Beyond

 **SWISSOTEL Alpine 1** LUCERNE LEVEL

CHAIR **Timotheus Vermeulen** • University of Oslo

CO-CHAIR **James MacDowell** • University of Warwick

Timotheus Vermeulen • University of Oslo •
“Metamodernism and Metaxy in Contemporary Video Art”

Alison Landsberg • George Mason University •
“Metamodern Memory in *Blade Runner 2049*”

James MacDowell • University of Warwick • “Immediacy,
Metamodernism, and the YouTube Video Essay”

Jack Pocaluyko • University of Oslo • “Depthiness and
Interface Worldbuilding in Desktop Cinema”

sponsored by Nordic Studies Scholarly Interest Group; Film
Philosophy Scholarly Interest Group

19 Seeing SAIC

The School of the Art Institute of Chicago
and Experimental Film/Video History

 **SWISSOTEL Alpine 2** LUCERNE LEVEL

CHAIR **Ken Eisenstein** • Bucknell University

Carolyn Faber • School of the Art Institute of Chicago •
“The 16mm Film Study Collection at the School of the
Art Institute’s Flaxman Library”

Josh Mabe • Chicago Public Library • “‘Chaotic At Best’:
The Kurt Heyl Years At SAIC”

John Powers • Washington University in St. Louis • “Stan
Brakhage, Chicago’s Public Intellectual”

Amy Beste • School of the Art Institute of Chicago •
“Conversations at the Edge and Media Art Exhibition
at the School of the Art Institute of Chicago”

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

20 ROUNDTABLE

Global Thai Media in Conversation

 **SWISSOTEL Gstaad/Zermatt** LUCERNE LEVEL

CHAIR **Adam Knee** • LASALLE College of the Arts /
University of the Arts Singapore

CO-CHAIR **Kasidit “Gunn” Phikrohkit** • University of
California, Irvine

Adam Knee • LASALLE College of the Arts / University of the
Arts Singapore • “Thai Cinema: New Trends in Global
Circulation”

Kasidit “Gunn” Phikrohkit • University of California,
Irvine • “Mediated Bodies: Social Media & Queer
Pop-Culture”

Rory Fewer • University of California, Riverside •
“Aesthetic Negotiations in Bangkok’s Queer Raves”

Jittawat Kunyamoorn • University of Texas at Austin •
“Language Politics in the Global South Mediascape”

Palita Chunsangchan • University of Minnesota •
“Stratification of Labor in Film & Media Production”

sponsored by Asian/Pacific American Caucus

21 Hidden Conduits of Control in the Media Industries

 **SWISSOTEL Matterhorn** 42ND FLOOR

CHAIR **Andrew deWaard** • University of California, San
Diego

Francesca Sobande • Cardiff University • “Nu-Metal
Nostalgia, Baddiecore, Blackness, and (Post)Racial
Imaginations”

Amy Coddington • Amherst College • “Commercial
Radio’s Commercial Constraints”

Brian Fauteux • University of Alberta • “‘More Listeners
on More Platforms than Ever Before’: SiriusXM, Outer
Space, and the Limits of Expansion”

Andrew deWaard • University of California, San Diego •
“Derivative Media: The Effect of Finance on Cultural
Industries and Texts”

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

SESSION

Q

SUNDAY

SESSION R

Sunday, April 6 | 4:15 – 6:00 pm

R₂ WORKSHOP **Analog Approaches to Digital Research** Starting a Digital Humanities Project

 FAIRMONT Royal B2 LEVEL

CHAIR **Sean Purcell** • University of California, San Francisco

CO-CHAIR **Vanessa Elias** • University of Texas at San Antonio

sponsored by Libraries and Archives Scholarly Interest Group;
Digital Humanities and Videographic Criticism
Scholarly Interest Group

R₃ **Black Archives in Practice**

 FAIRMONT Cuvee LOBBY

CHAIR **Joseph Roskos** • Indiana University Bloomington

Zachary Vanes • University of Iowa • “Who Counts and Who Gets Counted: Henry Hampton’s Blackside Inc. and the 1980 Census”

