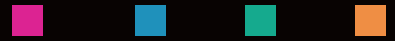


society *for*
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The UM Film, Television, and Media doctoral program emphasizes the study of representations exhibited, produced and consumed via screens—whether cinematic or televisual screens, video monitors, computer display, handheld devices, etc.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

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CONFERENCE
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20

Land Acknowledgement

The land now known as Denver originally belonged to the Arapaho tribe, as laid out in the 1851 Treaty of Fort Laramie. When gold was discovered in the late 1850s, white settlers arrived in the area in large numbers and began asserting their right to the land, leading to the Treaty of Fort Wise in 1861 and cessation of land by some tribal leaders. In 1864, the Sand Creek Massacre resulted in the deaths of hundreds of Arapaho and Cheyenne people, and soon after these nations were relocated out of Colorado.

Other indigenous nations native to Colorado include the Apache, Comanche, Shoshone, and Ute. The latter includes the Southern Ute Indian Tribe and Ute Mountain Ute Tribe, federally recognized tribes that have their current headquarters in Ignacio, Colorado and Towaoc, Colorado, respectively. These groups have historically lived in the southern and western portions of the state.

In the 1950s and 1960s, Denver was one of nine federal relocation sites, part of an effort to promote assimilation by moving American Indian peoples from reservations to urban centers across the United States. As a result, approximately 7,000 people identifying as American Indian/Alaska Native reside in Denver today, making up just over one percent of the city's population. Denver's indigenous history is highlighted at the Denver March Powwow, a three-day event held each March since 1984. The event features over 1600 dancers from various tribes in the United States and Canada.

While in Denver, visit the History Colorado Center, Native American Trading Company, and Denver Art Museum to learn more about the Denver area's historical and current indigenous populations.

What is a Land Acknowledgment?

A Land Acknowledgment is a formal statement that recognizes and respects Indigenous Peoples as traditional stewards of this land and the enduring relationship that exists between Indigenous Peoples and their traditional territories.

Why do we recognize the land?

To recognize the land is an expression of gratitude and appreciation to those whose territory we reside on, and a way of honoring the Indigenous people who have been living and working on the land from time immemorial. It is important to understand the longstanding history that has brought us to reside on the land, and to seek to understand our place within that history. Land acknowledgments do not exist in a past tense, or outside historical context: colonialism is an ongoing process, and we need to build our mindfulness of our present participation. It is also worth noting that acknowledging the land is Indigenous protocol.

<http://www.lspirg.org/knowtheland>

SCMS asks all panel chairs to please read this statement aloud at the beginning of every session:

SCMS acknowledges, with respect, that the land we are on today is the traditional and ancestral homelands of the Cheyenne and Arapaho Nations and peoples. We recognize the Indigenous peoples as original stewards of this land. We also wish to acknowledge all other Indigenous Tribes and Nations who call Colorado home. It is because of their sacrifices and hardships that we are able to be here to learn and share knowledge to advance educational equity.

Michael B. Hancock
Mayor



City and County of Denver

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TELEPHONE: (720) 865-9090 • FAX: (720) 865-8787
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April 1, 2020

Society for Cinema and Media Studies
Sheraton Hotel Downtown
Denver, CO 80204



Greetings:

It is my pleasure to welcome you to the "Mile High City." We are delighted that you have chosen our beautiful city to host your annual conference.

The Society for Cinema and Media Studies is a fascinating field that combines creativity and technology, along with an historical, theoretical, and artistic method to educate the next generation of cinema and media experts. Over the next few days you will have many opportunities to network, learn, educate, and explore all things related to this discipline. I hope this 2020 conference becomes a milestone in your organization's history.

While you are here, we invite you to explore our city and enjoy the many things we have to offer. From our seven professional sports teams to the nation's second largest performing arts complex; and from the mile-long 16th Street Mall to our many museums and cultural amenities, Denver is filled with attractions to entertain you. As an added feature, we are located just minutes from the adventure and beauty of the Rocky Mountains.

At an elevation of 5,280 feet above sea level, Denver is truly a mile high...and climbing! Best wishes for an informative and enjoyable conference and please plan to return to Denver again soon!

Respectfully,

A handwritten signature of Michael B. Hancock, written in black ink.

Michael B. Hancock
Mayor

Letter from the President

Greetings and welcome to the 61st annual Society for Cinema and Media Studies conference! This year marks our return to the beautiful city of Denver, where we last met in 2002. Since that time, both the Society and the city have undergone a number of changes. Over the last two decades, Denver's population has increased exponentially, making it one of the fastest-growing municipalities in the United States. Likewise, SCMS has experienced remarkable growth and change as well. When we last met in Denver, for example, we were still the Society for Cinema Studies with a membership made up of mostly film and television scholars. At that time, the conference was a four-day affair (starting on Thursday afternoon and ending after one morning session on Sunday), with an average of 8 panels or workshops per session, screenings, a few special events, and an opening plenary.

Like Denver, which has had to adjust to the social, political, and economic demands of rapid population growth, the SCMS Board continues to address our changing demographics. This year's conference spans over five days, with an average of 21 panels, workshops, roundtables, and seminars scheduled each day. While this growth is noteworthy for a number of reasons, both positive and negative, what is truly of note is the breadth of the interests our members bring to this year's conference. During the 2002 conference, the plenary topic was "Cinema Studies in a 'New Media' Age" and focused on the changing definition of cinema in a new media environment. A brief glance at this year's program with its diversity of topics—digital technologies such as Virtual Reality, gaming, and streaming services, sound theories, old and new television, and (even) cinema—indicates that, in fact, we've reached that "New Media" age as a Society.

Our growth has also led to the Board seeking new ways to address the needs of a diverse membership, and I wish to thank the members of the Anti-Racism, Equity, and Diversity Task Force, the Global Task Force, and the newly-established Precarious Labor Organization for helping the Society to think of new ways to address an academic environment that is, on the one hand, increasingly reliant on contingent labor, while on the other hand, continuing to hold back talented scholars and teachers from a broad swath of underrepresented groups. We know as a Society that we still have a lot of ground to cover, but I look forward to working with such dedicated committee members on innovative ways for supporting our membership. As well, I'd like to thank our generous donors, whose contributions to our fundraising efforts have enabled an expansion of the grants awarded for conference travel. Such donations, whether sustaining or one-time, add to the rich mixture of scholars and scholarship we hope defines your experience at the conference.

One final, massive thanks goes to this year's program committee, awards committee members, host committee members, and the SCMS staff. As program chair, Miranda Banks led a dedicated and talented group of reviewers through the proposal and scheduling process. Awards committee volunteers worked tirelessly to produce one of the most scholarly diverse groups of winners in the Society's history. Likewise, the host committee has arranged a variety of special events. And our office staff members, Mona Springfield, Margot Tievant, and Erfana Enam, labored long hours behind the scenes to make our conference a welcoming experience. You'll find them at the registration desk during the conference. I encourage you to stop by and say hello.

Paula J. Massood
President

Letter from Program Chair

Dear 2020 SCMS Conference Attendees,

On behalf of the 2020 SCMS Conference Committee, welcome to Denver!

Each of you has made a commitment to SCMS not just by coming to the conference this year but in your work for the association throughout the year: by proposing panels, roundtables, seminars, papers, and workshops; by serving on caucuses, committees, task forces, and scholarly interest groups; and by engaging with other members through formal and informal mentorship or through groups on social media or listservs. While the conference is the highlight of the year, your connection to SCMS is vital year-round.

I'd like to express gratitude and thanks to the Program Committee: Murat Akser, Gilberto Blasini, Michelle Cho, Nilo Couret, Michael Curtin, Liz Evans, Kristen Fuhs, Racquel Gates, Bärbel Göbel-Stolz, Gangita Gopal, Shelleen Greene, Hunter Hargraves, Claire Henry, Tina Kendall, Bill Kirkpatrick, Andree Lafontaine, Elana Levine, Alfred Martin, Paula J. Massood, Elizabeth Nathanson, Joshua B. Nelson, Gary Needham, Josef Nguyen, Priscilla Peña Ovalle, Samhita Sunya, Kirsten Moana Thompson, Neil Verma, Pamela Robertson Wojick, and Justin Wyatt. I turned to my colleague, Mikki Kressbach who I turned to for support with last minute organizing and titling open call panels. I'd like to thank Loyola Marymount University School of Film and Television. I picked up the mantle of SCMS Conference Chair the same month that I became Associate Dean of Academic Affairs. Thank you to everyone at SCMS and at LMU who supported me through these dual learning curves.

This year we received 848 open call paper proposals, 288 panel proposals, 12 workshop proposals, 24 roundtable proposals, and 30 seminar proposals. The most surprising trend was the increased number of open call papers. The Program Committee's charge has been thoughtfully constructed and modified over the years by a series of dedicated Program Chairs. Building off the thoughtful and creative suggestions of the Antiracism, Equity, and Diversity Task Force and the Global Task Force, I updated the judging guidelines. The intervention was twofold: to do a deeper dive into the language describing the ranking numbers to ensure fairness and consistency, and to offer more guidance to judges about the formation of panels to encourage equity and diversity. What this has led to is the opportunity for our hard-working program committee to create thoughtful exchanges between scholars and exciting opportunities for intellectual engagement and community building between panelists and attendees.

The SCMS home office has worked hard this year. We are so lucky to have Paula Massood as our president. Her leadership, clarity of vision, mentorship, and guidance has been invaluable. The Board of Directors and all of the Officers stepped in with speed and grace whenever help was needed. Leslie LeMond, equal parts wisdom and wit, is a national treasure. Many thanks to Mona Springfield who came to the Conference Program Coordinator position with kindness and grace. Conference scheduler, TJ West, went through multiple drafts of the program with me to make sure that days coalesced together and flowed. Del LeMond, the master of our program's layout, finessed the conference program into its final shape—and designed the gorgeous cover. Thanks, as well, to Margot and Erfana for their generosity in every respect in addressing my questions and offering support. And more than once, Molly Youngblood stepped in with her expertise to save the day.

It was a pleasure to serve as Chair of the Program Committee with such a talented team of scholars and home office staff and I'm grateful to all of them for their hard work.

Finally, a thank you to everyone presenting at the conference this weekend. It was a joy to read your proposals. I look forward to hearing your talks, going to your evening events, and being a part of the conversations our membership will have in the coming days. I hope you all have a wonderful conference.

Sincerely,

Miranda Banks
2020 SCMS Program Chair

Presidents of the Society for Cinema & Media Studies

From the Society of Cinematologists . . .

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 – 2011	Patrice Petro
1974 – 1975	Donald E. Staples	2009 – 2011	Anne Friedberg
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, President-Elect
1987 – 1989	Richard Abel	. . . to the Society for Cinema & Media Studies	
1989 – 1991	Peter Lehman		



Society for Cinema and Media Studies

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

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Diane Waldman ▪ University of Denver

This year's hard-working Host Committee was well-represented by a variety of Colorado institutions. Our appreciation goes to Co-Chairs Andrew Scahill and Sarah Hagelin of the University of Colorado, Denver, Michela Ardizzoni, Janet Robinson, and Tiel Lundy of the University of Colorado, Boulder, Diane Waldman and Lauren DeCarvalho of the University of Denver, and Evan Elkins, Kit Hughes, and Nick Marx of Colorado State University, Fort Collins. We are grateful for their efforts in supporting the conference through home institution sponsorships, the creation of Empathy Machines: Virtual Reality Storytelling, a fresh and innovative Host Committee event, and in researching and identifying meeting spaces and event venues for your conference gatherings. The Host Committee went above-and-beyond this year in an effort to make your experience in Denver an enriching one. Thank you to each and every one of them.

Staff

Leslie LeMond ▪ director of conferences & events

Mona Springfield ▪ program coordinator

Margot Tievant ▪ communications coordinator

Erfana Enam ▪ SCMS financial analyst

Molly Youngblood ▪ organizational manager

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Michael Kackman ▪ conference photographer

Del LeMond ▪ program designer, typesetter & graphics

Sherrie Reyna ▪ graphics

Bob Derryberry ▪ AV assist

Robert Derryberry ▪ AV assist

Special Thanks

A special thanks to the following for their support and assistance with the 2020 conference:

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Schedule of Events at a Glance

	WEDNESDAY April 1	THURSDAY April 2	FRIDAY April 3
8 am		8 am - 5:15pm Registration open	8 - 9:45 am Session J
9 am	9 am - 6 pm Registration open	9:15 - 11 am Session E	9 am - 12 pm Ask a Librarian/ Ask an Archivist
10 am		10 am Special Event Alfred M. Bailey Travel Film Screenings and Image Archive Hosted Tour	9:30 - 11:30 am Ask a Publisher
11 am		11:15 - 1 pm Session F	10 - 11:45 am Session K
12 pm	12 - 1:45 pm Session A	10:30 am - 5:30 pm Exhibits open	12 - 1:45 pm Session L
1 pm		1 pm Special Event Alfred M. Bailey Travel Film Screenings and Image Archive Hosted Tour	9 am - 5 pm Exhibits open
2 pm	2 - 3:45 pm Session B	1:15 - 3 pm Session G	1 - 4 pm Ask a Digital Humanities Scholar/ Videographic Critic
3 pm		3:15 - 5 pm Session H	7:30 am - 5 pm Registration open
4 pm	4 - 5:45 pm Session C		2 - 3:45 pm Session M
5 pm		5:15 - 7 pm Session I	4-5:30 pm Townhall Meeting on Precarious Labor
6 pm	6 - 7:45 pm Session D		5:45-6:45 pm Conference Reception
7 pm		7-9:30 pm Special Event Grrrls Night Out	7 - 9 pm 1st round of affiliate receptions
8 pm		7-9:30 pm Special Event Visit Media Archeology Lab	7 pm Aca-Media Podcast live @ SCMS
9 pm	8:30 pm Special Event Screening the New Egypt: The Silent and Fiction Films of Pioneer Mohamed Bayoumi	8-10 pm Special Event 100th Anniversary: Oscar Micheaux's "Within Our Gates"	9 - 11 pm 2nd round of affiliate receptions
10 pm	8:30 pm Special Event Visions of Colorado: Brakhage and Beyond	8-10 pm Special Event A Celebration of the Experimental Work of Barbara Hammer	
		10 pm-12:30 am Special Event Scream Queen!: My Nightmare on Elm Street	

	SATURDAY April 4	SUNDAY April 5
8 am	8-9 am Institutional Members Chairs' Breakfast	8-9 am GSO Mentorship Session
9 am	9:15 - 11 am Session N	9 am - 12 pm Ask a Digital Humanities Scholar/ Videographic Critic
10 am	8 am - 5 pm Registration open	8:30 am - 1:30 pm Registration open
11 am	11:15 am - 1 pm Session O	9-10:45 am Session S — Seminars
12 pm	9 am - 4 pm Exhibits open	10:45 - 11:30 am Coffee Break
1 pm	1:15 - 3 pm Session P	11:30 am - 1:15 pm Session T
2 pm	1 - 4 pm Ask a Librarian/ Ask an Archivist	1:30 - 3:15 pm Session U
3 pm	3:15 - 5 pm Session Q	
4 pm		
5 pm	5:15 - 7 pm Session R	
6 pm		
7 pm	7:15 - 8:30 pm Awards Ceremony	
8 pm		
9 pm	8:30- 9:30 pm Graduate Student Reception	8:45 - 11:45 pm Host Committee Event
10 pm		Empathy Machines/ Virtual Reality Experience

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room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING

thursday, april 2

10:30 am – 5:30 pm

friday, april 3

9:00 am – 5:00 pm

saturday, april 4

9:00 am – 4:00 pm

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Toronto International Film Festival
University of California, Santa Cruz
University of California Press

University of Colorado Boulder, Cinema Studies &
Moving Image Arts
University of Colorado Boulder, College of Media,
Communication and Information
University of Illinois Press
University of Michigan, Department of Film, Television
and Media
University of Michigan Press
University of Minnesota Press
University of Oklahoma, Film & Media Studies
University of Pittsburgh, Film and Media Studies Program
University of Texas at Austin, Department of Radio-
Television-Film
University of Texas Press
University of Washington, Cinema and Media Studies
University of Wisconsin-Milwaukee
University Press of Florida
University Press of Mississippi
Wayne State University Press

Registration Hours

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

wednesday, april 1

9:00 am – 6:00 pm

thursday, april 2

8:00 am – 5:15 pm

friday, april 3

7:30 am – 5:00 pm

saturday, april 4

8:00 am – 5:00 pm

sunday, april 5

8:30 am – 1:30 pm

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

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

Please Note

Replacement conference programs are available at Registration for \$20 (subject to availability). Prices are in USD and can only be paid by credit card. Unless otherwise noted, all meetings, panels, workshops, and events will take place at the conference hotel—Sheraton Denver Downtown Hotel, 1550 Court Pl, Denver, CO 80202 USA.

Conference FAQs

How Are Panels Structured?

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

How Do Workshops Differ From Panels?

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

How Do Roundtables Differ From Panels?

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

What Are Seminars?

Seminars are sessions in which nobody presents. Participants will have submitted short papers in advance, so everyone can read each other's papers before the conference. The seminars therefore function as a colloquium. In the seminar, leaders should ensure that all eight participants speak but should not go around the room and solicit summaries of each essay.

Policy on Virtual Participation in Conferences

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

2020 Audio Visual Policy

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

- an LCD/multimedia data projector (with audio)
- HDMI Cable—if your laptop does not have a HDMI port, you will need to borrow/purchase an HDMI connector/adaptor (dongle) that allows your laptop to connect to the projector
- Mini Audio Jack
- Power strip
- Wireless internet access—log in using wireless network: **Sheraton-Meeting Room**, access code: **SCMS2020** (further instructions see below)

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

Sheraton Internet Access Code

Access Code: SCMS2020

How to connect in the Sheraton Meeting Rooms:

Turn on and enable your Wireless LAN (Wi-Fi) adapter on your computer/device.

Search and select the wireless network (SSID) for "**Sheraton-Meeting Room**". Your wireless adapter should show "Connected".

Launch your Internet browser, go to a public Internet page (*i.e. google.com*) and you should be redirected to the guest login page.

Enter the Access Code **SCMS2020** in the appropriate field on the login page.

Accept the Terms (*if applicable*) and click the Connect Now button to login.

You should be redirected to your home page and are now connected to the Internet.

Best Practices

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

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

Assistance with AV during the Conference

If your room's equipment is malfunctioning or you are having difficulty, please contact a PSAV technician—303-961-8593. You may call or text. State you would like a PSAV technician to come to the room and tell them the issue you are experiencing. You may also call if you need a PSAV technician to come speak with you if you have extensive questions to ask before your presentation.

Academy of Motion Picture Arts and Sciences and SCMS Fieldnotes Collaboration



The Fieldnotes Committee (Chair Chris Holmlund, Raphael Raphael and Michael Zryd) is delighted to announce a new collaboration with the Academy of Motion Picture Arts and Sciences and its Oral History Projects (OHP) Department. With this donation to the Academy, OHP along with the Academy Film Archive as the archival repository, will steward the Fieldnotes collection and provide cataloging and preservation support. This collaboration represents a new era for the interview project, started in 2014 by Haidee Wasson to conduct, circulate, and archive interviews with forerunners in film and media studies.

The following scholars are scheduled to be interviewed during the 2020 SCMS Conference in Denver: Anna Everett, Jan-Christopher Horak, Barb Klinger, Chon Noriega, Philip Rosen, Jacqueline Stewart, Maureen Turim, and Janet Walker.

Richard Abel, Wendy Chun, Mette Hjort (forthcoming on the Fieldnotes webpage), Akira Lippit, Gina Marchetti, Laura Marks, Lisa Nakamura, Bill Nichols, Jan Olsson (forthcoming), Ellen Seiter, Clyde Taylor (forthcoming), Graeme Turner, Brian Winston, and Charles Wolfe (forthcoming) were interviewed during 2019.

Our thanks to all the interviewers and technical personnel who have assisted with these interviews.

Visit cmstudies.org/page/fieldnotes.

ACADEMY
OF MOTION PICTURE
ARTS AND SCIENCES

SCMS Caucus & Scholarly Interest Group Meeting Schedule

All SCMS members are welcome to attend.

Meetings are held in the Sheraton Denver Downtown Hotel unless otherwise noted.

Training Room and **Governor's Square 18** are both located on the Concourse Level of the Plaza Building.

Director's Row G, H & J are located on the Lobby Level of the Plaza Building.

wednesday, april 1

12:00 pm – 1:45 pm	Film & Media Festivals Scholarly Interest Group	Training Room
12:00 pm – 1:45 pm	Sound and Music Studies Scholarly Interest Group <i>Activities in 2019-2020, Claudia Gorbman writing award, member's publications, list of SIG-related panels and papers, and the possibility of organizing an "In Focus" section of the Journal of Cinema and Media Studies.</i>	Governor's Square 18
4:00 pm – 5:45 pm	Adult Film History Scholarly Interest Group	Training Room
4:00 pm – 5:45 pm	Transnational Cinemas Scholarly Interest Group	Governor's Square 18
6:00 pm – 7:45 pm	French/Francophone Scholarly Interest Group <i>Discuss subjects of interest to the SIG as well as plan for the upcoming year.</i>	Governor's Square 18

thursday, april 2

9:15 am – 11:00 am	Oscar Micheaux Society	Training Room
9:15 am – 11:00 am	Library & Archives Scholarly Interest Group <i>Discuss issues relevant to media/cinema librarians and archivists.</i>	Governor's Square 18
11:15 am – 1:00 pm	Comedy and Humor Studies Scholarly Interest Group <i>Announce the winners of our annual writing and research prizes. In-depth discussion of pedagogical strategies for teaching Comedy and Humor Studies, including the sharing of syllabi and classroom activities and assignments.</i>	Training Room
11:15 am – 1:00 pm	Children's and Youth Media and Culture Scholarly Interest Group <i>Mentor/mentee program and common bibliography project and to foster collaborations and share research in the field.</i>	Governor's Square 18
11:15 am – 1:00 pm	Scandinavian Scholarly Interest Group	Director's Row G
1:15 pm – 3:00 pm	Caucus on Class <i>Introduction of new officers and mentorship program, initiatives to collaborate with the precarious labor organization and other Caucuses, and pursue various avenues making SCMS more accessible and encouraging intersectional class-oriented research.</i>	Training Room
1:15 pm – 3:00 pm	Media, Science, and Technology Scholarly Interest Group <i>Graduate writing award and job cover letter workshop.</i>	Governor's Square 18
3:15 pm – 5:00 pm	Latino/a Caucus <i>Board Meeting for the Latino/a Caucus.</i>	Training Room
3:15 pm – 5:00 pm	Digital Humanities and Videographic Criticism Scholarly Interest Group	Governor's Square 18
3:15 pm – 5:00 pm	War and Media Studies Scholarly Interest Group <i>Annual business meeting, prize awards, planning session.</i>	Director's Row G
5:15 pm – 7:00 pm	Graduate Student Organization <i>All grad students welcome. Conversation to discuss issues and initiatives important to our community.</i>	Training Room
5:15 pm – 7:00 pm	Film Philosophy Scholarly Interest Group <i>The bulk of this meeting will be devoted to a roundtable discussion about teaching film and philosophy together at the undergraduate and graduate levels. Featured guests include Luka Arsenjuk (UMD), Sarah Cooper (KCL) & Bishnupriya Ghosh (UCSB).</i>	Governor's Square 18

friday, april 3

8:00 am – 9:45 am	Fan and Audience Studies Scholarly Interest Group <i>Discuss mentorship program, networking, and SIG business.</i>	Training Room
8:00 am – 9:45 am	CinemArts: Film and Art History <i>and</i> Experimental Film and Media Scholarly Interest Groups (Joint Meeting) <i>Discuss potential collaborations between our two groups</i>	Governor's Square 18
10:00 am – 11:45 am	Caucus Coordinating Committee	Training Room
10:00 am – 11:45 am	Documentary Studies Scholarly Interest Group <i>Opportunity for members to discuss issues and upcoming events related to Documentary Studies. We will also hold an informal discussion about professionalization for graduate students and contract faculty in our field.</i>	Governor's Square 18
12:00 pm – 1:45 pm	Scholarly Interest Group Coordinating Committee	Training Room
12:00 pm – 1:45 pm	Women's Caucus <i>Building on previous years, the 2020 Women's Caucus meeting will be structured as a collaborative workshop involving input from the Precarious Labor Organization, the Graduate Student Organization, and the other Caucuses.</i>	Governor's Square 18
2:00 pm – 3:45 pm	Critical Media Pedagogy Scholarly Interest Group <i>Workshops to utilize pedagogical tools.</i>	Training Room
7:00 pm – 8:45 pm	Television Studies Scholarly Interest Group	Director's Row H
8:00 pm – 9:45 pm	Black Caucus	Director's Row J