Sara J. MacLean • University of Toronto • “Power = Energy / Time: Rehearsal and Understudy in Radical Black Film Pedagogy”

Landon Palmer • University of Alabama • “Battle for Motor City: Motown Productions versus *Detroit 9000*”

Joseph Roskos • Indiana University Bloomington • “What’s Your Favorite Memory of Detroit?: Archival Embodiment and Black Bottom Archives”

R4 Robot Overlords (and Ladies)

Sci-Fi Futurism and Humanity's Horizon



FAIRMONT Millennium LOBBY

CHAIR **Nicola McCafferty** • Northwestern University

Nicola McCafferty • Northwestern University •
“Nonwhite, Nonhuman: A Counter-Narrative to the
Prevalent Whiteness of Mechanical Women on
Screen”

Ksenia Fir • University of California, Santa Cruz • “Doing
[Space]Time: Carceral Futurism in Science Fiction
Cinema”

Fryderyk Kwiatkowski • AGH University of Krakow • “Is
the Truth Worth Fighting For? Gnostic Conspiracy in
Silo (2023-)”

Noah Terrell • University of Wisconsin-Madison •
“Anthropogenesis as an Aesthetic Experience and
Other Avant-Gardist Myths in David Cronenberg’s
Crimes of the Future”

R5 Visualizing Environmental Disaster in Japanese Film



FAIRMONT 4th Floor Conference Room 4TH FLOOR

CHAIR **Rachel DiNitto** • University of Oregon

Christopher Smith • University of Florida • “You Can
(Not) Restore: Ecocritique and Intergenerational
Ecological Conflict in *Evangelion*”

Rachel DiNitto • University of Oregon • “Visualizing
Toxicity: Decoding the Wilderness in Kiyoshi
Kurosawa’s Charisma”

Aidana Bolatbekkyzy • University of Oregon • “Stranded
among Eternal Ruins: Three Films about ‘Fukushima’”

Jeff DuBois • College of St. Benedict / St. John’s University •
“Hibakusha Film as Genre, and the Slow Violence
Depicted in Morisaki Azuma’s *Nuclear Gypsies*”

R6 Queering Motherhood in Contemporary Chinese Media

Identity, State, and Female Bonds



FAIRMONT Embassy 2ND FLOOR

CHAIR **Yuzhuo Wang** • Communication University of
China

Qionglin Lou • University College London • “Queering
Motherhood as a Method: Navigating Memory
and Oblivion in Post-Socialist Chinese Historical
Narratives”

Yuzhuo Wang • Communication University of China •
“Navigating Female Homosocial Bonds in *The Old
Town Girls* (2020)”

Lingjun Wang • University of Leeds • “Maternal Collapse
and Resistance: Rethinking Motherhood in Chinese
TV dramas”

R7 Pleasure, Visuality & the Taboo



FAIRMONT Ambassador 2ND FLOOR

CHAIR **Lucia Gil Martin** • Georgia State University

Zihan Loo • University of California, Berkeley • “‘All Look
At Me’: Visceral Pleasures of Objecthood in Kink.com’s
Club Dragon”

Lucia Gil Martin • Georgia State University • “Where is
the Money Shot?: The Use of Pornography in Ti West’s
X (2022)”

Sean M. Donovan • University of Michigan • “Looking
for Candy Cane: Entangled Eroticism of Men and
Machines in *Joy Ride* (2001)”

Claire Cao • University of British Columbia • “The ‘Dark
Meat’ of Cannibalism: Eating Death in Cinema”

sponsored by Adult Film & Media Scholarly Interest Group

SESSION

R

SUNDAY

R8 Embodying Traumas

Memory and Sensorial Media



FAIRMONT State 2ND FLOOR

CHAIR **Isabella McNeill** • Monash University

Isabella McNeill • Monash University • “Millennials, Their Mothers, and the (Rare) Depiction of Generational Body Insecurity Trauma in *Shrill* (Hulu, 2019–2021)”

Alison Kreul • Chapman University • “Male Spectatorship and the Intolerable Images: Representation of Female Trauma In Brady Corbet’s *Vox Lux*”

Nace Zavrl • Harvard University • “Landscapes of Fiction and the Inscription of War: Undergrounds After Yugoslavia”

Valentina Proust • University of Pennsylvania • “Navigating Trauma and Memory through *Historias de Golpe*: The Role of Podcasts in Representing the Disappeared in Chile”

R10 Stimmung

A Posthuman Media Anthropology of Environmental Affection



FAIRMONT Diplomat 3RD FLOOR

CHAIR **Inga Pollmann** • University of North Carolina at Chapel Hill

Robert Sinnerbrink • Macquarie University • “From Affect through *Stimmung* to Atmosphere: Phenomenological and Conceptual Challenges”

Michael Wedel • Film University Babelsberg Konrad Wolf • “The Super-Natural: Animals and *Stimmung* in Murnau’s Films”

Steffen Hven • Film University Babelsberg Konrad Wolf • “*Stimmung*: Finding New Ways of Resonating with a Concept ‘Out of Tune’”

Inga Pollmann • University of North Carolina at Chapel Hill • “*Stimmung* as Mode of Critique: Kracauer and the Courtroom Dramas *Saint Omer* and *Anatomy of a Fall*”

R9 ROUNDTABLE Female Auteurship and the Global Left



FAIRMONT Chancellor 3RD FLOOR

CHAIR **Anne Eakin Moss** • University of Chicago

CO-CHAIR **Lilya Kaganovsky** • University of California, Los Angeles

Maria Corrigan • Emerson College • “Yulia Solntseva: The Widow as Author”

Julia Alekseyeva • University of Pennsylvania • “Agnès Varda, Sara Gómez, & the Communist Avant-Doc”

Lilya Kaganovsky • University of California, Los Angeles • “Larisa Shepitko as a Female Auteur”

Anne Eakin Moss • University of Chicago • “Bodies in the World: Michelson on Women’s Cinema”

sponsored by Activist and Revolutionary Film and Media Scholarly Interest Group

R11 Cinematic Representations of War and National Conflicts



FAIRMONT Regent 3RD FLOOR

CHAIR **Arzu Karaduman** • Marist College

Min-Kyoo Kim • University of Cambridge • “Legacies of *La Jetée* (1962): How to Read Atomic Light in *Oppenheimer* (2023) through Chris Marker’s Lens”

Arzu Karaduman • Marist College • “Contemporary Political Cinemas’ Avisual and Anasonic Aesthetics in *The Zone of Interest*”

Mina Khavandi • Rutgers University • “Screening Iran: A Societal Portrait Through the Lens of Counter Culture”

Niusha Hatefinia • Simon Fraser University • “Mirrors, Screens, and the Imaginal Realm: A Persian-Islamic Perspective on Cinematic Ontology”

sponsored by War and Media Studies Scholarly Interest Group

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R¹² Worldmaking

Migration, Transformation, and Imaginaries



FAIRMONT Crystal 3RD FLOOR

CHAIR

Myrna Moretti • Western University

Luke Kuplowsky • York University • “The-World-as-Cat: Mitsui Iwagō’s Interspecies Travelogues”

Aruna Ekanayake • University of California, Irvine / Chapman University • “*Daughters of the Dust*: Articulating Migratory Transformation Through Indefinite Spatial and Temporal Articulations”

Hyeonjin Park • University of California, Los Angeles • “Alive and Well in Hell: Black Aliveness and Worldmaking through Eurydice’s Song in Supergiant Games’ *Hades*”

Tania Sarfraz • University of Southern California • “Atmospheres of Terror: Eureka’s Dangerous Light”

R¹³ The “Return” of Sex to Mainstream Cinema

Some Notes from the History of Film Theory



FAIRMONT Gold 2ND FLOOR

CHAIR

Kate Rennebohm • Lawrence University

CO-CHAIR

Catherine Wheatley • King’s College London

Veronica Fitzpatrick • Brown University • “I’ve Seen Enough: *Twisters*’ Absent Kiss”