saturday, april 4

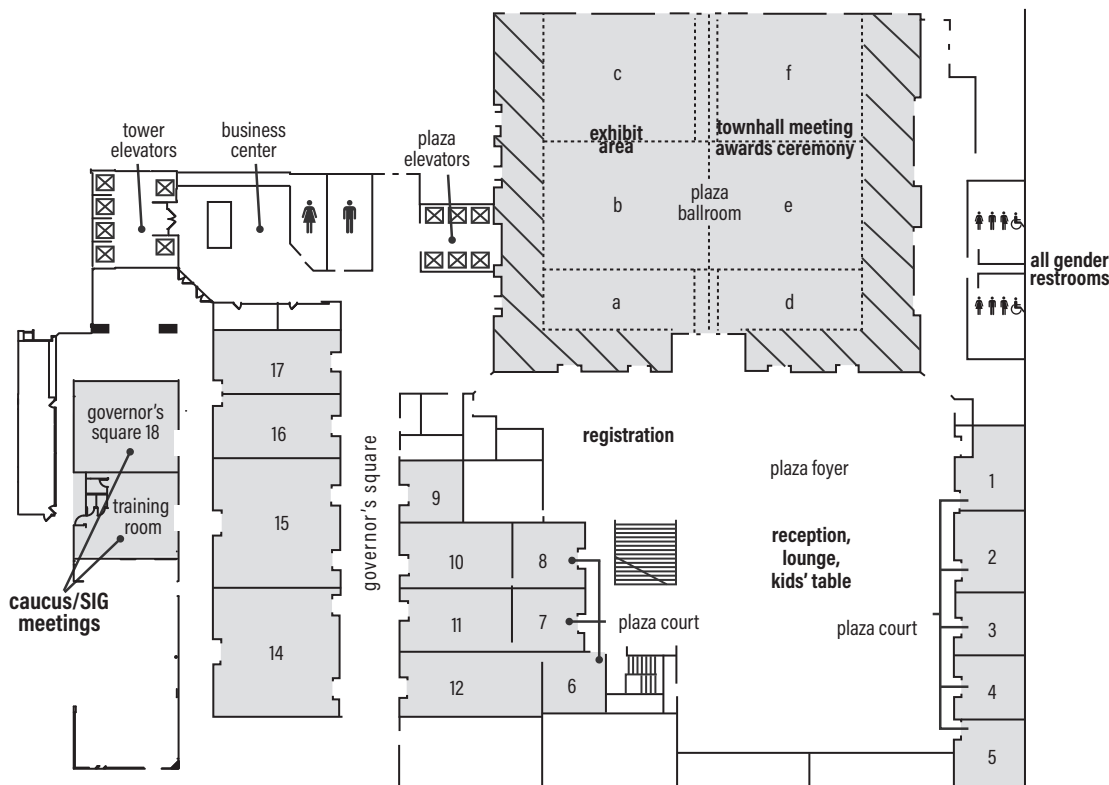
9:15 am – 11:00 am	Media Industries Scholarly Interest Group <i>We will recognize the winner of our graduate student writing award, talk about issues relevant to the SIG, and discuss upcoming elections.</i>	Training Room
9:15 am – 11:00 am	Animated Media Scholarly Interest Group	Governor's Square 18
11:15 am – 1:00 pm	Urbanism, Geography, Architecture Scholarly Interest Group	Training Room
11:15 am – 1:00 pm	Radio Studies Scholarly Interest Group	Governor's Square 18
1:15 pm – 3:00 pm	Media and Environment Scholarly Interest Group <i>Election of a new Co-chair, announce the graduate student writing prize, share new CFPs and publications, and discuss strategies to reduce the environmental footprint of the conference.</i>	Training Room
1:15 pm – 3:00 pm	Precarious Labor Organization	Governor's Square 18
3:15 pm – 5:00 pm	Classical Hollywood Scholarly Interest Group	Training Room
3:15 pm – 5:00 pm	Video Game Studies Scholarly Interest Group	Governor's Square 18
3:15 pm – 5:00 pm	Sports Media Scholarly Interest Group	Director's Row G
5:15 pm – 7:00 pm	Activist and Revolutionary Film and Media Scholarly Interest Group <i>Discussing the orientation of the SIG, assign a graduate student representative, and generally canvas people's interest and future directions.</i>	Training Room
5:15 pm – 7:00 pm	Silent Cinema Scholarly Interest Group <i>Updates from SIG activities and other silent cinema related orgs, nominations for incoming co-chair, and a roundtable networking discussion among grad students and scholars working in silent cinema.</i>	Governor's Square 18

sunday, april 5

11:30 am – 1:15 pm	Transmedia Scholarly Interest Group <i>Election results, upcoming activities, and consider suggestions for sponsored panels, workshops, and other new business.</i>	Training Room
11:30 am – 1:15 pm	Horror Studies Scholarly Interest Group	Governor's Square 18
1:30 pm – 3:15 pm	Nontheatrical Film and Media Scholarly Interest Group <i>Elections, discuss events for 2021, and other business.</i>	Training Room
1:30 pm – 3:15 pm	Queer and Trans Caucus	Governor's Square 18

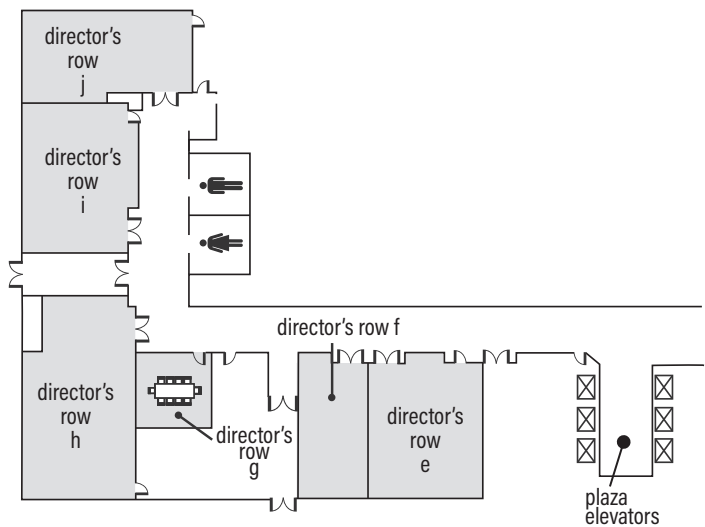
Meeting Space at a Glance

Plaza Building concourse level

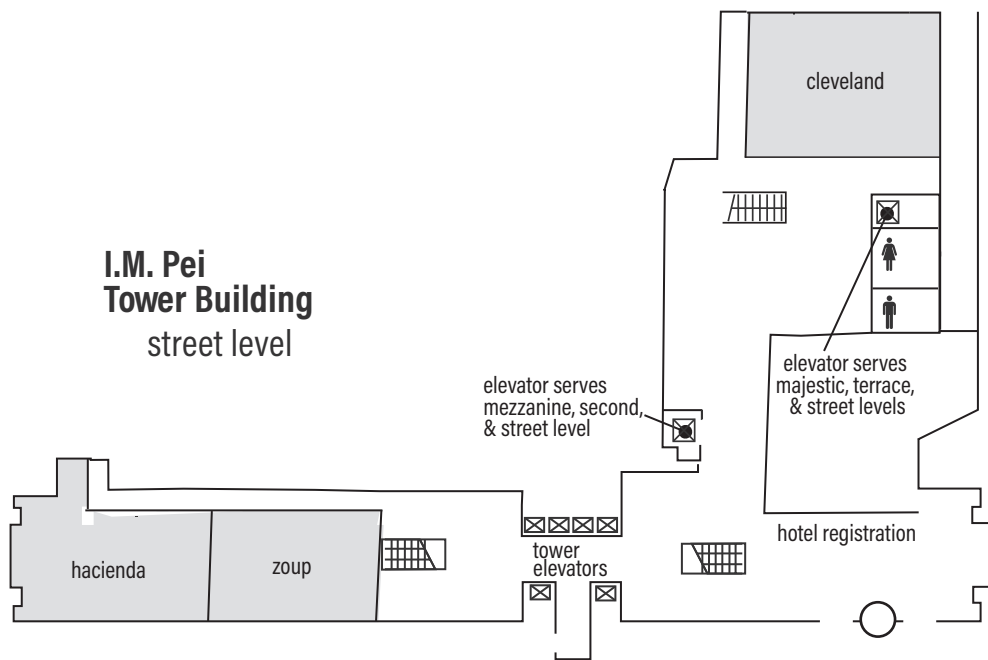


Meeting Space at a Glance

Plaza Building lobby level

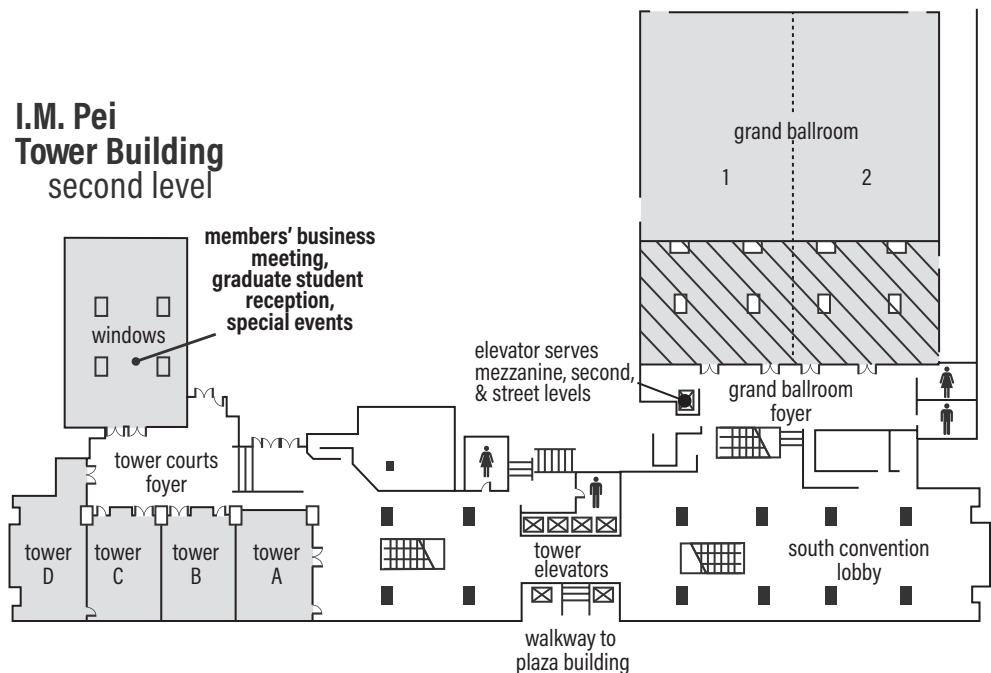


I.M. Pei Tower Building street level

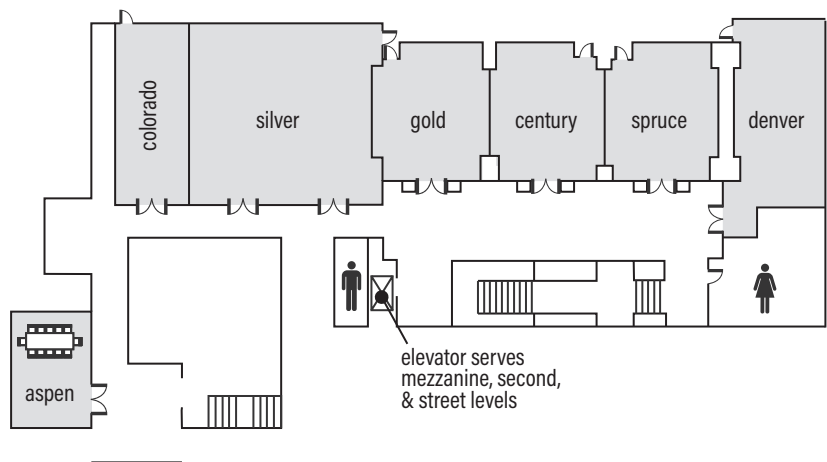


Meeting Space at a Glance

I.M. Pei Tower Building second level

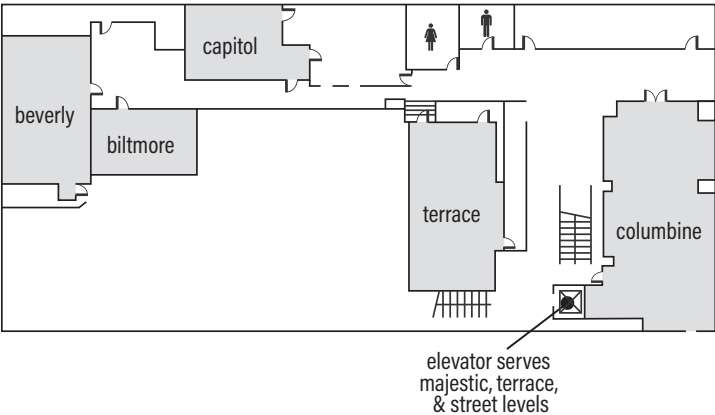


I.M. Pei Tower Building mezzanine level

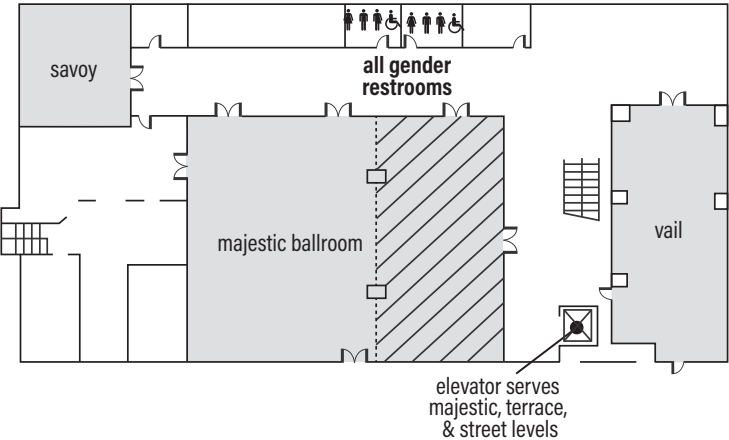


Meeting Space at a Glance

I.M. Pei Tower Building terrace level



I.M. Pei Tower Building majestic level



SCMS Social Media & Mobile App



Instagram



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

Use #SCMS20 to post about your experiences during the conference.

Find us on Facebook: facebook.com/SCMStudies and keep up to date on conference events via our mobile app.

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

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

Live Tweeting

To facilitate virtual conversations arising from the annual meeting, SCMS encourages attendees to tweet using #SCMS20. Any speakers presenting material that they do not wish to be live-tweeted should make a request to the audience at the beginning of their presentations.

Recording Policies

SCMS and the press occasionally record sessions for use in broadcast and electronic media and may also film or photograph public areas at the meeting. Any individual's registration, attendance, or participation at the meeting constitutes that attendee's agreement to the use of their image in photographs, video, audio, and electronic communications. Presenters who do not wish for their session to be recorded may opt out by contacting scms-office@ou.edu.

In order to encourage open debate and allow members to speak as freely as possible, SCMS does not permit audio or video recording of its business meeting. Anyone who wishes to conduct audio or video recording must obtain permission from participants in advance. SCMS is not responsible for unauthorized recording but does reserve the right to revoke registration of anyone who records or broadcasts sessions without appropriate permissions.

SCMS Lounge/Recharge Area with Computer/Printer Access

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

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

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

Conference Hotel Amenities

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

Wireless Internet access—Standard in all meeting space at SCMS 2020. This includes the **Exhibit Area (Plaza Ballroom A, B & C, Concourse Level, Plaza Building)** and the **SCMS Lounge/Recharge Area (Plaza Foyer, Concourse Level, Plaza Building)**. You can find the network and password on page 16 of this program as well as on the reverse side of your conference badge. The hotel front desk will provide details about how to log onto the Internet in your guest room so that it is taken care of on your final bill.

Sustainability

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

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

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

- **Make a Green Choice Program**—Thanks to this hotel initiative, you can enjoy a \$5 voucher at participating food and beverage outlets or get 500 Starpoints awarded at check-out for each night you decline housekeeping (except day of departure). To participate in the Make a Green Choice program, please tell the hotel at check-in or look for the door hanger in your guest room.
- **Linen Services**—Cancel daily hotel linen service whenever possible.
- **Cleaning Products**—Use your own toiletry products (shampoo, soap, etc).
- **SCMS Soap Drive**—SCMS will collect opened and unopened hotel soaps, shampoos, conditioners, and other toiletry items, used or unused, that people in need might find useful. Please take your donations to the **Registration area** and look for the soap drive bin.
- **Recycling**—Utilize paperless check-in, check-out, and billing procedures. Use the many recycling cans around the hotel. Reduce your electricity and water use in rooms.
- **Name Badges and Conference Programs**—Look for the bins in **Registration area** to recycle your name badge and conference program.
- **Electric Vehicle Charging Station**—To find a nearby place to plug in an electric car (EV), use PlugShare's (plugshare.com) database of over 50,000 charging station .

Wellness

Nursing room—You are welcome to nurse wherever you feel comfortable feeding your child. If you are looking for a more private space, you can use the SCMS Nursing Room (**Client Office 2**, Concourse Level, Plaza Building). A refrigerator will be available.

Quiet room—During the conference, persons who desire a quiet place to prepare for a presentation may visit the **SCMS Quiet Room (Client Office 1**, Concourse Level, Plaza Building).

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

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

Safe and Healthy Environment—Consider greeting each other with a gentle fist or elbow bump during the conference. Wash your hands with soap and warm water frequently, avoid touching your mouth and eyes and cough into your sleeve. Be sure and use the provided hand sanitizer.

Effects of High Altitude

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

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

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

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

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

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

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

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

Nominations for Distinguished Pedagogy & Distinguished Career Achievement Awards

All SCMS members—graduate students, part- and full-time faculty, and independent scholars—are warmly encouraged to nominate scholars they consider deserving of the Distinguished Career Achievement and Distinguished Pedagogy awards. A short nominating statement, submitted via an online form, is required by August 1 in each case. For further information, including additional criteria required for each award, please visit the Awards section of the SCMS website: cmstudies.org.

Accessibility

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

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

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

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

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

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

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

On-Site Accessibility Issues—If you are an attendee who has access needs, or you would like more information about the hotel's special services relating to a specific disability, please speak with a Guest Services Representative in the Lobby (either at hotel registration or the concierge desk) or contact Asuvini Vengadasalam, Senior Event Manager, at 303-626-2590 or asuvini.vengadasalam@sheraton.com.

Should you encounter an accessibility issue at SCMS 2020, please notify the hotel's front desk so they can assist you immediately. You may also report the problem by e-mail at hotel@scmsconference.com.

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

Inclusion

Pronouns—As part of SCMS's commitment to diversity and inclusion, we will provide pronoun stickers at Registration for your name badge. Meeting registrants were also given the opportunity to choose to identify their pronouns in advance and have them printed directly on their badges. Stickers will be available for pickup at Registration and can easily be worn as a show of solidarity and a means of making our annual conference a friendly and safe environment for all.

All-Gender Restrooms—SCMS is committed to making the conference accessible and welcoming to our entire community. Gender-neutral restrooms are an important part of making the annual conference more inclusive. All-person, all-access restrooms are available at the Sheraton Denver Downtown Hotel on the Concourse Level, Plaza Building (close to Plaza Ballrooms D & E) as well as on the Majestic Level, Tower Building. All-Gender Restrooms will be clearly marked with signs outside of the restroom entrances and are also designated on the maps on page 20 & 23. To find other safe restrooms in Denver, visit Refuge <refugereestrooms.org>.

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

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

Family Friendly Conference—SCMS 2020 is family friendly and will include "children's registration"—there will be a kids' table in the Plaza Foyer, Concourse Level, Plaza Building with art and craft supplies as well as some quiet toys (books, puzzles and so on). We will have blank badges for kids to make and decorate. The conference registration desk will also have a small "party favor" bag for children in attendance.

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

Posted to the SCMS website is a list of useful information for families, including the location of nearby parks, grocery stores, pharmacies, and urgent care or emergency rooms. You can find it under the Conference tab > Denver Travel Information > Childcare.

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

SCMS Anti-Harassment Statement

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

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

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

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

Thanks to Our 2019–2020 Institutional Members

Academy of Motion Pictures Arts and Sciences, Margaret Herrick Library	Toronto International Film Festival
The American University in Cairo, Film Program, Department of the Arts	University of California, Irvine, Program in Visual Studies
Boston University, College of Communication	University of California, Los Angeles, Film, Television and Digital Media
Brooklyn College, Barry R. Feirstein Graduate School of Cinema	University of California, Santa Barbara, Film & Media Studies
British Film Institute	University of California, Santa Cruz, Film and Digital Media
Brown University, Department of Modern Culture & Media	University of Chicago, Cinema and Media Studies
California State University, Northridge	University of Colorado Boulder, Department of Cinema Studies & Moving Image Arts
Concordia University, Communication Studies Department	University of Illinois
California State University, Northridge, Department of Cinema and Television Arts	University of Iowa, Department of Cinematic Arts
Denison University	University of Michigan, Ann Arbor, Department of Screen, Arts and Culture
Indiana University-Bloomington, The Media School	University of Minnesota, Department of Cultural Studies & Comparative Literature
Izmir University of Economics, Department of Media and Communication	University of North Texas, Department of Radio, Television & Film
John Hopkins University, Film and Media Studies Program	University of Notre Dame, Film, TV and Theatre Department
Liverpool John Moores University, Liverpool Screen School	University of Oklahoma, Film and Media Studies
Loyola Marymount University, School of Film and Television	University of Oregon, Cinema Studies
Muhlenberg College	University of Southern California, School of Cinematic Arts
Northwestern University	University of Texas at Austin, Department of Radio- Television-Film
Ryerson University, School of Image Arts	University of Wisconsin-Milwaukee Film Studies
San Francisco State University, School of Cinema	University of Washington, Comparative Literature, Cinema & Media
San Jose State University	Vanderbilt University, Cinema and Media Arts
Seattle University, Department of English	Washington University St. Louis, Film and Media Studies
Swedish Film Institute	York University, Department of Cinema and Media Arts
Syracuse University, English Department	

Become an Institutional Member

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

Why SCMS?

Our society comprises over 3,000 members, representing more than 500 institutions and 38 nations. We serve as a resource for scholars, teachers, administrators, and the public at large.

Benefits

- Four issues of *JCMS: Journal of Cinema and Media Studies* annually
- Access to members' area of the SCMS website, monthly News Briefs, announcements, and Institutional 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.
- Free job postings
- Free website ad accessible via the institutional membership list on cmstudies.org
- Featured in the Programs/Schools area of the SCMS website
- Logos and homepage link inclusion on the SCMS website to showcase programs and activities
- Listing in conference program
- Free ad within the conference app
- 50% discount on an ad in the conference program —OR— 10% discount on up to ten (10) student memberships
- Networking opportunities via the annual conference and the SCMS website
- JSTOR access to the journal
- Online resources for department chairs, including data about the discipline
- Guidelines for Program Review and other assessment resources
- Discounted rates on books

Sign Up Today

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

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

you're invited!

to all SCMS members

Screening the New Egypt

wednesday, april 1

8:30 pm – 10:00 pm

room Windows • SECOND LEVEL, TOWER BUILDING

This special event features eight of Bayoumi's shorts and introduces a more inclusive and transnational understanding of the silent era. Recently restored, these films are framed by the "lecture film" presentation of early cinema scholar Mohannad Ghawanmeh.

Visions of Colorado

wednesday, april 1

8:30 pm – 11:00 pm

location Counterpath Press • 7935 E. 14TH STREET, DENVER

A selection of 16mm films, with a running time just under ninety minutes, honor visionary artist Stan Brakhage ongoing presence in the state and on the state of experimental filmmaking.

Members Business Meeting

thursday, april 2

8:00 – 9:00 am

room Windows • SECOND LEVEL, TOWER BUILDING

All SCMS members are encouraged to attend the annual Members Business Meeting to participate in an open forum discussion with members of the SCMS Board. After a brief update on new and ongoing Board initiatives regarding equity and inclusion, we will open the floor to members for questions and discussion. Refreshments will be provided.

Ask a Publisher

thursday, april 2

friday, april 3

1:00 pm – 3:00 pm

9:30 am – 11:30 am

room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING

So, you want to publish a book but don't know where to start? We've got answers!

Seasoned publishers from university presses to textbook publishers will be on hand to field questions and offer general advice on all aspects of publishing in the Conference Exhibit Hall.

Columbia University Press

Exhibitor Reception

thursday, april 2

4:00 pm

room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING

AT THEIR TABLE IN THE EXHIBIT AREA

Wine and Cheese to Celebrate *Chromatic Modernity*, winner of the 2020 Kovacs award, and all our great new titles!

Grrrls Night Out

thursday, april 2

7:00 pm – 9:30 pm

location Lime Cantina • 500 16TH STREET #322, DENVER

Grrrls Night Out (GNO) is an open, friendly networking/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and gender queer.

A Visit to the Media Archeology Lab

thursday, april 2

7:00pm – 9:30 pm

location The Media Archeology Lab, University of Colorado Boulder • 1320 GRANDVIEW AVE., BOULDER

The MAL is one of the few places in the United States dedicated to the preservation of a range of "obsolete" and rare media technologies, from electrical "love" meters to vector-based video game systems and beyond.

A Celebration of the Experimental Work of Barbara Hammer

thursday, april 2

8:00 pm – 10:00 pm

room Windows • SECOND LEVEL, TOWER BUILDING

This screening will celebrate the work and life of lesbian experimental and documentary filmmaker Barbara Hammer on the one-year anniversary of her passing away.

100 Year Anniversary—

Oscar Micheaux's *Within Our Gates*

thursday, april 2

8:00 pm – 10:00 pm

location Regal UA Pavilions • 500 16TH ST. #310, DENVER

One hundred years after Oscar Micheaux's *Within Our Gates* was first shown in the United States, its importance in the history of silent film, American film, and Black filmmaking cannot be overstated.

Scream, Queen!

My Nightmare on Elm Street

thursday, april 2

10:00 pm – 12:30 am

location Sie FilmCenter • 2510 E. COLFAX AVENUE, DENVER

Scream Queen! My Nightmare on Elm Street, the 2020 winner for "Best LGBT Documentary of the Year" at the Dorian Awards, is a new documentary by filmmakers Roman Chimienti and Tyler Jensen. The film examines the 1985 horror film *Nightmare on Elm Street 2: Freddy's Revenge* and its star, Mark Patton.

Ask a Librarian/Ask an Archivist

friday, april 3 saturday, april 4
9:00 am – 12:00 pm 1:00 pm – 4:00 pm

room Plaza Foyer • CONOURSE LEVEL, PLAZA BUILDING

You've got questions? We've got answers!

Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions.

Ask a Digital Humanities Scholar/ Videographic Critic

friday, april 3 saturday, april 4
1:00 pm – 4:00 pm 9:00 am – 12:00 pm

room Plaza Foyer • CONOURSE LEVEL, PLAZA BUILDING

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth to answer questions about DH and Videographic Practice and provide technical tutorials.

University Press of Mississippi Exhibitor Reception

friday, april 3
1:00 pm

room Plaza Ballroom A, B & C • CONOURSE LEVEL, PLAZA BUILDING

AT THEIR TABLE IN THE EXHIBIT AREA

Horror and Monstrosity Studies Series Launch

Townhall Meeting on Precarious Labor

friday, april 3
4:00 pm – 5:30 pm

room Plaza Ballroom F • CONOURSE LEVEL, PLAZA BUILDING

This special townhall meeting for all SCMS members is devoted to the questions of precarity as they relate to the organization itself and the field of film and media studies as a whole. Chaired by SCMS Board member Rebecca Gordon, the townhall will feature a series of presentations and proposals by representatives of SCMS caucuses and SIGs, along with the Graduate Student Organization and the Precarious Labor Organization.

Reception

friday, april 3
5:45 – 6:45 pm

room Plaza Foyer • CONOURSE LEVEL, PLAZA BUILDING

Celebrate this year's award recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.

Aca-Media Podcast live @ SCMS

friday, april 3
7:00 pm

room Plaza Ballroom E • CONOURSE LEVEL, PLAZA BUILDING

Awards Ceremony

saturday, april 4
7:15 – 8:30 pm

room Plaza Ballroom E & F • CONOURSE LEVEL, PLAZA BUILDING

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

Host Committee Event— Empathy Machines

Virtual Reality Screening and Reception

saturday, april 4
8:45 pm – 11:45 pm

location University of Colorado Denver Next Stage

Gallery • 1025 13TH ST., DENVER

The Denver Host Committee has put together a virtual reality exhibition to introduce the SCMS membership to the possibilities of VR for narrative storytelling. The title Empathy Machines draws on a quote from Roger Ebert about film's potential as a technology for us to escape our own bodies and empathize with others.

Coffee Break

sunday, april 5
10:45 am – 11:30 am

room Plaza Foyer • CONOURSE LEVEL, PLAZA BUILDING

while in Denver SCMS members are also invited to . . .

Alfred M. Bailey Travel Film Screenings and Image Archive Hosted Tour

thursday, april 2
10:00 am *Fijian Album*
1:00 pm *Campbell Island*

location Denver Museum of Nature & Science
Ricketson Auditorium and Image Archive •

2001 COLORADO BOULEVARD, DENVER

A tour will be provided of the DMNS's Image Archive, home to a collection of more than 700,000 images including historic images of the museum and its iconic fieldwork. Also featured are 2,000 film titles covering the museum's expeditions throughout the 20th century.

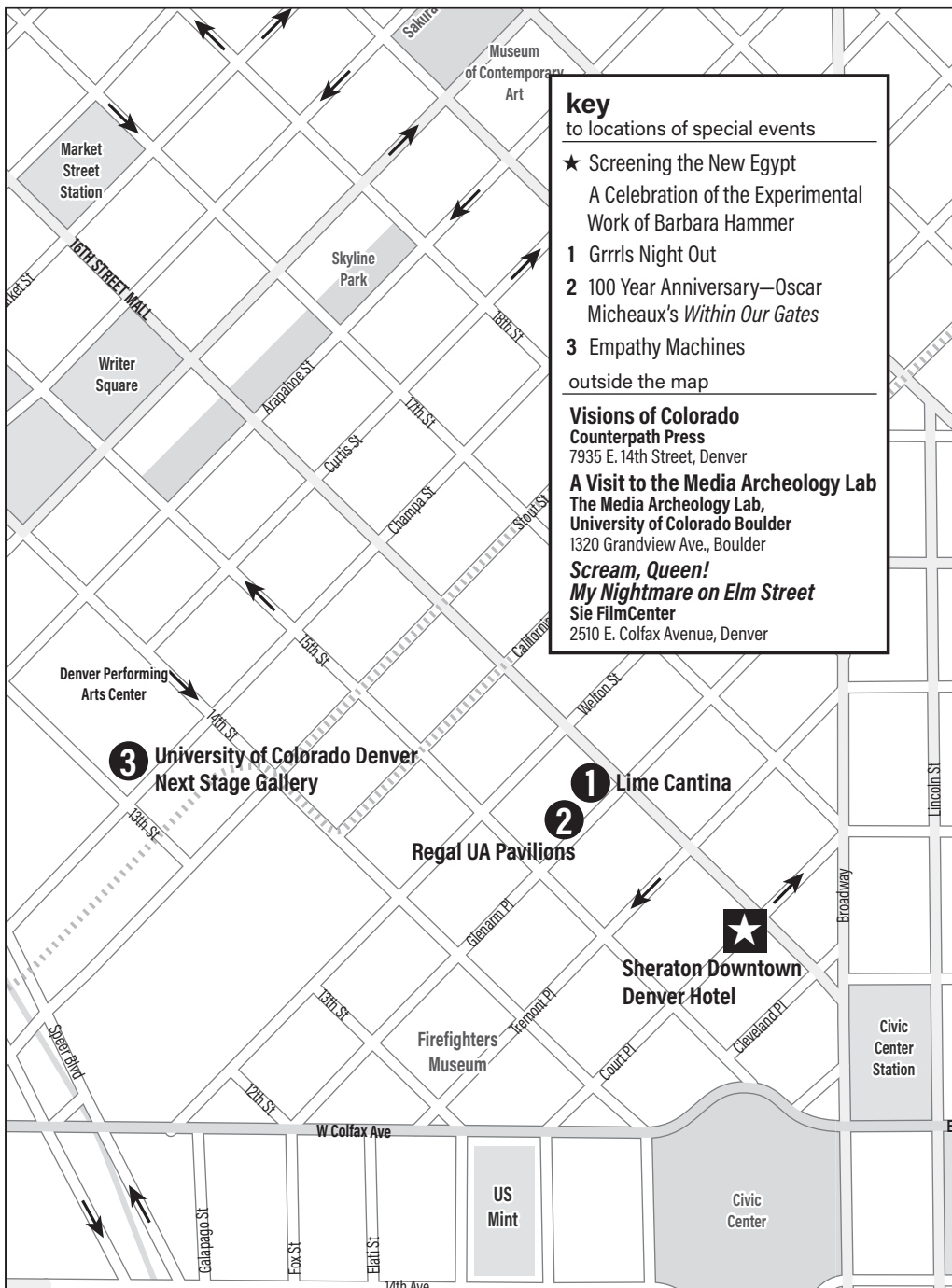
The Boedecker Theatre at the Dairy Arts Center, Boulder

location 2590 Walnut Street, Boulder

Half-price screenings during SCMS Conference dates

50% discount using promo code SCMS2020 and presenting SCMS badge at door. Tickets available at thedairy.org or at the door.

Vicinity Map



society *for*
cinema *and*
media
studies



denver • april 1-5

CONFERENCE
SESSIONS

20

instructions

for Panel and Workshop Chairs

1. Presentations should not exceed 90 minutes total, to ensure discussion time.
 - When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
 - Audience members are rightfully upset when there is no time to ask questions.
2. **SCMS asks all panel chairs to please read this statement aloud at the beginning of each session:**
SCMS acknowledges, with respect, that the land we are on today is the traditional and ancestral homelands of the Cheyenne and Arapaho Nations and peoples. We recognize the Indigenous peoples as original stewards of this land. We also wish to acknowledge all other Indigenous Tribes and Nations who call Colorado home. It is because of their sacrifices and hardships that we are able to be here to learn and share knowledge to advance educational equity.
3. Technology problems cut into panel times. Please have panelists check their technology (DVDs, laptops, flash drives) in advance.
4. Please check that all visuals and audio are functional before your session begins.
5. All papers must be presented in person by the author. Skype or other teleconference presentations are not allowed at SCMS conferences.
6. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and “please wrap up” at the 20-minute mark.
7. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
8. Please end your session promptly to allow time for travel between panels and set-up for the next session.

Please Note

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

session a

wednesday, april 1
12:00 pm–1:45 pm

a5 | Farm Tech as Media Culture The Agrarian Roots of Media Studies

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Benjamin Peters** • University of Tulsa

co-chair/respondent **Thomas Patrick Pringle** • Brown University

Thomas Patrick Pringle • Brown University •
“The Whole Earth and the Earth System: Mediating
Peer-Production in South African Apartheid”

Zenia Kish • University of Tulsa • “Open Source Food:
The Politics of Farms as Global Media Platforms”

Christopher Miles • Indiana University Bloomington •
“From Enclosure of the Commons to Enclosure of
the Æther: Historicizing *Precision Agriculture* in the
Birth of ‘the’ Media”

sponsor Media, Science, and Technology
Scholarly Interest Group

a1 | Modern Monetary Theory Money, Media and Motion

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Scott Ferguson** • University of South Florida

Scott Ferguson • University of South Florida • “Moving
Images: Modern Monetary Theory and the Topos of
Mediation”

Seijo Maximilian • University of California,
Santa Barbara • “Intrateritoriality: Redeeming
Abstraction in Early Kracauer”

Elizabeth Rossbach • University of South Florida •
“Magic & Mediation in *Game of Thrones* and *The
Witcher 3*”

Richard Farrell • University of California,
Santa Barbara • “From Carterfone to Cerebro:
Mobile Media, Innovation, and Regulation in
Stranger Things 3”

a8 | Techniques of Femininity Contemporary Cinema and Women in Action

room Century • MEZZANINE LEVEL, TOWER BUILDING

chair **Chang-Min Yu** • Washington University in
St. Louis

Yamazaki Junko • University of California,
Los Angeles • “*Fish Tank*, *100 Yen Love* and Action
on the Self”

Chang-Min Yu • Washington University in St. Louis •
“Joi Interrupted: *Blade Runner 2049* and the Turing
Question of Female Subjectivity”

Tang Pao-chen • University of Chicago • “The Taste of
Leprosy Segregation in *Sweet Bean* (2015)”

Se Young Kim • Colby College • “Asia Extreme 2.0:
Revenger, Netflix, and Algorithmic Feminism”

a9

New Approaches to Stardom in the Spanish-Speaking World

room

Tower D • SECOND LEVEL, TOWER BUILDING

chair

Diana Norton • University of Texas at Austin

Dona Kercher • Assumption College • “Ricardo Darín’s Transnational Stardom in *Heroic Losers* (2019): Refracting a National Crisis through Collective Action”

Monica Garcia Blizzard • Emory University • “Is Pedro Infante Still Sexy in Brownface?”

Diana Norton • University of Texas at Austin • “Affective Intermediality & the Transnational Spanish Star: Penelope Cruz in *La niña de tus ojos* and *La reina de España*”

Sergio de la Mora • University of California, Davis • “Intermedialities in Golden Age Mexican Cinema and Radio: The Case Studies of Arturo de Córdova and Pedro Infante”

a10

Domestic Anxieties
Home, House, and Narratives of Transgression

room

Tower A • SECOND LEVEL, TOWER BUILDING

chair

Janet Robinson • University of Colorado Boulder

Nova Smith • University of Chicago • “White House/ Black Power: The Black Fantastic and Domestic Infiltration Narratives in Lee Daniels’ *The Butler*”

Anne Mecklenburg • University of Michigan, Ann Arbor • “One Big Happy Pack: Imagined Domestic Spaces in *Teen Wolf* and MCU Fanfiction”

David Pratt • Virginia Commonwealth University • “The Alcohol-Haunted Family Man and the Family-Haunted Alcoholic: *The Shining*’s Patriarch from the Page to the Screen”

Zachary Campbell • Independent Scholar • “Dream Home: Density, Opacity, and the Image in Joanna Hogg’s *Exhibition*”

a15

Intellectual Property, Adaptations, and Media Production

room

Director’s Row F • LOBBY LEVEL, PLAZA BUILDING

chair

Michael Clarke • California State University, Los Angeles

Jamie Hook • Indiana University Bloomington • “‘A Decent Picture Out of a Dirty Book’: ‘Unadaptability,’ Authorship, and *Peyton Place*”

Michael Clarke • California State University, Los Angeles • “*Superboy*: Pre-Conglomerate Television and the Disorganization of Intellectual Properties”

Kevin Sandler • Arizona State University • “Moral Panics and Media Production: The Assassination of Robert F. Kennedy and the Creation of *Scooby-Doo, Where are You!*”

Dillon Hawkins • Oklahoma State University • “Mockbusters and Professionalization in Late-New New Hollywood”

a16

Whose Music Behind the Music?

room

Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair

Caryl Flinn • University of Michigan

Kathryn Kalinak • Rhode Island University • “The Music Behind the Music Behind the Music in *La La Land*”

Caryl Flinn • University of Michigan • “Listening In and Shutting Out”

Jennifer Fleeger • Ursinus College • “Music by Mankiewicz”

Krin Gabbard • Columbia University • “The Unintentional Musical Hierarchies of *Green Book*”

sponsor

Sound and Music Studies
Scholarly Interest Group

a17 | Working Conditions Labor and Materiality in Games

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING
chair **Jeff Watson** • University of Southern California

Jeff Watson • University of Southern California •
"Surveillance and the 'Play Chain'"

Alenda Y. Chang • University of California,
Santa Barbara • "Is Weather a Spoilsport? A
Thermodynamic Theory of Play"

John Vanderhoef II • California State University,
Dominguez Hills • "The Writer Will Do Something":
Exploring the Labor Conditions and Creative
Affordances of Video Game Writers"

Aaron Trammell • University of California, Irvine •
"Reviewing Utopia: The Digital Labor of Analog
Game Reviews"

sponsors Caucus on Class
Video Game Studies Scholarly Interest Group

a18 | Hollywood Histories and Ellipses

room Director's Row H • LOBBY LEVEL, PLAZA BUILDING
chair **Eric Hoyt** • University of Wisconsin-Madison

Eric Hoyt • University of Wisconsin-Madison •
"Gatekeepers, Scorekeepers, and Partisans:
Hollywood Trade Papers and the Production of
Industry Culture"

Robert Read • Independent Scholar • "The Origin
of Poverty Row, or How Grover Jones Invented
Hollywood"

Ruth Johnston • Pace University • "The Operational
Aesthetic of Buster Keaton's Slapstick Comedy"

Carolyn Elerding • Wichita State University •
"Intersectional Politics of the Animated Xerox Line"

sponsor Silent Cinema Scholarly Interest Group

a20 | New Approaches to the Cabaret in Latin American Cinema

room Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair **Ana Almeyda-Cohen** • University of
Pennsylvania

Ariel Wind • University of California, Berkeley •
"Cabaret Cameos of (the) Capital: Labor, Gender,
and Assembly in *Que Viva Mexico!*"

Ana Almeyda-Cohen • University of Pennsylvania •
"The Madam as Mediator in Mexican Cabaretera and
Fichera Films: *Aventurera*, *La Bandida*, and *El lugar
sin límites*"

Victoria Ruétalo • University of Alberta • "The 'Bad'
Dancing Cabaretera in Armando Bó and Isabel
Sarli's Early Nudie Cuties"

Laura G. Gutiérrez • University of Texas at Austin •
"Unruly Bodies and Disciplinary Issues: Rosa
Carmina in *Gángsters contra Charros*"

a21 | Hateful Transformations White Supremacy as/in Fandom

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair **Megan Condis** • Texas Tech University

Mel Stanfill • University of Central Florida • "White
Supremacy as a Fandom"

Anastasia Salter • University of Central Florida *and*
Bridget Blodgett • University of Baltimore • "Shun
Any Title: #ComicsGate, #MoveTheNeedle, and the
Fan Betrayed"

Poe Johnson • DePaul University • "The Rise and
Perpetual Existence of the Blackface Minstrel
Fandom"

Megan Condis • Texas Tech University • "Playing
with Fire: White Supremacist Recruitment in Online
Gaming Culture"

sponsor Fan and Audience Studies
Scholarly Interest Group

a22 | Envisioning Theories of Motion

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair Felipe Pruneda Senties • Hendrix College

Felipe Pruneda Senties • Hendrix College •

"Watching Motion Ixiptla: The Travails of a Nahua-Inspired Theory of the Image"

Phil Duncan • University of Oregon • "Moving Image Menagerie: Wildlife in the Proto-Industry Films of Edison, Pathé, and Biograph, 1888–1905"

Erin Nunoda • University of Toronto • "Alone/Together: *Goodbye, Dragon Inn* and Spectatorial Dis-mobility"

Laura Frahm • Harvard University • "Nature's Forms in Perpetual Motion: Time-Lapse Films and Organic Design at the Bauhaus"

a23 | Star, Auteur, and Celebrity

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair Oscar Moralde • University of California, Los Angeles

Glen Wood • York University • "Norman Mailer and D.A. Pennebaker's *Wild 90*: Dialectical Cinema and A Portrait of Celebrity"

Oscar Moralde • University of California, Los Angeles • "Kill the Genius in Your Head: Rethinking the Contemporary Pragmatics of Auteurism in Games and Other Media"

Ashley Young • University of Southern California • "Being Black Famous: Cicely Tyson, Television Stardom and Cultural Legacy"

Mark Minett • University of South Carolina • "I Yam Wot I Yam Wot I Yam: Altman and The Transpositional Poetics of *Popeye*"

a24 | Visual Occupations

Image, Object, and Effects

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair Marc Olivier • Brigham Young University

Hiaw Khim Tan • University of Chicago • "Optical Mise-en-Scène: Projection, Occlusion and Aspect in Hollywood Studio Image Composition"

Madeline Ullrich • University of Rochester • "'I'm not F***ing Okay': Female Trauma and the Cinematic Close-up on Television"

Malinda Dietrich • University of Colorado Boulder • "Motion Capture: Technical Transduction and Digital Human Aesthetics"

Marc Olivier and David Dewey Walter • Brigham Young University • "Wallpaper + Horror"

a25 | Politics of Space/Space as Politics

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair Kamahra Ewing • University of Kentucky

Esra Cimencioglu • Northwestern University • "'My Tehran for Sale': Women and the City in Iranian Women's Cinema"

Temenuga Trifonova • York University • "The Eternal City: from *La Dolce Bellezza* to *La Grande Vita*"

Ryan Watson • Misericordia University • "Digital Reconstructions and Documentary Activism: Forensic Architecture in Palestine and Syria"

Carl Burghardt • Colorado State University • "Cinematic Representations of EUR: Italian Fascist Architecture as Visual Metonymy, 1945–1970"

sponsors Middle East Caucus
Urbanism, Geography, Architecture
Scholarly Interest Group

12:00 pm

1:45 pm

meeting

wednesday, april 1

12:00 pm - 1:45 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

**Film & Media Festivals
Scholarly Interest Group**

meeting

wednesday, april 1

12:00 pm - 1:45 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

**Sound and Music Studies
Scholarly Interest Group**

Activities in 2019-2020, Claudia Gorbman writing award, member's publications, list of SIG-related panels and papers, and the possibility of organizing an "In Focus" section of the Journal of Cinema and Media Studies.

session

a

wednesday
april 1

12:00 pm
1:45 pm

session

b

wednesday, april 1

2:00 pm – 3:45 pm

b5

Multisensory Media

Embodied Technologies in

Experimental Film and Video

room

Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair

John Powers

▪ Washington University in St. Louis

respondent

Susan Felleman

▪ University of South Carolina

John Powers

▪ Washington University in St. Louis

▪ "Foregrounding Physicality: The Bolex H-16 Camera, Time Lapse Cinematography, and Experimental Filmmaking"

Kalpana Subramanian

▪ University at Buffalo, SUNY

▪ "Cinema Beyond Senses: A Transcultural Poetics of Breath in Women's Experimental Film"

Gregory Zinman

▪ Georgia Institute of Technology

▪ "Video Déjà vu?: Nam June Paik and Video Walls as an Artistic Medium"

sponsor

Experimental Film and Media

Scholarly Interest Group

b1

New Media's Circulating Resources

Design and Control from Corporations to Individuals

room

Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Nicholaus Gutierrez

▪ University of California, Berkeley

Kyle Bickoff

▪ University of Maryland

▪ "Docker Containerization: The Acceleration of Crude Oil and Capital through Virtual Containers"

Jaime Lee Kirtz

▪ Simon Fraser University

▪ "Run, Don't Walk: The FitBit, Health Discourse and User Deep Mining"

Nicholaus Gutierrez

▪ University of California, Berkeley

▪ "The High Cost of Hyperreality: Economizing Immersive Experience in the 90's-Era Homebrew VR"

Logan Blizzard

▪ University of Pittsburgh

▪ "Beyond Storage Media: Design Intentions and Resistant Uses of the 5¼" Floppy Disk"

b8

Sound, Song, Silence

room

Century • MEZZANINE LEVEL, TOWER BUILDING

chair

Laurel Westrup

▪ University of California, Los Angeles

Stacey Weber-Feve

▪ Iowa State University

▪ "Recapturing 'Lost Time': Cinéma-monde, Nostalgia, and Music/Sound in *Persepolis* (2007) and *Poulet aux prunes* (2011)"

Laurel Westrup

▪ University of California, Los Angeles

▪ "Rethinking the Song in Music Video Sound"

Jonathan Lack

▪ University of Iowa

▪ "From Silence to Sound: The Evolution of Yasujiro Ozu's Mise-en-Bande in the *Floating Weeds* Duology"

Pauline Lampert

▪ University of Wisconsin-Madison

▪ "The Other Sound of the Wind: Orson Welles's Sonic Motifs as Evidence of an Authorial Voice"

b9 | The Regional Imagination Cinematic Exchange, Exhibition, Criticism

room Tower D • SECOND LEVEL, TOWER BUILDING
chair **Connor Perkins** • University of Wisconsin-Madison

Connor Perkins • University of Wisconsin-Madison •
"Interpreting Hollywood for the Heartland:
Midwestern Film Critics of the 1930s"

Derek Long • University of Illinois at Urbana-Champaign •
"'Who'll Top the List?': Centralizing the Management of
Local Exchanges in Early Hollywood"

Deron Overpeck • Eastern Michigan University •
"'As Pretty a Piece of Price-Fixing as I Ever
Saw': Exhibitor Battles in the Post-Paramount
Marketplace, 1950-1953"

Matt St. John • University of Wisconsin-Madison •
"The Roots of American Regional Film Festivals:
Independent Film Circulation and Birmingham's
Sidewalk Film Festival"

sponsors Classical Hollywood Scholarly Interest Group
Film & Media Festivals Scholarly Interest Group

b10 | "The New Normal" Examining Ryan Murphy's American Dream

room Tower A • SECOND LEVEL, TOWER BUILDING
chair **David Staton** • University of Northern Colorado