Jeff Scheible • King’s College London • “Cinema, Sex, and Tennis”

Catherine Wheatley • King’s College London • “All corners touch: A Cinematic Journey from Love Triangles to Threesomes”

Kate Rennebohm • Lawrence University • “Immoral Perfectionism and Erotic Pursuits: An Inverted Remarriage Genre”

R¹⁴ Global Hitchcock



SWISSOTEL Geneva CONCOURSE LEVEL

CHAIR

Jordan Chrietzberg • Georgia State University

Dona Kercher • Assumption University • “Hitchcock in Argentina: Seeing *Psycho* through Taxidermy”

Daisuke Miyao • University of California, San Diego • “Invisibility and Hypervisibility: Hitchcock in Japan”

sponsored by Classical Hollywood Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

R¹⁵ Plus ça change?

Global Trends and National Shifts in Post-COVID Film Festivals



SWISSOTEL Lucerne 1 LUCERNE LEVEL

CHAIR

Tamara Falicov • University of Missouri-Kansas City

Skadi Loist • Film University Babelsberg Konrad Wolf • “Entering a New Era: Repositioning Film Festivals in the German Post-COVID Film Industry”

Diane Burgess • University of British Columbia • “Too Big to Fail? Post-COVID Crises in the Canadian Film Festival Sector”

Pablo Salas Tonello • Film University Babelsberg Konrad Wolf • “New Airs, Old Constraints? Film Festivals in Argentina in the Post-COVID Era”

Neha Bhatia • University of Antwerp • “‘The Bazaar Films’: Creative Management and Curation of India’s Contemporary Arthouse and Independent Cinema”

sponsored by Film and Media Festivals Scholarly Interest Group

SESSION

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R16 Cassette Stories

Analog Video from the Global South



SWISSOTEL Lucerne 2 LUCERNE LEVEL

CHAIR **Laura-Zoë Humphreys** • Tulane University

Blake Atwood • American University of Beirut •

"Distribution Stories: Studying Iranian Video Circuits"

Darshana Sreedhar Mini • University of Wisconsin-

Madison • "Mainstreaming 'Video': Piracy, Copyright, and Transnational Media in India"

Iuliia Glushneva • McGill University • "(Socialist) 'Ladies'

Video': Gendered Economies of Soviet Videocassette Distribution"

Laura-Zoë Humphreys • Tulane University •

"Democratizing the New Spectator: Analog Video in Socialist Cuba"

sponsored by Transnational Cinemas Scholarly Interest Group

R17 Global Identities in Cinema

Local Cultures, Bodies, and Spaces



SWISSOTEL Lucerne 3 LUCERNE LEVEL

CHAIR **Diana Willis** • State University of New York at Oneonta

Ori Yakobovich • Tel Aviv University • "Wakaliwood—from a Ugandan Village to the Global Village"

Eunyoung Won • École des hautes études en sciences sociales • "Is Everything Extreme in Korean Cinema? The Construction of South Korean Cinema's Identity in the Global Film Space"

Akhil Goswami • University of California, Santa Barbara • "New Bodies, New Nation: Muscularity, Masculinity and Football in Contemporary India"

Justo Planas • Le Moyne College • "'I love love so much': Sex and Tourism in Caribbean Cinema"

sponsored by Sports Media Scholarly Interest Group

R18 Soap Opera Storytelling

Influence, Innovation, Instruction



SWISSOTEL Alpine 1 LUCERNE LEVEL

CHAIR **Elana Levine** • University of Wisconsin-Milwaukee

CO-CHAIR **Colin Burnett** • Washington University in St. Louis

Melanie Kohnen • Lewis & Clark College • "'Critical Role might as well be a soap opera': The Legacy of Soaps in Tabletop Role-Playing Games"

Anne Kustritz • Utrecht University • "(Un)Scripting the Soap: Staging Soap Elements on *Love is Blind*"