David Staton • University of Northern Colorado •
"*Popular to Pose* Ryan Murphy's Rhetorics of
Disability"

Lauren Savit • Indiana University Bloomington •
"Marcia Clark v. The Court of Public Opinion"

Kyle Christiansen • Huntingdon College • "American
Horror Story: Apocalypse and the Monstrous
Petulance of White Masculinity"

Michael Reinhard • University of California,
Los Angeles • "Queer Significations: Ryan Murphy,
Divas, and Homosexuality's Gendered Metaphors"

sponsor Television Studies Scholarly Interest Group

b15 | Climate Modeling and Speculative Media

room Director's Row F • LOBBY LEVEL, PLAZA BUILDING
chair **Katherine Buse** • University of California, Davis
co-chair **Michael Gaffney** • Duke University
respondent **Derek Woods** • Dartmouth College

Katherine Buse • University of California, Davis •
"Climate Science, General Circulation Models, and
Speculative Planetology"

Michael Gaffney • Duke University • "The Coming Ice
Age: Climate Modeling and *The Day After Tomorrow*"

Patrick Jagoda • University of Chicago • "From
Climate Modeling to Speculative Media: The Case of
Terrarium"

b16 | Reinventing the Reel Screen Technology, Apparatus, and Practice Through an Environmental Lens

room Savoy • MAJESTIC LEVEL, TOWER BUILDING
chair **Hunter Vaughan** • University of Colorado

Elena Past • Wayne State University • "#FilmsAlive:
Ferrania, or the Afterlives of Analog in the Digital
Age"

Jennifer Cazenave • Boston University • "'Nature Is an
Ambiguous Tombstone': On Dioramas as Testimonial
Dispositif"

Amy Rust • University of South Florida • "Action at a
Distance: Thinking Ecology Through Props"

Meryl Shriver-Rice • University of Miami • "Cinema
and Environmental Activism: Director and Global
Star Angelina Jolie"

b17 | **Queer Embodiment
in Video Games**
Erotic Encounters with
Computational Technologies

room Director's ROW E • LOBBY LEVEL, PLAZA BUILDING
chair **Bonnie Ruberg** • University of California, Irvine

- Bonnie Ruberg** • University of California, Irvine • "Queer Physics: The Gendered and Sexual Implications of How Video Games Move"
- Arianna Gass** • University of Chicago • "Real-time Reflections and Collision Boxes: Embodiment and Sexuality Beyond Representation"
- Josef Nguyen** • University of Texas at Dallas • "Robots, Sex Games, and Queer Processes of Embodying Autonomy"
- Kara Stone** • University of California, Santa Cruz • "Playing with Nature: Game Design and Queer Environmentalism"

sponsors Queer and Trans Caucus
Video Game Studies Scholarly Interest Group

b18 | **Black Radical Impulses in
Contemporary Film and Media**

room Director's ROW H • LOBBY LEVEL, PLAZA BUILDING
chair **Mary Schmitt** • University of California, Irvine
co-chair **Edward Mendez** • University of California, Irvine

- Mary Schmitt** • University of California, Irvine • "Black Liberation or Neoliberal Fantasy? An Analysis of Black Radicalism in Marvel's 2018 film *Black Panther*"
- Edward Mendez** • University of California, Irvine • "'In Your White Voice': Blackface Minstrelsy, Capitalism, and Black Radical Politics in *Sorry to Bother You*"
- Leilani Nishime** • University of Washington • "Bruce Lee, Blaxploitation, and the End of Hollywood"
- Kim Hester-Williams** • Sonoma State University • "Out of the White (Terror) Past and into the Black Presence: Radical Impulse in the Imaginative Worlds of Jordan Peele"

sponsors Activist and Revolutionary Film and Media Scholarly Interest Group
Black Caucus

2:00 pm
3:45 pm

b20 | **Space is the Place**
Location, Movement, and Expansion

room Director's ROW J • LOBBY LEVEL, PLAZA BUILDING
chair **Caroline Eades** • University of Maryland

- Caroline Eades** • University of Maryland • "Travelling to and From 'la France profonde' by Agnès Varda"
- Ryan Conrath** • Salisbury University • "Space Race: Cauleen Smith's Oppositional Landscapes"
- Nien-ying Wang** • Providence University • "A New Wave in the Underground: Electronic Dance Music, Urban Space, and Local Identity in Millennium Mambo"
- Stephen Borunda** • University of California, Santa Barbara • "Mediaciones de Colonialidad/ Mediations of Coloniality: Trinity, Media, and the Nuevomexicano Downwind Resistance"

b21 | **Media Cultures in the Trump Era**

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair **Amanda Ann Klein** • East Carolina University
co-chair **Erin Meyers** • Oakland University

- Lindsay Giggey** • California State University, Dominguez Hills • "'This is Who We Are' Considering the Reality Show in the 'Reality Show President'"
- Erin Meyers** • Oakland University • "Why Gossip Matters: *Us Weekly* and Gossip Media in the Trump Era"
- Amanda Ann Klein** • East Carolina University • "When Trump Comes to Town: A Local Analysis of Trumpian Discourse in 2019"
- Anthony Nadler** • Ursinus College • "Affective Polarization, Right Wing News, and the Dynamics of Trump's Demagoguery"

b22 | Publics and Policies

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Danny Kimball** • Goucher College

Emmanuelle Ben Hadj • University of Pittsburgh •
"Between Creative Freedom and Moral Obligation:
The Regulation of Violent Films in the French
Cinema Industry"

Anthony Twarog • University of Wisconsin-Madison •
"Irreconcilable Differences: LinkedIn Learning and
the American Library Association"

Gaelle Bouaziz • Boston University • "All Hail
Robocopyright: Article 13, Piracy and Youtube's
Content ID Algorithm"

Danny Kimball • Goucher College • "Net Neutrality as
Networked Public Sphere Infrastructure"

b23 | Matters of Aesthetics

Sex, Life, Death and Publicity

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Leigh Goldstein** • Northwestern University

co-chair **Meenasarani Murugan** • Fordham University

Meenasarani Murugan • Fordham University • "'And
Right Now, This is Our Moment': Mature Comedy,
Netflix, and the Task of Being Present with Aziz
Ansari"

Leigh Goldstein • Northwestern University • "Bad Sex:
Ethical/Aesthetic Judgment in Sexual Misconduct
Journalism"

Suzanne Leonard • Simmons University • "Modeling
the High(brow)?: Long-Form Celebrity Profiles,
Judgment, and Fashion"

Moya Luckett • New York University • "Forgetting
Florence La Badie: Publicity, Death and the Curation
of Star Histories"

b24 | Un/Expected Antics

New Studies in Film Comedy

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Jane Greene** • Denison University

Jane Greene • Denison University • "The Boss
Lady and the Bobby-Soxer: Romantic Comedy in
Post-War Hollywood"

Luke Holmaas • University of Wisconsin-Madison •
"Gagging the Romance: Audiences and Gender in
Gag-Based Romantic Comedy"

John Bennett • University of Wisconsin-Madison •
"French Out of Water: Narrative Structures of
Contemporary French Comédies Communautaires"

Mackenzie Leadston • Ohio State University •
"Let's Hear it for the Goys: Mistaken Identity and
Nationhood in French 'Jewish' Comedy"

sponsors Comedy and Humor Studies
Scholarly Interest Group
French & Francophone Studies
Scholarly Interest Group

b25 | Platforms, Databases, and Formats

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Eric Freedman** • Columbia College Chicago

Eric Freedman • Columbia College Chicago • "Media,
Software and Urban Mechanics"

Zach Horton • University of Pittsburgh • "Database
Milieu: Query, Scale, and Identity"

Jesse Anderson-Lehman • University of Pittsburgh •
"Limits of Compression and Moving Image Form/at"

Byron Fong • University of Rochester • "Jumping into
the Home: The Video Game Jump from the Arcade to
the Home Console"

b26 | The Unreproducible

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING
chair **Andrew Lison** • University at Buffalo, SUNY

Matthew Hockenberry • Fordham University •
“The End of ‘The End of the Century’: Televisual
Materiality in the Digital Age”

Stefka Hristova • Michigan Technological University •
“Remembering the Real: 3D Media and the
Experience of War”

Katherine Groo • Lafayette College • “The Work of Art
in the Age of Black Hole Memes”

Andrew Lison • University at Buffalo, SUNY •
“Between Analog and Emulation: LaserDisc
Multimedia”

sponsor Media, Science, and Technology
Scholarly Interest Group

b27 | Culture and Code

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING
chair **Eric Hahn** • University of California, Irvine

Olga Mesropova • Iowa State University • “‘Voicing’
the Nation: *The Voice* Franchise and National
Identity Discourse on Post-Millennial Russian
Television.”

Eric Hahn • University of California, Irvine • “The (VHS)
Revolution Will Not be Streamed: Alternative Film
Distribution in Dearth and Abundance”

Lauren DeCarvalho • University of Denver and
Nadia Martínez-Carrillo • Roanoke College •
“Crims and Crooks: Paratexts, Experiential
Marketing, and Wentworth”

Allison McGuffie • University of Oregon • “PUMZI:
The Political Economy and Aesthetics of Fourth
Generation African Cinema”

b28 | Cultural Ergonomics
Beyond the Workplace
Mediated Experience,
Interaction, and Design

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING
chair **Raiford Guins** • Indiana University Bloomington

co-chair **Cole Stratton** • Indiana University Bloomington

Raiford Guins • Indiana University Bloomington •
“As You Get Excited You Start to Hug the Game:
Industrial Design and the Shaping of Atari’s Coin-op
Game Play Experience”

Heidi Cooley • University of Texas at Dallas •
“Interactive Goldfish Project: An Experiment in
Delight”

David Parisi • College of Charleston • “The Cultural
Ergonomics of Pain: Haptic Bodysuits,
Electrostimulation, and the Digital Disciplining of
Industrial Bodies”

Cole Stratton • Indiana University Bloomington •
“Consumption by Design: The Cultural Ergonomics
of iBeacon”

sponsor Media, Science, and Technology
Scholarly Interest Group

session C

wednesday, april 1

4:00 pm–5:45 pm

The Anti-Pastoral Thesis in Queer Film and Media

room	Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
chair	E. McCallum • Michigan State University
co-chair	Cameron Clark • Vanderbilt University
	Chamara Moore • University of Notre Dame • "Shining at the End of the World: Queer Black Girlhood in the Urban Anthropocene"
	Cody Mejeur • University at Buffalo, SUNY • "Burning Closets and Nights in the Woods: Queer Freedoms and Dangers in Game Environments"
	E. McCallum • Michigan State University • "Schooled: The Lure of Animality in Agnieszka Smoczynka's <i>Córki dancingu</i> "
	Cameron Clark • Vanderbilt University • "Deformations of Disgust: Or, the Black Queer Limits of the Human"
sponsor	Queer and Trans Caucus

c1 The Unruly Woman Redux

room	Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Katherine Fusco • University of Nevada
	Katherine Fusco • University of Nevada • "Witch and Craft: Anna Biller's Feminist Praxis"
	Katherine Hinders • University of Kansas • " <i>Mulier Ex Machina</i> (2014): Surveillance, Old Myths, and Queering the Gendered Cyborg"
	Blake Beaver • Duke University • "The Catfight: Aggressive Therapy and Feminist Survival in <i>Dynasty</i> "
	Yasheng She • University of California, Santa Cruz • "A Different Kind of Pleasure: Recontextualization of a Japanese Femme Fatale for the Female Audience"

c5 Nature Bites Back

c8 Great (Gendered) Expectations Millennial Media

room	Century • MEZZANINE LEVEL, TOWER BUILDING
chair	Margaret Rossman • Butler University
	Tanya Zuk • Georgia State University • "A Post-Millennial Queer Sensibility: Collaborative Authorship as Disidentification in the Queer Intertextual Commodity"
	Margaret Rossman • Butler University • "'Love, Taylor': Remediating the Self and Nostalgic Girlhood in Tween Music Fandom"
sponsor	Fan and Audience Studies Scholarly Interest Group

c9

Transmedia Brands, Heroes, and Anti-Heroes

room

Tower D • SECOND LEVEL, TOWER BUILDING

chair

Colin Burnett • Washington University in St. Louis

Colin Burnett • Washington University in St. Louis •
"From *Goldfinger II* to *James Bond Jr. 003 ½*:
Transmedia Excursions in 007 Children's, YA, and
Graphic Media, 1965–1993"

Rusty Hatchell • University of Texas at Austin • "Crisis
on Infinite Earths: The Arrowverse and Franchise
Management of Superhero Television"

Lesley Stevenson • University of Wisconsin-Madison •
"Flea Market: The Unexpected Transmedia
Franchising of *Fleabag*"

Jonathan Ventura • Georgia State University •
"Participatory Audiences, Participatory Citizens:
Transmedia Extensions in the Telenovela *Cheias de
Charme*"

sponsor

Transmedia Scholarly Interest Group

c10

Technological Boundaries
Animal, Image, Computer

room

Tower A • SECOND LEVEL, TOWER BUILDING

chair

Sarah O'Brien • University of Virginia

Sarah O'Brien • University of Virginia • "Cabinets of
Curiosity: Tracing Creaturely Connections between
Television and Taxidermy"

Harper Shalloe • Brown University • "Drone Fishing
in the Yemen: On Swarm Technics and Biomimetic
Necropolitics"

Morgan Harper • University of Toronto • "Minding the
Gap: Star Wars, Touch, and the Overcoming of Matte
Lines"

Osita Udekwa • University of California, Berkeley •
"Imaginable Computers: Design Imaginaries and
the Artifice of Intelligence in *Westworld* and *Ex
Machina*"

c15

Constructing the Hollywood Movie
Fan in the Cultural Information
Marketplace (1914–1950)

room

Director's Row F • LOBBY LEVEL, PLAZA BUILDING

chair

Kathy Fuller-Seeley • University of Texas at Austin

Richard Abel • University of Michigan • "'My Goodness
Gracious, Girls!': Gendering Early Movie Fans:
Newspaper Sources and Evidence"

Paul Moore • Ryerson University • "Stoking an
Appetite for Moviegoing: Classical Hollywood's
National Advertising Campaigns"

Jessica Whitehead • University of Toronto •
"Show-Womanship and the Art of Selling Movie
Magazines: Female Movie Magazine Editors,
1914–1931"

Kathy Fuller-Seeley • University of Texas at Austin •
"A Fan as Film Historian: Cara Hartwell's 'Grace
Cunard' Scrapbook, 1914–1983"

sponsors

Classical Hollywood Scholarly Interest Group
Libraries and Archives Scholarly Interest Group
Silent Cinema Scholarly Interest Group

c16

Deep Horizons
Examining the Spectrum of Uneven
Ecocide & Enduring Futures

room

Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair

Erin Espelie • University of Colorado Boulder

Brianne Cohen • University of Colorado Boulder •
"Animals, Animacy, and Affect: Archiving Impasse
and Resistance in the Moving Imagery of Vietnam"

Kevin Hamilton • University of Illinois at Urbana-
Champaign and **Johanna Gosse** • University of
Idaho • "Image Operations: Photography and
Visibility in Oceanic Nuclear Testing"

Erin Espelie • University of Colorado Boulder •
"Alter-Apocalypse: Site Specificity Reckons with
Deep Time"

c17 | Soundscapes and Landscapes in Indigenous Ecomedia

room	Director's Row E • LOBBY LEVEL, PLAZA BUILDING
chair	Salma Monani • Gettysburg College
Salma Monani • Gettysburg College • "D-ecocinema as Cinema Theory and Practice"	
Angelica Lawson • University of Colorado Boulder • "Ancestor Memories and Rivers to Consider: The Artistic Collaborations of Indigenous Animator Johnathan Thunder"	
Emily Roehl • University of Alberta, Edmonton • "This is What Resurgence Sounds Like: Soundscape in Indigenous #NoDAPL Media"	
Joshua B. Nelson • University of Oklahoma • "The Trail of the Thunderbirds"	
sponsor	Sound and Music Studies Scholarly Interest Group

c18 | Black Technicities On the Question of Race, Sociality, and Media

room	Director's Row H • LOBBY LEVEL, PLAZA BUILDING
chair	David Marriott • Pennsylvania State University
Devin Wangert • Harvard University • "Systems Blues: On Black Studies and Media Theory"	
David Marriott • Pennsylvania State University • "Roots as Algorithm"	
Kelli Moore • New York University • "Sitting Next to Strangers: Toward a Social-Somatics of Courtwatching"	
Xindi Li • University of California, Santa Cruz • "Intimacies of Two Oceans: Cultural Techniques of Seafaring and the Slave Ship"	

c19 | TV in the 2010s and Beyond The Limitless Power of Long-Form Narrative

room	Director's Row I • LOBBY LEVEL, PLAZA BUILDING
chair	George Larke-Walsh • University of North Texas
George Larke-Walsh • University of North Texas • "The Rise of the Satellite Character: <i>Boardwalk Empire's</i> Nelson Van Alden"	
Stephanie Oliver • University of Texas at Dallas • "'More' Than A Mother: Female Agency and Subjectivity in <i>Big Little Lies</i> (2017-)"	
Shaylynn Lesinski • University of Colorado Boulder • "Little Doves and Dragons: Female Character Development and Spectatorship in <i>Game of Thrones</i> "	
Brecken Wellborn • University of North Texas • " <i>Claws</i> and Queer Fantasy: The Queer Power of Contemporary Television Narrative"	
sponsor	Television Studies Scholarly Interest Group

c20 | National Heroes? Audiences Respond

room	Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair	Nam Lee • Chapman University
Kameron Copeland • University of Southern California • "Receptions of Spike Lee's <i>Malcolm X</i> in the African-American Muslim Community"	
Jennifer Kang • DePauw University • "Reconfiguring the Global and National in K-Pop: Fandom Nationalism in BTS and EXO Fandoms"	
Kristen Hoerl • University of Nebraska • "Affective Attachments to White Feminist Savior Danerys Targaryen in HBO's <i>Game of Thrones</i> "	
Zama Dube • University of California, Los Angeles • "Wakanda Forever?: Deconstructing the Aesthetic Contract as Liberatory Practice"	

c21 | **What Else Goes on in the Dark
Reading, Drinking, Eating, and “Chilling”**

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Timothy Jones** • Robert Morris University

Leah Steuer • University of Wisconsin-Madison •
“Accessing Affect: Ekphrastic Audio Description for
Vision-Impaired Audiences”

Timothy Jones • Robert Morris University • “Cinema
on Tap: Craft Breweries as Pop-Up Community
Screening Spaces”

Ian Laughbaum • University of California,
Santa Barbara • ““You Eat What You Are; The
Newsfeed, Marshall McLuhan, and Build-It-Yourself
Restaurants”

Benjamin Strassfeld • Queens College, CUNY •
“Media and Chill’: Sex and Cinematic (Non-)
Spectatorship”

c22 | **roundtable
Regionalism in Film, Television,
and Media Studies
Methods and Practices**

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Adam Ochonicky** • University of Wisconsin-
Oshkosh

Victoria Johnson • University of California, Irvine •
“Televisual Aspects of Sports’ Built-Environment”

Zoran Samardzija • Columbia College Chicago •
“Politics, Modernism, and Region in Balkan film”

Patricia Oman • Hastings College • “U.S. Regions,
Nationalism, and Intersectionality”

Adam Ochonicky • University of Wisconsin-Oshkosh •
“Interdisciplinarity, Region, and American Cinema”

sponsor Urbanism, Geography, Architecture
Scholarly Interest Group

c23 | **Postcolonial Encounters
Imprints, Speculations, Revisions**

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Daniel Lark** • University of Southern California

Daniel Lark • University of Southern California •
“Culture Warriors: The Making of Digital Hasbara”

Mary Michael • University of California, Santa Barbara •
“Walking Through Gaza: A Turn Towards Animate
Data”

Kareem Estefan • Brown University • “Permission to
Fabulate: Speculative Narrative and Counter-History
in Larissa Sansour’s Sci-Fi Films from Palestine”

Rijuta Mehta • University of Toronto • “An Uncertain
Index: The Camera and the Disappeared Person”

sponsor Middle East Caucus

c24 | **Mediating Democracy
Aspirational Politics and the
“American Dream”**

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Veronica Paredes** • University of California,
Los Angeles

Brendan McGillicuddy • University of Minnesota •
“Casinos, Pro Wrestling, and the Reality TV
Presidency”

Phoebe Bronstein • University of California, San
Diego • “An (Un)educated Vote: *Hillbillies*, *The Real
McCoys*, and Network-Era Nation Building”

Veronica Paredes • University of California,
Los Angeles • “‘What Year is It?’ Affective
Landscapes of Rescued Women, White Knights &
Nostalgia in Contemporary Auteurist Film and TV”

Nicole Keating • Woodbury University • ““Sorry
Honey, I Burned the Casserole . . . I Just Couldn’t Stop
Laughing!’: Housewife Humor in Merchandising and
Memes”

4:00 pm

5:45 pm

c25 French Cinema From Occupation to New Wave and Beyond

room Capitol • TERRACE LEVEL, TOWER BUILDING
chair Leah Vanderheide • Oberlin College

Richard Neupert • University of Georgia • "Who Killed Santa? French Crime Films of the Occupation"

Tadas Bugnevicius • Yale University • "The Scenarist Auteur: Tradition of Quality at the Source of the French New Wave"

Leah Vanderheide • Oberlin College • "Short Film, Short Shelf Life? Forgotten Films of the French New Wave"

Benjamin Rogerson • Texas Tech University • "Models, Mail-Order Brides, and Pretty Babies: European Auteurs in New Hollywood"

sponsor French & Francophone Studies
Scholarly Interest Group

c26 ExFM and the Work of Reproduction

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING
chair Tim Ridlen • University of Tampa

Tim Ridlen • University of Tampa • "Film on Art/Art on Film"

Huan He • University of Southern California • "Nam June Paik's Software Experiments: Race and the Digital Arts"

David Morton • University of Central Florida and
Barry Mauer • University of Central Florida • "A Trip Down Market Street: A Century of 'Eureka' Moments"

Alena Williams • University of California, San Diego • "Lick Observatory: Experimentation in the Work of Charles and Ray Eames"

sponsor Experimental Film and Media
Scholarly Interest Group

c27 Affect, Archive and Cultural Memory

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING
chair James Hansen • Alfred University

James Hansen • Alfred University • "Experimental Film, Karaoke, and the Culture of Sincerity"

Ryan Stoldt • University of Iowa • "Reconsidering Quality: Cosmopolitan Audiences as Markers of Quality for Transnational Internet-Distributed Television"

Michael O'Brien • University of Texas at Austin • "'Weapons in the Struggle for Freedom, for Equality, for Liberation': The Film Rebellion of William Greaves"

Andrew Utterson • Ithaca College • "Spectacular Remembrance: Visual Effects and Historical Memory in Peter Jackson's *They Shall Not Grow Old* (2018)"

c28 Beyond the Mystic Writing Pad Object Relations and Media Theory

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING
chair Amanda Shubert • University of Chicago
respondent Brook Belisle • Stony Brook University

James Hodge • Northwestern University • "Supercuts and Vulnerability: Thomas Ogden and the Skin of Always-On Computing"

Peter McDonald • DePaul University • "From Defense Mechanism to Defender: Susan Isaacs and the Conceptual History of Game Mechanics"

Amanda Shubert • University of Chicago • "Playing and (Virtual) Reality: D.W. Winnicott and the Victorian Optical Toy"

sponsor Media, Science, and Technology
Scholarly Interest Group

C

wednesday
april 1

meeting

wednesday, april 1

4:00 pm - 5:45 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Adult Film History
Scholarly Interest Group

meeting

wednesday, april 1

4:00 pm - 5:45 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Transnational Cinemas
Scholarly Interest Group



feeling lost?

look for help from Sheraton
staff in SCMS t-shirts

4:00 pm

5:45 pm

session d

wednesday, april 1
6:00 pm–7:45 pm

d5 Political Affects and Digital Provocations

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Jen Jenson** • University of British Columbia

Jake Pitre • Concordia University • “SKAM Austin and the Integrative Strategies of Facebook Watch”

Jen Jenson • University of British Columbia • “Can There be a #MeToo Movement in Video Games? Industry Abuse and the Mobilization of Change on Twitter”

John Landreville • Wayne State University • “The Affective Density of the Post-Internet: Mapping Hito Steyerl’s *Liquidity Inc.*”

Ahmed Asi • University of California, Santa Barbara • “‘In Their Own Rooms’: An In-Game Memorial as Media and Memory Convergence”

d1 Censorship and Regulation Across Platforms

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Sandra Ristovska** • University of Colorado Boulder