Elana Levine • University of Wisconsin-Milwaukee •

"Black Women's Stories: *The Gates*, Race, and the US Daytime Soap Opera"

Colin Burnett • Washington University in St. Louis • "How (and Why) to Teach Storytelling in 1990s Soaps"

R19 ROUNDTABLE

Doing Political History with TV

How and Why to Use TV Texts as Primary Source Material



SWISSOTEL Alpine 2 LUCERNE LEVEL

CHAIR **Aniko Bodroghkozy** • University of Virginia

Heather Hendershot • Northwestern University • "The 1968 Chicago Democratic Convention and TV"

David Lipson • Université de Strasbourg • "France's 1995 Presidential Election and TV Satire"

A. Brad Schwartz • Princeton University • "Finding the Viewers of the Murrow-McCarthy Moment"

Aniko Bodroghkozy • University of Virginia • "The JFK Assassination and TV News Coverage"

sponsored by Television and Radio History Scholarly Interest Group; Television Studies Scholarly Interest Group

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R20 Digital Ecosystems

 **SWISSOTEL** Gstaad/Zermatt LUCERNE LEVEL

CHAIR **Paul Kim** • University of California, Santa Barbara

KT Wong • Cornell University • “Branding the Nation via Competitive Gaming: The Debut of Esports in the 2019 Southeast Asian Games”

Joseph Coppola • University of California, Berkeley • “Are Black Athletes for Sale? Revisiting Digital Doppelgangers in Video Games”

Paul Kim • University of California, Santa Barbara • “Revisiting Asian American Digital Humor: Correlation as Machine and Racial Epistemologies”

Waris Sandhu • University of Southern California • “Fabric and Fabrication: Digital Fashion Through Gaming Cosmetics”

R21 Race, Gender, and Non-Narrative Media

 **SWISSOTEL** Matterhorn 42ND FLOOR

CHAIR **Demagio Mansell** • University of Central Florida

Demagio Mansell • University of Central Florida • “It Goes Down South in Starz’s *P-Valley*: Selling the ‘Dirty South’”

Jon Kraszewski • Seton Hall University • “Reality Television and Pornography: New Intersections in TLC’s *Milf Manor*”

Caroline Parish • Trinity University and **Lauren E. Wilks** • Trinity University • “Aged Golden Boy vs. Retired Dragon Slayer: Comparing Models of Masculinity in *Survivor: South Pacific*”

Daniel Yu-Kuei Sun • Academia Sinica • “‘The Beasts in the Arena’: Mediating Foreign-Born Black Athletes in Taiwanese Sports”



Join Us Next Year

Chicago, Illinois

Thursday, March 26 – Sunday, March 29, 2026
Fairmont Chicago, Millennium Park

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 Gao, Zeyu, **A20**
 Garbes, Laura, **D12**
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 Garcia Gorra, Odalis, **K12**
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 Garcia, Julio, **F23**
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 Goldstein, Leigh, **D17**
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 Hawkins, Joan, **F27**
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 He, Belinda, **J8**
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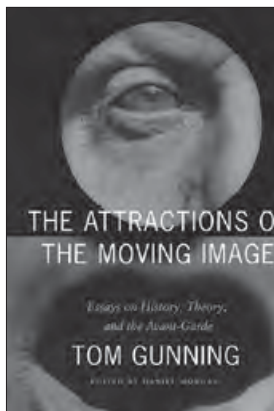
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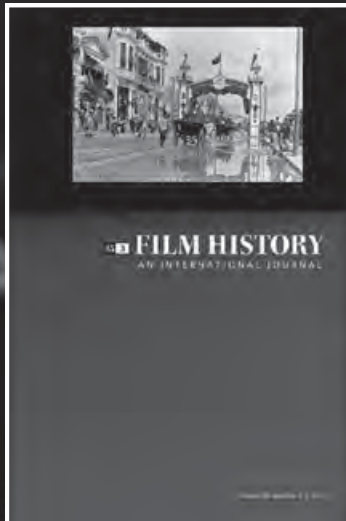


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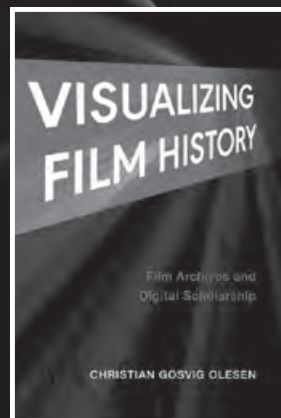
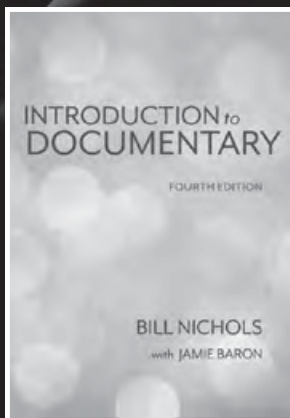
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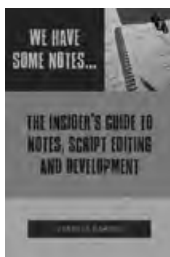


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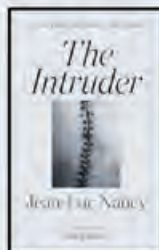


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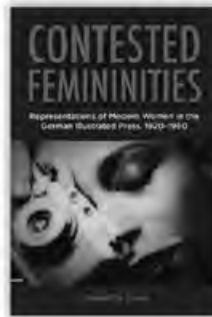
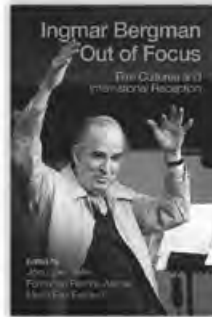
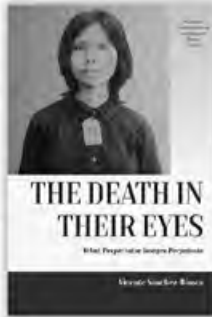
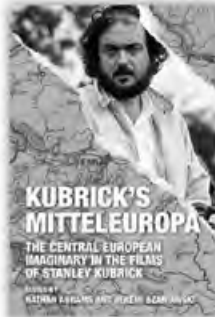
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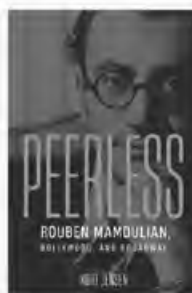


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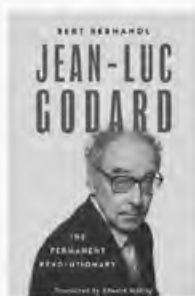


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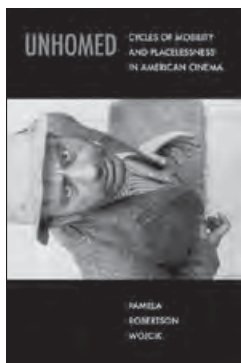
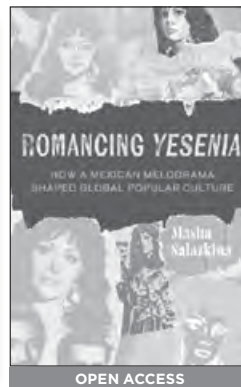
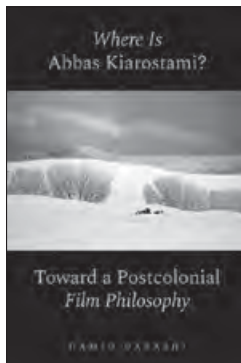
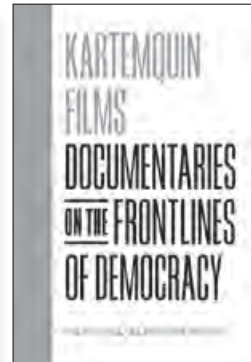
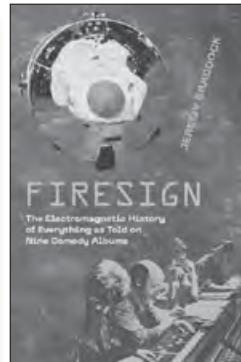
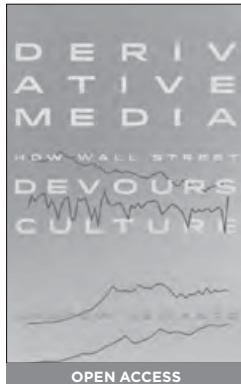
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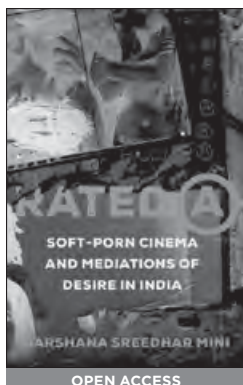
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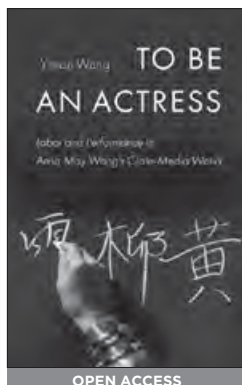