Ben Pettis • Colorado State University • “‘A Better, More Positive Tumblr’: Regulating Obscenity and Defining Community Standards on Social Media Platforms”

Brent Cowley • University of Oregon • “Edited for Content: Unblurring and Reassessing Censored In-Flight Entertainment”

Spencer Cherasia • University of Oregon • “‘I Might as Well Get Paid for It’: Do-it-Yourself Pornography, Digital Censorship, and the Rise of ‘Only Fans’ Accounts”

Christopher Bingham • University of Oklahoma • “‘The Worst of this Junk’: The 1993 Congressional Hearing on Videogame Violence and the Plurality of Game Culture”

sponsor Adult Film History Scholarly Interest Group

d8 Killing it Modern Women in Crime and Comedy

room Century • MEZZANINE LEVEL, TOWER BUILDING

chair **Sheri Chinen Biesen** • Rowan University

Sheri Chinen Biesen • Rowan University • “Women ‘Stars’ of Film Noir: On-Screen and Behind-the-Scenes From Hollywood to Netflix”

Mark Lynn Anderson • University of Pittsburgh • “The Name on Everyone’s Lips: Hollywood, Notoriety, and Lady Killers before Roxie Hart”

Eric Forthun • University of Texas at Austin • “*The Robin Byrd Show* Locating Late Night in the Local”

Kriszta Pozsonyi • Cornell University • “Jean Carroll at the Crossroads of Early Stand-up and Television”

sponsor Comedy and Humor Studies Scholarly Interest Group

d9 | Media Flows from
Television to Tinder

room	Tower D - SECOND LEVEL, TOWER BUILDING
chair	Stacy Takacs - Oklahoma State University
	Margaret Steinhauer - University of Texas at Austin - "The Blue-Chip, Big-Dough Future of Paycable': The Complexities of QUBE TV's Failure"
	Nicole Hentrich - University of Michigan - "Media Infrastructure in Australia: Making, Distributing, and Contesting Modernity through the National Broadband Network"
	Stacy Takacs - Oklahoma State University - "Promoting Community Relations: Limestone Air Force Television Station and the Politics of the Cold War TV Industry"
	Edward (Byungkwon) Kang - University of Southern California - "The Politics of Streaming- Dating Convergence: Spotify and Tinder"
sponsor	Television Studies Scholarly Interest Group

d10 | Rethinking Public Service
in the Network Era
Bias, the Credibility Crisis, and
the Limits of Neutrality

room	Tower A - SECOND LEVEL, TOWER BUILDING
chair	Heather Hendershot - Massachusetts Institute of Technology
respondent	Charles Ponce de Leon - California State University, Long Beach
	Heather Hendershot - Massachusetts Institute of Technology - "The CBS Eye Looks Inward: How the Tiffany Network Evaluated Its Public Service Function"
	Kathryn Brownell - Purdue University - "Cable Television and the Democratic Promise of Market Diversity"
	Allison Perlman - University of California, Irvine - "Objectivity and Balance: NET and The Transformation of Public Television Journalism"

d15 | Truth After Fact
Mediation and the Human

room	Director's Row F - LOBBY LEVEL, PLAZA BUILDING
chair	Cassandra Guan - Brown University
co-chair	Kenneth Berger - Rhode Island School of Design
	Cassandra Guan - Brown University - "Citizens of Shadow: What Emerges in an Emergency Cinema?"
	Hongwei Thorn Chen - Tulane University - "Factory/ Public: Cao Fei's <i>Whose Utopia</i> , the Industrial Documentary, and the Good Life"
	Jennifer Pranolo - Haverford College - "The User and the Digital Subaltern"
	Kenneth Berger - Rhode Island School of Design - "Re-envisioning the Human: Informational Capital and the Autonomy of the Visible"

d16 | Critical Ecocinema
Infrastructures, Environments
and New Mobilities

room	Savoy - MAJESTIC LEVEL, TOWER BUILDING
chair	Isaac Rooks - University of Florida
	Kyle Sittig - Michigan State University - "Petrocinema as Critique: Godard's Radical Second Ecocinema"
	Isaac Rooks - University of Florida - "See You Later Alligator: The Intersection of Ecological and Personal Trauma in <i>Crawl</i> (2019)"
	John Taylor - Georgia Institute of Technology - "Freeway Scars and Cinematic Spirits: The Resistant Temporalities of Local African American Cinema"

d17 Critical Perspectives on Research into Esports and Professional Gaming

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING
chair **William Partin III** • University of North Carolina at Chapel Hill
co-chair **Matthew Knutson** • University of California, Irvine

William Partin III • University of North Carolina at Chapel Hill • "Esports and Platform Studies: An Integrated Perspective"

Brandon Harris • University of Oregon • "Dueling Professions: Differentiating Full-Time Streamers from Esports Athletes"

Max Renner • North Carolina State University • "Locating the Story: Theorizing the Work of Esports Shoutcasters"

Matthew Knutson • University of California, Irvine • "'Golden Age' Pros: An Archival Study of the Pre-History of Esports"

sponsor Sports Media Scholarly Interest Group

d18 Revising the Western New Methodologies, Alternative Histories

room Director's Row H • LOBBY LEVEL, PLAZA BUILDING
chair **Austin Fisher** • Bournemouth University

Austin Fisher • Bournemouth University • "Revisiting the Blacklist Western: A Reception Study of *High Noon*"

Sonya Simonyi • Independent Scholar • "East Meets West: Revisionism and Ideological Subversion in Socialist Frontier Films from Eastern Europe"

Jenny Barrett • Edge Hill University • "The Hollywood Western: Trauma, Memory, Postmemory, and Consensus Memory"

Andrew Nelson • University of Utah • "'It's an Allegory for So Much of What's Happening Right Now': Theory as Praxis in Recent Westerns"

d19 workshop Media/Literacy 2020

room Director's Row I • LOBBY LEVEL, PLAZA BUILDING
chair **Martina Baldwin** • California State University Fullerton

participants

Rachel Guldin • University of Oregon

d20 Broadcast Industry Transitions (1930s-50s) Challenging Conventional Histories

room Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair **Cynthia Meyers** • College of Mount Saint Vincent

Thomas Doherty • Brandeis University • "The Kidnapping of the Lindbergh Baby and the Rise of Radio News"

Alexander Russo • Catholic University • "'It is Much More Sporting to Have Murder Instead of Suicide': Failed Efforts to Reform Network Radio Post TV"

Cynthia Meyers • College of Mount Saint Vincent • "'If You Want to Be Famous, Buy Shows; If You Want to Be Rich, Buy Spots': The Ted Bates Agency and 1950s TV Advertising"

Peter Kovacs • Independent Scholar • "From Single-Sponsorship to Participating Advertising: The Effects of Brand Proliferation on 1950s Sponsorship Trends"

sponsor Radio Studies Scholarly Interest Group

d21 roundtable Immersive and Speculative Indigenous Media

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **William Lempert** • Bowdoin College

Karmen Crey • Simon Fraser University • "Lisa Jackson: Futurism and Indigenous Languages"

Renata Ryan Burchfield • University of Colorado Boulder • "Technologies as Dynamic Relations"

Danika Medak-Saltzman • Syracuse University • "The Peacemaker Returns: Indigenous Machinima"

d22 Mediating Youth Cultures Critical Interventions in Teen Media

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Alice Leppert** • Ursinus College

Jacqueline Vickery • University of North Texas • "Learning from the Playful Voice: An Analysis of Youth Media Workshops and Youth Produced Media"

Alice Leppert • Ursinus College • "Valley Girls and Encino Men: Mapping the San Fernando Valley in Teen Media"

Rachel Miller • Ohio State University • "'I'M NoT LiKE OthER GiRLS, I'm an E GiRL': Performing and Resisting Digital Femininities through TikTok Meme Cultures"

Tanja Beljanski • University of Rochester • "'Can't We, In This Post-James Franco World, Be All Things at Once?' Serial Intermediality as Form in the CW's *Riverdale*"

sponsor Childrens and Youth Media
Scholarly Interest Group

d23 Coping with the System Agency in 20th Century Media

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Jennifer Clark** • Fordham University

Jennifer Clark • Fordham University • "Getting the 'Super Career Girl' to the Screen: Rona Jaffe and the Production of *The Best of Everything*"

Grace Jung • University of California, Los Angeles • "Recovering the TV Career of Korean American Comedian Johnny Yune on NBC, 1978-1980"

Mohannad Ghawanmeh • University of California, Los Angeles • "Sexism and Xenophobia Did not Derail Her: Elided Notes from Cinema Pioneer Asia Dagher's Early Career"

Qui Ha Nguyen • University of Southern California • "Gender, Affect, and History: The Image of the Mother-Fighter in Vietnamese Wartime Films of the 1960s and Early 1970s"

d24 Platform, Reception and Hybrid Spectatorship in Gameplay

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Jedd Hakimi** • University of Pittsburgh

Ryan House • University of Wisconsin-Milwaukee • "'Same but differ.ent ...': The Cinemas of Attraction and Narrative in *The House Abandon*"

Jedd Hakimi • University of Pittsburgh • "Easter Egg Hunts in *Ready Player One* and *The Shining*: Spectatorship as Gameplay"

George Carstoea • Loyola Marymount University • "'Nerf This!': Phenomenology, Ludology, Flow, and Postmodern uses of Genre in *Overwatch*"

David Murphy • Ryerson University • "From Indy to Ubiquity: *Minecraft* as Platform and Infrastructure"

sponsor Video Game Studies Scholarly Interest Group

d25 | The Aesthetics and Politics of 21st Century Celebrity

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Alyxandra Vesey** • University of Alabama

Lily Kunda • University of Texas at Austin • "Must Stay Woke: Black Celebrity Voices of Dissent in the Post Post-Racial Era"

Michael DeAngelis • DePaul University • "Tom Cruise, Aging, and the Functional Fitness Phenomenon"

Andy Wright • University of Texas at Austin • "The Figure Of The Chalice: How Stella Artois's 'Buy A Lady A Drink' Campaign Promotes Problematic Commodity Activism"

K. E. Goldschmitt • Wellesley College • "Curating a Continent for Disney: Afropop, Cultural Intermediation, and the Corporate Compilation Soundtrack"

d26 | Ecology, Migration and Dystopia

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING

chair **Peter Lesnik** • University of Pennsylvania

Kristin Miller • University of California, Santa Cruz • "The Core Cannot Hold: HBO's *Chernobyl* as a Climate-Change Parable and the Limits of the Dystopian Imaginary"

Peter Lesnik • University of Pennsylvania • "A Journey to the End of the World: Migration as Perpetual Condition in John Akomfrah's *The Nine Muses*"

Lilia Perez Limon • Lehigh University • "Mexican Kinships: Relationality and Motherhood Revised in the Time of Mental Illness"

Rachel van der Merwe • University of Colorado Boulder • "The Writing is on the Wall: Emigration, Digital Media and the Nation"

sponsors Latino/a Caucus
Transnational Cinemas Scholarly Interest Group

d27 | Rethinking Discourses of Quality in Mid-Century TV

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

chair **Britta Hanson** • University of Texas at Austin

Britta Hanson • University of Texas at Austin • "The Teleplay and its Discontents: the Reluctant Contribution of Playwrights to Mid-Century Television"

Caryn Murphy • University of Wisconsin-Oshkosh • "Seeking an Audience for Everyday Heroes: Television's 'New Frontier' Dramas of the 1960s"

Samantha Freeman • Northwestern University • "Beyond the Vast Wasteland: Reconsidering Television's History and Relationship to Sexual Violence"

Elizabeth Ramirez Soto • San Francisco State University • "The Global South on Transnational European Television: The Case of 'The Little Television Play' in Germany"

sponsor Television Studies Scholarly Interest Group

d28 | Environmental Narratives in Contemporary Cinema and Video Art from East-Central Europe

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING

chair **Masha Shpolberg** • Wellesley College

co-chair **Lukas Brasiskis** • New York University

Robert Bird • University of Chicago • "Liquid Capital: The Ecology and Economics of Victor Kossakovsky's *Aquarela* (2018)"

Meta Mazaj • University of Pennsylvania • "Storied Matter in Tamara Kotevska and Ljubomir Stefanov's *Honeyland* (2019)"

Masha Shpolberg • Wellesley College • "Phantom Threat: Rendering Radiation Visible and Audible in Films about Chernobyl"

Lukas Brasiskis • New York University • "From Earth to Wind: Elemental Critique in Recent Eastern European Video Art"

meeting

wednesday, april 1

6:00 pm – 7:45 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

French/Francophone Scholarly Interest Group

*We will meet to discuss subjects of interest to the SIG
as well as plan for the upcoming year.*

special event
wednesday
april 1

8:30 pm – 10:00 pm

Screening the New Egypt

The Silent News and Fiction Films of Pioneer Mohamed Bayoumi

SCREENING AND DISCUSSION

room Windows • SECOND LEVEL, TOWER BUILDING

Of the tens of Egyptian films that date to the silent era merely sixteen are known to have survived in part or in full, of which fifteen were made by a single pioneer—Mohamed Bayoumi. Bayoumi's surviving films are notable not only for their preciousness as historical artifacts, but also for the times they document. Bayoumi made films, both newsfilms and fiction, for a decade, beginning in 1923, year of the founding of the modern constitutional monarchy. His newsfilms serve as a cinematic chronicle of significant developments in the new nation, while his fiction works point to technical, narrative, generic and other signifiers of filmmaking practices in Egypt of the era. This special event features eight of Bayoumi's shorts and introduces a more inclusive and transnational understanding of the silent era. Recently restored, these films are framed by the "lecture film" presentation of early cinema scholar Mohannad Ghawanmeh.

admission

Free with an SCMS badge

moderator

Mohannad Ghawanmeh • University of California, Los Angeles

event coordinators

Mohannad Ghawanmeh • University of California,
Los Angeles

Najmeh Moradiyan-Rizi • University of Kansas
Viviane Saglier • McGill University

sponsors

Middle East Caucus; Nontheatrical Film and Media Scholarly Interest Group; Documentary Studies
Scholarly Interest Group; Transnational Cinemas Scholarly Interest Group

special event
wednesday
april 1

8:30 pm – 11:00 pm

Visions of Colorado

Brakhage and Beyond

DISCUSSION AND SCREENING

location Counterpath Press • 7935 E. 14TH STREET, DENVER

The light in Colorado was one of the inspirations that led visionary artist Stan Brakhage to experiment over several decades with film, from high in the mountains down to the plains. In turn, other filmmakers and friends entered his conversation with light and vision. A selection of 16mm films, with a running time just under ninety minutes, honor his ongoing presence in the state and on the state of experimental filmmaking. We open the screening with two films by Brakhage that exemplify his visualization of life in the Rocky Mountains with his wife Jane and their two children. We follow that with a newly preserved print of Barbara Hammer's 1974 film *Jane Brakhage*, in which Jane speaks about her connection to the mountains. We have included three films by Phil Solomon (one made in collaboration with Stan Brakhage), who passed away in 2019. We have included a film by Jeanne Liotta, a New York filmmaker who teaches at CU Boulder—this is her self-described “most Brakhagean” film. Mary Beth Reed, a student of Stan's who later worked with him step-printing his film *Chinese Series*, made *Moose Mountain*, which directly conjures ideas of Colorado with maps. Brakhage hand-picked Jennifer Reeves' work to showcase in New York in the 1990s, and we have included her film *The Girl's Nerve* which is clearly inspired by his hand-painted films. We end with Phil Solomon's elegiac—and quite different digital film—*Rehearsals for Retirement*.

admission

Free with SCMS badge

moderators

Jennifer Peterson • Woodbury University,
Los Angeles

Erin Espelie • University of Colorado Boulder

event coordinators

Erin Espelie • University of Colorado Boulder

Jennifer Peterson • Woodbury University,
Los Angeles

sponsors

Experimental Film and Media Scholarly Interest Group; CinemArts: Film and Art History Scholarly Interest Group;
Counterpath Press; University of Colorado Boulder

C O U N T E R P A T H
PRESS • BOOKSTORE • GALLERY • PERFORMANCE SPACE

special event
thursday
april 2

8:00 am – 9:00 am

Members Business Meeting

room Windows • SECOND LEVEL, TOWER BUILDING

All SCMS members are encouraged to attend the annual Members Business Meeting to participate in an open forum discussion with members of the SCMS Board. After a brief update on new and ongoing Board initiatives regarding equity and inclusion, we will open the floor to members for questions and discussion.

Refreshments will be provided.



SCMS is a Safe Space

This conference welcomes and respects all people regardless of sexual orientation or gender identity. We believe that all persons regardless of race, gender, gender identity and expression, sexual orientation, disability, physical appearance, body size, age, religion, marital or veteran status should be treated with dignity and respect. Should you need to speak to someone, please look for a board member with a blue badge or a staff member with a pink badge.

session e

thursday, april 2
9:15 am – 11:00 am

e2 | The Logic of Intellectual Property in the Comic Book Industry

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Shawna Kidman** • University of California, San Diego

Ian Gordon • National University of Singapore •
"The Kewpies and Rose O'Neill's Transmedia Industry"

Shawna Kidman • University of California, San Diego •
"Stan Lee Goes to Hollywood: Licensing and the Corporatization of Comic Book Publishing"

Gregory Steirer • Dickinson College • "Comic Books and the Economics of Intellectual Property Production"

Alisa Perren • University of Texas at Austin • "More Than Just Superhero Stories: The Rise of the Hybrid Publisher-Studio"

sponsors Comics Studies Scholarly Interest Group
Media Industries Scholarly Interest Group
Transmedia Scholarly Interest Group

e1 | Failure in Black Hollywood Production and Black Precariousness

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Alfred Martin** • University of Iowa

Joshua Truelove • Boston College • "Neutralized: The Failure of Dick Gregory's Political and Comedy Career"

Jennifer Fuller • Miami University • "Guns over Fists: *The Outcasts*' 'Failure' and the Plight of the Black Cowboy"

Gerald Butters • Aurora University • "That Damn Doll: *The Inkwell* as Black Film Failure"

Alfred Martin • University of Iowa • "Was *The Wiz* a Flop? The Industrial Politics of Black-Cast Media Failure?"

sponsor Black Caucus

e3 | Night Moves Collective Intimacies of Sleep Media

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Alanna Thain** • McGill University

Lakshmi Padmanabhan • Dartmouth University •
"Sleeping Together in Postcolonial Time"

Toni Pape • University of Amsterdam • "Traveling with Sandmännchen: How Eastern Germany Children's Television Dreams the World"

Ivan Ramos • University of Maryland • "On Not Wanting to Be: Thin States of Being and Nao Bustamante's 'Deathbed'"

Alanna Thain • McGill University • "Love, Labour, Loss: Sleep, Affect and Radical Dispossession"

e4

Beyond Human Vision and the Politics of Senses

room

Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Claire Henry • Massey University

- Dor Fadlon** • Victoria University of Wellington • “3D Cinema, Empowering Kinaesthesia, and September 11”
- Katharine Cacace** • University of Texas at Austin • “Over Yondr: Political Implications of a Phone-Free Performance Technology”
- Sai Diwan** • University of British Columbia • “Keep Watching: VOD and the Timepass Rationale”
- Claire Henry** • Massey University • “Refracting the Human Animal through a Surrealist Lens in Posthuman Cinema”

e5

Indigenous Digital Forms and Aesthetics

room

Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Jacqueline Land • University of Wisconsin-Madison

- Joanne Hearne** • University of Missouri • “Land, Instruction, and the Aesthetics of Compositing in Indigenous Digital Animation”
- Jacqueline Land** • University of Wisconsin-Madison • “‘Since Time ImMEMorial!': Decolonial Fandom and Media Counter-Mapping in Indigenous Digital Meme Networks on Instagram”
- Channette Romero** • University of Georgia • “Inuit Remix: Indigenizing the Archive in Inuit Women's Digital Music Videos”
- Jennifer “Jamie” Folsom** • Colorado State University • “The Virtual ‘Museum Different’: Discourse Analysis of the National Museum of the American Indian Website”

e6

Documentary Imaginaries

room

Gold • MEZZANINE LEVEL, TOWER BUILDING

chair

Meghanne Barker • University of Chicago

co-chair

Joshua Malitsky • Indiana University Bloomington

- Meghanne Barker** • University of Chicago • “Imagining the Documentary in the former Yugoslavia”
- Constantine Nakassis** • University of Chicago • “Enunciation and Eruptions of the Documentary in Tamil Cinema”
- Joshua Malitsky** • Indiana University Bloomington • “Documentary Encounters: Political-Ethics and the Documentary Imaginary”
- Nadine Chan** • Claremont Graduate University • “Documenting Friction in the Extractive Zone: Media, Meteorology, and the Witnessing of Loss”
- sponsor** Documentary Scholarly Interest Group

e7

Stardom and Historical Change
Transitional Moments in Classical and New Hollywood

room

Silver • MEZZANINE LEVEL, TOWER BUILDING

chair

Emily Carman • Chapman University

- Kristen Hatch** • University of California, Irvine • “‘No One Wanted to Hear what He Whispered in Garbo's Ear': John Gilbert and the Transition to Sound”
- Catherine Russell** • Concordia University • “Anti-Heroine: Stanwyck's Gamble on Double Indemnity”
- Emily Carman** • Chapman University • “Misfit Stardom: Transitional Acting in Hollywood during 1961”
- Jon Lewis** • Oregon State University • “Hollywood Encounters the Counterculture: Christopher Jones Does Not Want to Be a Movie Star”
- sponsor** Classical Hollywood Scholarly Interest Group

e8 | "Lesbian Film" in the 1980s Controversies, Canons, and Conflicts in American Narrative Cinema

room Century • MEZZANINE LEVEL, TOWER BUILDING

chair **Gary Needham** • University of Liverpool

respondent **Amy Villarejo** • Cornell University

Gary Needham • University of Liverpool • "Windows (1980): protesting 'The Most Vicious Anti-Lesbian Film Imaginable'"

Dana Heller • Eastern Michigan University • "No Country for Lesbians: The Soundscape of *Desert Hearts*"

Jacob Engelberg • King's College London • "Bisexual Threat, Lesbian Paranoia, and the Troubling of Monosexual Signification in 'She Must Be Seeing Things'"

sponsor Queer and Trans Caucus

e9 | Media Economies in the Middle East Then and Now

room Tower D • SECOND LEVEL, TOWER BUILDING

chair **Viviane Saglier** • McGill University

co-chair **Najmeh Moradiyan-Rizi** • University of Kansas

Tamara Maatouk • Graduate Center, CUNY • "The Nationalization of the Film Industry in Egypt: A Historical Fact or Economic Myth?"

Narges Bajoghli • Johns Hopkins University • "Iranian Regime Media: Islam, Nationalism, and Political Control"

Wazhmah Osman • Temple University • "How Imperial Projects Undermine Development in the Afghan Media Worlds"

Viviane Saglier • McGill University • "The Arab Network for Human Rights Film Festivals (ANHAR) and The Regional Mediation of Human Rights Film Economies"

sponsors Film & Media Festivals Scholarly Interest Group
Middle East Caucus

e10 | Encountering Identity Feminism Across Boundaries

room Tower A • SECOND LEVEL, TOWER BUILDING

chair **Katy Biddle** • University of Iowa

Victoria Le-Sweatman • University of Iowa • "Whose Feminism?: Articulating Conservative Female Identity at the Intersection of Old and New Media"

Vanessa Cambier • University of Minnesota • "The Films of Sally Cruikshank: Negotiating the Spatial Politics of Feminism Past and Present"

Chelsea Sokol • University of North Carolina at Chapel Hill • "Sensing and Self: a Haptic 'Look' at the Aesthetics of Women's Labor in Contemporary Maghrebi Cinema"

Zizi Li • University of California, Los Angeles • "Transnational Feminist Encounters and its Social Media Updates: Controversies around Naomi 'Sexy Cyborg' Wu 机械妖姬"

sponsor Women in Screen History
Scholarly Interest Group

e11 | New/Old, Archive/Platform Histories of Media Fandom

room Tower B • SECOND LEVEL, TOWER BUILDING

chair **Jane Glaubman** • Cornell University

co-chair **Hannah Mueller** • Bowling Green State University

Hannah Mueller • Bowling Green State University • "'Preserving Harmony in all the Fan Field': The Debate over Community in 20th-Century Science-Fiction Fandom"

Jane Glaubman • Cornell University • "The Origins of Slash and the Strange Case of Marion Zimmer Bradley"

Maria Alberto • University of Utah • "Platform Studies and Fandom Histories"

Leah Holmes • Bath Spa University • "Anime in the UK: the Invisible History and Punk Rock Legacy of UK Anime Fandom"

sponsors Fan and Audience Studies
Scholarly Interest Group
Transmedia Scholarly Interest Group

e12 | workshop
**Thinking through Making
Creative Approaches in Teaching
Media History and Theory**

room Tower C • SECOND LEVEL, TOWER BUILDING
chair **Alla Gadassik** • Emily Carr University of Art & Design

participants

- Andrea Comiskey** • University of Pittsburgh
- Lia Wolock** • University of Wisconsin-Milwaukee
- Donald Syder** • University of Maryland, Baltimore County
- Alison Patterson** • University of Pittsburgh

sponsor Critical Media Pedagogies
Scholarly Interest Group

e13 | **Stitching Together Media
and Fashion Studies**

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair **Elizabeth Affuso** • Pitzer College
co-chair **Suzanne Scott** • University of Texas at Austin

Suzanne Scott • University of Texas at Austin •
“Underwear That’s Fun to Wear: Historicizing and
Theorizing Fan Lingerie”

Lauren Boumaroun • University of California,
Los Angeles • “Media x Fashion: The Industry and
Ethics of Costume Adaptation”

Elizabeth Affuso • Pitzer College • “Make Me Over:
Female Fans, Beauty, and the Experience Economy”

e14 | **Performing and Viewing
Girlhood Transnationally**

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair **Danielle Hipkins** • University of Exeter
co-chair **Ilaria Antonella De Pascalis** • Roma Tre
University

Catherine O’Rawe • University of Bristol • “The Girl
Non-Professional in the Circuit of International
Cinema: Vulnerability, Authenticity, Labour”

Dana Renga • Ohio State University • “Casting *My
Brilliant Friend*’s Transnational Girl Stardom”

Ilaria Antonella De Pascalis • Roma Tre University •
“The SKAM Girls: Transnationalism, Empowerment,
and Difference”

Danielle Hipkins • University of Exeter • “What Does a
Teen Feminist (Netflix Series) Look Like?”

sponsors Childrens and Youth Media
Scholarly Interest Group
Transmedia Scholarly Interest Group

e15 | **Reading the Neocolonial Device
Confronting Contemporary
Arab Film Studies**

room Director’s ROW F • LOBBY LEVEL, PLAZA BUILDING
chair **Chris Lippard** • University of Utah

Terri Ginsberg • American University in Cairo • “Arab
Film Studies in the Post-Cold War Era”

Chris Lippard • University of Utah • “Challenging the
Aesthetics of the Migration Film in Arab Cinema”

Iman Hamam • American University in Cairo •
“Changing States—The Mechanical Body in Space”

Samirah Alkassim • George Mason University •
“Landscape, Erasure, and Representation as
Agential in Palestinian Cinema”

sponsor Middle East Caucus

e16 | Theorizing Region Film and Video Cultures in Southeast Asia

room SAVOY • MAJESTIC LEVEL, TOWER BUILDING
chair **Jasmine Trice** • University of California, Los Angeles

Mariam Lam • University of California, Riverside •
"Scenic Spaces: Ecologies of Southeast Asian Minor Regionalism"

Philippa Lovatt • University of St. Andrews • "Sonic intimacies and the acoustics of border crossing in Southeast Asian Artists' Moving Image"

Dag Yngvesson • University of Nottingham • "Malaysia Campus, The Return of Javanese Regionalism in Indonesian Independent Cinema"

Jasmine Trice • University of California, Los Angeles •
"Reflections on Methods: Researching Film Organizing in Contemporary Southeast Asia"

sponsor Asian/Pacific American Caucus

e17 | Current Strategies for Commissioning, Producing, and Circulating Serial Fiction for Children and Young Audiences

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING
chair **Eva Redvall** • University of Copenhagen

Eva Redvall • University of Copenhagen • "A Framework for Bringing Production and Audience Studies Closer Together when Researching Children's Content"

Katrine Bouschinger Christensen • Independent Scholar • "How Producers Think of Best Practice and Co-Creation with Children when Producing Public Service Television Drama"

Petar Mitric • Charles University • "How Children and Young Audiences Think of Quality and Relevance in Fictional Content across Different Platforms"

sponsor Scandinavian Scholarly Interest Group

e18 | To Hell and Back Peter Jackson's *They Shall Not Grow Old* (2018)

room Director's Row H • LOBBY LEVEL, PLAZA BUILDING
chair **John Trafton** • Seattle University

Robert Burgoyne • University of St. Andrews •
"Remediation and the Rescue of History in *They Shall Not Grow Old* (2018)"

John Trafton • Seattle University • "Battle of the Screens: *They Shall Not Grow Old* and the New Logistics of Perception"

Eileen Rositzka • Freie Universität Berlin • "Stepping Into (Y)our Place — Mapping as Cinematic Thinking in *They Shall Not Grow Old*"

Jonna Eagle • University of Hawai'i at Mānoa •
"Walking Dead: War and the Uncanny in *They Shall Not Grow Old*"

e19 | Recirculating, Reanimating, and Remediating Texts

room Director's Row I • LOBBY LEVEL, PLAZA BUILDING
chair **Florian Hoof** • Leuphana University Lueneburg

Kerry McAuliffe • University of Pennsylvania •
"The Matter of Fandom: GIFs, Labor, and Miniature Collections"

Florian Hoof • Leuphana University Lueneburg •
"The Afterlife of Non-Theatrical Film: Industrial Film, Weak Dispositives, Choice Architecture, and the Exhibition Space"

Tijana Mamula • Newcastle University • "Adaptation as Theory"

Morgan O'Brien • University of Texas at Austin •
"The Eerie Affect of Retro Video Games"

e

thursday
april 2

e20 South by Southwest
Regional Film History from the Global South
to the American South and Southwest

room Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair Joshua Gleich • University of Arizona
co-chair Ross Melnick • University of California,
Santa Barbara

Ross Melnick • University of California, Santa Barbara •
"Caribbean Dreams: Local Politics and Regional
Decisions in Hollywood Theaters in Jamaica, Puerto
Rico, Trinidad and Cuba"

Eric Smoodin • University of California, Davis • "'Le Roi
du Cinéma': Joseph Seibarras and North African Film
Exhibition, 1925–1940"

Matthew H. Bernstein • Emory University •
"Paramount's Southern Accent: *River of Romance*
(1929)"

Joshua Gleich • University of Arizona • "East
of Hollywood, West of St. Louis: Regional
Infrastructures for Class-A Westerns"

e21 It's the Theory That Got Small

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair Patrice Petro • University of California,
Santa Barbara

Philip Rosen • Brown University • "An Originary
Implantation: Theory, Politics, Film in the Present"

Nicholas Baer • University of Groningen •
"The Poverty of New Film History"

Maggie Hennefeld • University of Minnesota •
"Feminist Film Theory on the Brink of Laughter"

Patrice Petro • University of California, Santa Barbara •
"Big Questions, Small Answers?"

sponsor Film Philosophy Scholarly Interest Group

e22 The Work of Sex
Global Feminine Sexualities

room Terrace • TERRACE LEVEL, TOWER BUILDING
chair David Gurney • Texas A&M-Corpus Christi

Steven Maye • University of Chicago • "The Narrative
Uses of White Women's Sexuality: *thirtysomething's*
Pedagogy of Seriality and the Episode"

Lauren Kirshner • Ryerson University • "Showing
the Work of Sex Work in Contemporary American
Documentary"

Laura Reizman • University of California, Los Angeles •
"Remapping the *Yanggongju* and the Camptown in
Shin Sang-ok's *Hellflower*"

Melis Umut • SUNY, Stony Brook University •
"The Post-Erotic and the Rise of the 'Blonde Bomb':
How Vamp Became the New Face of Secular Turkey
in the 1980s"

e23 roundtable
"What the Hell Are They
Doing in There?"
Navigating Media Scholarship
While Parenting

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair Sharon Ross • Columbia College Chicago
co-chair Kelly Kessler • DePaul University

Sharon Ross • Columbia College Chicago • "*Fortnite/*
AltRight: My Son's YouTube Rabbit Holes"

Michele Meek • Bridgewater State University •
"The Sex Talk—With a Little Help from the Movies"

Elizabeth Nathanson • Muhlenberg College • "Elsa is
Everywhere!:. Postfeminist Princess Play"

Jonathan Nichols-Pethick • DePaul University •
"Scamming Me: Learning a New Commerce of
Gaming"

Kelly Kessler • DePaul University • "U got a big butt,
yo: Damage Control and Kids' Media"

sponsor Childrens and Youth Media
Scholarly Interest Group

9:15 am
11:00 am

e24 | **Production Companies**
Industry, Culture, Power

room **Biltmore** • TERRACE LEVEL, TOWER BUILDING

chair **Landon Palmer** • University of Tampa
respondent **Jeffrey Menne** • Oklahoma State University

Noelle Griffiths • Marymount Manhattan College •
“Brought to you by HUD and Model Cities: Third
World Cinema Productions presents *Claudine*”

Landon Palmer • University of Tampa • “When a
Record Company Becomes a Film Company: The
Case of Motown Productions”

Courtney Brannon Donoghue • University of North
Texas • “*Foxy Fox 2000 in the Mouse House: The
Decline of Female-Driven Mid-Budget Films*”

Andrew deWaard • University of California, San Diego •
“Billionaire Boutiques and Plutocratic Patrons:
Independent Film Production Companies and
Wealth Inequality”

sponsor **Media Industries Scholarly Interest Group**

e25 | **Screening Activism from**
the Heroic to Hopeless

room **Capitol** • TERRACE LEVEL, TOWER BUILDING

chair **Diana Popa** • The University of Edinburgh

Meghan Tibbits-Lamirande • Carleton University •
“Working for No Money: Aid Slavery and
Debt-Peonage in Renzo Martens's *Enjoy Poverty:*
Episode III”

Diana Popa • The University of Edinburgh • “Hopeless
Didacticism: Spectatorial Mode of Address in *I Don't
Care if We Go Down in History as Barbarians*”

Rebecca Bell-Metereau • Texas State University •
“Can Movies Save the Planet?: *Silkwood* and Other
Eco Warriors”

Tessa Adams • University of Iowa • “*The Purge: A
Rewriting of the Post-Racial Narrative*”

e26 | **roundtable**
New Voices in Gender
and Media Criticism

room **Plaza Ballroom D** • CONCOURSE LEVEL, PLAZA BUILDING

chair **Michele Leigh** • Independent Scholar
co-chair **Taylor Nygaard** • Arizona State University

Laura Mjolsness • University of California, Irvine •
“She Animates”

Taylor Nygaard • Arizona State University • “Horrible
White People”

Emily Contois • University of Tulsa • “Diners, Dudes,
and Diets”

Laura Stamm • University of Wisconsin • “Eau Claire,
The Queer Biopic”

Annie Berke • Independent Scholar • “Their Own Best
Creations: Feminism, Authorship”

e27 | **New Economies of Labor**
and Creativity

room **Plaza Ballroom E** • CONCOURSE LEVEL, PLAZA BUILDING

chair **Miranda Banks** • Loyola Marymount University

Concepcion Cascajosa Virino • Carlos III University of
Madrid • “Fiction Television Screenwriters in Spain.
Creative Labour in a Changing Landscape”

Susan Noh • University of Wisconsin-Madison •
“Platform Economies and the Rhetoric of
Discontent: YouTube Creator Burnout and the Crisis
of Digital Labor”

Lauren Steimer • University of South Carolina •
“The Power in Numbers: Ensemble Stunt
Performance in *Black Panther* and *Histories of
Practice*”

Kathleen McHugh • University of California,
Los Angeles • “Diagnosis She Wrote: Female
Showrunners in the Era of #MeToo”

sponsor **Caucus on Class**

e28 **Sonic Architectures**
Space and Sound in Iberian Cinema

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING

chair **Sarah Thomas** • Brown University

Susan Larson • Texas Tech University • “Creative Uses of Limited Sound in *El misterio de la Puerta del Sol* (1929)”

Sarah Thomas • Brown University • “Sound Structures: Intermediality and Space in the Cinema of Carlos Saura”

Tom Whittaker • University of Warwick • “Social Disorder and the Soundscape of Cinemagoing in Spanish Film”

Vanessa Ceia • McGill University • “Trans Bodyscapes: Sound and Space in João Pedro Rodrigues’s *To Die Like a Man* (2009) and Ricardo Branco’s *Rute* (2017)”

sponsors Latino/a Caucus
Sound and Music Studies
Scholarly Interest Group

meeting

thursday, april 2

9:15 am – 11:00 am

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Oscar Micheaux Society

meeting

thursday, april 2

9:15 am – 11:00 am

room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Library & Archives

Scholarly Interest Group

We will be discussing issues relevant to media/ cinema librarians and archivists.

thursday
april 2

thursday
april 2

begins at 10:00 am

**Alfred M. Bailey Travel Film Screenings
and Image Archive Hosted Tour**

10:00 am *Fijian Album* & 1:00 pm *Campbell Island*

location Denver Museum of Nature & Science, Ricketson Auditorium and Image Archive •
2001 COLORADO BOULEVARD, DENVER

In between the two screenings, a tour will be provided of the DMNS’s Image Archive, home to a collection of more than 700,000 images including historic images of the museum and its iconic fieldwork. Also featured are 2,000 film titles covering the museum’s expeditions throughout the 20th century.

****Enter the museum through the Staff Entrance glass door to the left of the main entrance and check in at the Security Subpost. The Ricketson Auditorium capacity is 220 with general seating open to both SCMS members and museum staff. Public transportation is encouraged due to limited museum parking.**

admission

Free with SCMS badge

tour host

René O’Connell • Denver Museum of Nature & Science Image Archivist

9:15 am
11:00 am

session f

thursday, april 2

11:15 am–1:00 pm

f2 | Landscape Is Political Excavating Nature in World Cinemas

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Ling Zhang** • SUNY, Purchase College

co-chair **Vincent Bohlinger** • Rhode Island College

Vincent Bohlinger • Rhode Island College • "I don't like to escape life': Landscape and Character Subjectivity in *Solaris* and *Stalker*"

David Fresko • Rutgers University • "Idealism and Materialism in the Dziga Vertov Group's *Vent d'est* (1970)"

Katie Model • Hunter College, CUNY • "Excavating the Surface: Palestinian Cine-Archeology and Route 181"

Ling Zhang • SUNY, Purchase College • "Screening Spring: Landscape, Lyricism and Socialist Realism in 1960s Chinese Cinema"

sponsor Activist and Revolutionary Film and Media Scholarly Interest Group

f1 | Animate Intelligence Mind, Cognition, Materiality

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Eric Herhuth** • Tulane University

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

Andrew Buchanan • Purdue University • "Metamorphosis and Mind"

Eric Herhuth • Tulane University • "The Cartoon Anima, or, How to Joke about Conscience"

Andrew Johnston • North Carolina State University • "Edge of the Line: AI Animation and Visions of the Screen"

sponsors Animated Media Scholarly Interest Group
Film Philosophy Scholarly Interest Group

f3 | Platformativity and Media Populism in the Korean Wave

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Michelle Cho** • University of Toronto

S. Heijin Lee • New York University • "YouTubing to Freedom: Digital Labor and Activism in South Korea's #EscapeTheCorset Movement"

Michelle Cho • University of Toronto • "The Cosmo-logics of K-pop: Media Intimacies and Populist Soft Power"

Patty Ahn • University of California, San Diego • "#BlackOutKorea: Black K-Pop Fandom and the Disruption of Mass Affect in K-Pop Nationalism"

f4

Big Image, Small Screen
Film Stars, Feminism, and Quality TV

room

Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Sara Bakerman • University of Southern California

Jessica Hoover • Independent Scholar • “They Don’t Make Faces, or Legs, Like That Anymore: Female Screen Stars’ Use of Television in Image and Memory Creation”

Sara Bakerman • University of Southern California • “‘Nevertheless: Bacall’: Aging Hollywood Stars as Aesthetic Prestige in the 1980s Made-for-Cable Movie”

Caroline Bayne • University of Minnesota • “Big Little Screens: HBO, *Big Little Lies*, and ‘Quality’ Women’s Television”

sponsor Women in Screen History
Scholarly Interest Group

f5

The Lines of Cinema

room

Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Laurence Kent • King’s College London

co-chair

John Winn • Duke University

Aaron Dowdy • Columbia University • “Every Gesture a Kind of Hieroglyph: Cinematic Lines After Étienne-Jules Marey”

Laurence Kent • King’s College London • “Diagonalization in German Expressionism: Tracing the Infinity of a Formal Sublime”

Joshua Schulze • University of Michigan • “The Corridor in Contemporary Horror Cinema”

John Winn • Duke University • “The Vital Lines of Classical Hollywood: *Grand Hotel* (1932)”

sponsor Film Philosophy Scholarly Interest Group

f6

Folding Surfaces, Unfolding Space
An Alternative Genealogy of Screen

room

Gold • MEZZANINE LEVEL, TOWER BUILDING

chair

Jinying Li • Brown University

respondent

Noam Elcott • Columbia University

Yomi Braester • University of Washington in Seattle • “The Scroll as an Alternative Screen: Pictorial Space in the Age of the Digitized Scroll”

Weihong Bao • University of California, Berkeley • “Painted Screen (huapingfeng): From Backdrop to Environment”

Jinying Li • Brown University • “The Surface Tension of the Wall-Screen: The Network, the Great Firewall, and the Aesthetic of Non-Information”

f7

Film Acting at Moments
of Industrial Change
Genre, Style, and Identity

room

Silver • MEZZANINE LEVEL, TOWER BUILDING

chair

Will Scheibel • Syracuse University

Adrienne L. McLean • University of Texas at Dallas • “Lady Be Gone: Eleanor Powell and the MGM Freed-Unit Musical”

Will Scheibel • Syracuse University • “Fox’s ‘Wonderful Urge’: From Screwball to Sex Comedy”

Amanda Konkle • Georgia Southern University • “The Misfits, Method Acting, and the Transition from Studio Players to Free Agents”

Scott Balcerzak • Northern Illinois University • “‘Thinking White’: Richard Pryor, Harvey Keitel, and Performing Tension in *Blue Collar* (1978)”

f8 | Art, Science, and the Moving Image

room	Century • MEZZANINE LEVEL, TOWER BUILDING
chair	Colin Williamson • Rutgers University
	Sarah Cooper • King's College London • "The Art of Plant Science: F. Percy Smith's Flowers"
	Oliver Gaycken • University of Maryland • "Afrofuturist Media: Vibranium Sand, Data Visualization, and Diegetic Prototyping in <i>Black Panther</i> "
	Georgina Evans • University of Cambridge • "Werner Herzog's Transformational Geologies"
	Colin Williamson • Rutgers University • "Toward a Natural History of Animation: From Loïe Fuller to Proteus"
sponsor	Media, Science, and Technology Scholarly Interest Group

f9 | Streaming Around the World

room	Tower D • SECOND LEVEL, TOWER BUILDING
chair	Dimitrios Latsis • Ryerson University
	Zeltzyn Rubi Sanchez Lozoya • University of Texas at Austin • "Cricket and Dragons: What Made Hotstar India's Leading Streaming Platform"
	Jasmine Lee Ehrhardt • University of Michigan • "One Hundred Years of Ethnonationalism: Marketing Diversity and Nationalism on Youtube"
	Hyun Jung Noh • University of Texas at Austin • "Netflix's Reconfiguration of Korean Production Houses' Business Model: A Case Study of <i>Mr. Sunshine</i> "
	Kimball Maw Jensen • Brigham Young University • "Wong Fu Productions and the Popularization of Asian American Studies Identity Discourse in Popular YouTube Narratives"

f10 | workshop Rescue Missions Black Film Feminisms

room	Tower A • SECOND LEVEL, TOWER BUILDING
chair	Ellen Scott • University of California, Los Angeles
co-chair	Courtney Baker • University of California, Riverside
participants	Samantha Sheppard • Cornell University Elizabeth Reich • University of Pittsburgh Rebecca Wanzo • Washington University in St. Louis

f11 | Queer Re-significations Imaging the Past in Contemporary Queer Media

room	Tower B • SECOND LEVEL, TOWER BUILDING
chair	Maria San Filippo • Goucher College
co-chair	Clara Bradbury-Rance • King's College London
	Clara Bradbury-Rance • King's College London • "Citational Excess as Queer Precocity"
	Fiona Handyside • University of Exeter • "An Alien Presence: Rachel Weisz in the Contemporary Heritage Film"
	Sonia Misra • Franklin & Marshall College • "Temporality and Embodiment in Queer VR"
	Maria San Filippo • Goucher College • "Living in the Gray Area: Bisexual Re-significations in Desiree Akhavan's <i>The Bisexual</i> "
sponsor	Queer and Trans Caucus

f12 | The Audience Experience
Global Perspectives

room Tower C • SECOND LEVEL, TOWER BUILDING
chair **Pierre Floquet** • Bordeaux, Institut National Polytechnique

Oscar Quiros • Universidad de Costa Rica •
"Audiences speaking in foreign dialects: An interdisciplinary approach to culture and media."

Konstantinos Tzouflas • University of Zurich • "See, Sun and Cinema: Film Festivals on Greek islands"

Itay Harlap • Tel Aviv University • "An Arabic Campfire on Shabbat Eve: Television and Nostalgia in the Documentary *Arabic Film*"

sponsor Film & Media Festivals Scholarly Interest Group

f13 | Materializing the Musical
Videographic Approaches to Genre Criticism

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair **Desiree Garcia** • Dartmouth College
respondent **Jeffrey Middents** • American University

Desiree Garcia • Dartmouth College • "Backstage in Black and White: Race and Space in the Musical"

Chelsea McCracken • SUNY, Oneonta • "Princess Redux: Comparative Analyses of Gender in Disney's Live-Action Musical Remakes"

Jenny Oyallon-Koloski • University of Illinois at Urbana-Champaign • "Traversing the Bridge: Musicals' Diegetic Plurality"

sponsor Digital Humanities and Videographic Criticism Scholarly Interest Group

f14 | Kill Chain Aesthetics
The Drone in Popular Media

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair **Claudette Lauzon** • Simon Fraser University

Claudette Lauzon • Simon Fraser University •
"*The Blob!* and Other Stranger Things of Drone Warfare"

Jennifer Schepf • Princeton University • "*Black Mirror's* Domestic Kill Box: Drone Warfare and the Making of Imperial Culture"

Thomas Stubblefield • University of Massachusetts •
"Drone 100: Synchronization and Swarm Aesthetics in Drone Performance"

Caren Kaplan • University of California, Davis • "Eye in the Sky: The Limits of Representation in the Era of Distance Warfare"

f15 | Social Politics and the Arab World

room Director's Row F • LOBBY LEVEL, PLAZA BUILDING
chair **Linnea Hussein** • Connecticut College

Brian Plungis • New York University • "Visualizing Oil Modernity in Pre-Revolutionary Iranian Satire"

Feyza Safoglu • University of Southern California •
"Hollywood Stories, Local Heroes: *The Man Who Saves the World* and Turkish Science Fiction"

Mazyar Mahan • Chapman University • "It's Not 'The Panacea' Anymore: The Depiction of Religion in the Cinema of Asghar Farhadi"

Linnea Hussein • Connecticut College • "The Personal Making-Of Documentary: Mohamed Al-Daradj's Iraq Series and a Different Type of Look Behind the Scenes"

sponsor Middle East Caucus

f16 Undercurrents Minorities and Media Margins in Asia

room Savoy • MAJESTIC LEVEL, TOWER BUILDING
chair Lin Song • University of Macau

- Ying Diao** • Independent Scholar • "Christianity through Studio Production: Technology and the Changing Sounds of Lisu Religiosity in Contemporary Myanmar/Burma"
- Yiwen Liu** • Simon Fraser University • "Translocal Memory in Local Currents: Re-Imagining Hong Kong Through Minor Encounters"
- Qi Li** • King's College London • "In the Micro and For the Minor: Chinese Queer Cinema Goes Online"
- Lin Song** • University of Macau • "Desire for Sale: Live-streaming and DIY Pornography among Chinese Gay Micro-celebrities"

f17 Rethinking Mid-Century Documentary The Great Acceleration and Its Discontents

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING
chair Sabiha Khan • University of Texas at El Paso

- Zoe Druick** • Simon Fraser University • "UNESCO Films at Mid-Century: Operationalizing the Great Acceleration"
- Scott Birdwise** • York University • "Demonic Images at the Birth of the Great Acceleration: Humphrey Jennings's *Pandaemonium*"
- Sabiha Khan** • University of Texas at El Paso • "Exploring the Form of Global Food Films in Paul Rotha's *World of Plenty* (1943) and *The World is Rich* (1947)"

f18 Cinema and Screening The Trauma of WWII

room Director's Row H • LOBBY LEVEL, PLAZA BUILDING
chair Bjorn Ingvaldstad • Bridgewater State University