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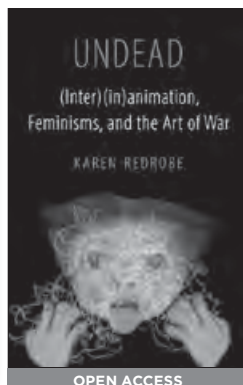




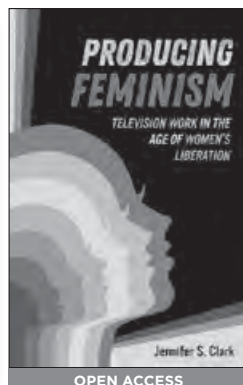
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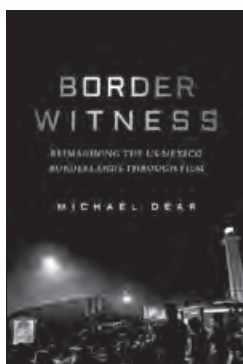
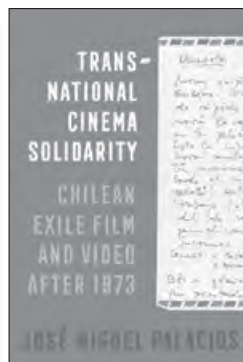
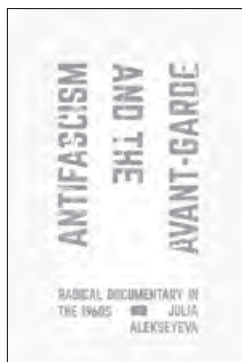
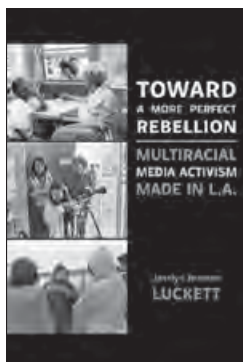
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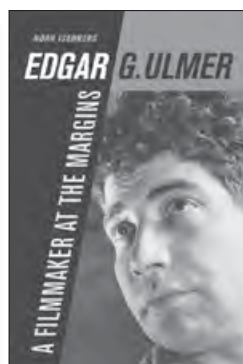
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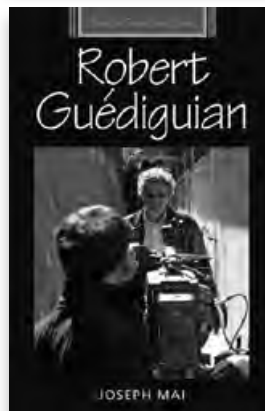
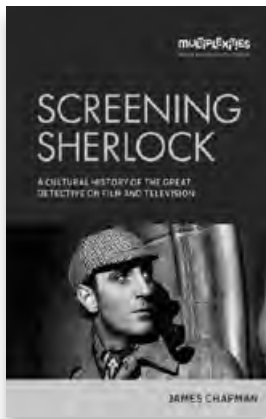
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