- Kajsa Niehusen** • University of California, Santa Barbara • "'German Movies on the March': Nazi Film Journals, Hollywood, and Third Reich Films on the American Market"
- Patrick Brown** • University of Iowa • "Flights of Fancy: Wargaming and the Cinema in Weimar Germany"
- Bjorn Ingvaldstad** • Bridgewater State University • "Cinema of the Bloodlands: Documentary, Representation, and Structuring Absence"

f19 Intimate Media in the Age of Early Cinema

room Director's Row I • LOBBY LEVEL, PLAZA BUILDING
chair Kyle Barnett • Bellarmine University

- Kyle Barnett** • Bellarmine University • "Cinematic Celebrity and the Promise of Phonographic Intimacy"
- Sonia Campanini** • Goethe University Frankfurt • "Early Film Sound between Restoration and Presentation"
- Yuki Irikura** • Waseda University • "The Audience Reception of Universal's *Bluebird* Photoplays in Japan"
- Dani Kissinger** • Northwestern University • "20th Century Seances and the Experience of Immersion"
- sponsor Silent Cinema Scholarly Interest Group

f20 | **Technology, Aesthetics
and the De/Construction
of Time and Space**

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

chair **James Lastra** • University of Chicago

Sonja Bertucci • University of Richmond •
"The Aesthetics of the Encounter: On the Cinema of
Abbas Kiarostami"

Tamas Nagypal • Ryerson University • "De-Suturing
the Real: The Biopolitics of the Sovereign Gaze in
POV Cinema"

Stephen Charbonneau • Florida Atlantic University •
"Digital Disclosures: Documenting the Data
Dilemma Through the Counter-Personalistic"

James Lastra • University of Chicago • "The Camera
and Other Creatures"

f21 | **Transforming Entertainment
in the Digital Age
New Industrial Practices and Strategies**

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Michael Curtin** • University of California,
Santa Barbara

Violaine Roussel • University of Paris VIII • "Making
Content with Algorithms? Streaming Platforms, Data
Analytics, and the Transformation of Entertainment"

James Fleury • Washington University in St. Louis •
"Priming Amazon: Twitch and the Streaming Wars"

Denise Mann • University of California, Los Angeles •
"Recommended by Humans: AI Automation of a
Friction-Free Culture Industry"

Patrick Vonderau • University of Halle-Wittenberg •
"Engagement Isn't What It Used To Be: Fake Likes in
Hollywood and Beyond"

f22 | **roundtable
Beyond Resemblance
Theorizing Representation and
Methods in Media Studies**

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Racquel Gates** • College of Staten Island, CUNY

Jillian Baez • Hunter College, CUNY • "Latinx
Audiences' Search for Belonging"

Melissa Click • Gonzaga University • "Talking With
Audiences of Color #WhileWhite"

Racquel Gates • College of Staten Island, CUNY •
"Form and Legibility in Black Popular Culture"

Kirsten Warner • University of Alabama • "Fighting to
Recoup Meghan Markle as Black Princess"

sponsor Black Caucus

f23 | **Towards a Pop Cinema**

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Glyn Davis** • University of Edinburgh

co-chair **Thomas Day** • University of Edinburgh

Thomas Day • University of Edinburgh • "Times
Square as Readymade: William Klein's *Broadway by
Light* (1958)"

Glyn Davis • University of Edinburgh • "Always
Crashing in the Same Car"

Jon Davies • Stanford University • "Pop Goes the
Commodity"

Sarah Hollenberg • University of Utah • "Transformer:
Rhythm 0, Fame and Franchise in Shia LaBeouf's
#IAMSORRY"

sponsor Experimental Film and Media
Scholarly Interest Group

f24 | Untangling the Spider-Verse

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Russell Meeuf** • University of Idaho

Charlie Michael • Emory University • "Gotta Go High: Miles Morales at the Limits of Hypertext"

Eve Benhamou • Swansea University • "Rejuvenating Spider-Man: *Into the Spider-Verse*, Teenage Masculinity, and the Contemporary Animated Superhero Film"

Ayanni Cooper • University of Florida • "The Clothes Make the (Spider)Man: Costumes and Identity in *Spider-Man: Into the Spider-Verse*"

Russell Meeuf • University of Idaho • "Fighting against the Spider-Verse: The Kingpin and Hyperwhite Villainy"

sponsors Animated Media Scholarly Interest Group
Comics Studies Scholarly Interest Group

f25 | Screen Performance in Dialogue with Art and Politics

room Capitol • TERRACE LEVEL, TOWER BUILDING

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

Cynthia Baron • Bowling Green State University • "Avant-Garde Performance Priorities and American Independent Cinema"

Katherine Kinney • University of California, Riverside • "Fonda and Godard"

Sharon Marie Carnicke • University of Southern California • "The Method Gone Wrong: The Case of Ellie Parker"

Colleen Conroy • University of Wisconsin-Madison • "More than Words: Vocal Performance on Screen"

f26 | Sonic Symptoms and Media Transformation

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING

chair **Joan Titus** • University of North Carolina Greensboro

Joan Titus • University of North Carolina Greensboro • "Sounding the Soviet Mainstream: Musical Excess in Dmitry Shostakovich's Score to *Fall of Berlin* (1951)"

Leah Shafer • Hobart and William Smith College • "'It's time! It's time!!': The Performative Symptomatology of Pharmaceutical TV Ads"

Amanda Bruce • Florida Polytechnic University • "Clubwomen, Children's Radio Reform, and Network Cooptation during Radio's Golden Age"

Megan Hermida Lu • Boston University • "Blowing Razzberries: The Censored Language of the Production Code"

sponsor Radio Studies Scholarly Interest Group

f27 | Life As Such Environmental Justice, Collaborative and Indigenous Film, and Cinematic Affect

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

chair **Freya Schiwy** • University of California, Riverside

Sarah Shamash • University of British Columbia • "Earth Philosophies and Brazilian Amazonian Cinema"

Claudia Arteaga • Scripps College • "Environmental Politics through Portrayals of Indigenous Women in Three Documentaries from the Andes and the Amazonia"

Freya Schiwy • University of California, Riverside • "Moving Stillness: Activism, Affect, and Aquatic Communities in the Capitalocene"

Laurel Smith • University of Oklahoma • "From Southern Mexico to the South Central Plains: Relocating Affect, Indigenous Media and Environmental Storytelling"

sponsor Latino/a Caucus

f28 | Hands and Gestures in Film

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING
chair **Ahmet Yuce** • Georgia State University

Stephan Boman • University of California, Santa Barbara • *"Gorillas in our Midst: Filmic Gesture and the Human-Animal Divide"*

Ella Tucan • Wayne State University • *"Body Politic/s: Affect, Gesture, and Performance in Roy Andersson's Songs from the Second Floor (2000)"*

Ahmet Yuce • Georgia State University • *"The Unattainable Hands: Reconsidering Touch in Cinema through The Hands of Orlac"*

Jennifer Gillan • Bentley University • *"Stride/Strides: Televising Women's Movement(s) from Mary Tyler Moore and Ms. Romano to Jane Fonda and Viola Davis"*

thursday
april 2

meeting

thursday, april 2
11:15 am – 1:00 pm
room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Comedy and Humor Studies
Scholarly Interest Group

At our 2020 SIG meeting in 2020, we will announce the winners of our annual writing and research prizes. We will also hold an in-depth discussion of pedagogical strategies for teaching Comedy and Humor Studies, including the sharing of syllabi and classroom activities and assignments.

meeting

thursday, april 2
11:15 am – 1:00 pm
room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Children's and Youth Media and
Culture Scholarly Interest Group

Mentor/mentee program and common bibliography project and to foster collaborations and share research in the field.

meeting

thursday, april 2
11:15 am – 1:00 pm
room Director's Row G • LOBBY LEVEL, PLAZA BUILDING

Scandinavian
Scholarly Interest Group

pop-up
thursday
april 2

1:00 pm – 3:00 pm

Ask a Publisher

room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING

So, you want to publish a book but don't know where to start? We've got answers!

Seasoned publishers from university presses to textbook publishers will be on hand to field questions and offer general advice on all aspects of publishing in the Conference Exhibit Hall.

11:15 am
1:00 pm

session **g**

thursday, april 2
1:15 pm – 3:00 pm

g2 | Archive as Medium Activations, Remediations, and Counter-Archives

room	Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Janine Marchessault • York University
co-chair	Michael Zryd • York University
	Jennifer VanderBurgh • Saint Mary's University • "Reframe, Remediate, Repatriate: Animating Nova Scotia's Government Film Collection"
	Michael Zryd • York University • "Reactivating Hollis Frampton's <i>Magellan</i> "
	Janine Marchessault • York University • "Rethinking <i>Lieux de Mémoire</i> through Archival Remediations"
	Monika Gagnon • Concordia University • "67 AR chives: Augmented Reality on the Expo 67 Islands"

g1 | Community Television Marginal Uses of the Mainstream Form

room	Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Lauren Herold • Northwestern University
co-chair	Daphne Gershon • University of Wisconsin-Madison
	Christopher Ali • University of Virginia • "Power to the PEG: Community Television and the Politics of Cable Policy"
	Annie L. Sullivan • Oakland University • "Producing Detroit's <i>Black Journal</i> : The Politics of Community Control and Black UHF Television Infrastructure"
	Daphne Gershon • University of Wisconsin-Madison • "Minority Media for the Majority: the Survival Strategies of the Milwaukee Gay/Lesbian Cable Network (1986-1994)"
	Lauren Herold • Northwestern University • "Resonance and Sincerity on the Gay Cable Network: Producing LGBTQ News and Entertainment on Cable Access in the 1980s"
sponsor	Television Studies Scholarly Interest Group

g3 | The Post-States of Yugoslav Film, New Media and Culture Between Memory, Representation and Collaboration

room	Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Asja Makarevic • Goethe University Frankfurt am Main
	Ana Grgic • Monash University Malaysia • "The (Post) Yugoslav Film Experience: Resistances, Survivals and Archives"
	Maša Guštin Sr • University of Gdansk • "Co-Production of Feature Films between Slovenian and the Countries of the Former Yugoslavia in the 21st Century"
	Asja Makarevic • Goethe University Frankfurt am Main • "Post-Yugoslav Cinema in the Face of Post-War Culture"
	Dijana Protic • University of Rijeka • "Development of New Media Art Scene in the Transition Period in the Former Yugoslavia Countries"

g4 | Infrastructural Narratives

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair Erica Stein • Vassar College
respondent Aubrey Anable • Carleton University

Karl Schoonover • University of Warwick • “Cinema as Waste Management: Lens Flares and Drainage”
Erica Stein • Vassar College • “‘Every Night a Different Place’: Infrastructure and Origin in Conspiracy Films”
Malini Guha • Carleton University • “Screen as Infrastructure, Architecture as Narration—*Unceded: Voices of the Land* at the Venice Architectural Biennale”

g5 | What Is/Was Political Cinema in Latin America?

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
chair Masha Salazkina • Concordia University
co-chair Rielle Navitski • University of Georgia

Masha Salazkina • Concordia University • “New Latin American Cinema’s Early Political Foundations: La Rassegna Internazionale del Cinema Latinoamericano 1960–1965”
Rielle Navitski • Concordia University • “Mexico’s Centro Universitario de Estudios Cinematográficos: From Top-Down Pedagogy to Student Revolt, 1963–1968”
Sarah Ann Wells • University of Wisconsin-Madison • “The Brazilian Strike Film Cycle (1976–1984)”
Ana Lopez • Tulane University • “‘Post-politics’ and 21st-Century Cuban ‘Post-Cinemas’”
sponsors Activist and Revolutionary Film and Media Scholarly Interest Group
Latino/a Caucus

g6 | The Space of the Studio
Caste, Gender, Labor, and Technology at the Prabhat Film Company of India, 1920s–1930s

room Gold • MEZZANINE LEVEL, TOWER BUILDING
chair Neepa Majumdar • University of Pittsburgh

Rachel Ball-Phillips • Southern Methodist University • “When Marathi Cinema was Indian Cinema: Regional Influence on the National Stage”
Hrishikesh Arvikar • University of Queensland • “Studio as World, Backlot as Production: Indic Imaginations of Space, Touch, and Caste in *Prabhat*”
Neepa Majumdar • University of Pittsburgh • “‘When the Industry is Standing on Its Ear’: Un Prabhat Studios’ Entry into Sound Cinema”
Anupama Kapse • Loyola Marymount University • “A Stormy Petrel: Shanta Apte and the Politics of Female Suff-Rage”

g7 | Stanwyck Studies
Stardom, Genre, and Disruptive Femininity

room Silver • MEZZANINE LEVEL, TOWER BUILDING
chair Steven Cohan • Syracuse University

Julie Grossman • LeMoyne College • “‘Please. Don’t Call Me “Angel.” I Loathe it!’: Stanwyck and the Fatal Woman in *Baby Face* and *Crime of Passion*”
Alison McKee • San Jose State University • “‘Without a Love of my Own’: Spinsters, Stanwyck, and *There’s Always Tomorrow* (Sirk, 1956)”
Steven Cohan • Syracuse University • “Melodramatic Noir: The Crimes and Sorrows of Helen Ferguson and Thelma Jordan”
Corey K. Creekmur • University of Iowa • “A Girl and a Gun: Barbara Stanwyck and the Western”

g8 | Bergman Beyond 100 New Directions in Scholarship for the Filmmaker's Second Century

room	Century • MEZZANINE LEVEL, TOWER BUILDING
chair	Daniel Humphrey • Texas A&M University
	Louise Wallenberg • Stockholm University • "Making (the) Silence Speak: Remake, Retake, and Rectify"
	Hamish Ford • University of Newcastle • "Reorienting Ingmar Bergman: Global Reception Meets World Cinema Scholarship"
	Liina-Ly Roos • University of Minnesota • "Earth as a Medium of Memories in Ingmar Bergman's <i>Island Films</i> "
	Daniel Humphrey • Texas A&M University • "Following the Forces: Bergman Beyond Psychoanalysis"
sponsor	Scandinavian Scholarly Interest Group

g9 | (Post-)Cinematic Crowds@2020 Aesthetics & Politics

room	Tower D • SECOND LEVEL, TOWER BUILDING
chair	Claudia Breger • Columbia University
	James Phillips • University of New South Wales • "The Close-Up, the Crowd, and the World"
	Julia Alekseyeva • University of Pennsylvania • "'A Riot is the Language of the Unheard': Affects of Collectivity in 21st Century American Media"
	Claudia Breger • Columbia University • "Different Crowds, Layered Affects: Spike Lee's Audiovisual Storytelling in <i>BlackKkKlansman</i> "
	Olivia Landry • Lehigh University • "The Sonic Crowd: Polyphony in Philip Scheffner's <i>Havarie</i> "
sponsor	Film Philosophy Scholarly Interest Group

g10 | Mediated Matchmaking Compatibility on Screen and Online

room	Tower A • SECOND LEVEL, TOWER BUILDING
chair	Reem Hilu • Washington University in St. Louis
	Misha Kavka • University of Amsterdam • "The Science of Affection"
	Helen Wood • University of Lancaster • "'Taming Love Island?': The Possibilities and Problematics of Tighter Regulation in the UK"
	Hannah Spaulding • Concordia University • "'Searching for Love on the Small Screen': Video Dating, Romantic Security, and Self Help"
	Reem Hilu • Washington University in St. Louis • "Sexy Software and Compassionate Computing"

g11 | Progressive Shifts, Regressive Outcomes Unpacking Modern Media Representations

room	Tower B • SECOND LEVEL, TOWER BUILDING
chair	Evan Brody • University of Wisconsin-La Crosse
	Lyndsey Beutin • McMaster University • "Alibis for White Innocence in the Libyan Migrant 'Slave Auction' Video"
	Evan Brody • University of Wisconsin-La Crosse • "Necessary Roughness: A Comparative Analysis of Fictional LGBTQ Athletes on Television"
	Perry Johnson • University of Southern California • "Victims, Victimhood, and the 'Forced Heroism' of Sexual Assault Survivors"
	Jason Lopez • University of Wisconsin-Madison • "Rewriting Athlete Activism though NFL and NBA Media Campaigns"
sponsor	Sports Media Scholarly Interest Group

g12

The Afterlives of Militant Cinema
Postcolonialism, Third-Worldism, Migration

room

Tower C • SECOND LEVEL, TOWER BUILDING

chair

Matthew Croombs • University of Calgary

Sara Saljoughi • University of Toronto • “Rethinking Political Cinema: Postcoloniality and the Aesthetics of Migration”

Luca Caminati • Concordia University • “Italian Militant Cinema: Fanon and Thirdworldism in the Long ‘68”

Matthew Croombs • University of Calgary • “*L’Aube des Damnés* (1965) and the Dialectics of Continental Revolution”

Paul Grant • Concordia University • “Why Show the People That They’re Poor?: Philippine Activist Cinema from Brocka to STX”

sponsor

Activist and Revolutionary Film and Media Scholarly Interest Group

g13

workshop
From Submission to Publication
Journal Editors Answer Your Questions!

room

Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair

Caetlin Benson-Allott • Georgetown University

participants

Jennifer Bean • University of Washington

James Cahill • University of Toronto

Laine Nooney • New York University

B. Ruby Rich • University of California, Santa Cruz

Michael Martin • Indiana University Bloomington

g14

Nation on the Verge
U.S. Media at Midcentury

room

Vail • MAJESTIC LEVEL, TOWER BUILDING

chair

Cortland Rankin • Bowling Green State University

Sue Collins • Michigan Technological University • “Preparing Children to Fund and Fight the Cold War: The Lone Ranger’s Peace Patrol and Savings Stamps Campaign”

Ilin Liu • Indiana University Bloomington • “Youth Problem, and Cold War National Cinema”

Cortland Rankin • Bowling Green State University • “Forgettable Films of the Forgotten War: Genre and the Erasure of the Korean War in American Collective Memory”

Philip Sewell • Bucknell University • “From ‘Home Movies’ to the Menace of ‘Toll-TV’: The Interstate Theater Circuit’s Shifting Responses to CATV”

g15

Boundlessness Across Media

room

Director’s Row F • LOBBY LEVEL, PLAZA BUILDING

chair

Erika Balsom • King’s College London

Kristopher Fallon • University of California, Davis • “A Stitch in Space: Algorithmic Image Stitching and Perspectival Boundlessness”

Erika Balsom • King’s College London • “Wang Bing’s 15 Hours and the Chimera of Endlessness”

Mary Ann Doane • University of California, Berkeley • “Seriality, Addiction, and Temporality”

Tess Takahashi • Independent Scholar • “Big Data and Documentary Magnitude: Endlessness and Immediacy in Fukushima”

g16 Revisioning Taiwan Cinematic Landscape, Alternative Historiography, and Community Building

room SAVOY • MAJESTIC LEVEL, TOWER BUILDING

chair **Ellen Chang** • University of Washington

co-chair **Shi-Yan Chao** • Hong Kong Baptist University

Darrell Davis • Lingnan University • "Taiwan
Nocturne: *A Brighter Summer Day*"

Ellen Chang • University of Washington •
"The Unseen (Moving) Images Revisited: The Media
Archaeological Turn in the Work of Su Hui-Yu"

Shi-Yan Chao • Hong Kong Baptist University • "Boys
for Beauty: Participatory Mode, Camp Aesthetic,
Tongzhi Politics"

Ying-Fen Chen • Chinese University of Hong Kong •
"Top-down and Bottom-up Approaches of Cinematic
Historiography in the Contemporary Taipei"

sponsors Transmedia Scholarly Interest Group
Urbanism, Geography, Architecture
Scholarly Interest Group

g17 Rendering Times, Powers, Perceptions

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING

chair **Deborah Levitt** • The New School

co-chair **Joel McKim** • Birkbeck, University of London

Joel McKim • Birkbeck, University of London •
"Rendering Beyond Realism: Digital Animation in
Science and Art"

Shane Denson • Stanford University • "The Sur/render
of Perception"

Vivian Sobchack • University of California,
Los Angeles • "Sur/rendering Time: Ironic Technics
in the Culture of Im/mediacy"

Deborah Levitt • The New School • "Between Data
and Display: Rendering Political and Perceptual
Imagines"

sponsors Animated Media Scholarly Interest Group
Film Philosophy Scholarly Interest Group

g18 Rebooting Digital Diaspora New Digitalities and Modalities of Blackness at Play

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

chair **TreaAndrea Russworm** • University of
Massachusetts Amherst

respondent **Anna Everett** • University of California,
Santa Barbara

Terri Francis • Indiana University Bloomington •
"Josephine Baker's Sparkling New Media
Remediations: Videographic Criticism on *Zoujou*"

Brandy Monk-Payton • Fordham University • "Gossip
Folk: *Bossip*, Celebrity, and the Pleasures of
BlackTabloid Digital Culture"

TreaAndrea Russworm • University of Massachusetts
Amherst • "Black Women Gamers as Cyberflaneurs:
Playing, Modding, and Breaking *The Sims*"

sponsor Black Caucus

g19 Disruptive Distributions Documentary, Streaming, and Independents

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

chair **Lori Lopez** • University of Wisconsin-Madison

Jing Wang • University of Texas at Austin/
Communication University of China • "Curating
Independents: An Analysis of Distributors' Current
Roles in Framing Chinese Independent Cinema"

Lori Lopez • University of Wisconsin-Madison • "Asian
American Documentary Today: Exhibition and
Distribution in a Post-Netflix Era"

Nora Stone • University of Arkansas at Little Rock •
"The Impact of Impact Partners and Participant
Media: Private Investing in Contemporary
Documentary Film"

Katalin Kis • University of Southern California • "Local
Netflix, Disruption and the Nation: The Age of Netflix
in 'Small Nations' and Elsewhere"

sponsor Documentary Scholarly Interest Group

thursday
april 2

g

g20 | roundtable
Below Below the Line
Establishing Inclusionary Cataloging
for Equity and Cultural Competence
in Moving-Image Collections

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

chair **Sarah Clothier** • American Film Institute

co-chair **Maya Montanez Smukler** • UCLA Film and
Television Archive

Annette Doss • UCLA Film and Television Archive •
"Underrepresented Assets Accessible via
Cataloging"

Leeroy Kang • Academy Film Archive • "Development
of Inclusive Cataloging Methodology"

Jacqueline Stewart • University of Chicago •
"Inclusive Processes to Identify Significant Films"

Mark Williams • Dartmouth College • "New
Vocabularies to Describe Civil Rights Media"

sponsors Libraries and Archives Scholarly Interest Group
Non-Theatrical Film and Media
Scholarly Interest Group

g21 | workshop
After Kanopy
Teaching and Library Collections
in the Streaming Era

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Chris Cagle** • Temple University

co-chair **Nedda Ahmed** • Georgia State University

participants

Diana King • University of California, Los Angeles

Nedda Ahmed • Georgia State University

Jennifer Horne • University of California, Santa Cruz

Chris Cagle • Temple University

sponsors Critical Media Pedagogies
Scholarly Interest Group
Libraries and Archives Scholarly Interest Group

g22 | **Media Ecologies and the
Shapes of the Public Sphere**

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Eric Rentschler** • Harvard University

Lutz Koepnick • Vanderbilt University • "Death Is
Elsewhere: Ecologies of the Moving Image"

Alexander Zahlten • Harvard University • "From
Environment to Ecology: Television and the Public
Sphere in Japan between Empire, Nation, and Inner
Cosmos"

Codruta Morari • Wellesley College • "The Festival
Square: Shapes and Sites of the Contemporary
Public Sphere"

g23 | **Film Festivals and the
Production of Knowledge**

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Antoine Damiens** • McGill University

co-chair **David Richler** • Carleton University

Antoine Damiens • McGill University • "1970s
Film Festivals and the Subject(s) of Feminist
Film Studies: Academic Labor and Regimes of
Knowledge Production"

Heshen Xie • University of Nottingham • "Inclusion vs.
Exclusion: The Preference of the Hong Kong Lesbian
and Gay Film Festival in Audience Shaping"

Claudia Sicondolfo • York University • "'How do we
Come Back Home?': Lessons from Toronto's Regent
Park Film Festival's Home Made Visible Project"

David Richler • Carleton University • "Branding World
Cinema: Movement, Montage, and the Mediating
Function of Film Festival Logos"

sponsor Film & Media Festivals Scholarly Interest Group

1:15 pm
3:00 pm

g24 | The B-Team On Minor Superheroes

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Shehram Mokhtar** • Tulane University

Vinodh Venkatesh • Virginia Polytechnic Institute and State University • “Es un pájaro, es un avión: The 21st -Century Mexican Superhero”

Shehram Mokhtar • Tulane University • “From Single Screen to Multiplexes: Mapping the Relationship of Cinema and Class through Rural Superhero Films in Pakistan”

Scott Bukatman • Stanford University • “Superhero Bodies, Digital Technologies, and Film Comedy: The Happy Cluelessness of *Ant-Man*”

Zak Roman • University of Oregon • “Protectin’ Ya Neck: Historicizing the ‘New Jack Superhero’ Films of the 1990s”

sponsor Comics Studies Scholarly Interest Group

g25 | Women, Sports, and Media

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Kristen Fuhs** • Woodbury University

Courtney Cox • University of Oregon • “Haram Hoops?: FIBA, Nike, and the Hijab’s Half-Court Defense”

Jennifer McClearn • University of Texas at Austin • “Infantilizing Women’s Soccer: Representation Matters, but At What Cost?”

Charlotte Howell • Boston University • “‘The American Outlaws Are Our Kind of People’: Constructing an Ideal American Soccer Fan at the 2019 Women’s World Cup”

Kristen Fuhs • Woodbury University • “The Siren Song of the Screen?: Hollywood, Women Athletes, and the 1932 Olympic Games”

sponsor Sports Media Scholarly Interest Group

g26 | Sound of Music and Language

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING

chair **Brett Ashleigh** • Simon Fraser University

Raha Shojaei • Texas Tech University • “Controllable or Uncontrollable Voice”

Vivienne Tailor • Claremont Graduate University • “Wigs, Women, and Waiting: Subversive Aural and Spatial Juxtapositions in Lucrecia Martel’s *Zama* (2018)”

Nitya Koch • Free University Berlin • “Bodies for the Boys: Musical Other, Dance, Race and Femininity in the WWII Film Musical”

Jesse Tollison • University of Southern California • “Everything Here is About the War: War Memory and Globalization in *Peaky Blinders*”

sponsor Sound and Music Studies
Scholarly Interest Group

g27 | Making Media by Romancing Algorithms

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

chair **Jade Miller** • Wilfrid Laurier University

Wu Yinjun • Xi’an Eurasia University • “Structural Variation and Model Innovation—Streaming Media Change the Type of Business in Chinese Documentary Industry”

James Gilmore • Clemson University • “To Affinity and Beyond: Experimentation and A/B Testing on Netflix’s Platform”

Anna Wiegenstein • Oklahoma State University • “*The Shut Down*: Risk and Failure Negotiation Within Netflix Original Programming”

Jade Miller • Wilfrid Laurier University • “Measuring Movie Industries in the Age of Audit Culture”

sponsor Media Industries Scholarly Interest Group

g

g28 Cinematic Spatiality
Philosophy, Politics, and Analysis

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING

chair **Maureen Turim** • University of Florida

Pietro Bianchi • University of Florida • “The Spatiality of Commodity Fetishism in Alexandre Kluge’s *News from Ideological Antiquity*”

Dijana Jelaca • Brooklyn College, CUNY • “Locating a Social/ist Life in Yugoslav Women’s Cinema”

John David Rhodes • University of Cambridge • “Disemboweled Vision: On the Emptiness of Fascist Cinematic Space”

Maureen Turim • University of Florida • “Spatial Poetics as Political Engagement in the Films of Jia Zhangke”

sponsors Film Philosophy Scholarly Interest Group
Transnational Cinemas Scholarly Interest Group

meeting

thursday, april 2

1:15 pm – 3:00 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Caucus on Class

Introduction of new officers and mentorship program, initiatives to collaborate with the Precarious Labor Organization and other Caucuses, and pursue various avenues making SCMS more accessible and encouraging intersectional class-oriented research.

meeting

thursday, april 2

1:15 pm – 3:00 pm

room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Media, Science, and Technology Scholarly Interest Group

Graduate writing award and job cover letter workshop.

thursday
april 2



tweet...
your experiences
during the conference
use #SCMS20

1:15 pm
3:00 pm



h2 | Global Special Effects 1925–1935

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Ariel Rogers** • Northwestern University

co-chair **Anne Eakin Moss** • Johns Hopkins University

Katharina Loew • University of Massachusetts Boston • "Montage Shots in European Silent Cinema"

Ariel Rogers • Northwestern University • "*King Kong*: Hollywood Effects as Modernist Practice"

Anne Eakin Moss • Johns Hopkins University • "The New Gulliver: Film Tricks and Soviet Wonder"

Laura Lee • Florida State University • "Triangulating Special Effects in 1930s Japan: Kaguyahime, Animation, and the Single Frame"

h1 | Stories Like Mine

Aurality, Aesthetics, and Women's
Voices on the Margins

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Ilana Emmett** • Northwestern University

Ilana Emmett • Northwestern University • "Mothers and Fathers: Christianity, Family, and Authority on Radio Soap Operas"

Catherine Martin • Tufts University • "Screaming from the Margins: Analyzing the Sound and Substance of Women's Vocal Protests in Post-WWII Radio Crime Dramas"

Jennifer Wang • Independent Scholar • "Casting On the RSS Feed: Female Podcasters and the Sounds of 'The Ordinary' in Early Knitting Podcasts"

Lydia Buckingham • King's College London • "The Sound of Female Self-deprecation: humour, trauma and voice quality in Hannah Gadsby's stand-up and radio work"

sponsors Radio Studies Scholarly Interest Group
Women in Screen History
Scholarly Interest Group

h3 | Sleepy Cinema

Affect, Audience, Embodiment

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Nicholas de Villiers** • University of North Florida

co-chair **Beth Tsai** • SUNY, University at Albany

Nicholas de Villiers • University of North Florida • "Sleepy Cinema, Queer Phenomenology, and Tsai Ming-liang's *No No Sleep*"

Beth Tsai • SUNY, University at Albany • "Waiting for Sleep to Come: Slowness and Transportability in *Stray Dogs* and *Your Face*"

Jean Ma • Stanford University • "From Cinephobia to Somnophilia: When Apparatus Theory Nods Off"

Elena Gorfinkel • King's College London • "Sleepworks: Poetics • "Labor, Insomniac Times"

h4 | Epistimologies and Affects of the Everyday

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Mikki Kressbach** • Loyola Marymount University

Mikki Kressbach • Loyola Marymount University • "Move Better, Feel Better? Understanding Health Through Running and Posture Wearables"

Niels Niessen • Radboud University Nijmegen • "Hey Siri, Where Do I Belong?: Apple's Ecology"

Elizabeth Drake • Wayne State University • "Pulsating Technologies: (Sometimes Failed) Feelings of Connection and Togetherness"

Carlos Jimenez • University of Denver • "Day Laborers' Digital Archive, Mobile Phone Use, and Self-Empowerment"

h5 | Experimental Scholarship on Experimental Film

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Justin Remes** • Iowa State University

Scott MacDonald • Hamilton College • "Service and Self-Expression in Cinema Scholarship"

Justin Remes • Iowa State University • "Remembrance of Films Past: Joseph Cornell's *Rose Hobart* (A Work of Found Scholarship)"

Holly Rogers • Goldsmith's, University of London • "Sonic Elongation: Stretched Sounds in Experimental Documentary Film"

Ara Osterweil • McGill University • "Dead Letter Office: Correspondences with Carolee Schneemann, Barbara Hammer, and Jonas Mekas"

sponsor Experimental Film and Media Scholarly Interest Group

h6 | Citizen, State, and the Nation

room Gold • MEZZANINE LEVEL, TOWER BUILDING
chair **HyunHee Park** • Wesleyan University

Patrick Marshall • University of Toronto • "Disidentification, Cinema, and the State"

HyunHee Park • Wesleyan University • "How to Raise Model Citizens: Colonial Korean Children/Orphan Films in the Global Context"

Matthew Jacobs • Ohio State University • "What's Wrong with a Cowboy Hat in Hamburg?: Wim Wenders' *The American Friend* and the Inter-State of Exception"

Syed Feroz Hassan • Indian Institute of Technology-Kanpur • "The Global South and Memories of Postcoloniality in World Cinema: Instances from India and Brazil"

h7 | Home and Belonging Latin American Identity Across Genres

room Silver • MEZZANINE LEVEL, TOWER BUILDING
chair **David Gray** • Northern Arizona University

Stephen Cruikshank • University of Alberta • "Affectual Erasure: The Indigenous Image in Contemporary Latin American Cinema"

David Gray • Northern Arizona University • "'The Place I Was Born No Longer Exists': Home, Nostalgia, and Two Cities in *La Soledad and Aquí se construye*"

Jared List • Doane University • "Affective and Empathetic Circuits in Marcela Zamora Chamorro's Documentary *María en tierra de nadie*"

Nathan Rossi • University of Texas at Austin • "Constituting Centralamericanismo: The Comedy of Arturo Castro and Julio Torres"

h8 | Branding and Promotional Culture

room	Century • MEZZANINE LEVEL, TOWER BUILDING
chair	Emily West • University of Massachusetts Amherst

- Emily West** • University of Massachusetts Amherst • “Shoppable Video?: The Past, Present, and Future of Product Placement in the Streaming Era”
- Maria Boyd** • Delaware County Community College • “Commodifying Identity: The CW’s Inclusivity as Brand Strategy”
- Dora Valkanova** • University of Illinois at Urbana-Champaign • “Locating the Authentic Indie: Indie and Independent Film Marketing in a Brand Culture”
- Li Cornfeld** • Hagley Center for the History of Business, Technology, and Society • “The Global Stage for Innovation: Media and Tech Conventions as Spectacles of Industrial Convergence”

h9 | Cosmic Imaginaries in (Post-)Socialist Visual Cultures

room	Tower D • SECOND LEVEL, TOWER BUILDING
chair	Hannah Goodwin • Mount Holyoke College
co-chair	Bianka Ballina • University of California, Santa Barbara

- Josh Alvizu** • University of Maryland • “In the Dust of Silent Stars: East German Sci-Fi Remembers the Future”
- Hannah Goodwin** • Mount Holyoke College • “Cinematic Stars as Vehicles of Memory in *My Twentieth Century*”
- Bianka Ballina** • University of California, Santa Barbara • “Cuban Cosmonauts: Space Travel and the Mediated Memories of Cuban-Soviet Cooperation”
- Wesley Jacks** • University of California, Santa Barbara • “The Wandering Earth and Its Unmoving Nations”

h10 | Queer Ecologies

room	Tower A • SECOND LEVEL, TOWER BUILDING
chair	Paula J. Massood • Brooklyn College, CUNY

- Harris Kornstein** • New York University • “Witchcraft and/as Technology: Tarot, Astrology, and Other Queer Woo as Intuitive Prediction and Programming”
- Kyle Meikle** • University of Baltimore • “*SpongeBob’s* Queer Ecology”
- Dominic Clarke** • New York University • “What is Queer Sex: Pornographic Depictions of Transgender Men”
- Aniruddha Maitra** • Colgate University • “Documenting the Unnameable: Queer Subalternity ... and the *Unclaimed* and *This Freedom Life*”

h11 | Digitality and Globality Contemporary/New Age Tamil Cinema and the Changing Paradigms/Emerging Trends

room	Tower B • SECOND LEVEL, TOWER BUILDING
chair	Swarnavel Eswaran Pillai • Michigan State University

- Vasugi Kailasam** • University of California, Berkeley • “Crime in ‘New Age Tamil Cinema’: Aesthetics, Pleasure, and Spectatorship in Kuttrame Thandanai and *Kutram Kadithal*”
- Amrutha Kunapulli** • Michigan State University • “Comedy Keemeddy: Memes, Comedians, and the Self-Reflexive Humour of Contemporary Tamil Cinema”
- Lalitha Gopalan** • University of Texas at Austin • “Dust Ups in Tamil Noir”
- Swarnavel Eswaran Pillai** • Michigan State University • “Tamil Cinema of the New Millenium: Transitional Generation and the Traces of Continuity”

h12 | Moving Past Tracing Historical Routes of Distribution

room Tower C • SECOND LEVEL, TOWER BUILDING

chair **Selena Dickey** • University of Texas at Austin

co-chair **Timothy Piper** • University of Texas at Austin

Selena Dickey • University of Texas at Austin *and*
Timothy Piper • University of Texas at Austin •
"Cables, Relays, and Satellite Pick-Up Games:
Transitions in Cable Distribution"

Alex Kupfer • Vassar College • "The Hawkeye Circuit:
Sports Film Distribution and University Priorities in
the 1920s"

Richard Popp • University of Wisconsin-Milwaukee •
"Urban Renewal and the Wiring of Manhattan"

James Schwach • Northwestern University • "Serpent
in the Garden: 5G in the National Radio Quiet Zone"

sponsor Media Industries Scholarly Interest Group

h13 | Situating Affect in Broadcast History The Emotional and the Devotional in TV and Radio

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair **Molly Schneider** • Columbia College Chicago

Jason Loviglio • University of Maryland,
Baltimore County • "A Feeling Medium: Gender and
Radio's Affective Power, From Soaps to Podcasts"

Molly Schneider • Columbia College Chicago • "Isn't
That a Luxury, That Kind of Sentimentality?: Atomic
Attack and TV's Nuclear Imaginary"

Claudia Calhoun • Fairfield University • "We've Got to
Have Feelings: The Politics of *Naked City's* Affective
Appeals"

Sonja Williams • Howard University • "*Wade in
the Water*: Anatomy of a Groundbreaking Radio
Documentary Series By One of Its Producers"

sponsor Radio Studies Scholarly Interest Group

h14 | Revisiting *Dynasty* and Television Studies' "First Wave"

room Vail • MAJESTIC LEVEL, TOWER BUILDING

chair **F. Hollis Griffin** • Denison University

Andrea Press • University of Virginia • "Ressentiment
and the Reception of *Dynasty*"

Ellen Seiter • University of Southern California •
"*Dynasty* as Teen Melodrama"

Lynne Joyrich • Brown University • "Thoughts on
Narrative Thinking"

h15 | Seeing Within and Beyond the Body Transcending the Corporeal in Global Film and Media

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

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

Fareed Ben-Youssef • Texas Tech University •
"Visibility as a Trap for the Police and the Policed:
Drones as Weapons in State of Emergency Banlieue
Cinema"

Marianne Tarcov • University of Notre Dame • "'All
That's Hers is Her Eyeballs, Ears, Nails, and Pussy':
The Body and Idol Culture in Ninagawa Mika's *Helter
Skelter*"

Rebecca Ehrenwirth • Trier University •
"Inbetween-ness of Queer Bodies: Disabled Gender
in Contemporary China"

Christopher Goetz • University of Iowa • "A Poetics of
Scale in Cinema and Video Games"

h16 | Media Activism at the Border

room SAVOY • MAJESTIC LEVEL, TOWER BUILDING

chair **Michael Gott** • University of Cincinnati

David Kocik • University of Wisconsin-Milwaukee •
“Discrepancy Detected’: Operationalizing and
Critiquing Immigration and Border Policy in Papers,
Please”

Michael Gott • University of Cincinnati • “TV at the
Limit: Dark Forests, Disappearing Towns, and the
Border Imaginary of European Series”

Angela Catalano • University of New Orleans •
“Performing the Border in Josh Begley’s *Best of Luck
with the Wall*”

Sergio Rigoletto • University of Oregon • “Refugees
and the Demand for Recognition: Film, Video Art
and Media Activism in the Mediterranean”

sponsor Activist and Revolutionary Film and Media
Scholarly Interest Group

h17 | Autumnal Altman

On the Later Works of Robert Altman

room Director’s Row E • LOBBY LEVEL, PLAZA BUILDING

chair **Lisa Dombrowski** • Wesleyan University

co-chair **Justin Wyatt** • University of Rhode Island

Sarah Sinwell • University of Utah • “Fantasies and
Fangirls: Gender and Sexuality in Robert Altman’s
*Come Back to the 5 and Dime, Jimmy Dean, Jimmy
Dean*”

Justin Wyatt • University of Rhode Island •
“Countering Robert Altman’s Sexual Outsiders:
Conflicting Ideologies in the Theatrical Adaptations”

Yannis Tzioumakis • University of Liverpool • “Here
Comes the Hotstepper: Robert Altman, *The Player*,
and Discourses of Bringing Together the 1970s
Hollywood Renaissance and the 1990s Indie Film”

Lisa Dombrowski • Wesleyan University •
“Late-Period Altman Overseas: The Cultivation of a
European Market”

h18 | Who are “We”?

Mediating Institutional Publics
in Times of Cultural Crisis

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

chair **Eli Horwatt** • Independent Scholar and Curator

Kathryn Siegel • King’s College London • “Identity
Politics, Now and Then: Revisiting Cultural Identities
in *Undercut* (1986–1988)”

Nicholas Gamso • San Francisco Art Institute •
“Gentrification Institutional Documentary Politics”

Jason Fox • Northwestern University • “New Fields of
Reference: *Triple Chaser*, *When They See Us*, and
Revolts Against the Liberal Institution”

Eli Horwatt • Independent Scholar and Curator •
“Institutional Discourse and the Anatomy of a Public
Controversy”

h19 | roundtable The Struggles of the Remote Scholar Creating Opportunities for Archival Access Beyond Broad Digitization

room Director’s Row I • LOBBY LEVEL, PLAZA BUILDING

chair **Elizabeth Lunden** • Stockholm University

co-chair **Nadi Tofighian** • Stockholm University

Louise Hilton • Margaret Herrick Library, Academy of
Motion Picture Arts and Sciences • “The Case of the
Hitchcock/Truffaut Tapes”

Katherine Quanz • Digital Collections Services •
“Harry Ransom Center, Beyond Paper: Remote
Access and A/V Materials”

Warren Sherk • Margaret Herrick Library, Academy of
Motion Picture Arts and Sciences • “Global Entry:
Remote Access to Primary Sources”

Emma Smart • British Film Institute •
“The Independent Scholar and the BFI, a Love Story”

Chalida Uabumrungjit • Thai Film Archive •
“The Access Dilemma”

sponsors Classical Hollywood Scholarly Interest Group
Libraries and Archives Scholarly Interest Group
Non-Theatrical Film and Media
Scholarly Interest Group
Silent Cinema Scholarly Interest Group

h20 | Media and Geography
Space, Place, and Politics

room Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair **Evan Elkins** • Colorado State University

- Dennis Lo** • James Madison University • "Film Authorship as Place-Making: Theorizing the Cultural Politics of Rural Location Shooting in the New Chinese Cinemas"
- Robert Joseph** • University of Dayton • "From the Grindhouse to the Loft: *Deadbeat at Dawn* and the Gentrification of Dayton's Industrial Spaces"
- Evan Elkins** • Colorado State University • "The Golden State Warriors: A Pop-Culture Avatar of Silicon Valley Disruption and Gentrification"
- Piyusha Chatterjee** • Concordia University Montreal • "Keeping Public Spaces Alive: Surveillance by the City and 'Sousveillance' Techniques of Buskers in Montreal"
- sponsor Urbanism, Geography, Architecture
Scholarly Interest Group

h21 | roundtable
Innovative Assignments for the
Film and Media Classroom

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair **Charlie Keil** • University of Toronto

- Liz Clarke** • Brock University • "Creative Exercises in Teaching Archival Research"
- Lisa Coulthard** • University of British Columbia • "Writing as Research: The Undergrad Writing Workshop"
- Paul Manticone** • Rowan University • "One Film, Many Perspectives: Research as Discovery"
- Katherine Spring** • Wilfrid Laurier University • "Cleaning Our Ears: Soundwalking to Study Film Sound"
- Charles Tepperman** • University of Calgary • "Experiential Learning and Film History"
- sponsors Critical Media Pedagogies
Scholarly Interest Group
Libraries and Archives Scholarly Interest Group

3:15 pm
5:00 pm

h22 | workshop
Teaching "The Global"
in Media Studies

room Terrace • TERRACE
chair **Juan Llamas Rodriguez** • University of Texas at Dallas

- participants
- Weixian Pan** • New York University Shanghai
- Bhaskar Sarkar** • University of California, Santa Barbara
- Salome Skvirsky** • University of Chicago
- Pamela Krayenbuhl** • University of Washington Tacoma
- sponsors Critical Media Pedagogies
Scholarly Interest Group
Transnational Cinemas Scholarly Interest Group

h23 | Trek, Tweens, and Fandom

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair **Timothy Shary** • Eastern Florida State College

- Erin Hanna** • University of Oregon • "'Live Long and Prosper': Rebooting *Star Trek* and Reimagining Fandom"
- Victoria Serafini** • Cornell University • "An Ode to Canon Or, Is Anything Actually Owed to Canon?: Aura, Authenticity, and Adaptation in the CW's *Riverdale*"
- Victoria Taormina** • University of Rochester • "The Spirit Stick and the Gear Shift: Interracial Encounters in Early Aughts Teen Film"
- Kalling Heck** • Louisiana State University • "Negativity and Populism"
- sponsor Childrens and Youth Media
Scholarly Interest Group

h24 Character Types National Identity and the Gendered Subject

room Biltmore • TERRACE LEVEL, TOWER BUILDING
chair **Shannan Palma** • Agnes Scott College

Shannan Palma • Agnes Scott College • "Revenge of the Nerds, Rise of the Incels: Nerd and Geek Masculinities in U.S. Film and Television"

Anna Bautista • University of Hong Kong • "Something Other Than A Mother Or Housewife: Domesticity and Women's Roles in *The Marvelous Mrs. Maisel*"

Elizabeth Miller • King's College London • "French Cinema's New Erotic Woman: 1964-1973"

Sue Heun Asokan • University of California, Irvine • "Violent Vulnerability: The Politics of Care and Self-Sovereignty in South Korean Film and Literature"

h25 The Design of Power in Video Games

room Capitol • TERRACE LEVEL, TOWER BUILDING
chair **Cameron Kunzelman** • Mercer University

Cameron Kunzelman • Mercer University • "What Do Planets Want? Constructing Vision In Science Fiction Games"

Stephanie Jennings • Rensselaer Polytechnic Institute • "'Only You Can Save the World' (of Video Games): Hero's Journeys, Authoritarianism, and Gaming Culture"

Stephanie Boluk • and **Patrick LeMieux** • University of California, Davis • "Cash, Cards, Candies, Chesses: *Dota 2*'s Money Metagames"

sponsor Video Game Studies Scholarly Interest Group

h26 Collective Horror/ Horrific Collectivities

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING
chair **Jason Middleton** • University of Rochester

Dawn Keetley • Lehigh University • "Folk Horror's Monstrous Communities"

Aviva Briefel • Bowdoin College • "'Then There Was Us': The Seductive Horror of Belonging in *Us* and *Midsommar*"

Jerome Dent • Hobart and William Smith Colleges • "(Racial) Cyphers"

Jason Middleton • University of Rochester • "'No Drama': Fear of Feeling in *Hereditary* and *Midsommar*"

sponsor Horror Studies Scholarly Interest Group

h27 Sex Tech and the Erotic Imaginary Mediating Intimacies Online and Off

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING
chair **Lynn Comella** • University of Nevada Las Vegas

Lynn Comella • University of Nevada Las Vegas • "Fabricating Future Sex"

Rebecca Holt • Concordia University • "The 'Instagram-Friendly' Vibrator: Selling Sex Toys in the Age of Social Media"

Heather Berg • Washington University in St. Louis • "Porn Workers and the SESTA Enclosure"

Margaret MacDonald • University of Toronto • "Fake Bans and the Fans: Deepfakes on Pornhub"

sponsors Adult Film History Scholarly Interest Group
Caucus on Class

h28 | Film acting Styles in
Periods of Transition

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING
chair **Johannes Riis** • University of Copenhagen
co-chair **Doron Galili** • Stockholm University, Sweden

- Johannes Riis** • University of Copenhagen •
"Auto-suggestion and Norms for Shaping 1910s
Danish Silent Film Acting"
- Doron Galili** • Stockholm University, Sweden • "Screen
Decorum: Silent Hollywood and Neoclassical
Concepts of Acting"
- Casey Long** • University of Wisconsin-Madison • "In
a Manner of Speaking: The interaction of Verbal
Pitch, Speed and Tempo in Delineating Narrative
Structure"
- Lea Jacobs** • University of Wisconsin-Madison •
"Acting and the Development of Long-Take
Cinematography in the 1930s"
- sponsors Silent Cinema Scholarly Interest Group
Scandinavian Scholarly Interest Group

meeting

thursday, april 2
3:15 pm – 5:00 pm
room Training Room • CONCOURSE LEVEL, PLAZA BUILDING
Latino/a Caucus
Board Meeting for the Latino/a Caucus.

meeting

thursday, april 2
3:15 pm – 5:00 pm
room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING
**Digital Humanities and
Videographic Criticism
Scholarly Interest Group**

3:15 pm
5:00 pm

h30 | Murder, Manipulation,
and Madness
Perspectives on Mindhunter (2017-)

room Windows • SECOND LEVEL, TOWER BUILDING
chair **Ashley R. Smith** • Northwestern University

- Adam Daniel** • Western Sydney University • "'People
are perverts': David Fincher and the Serial Killer
Narrative"
- Marisela Chavez** • Northwestern University • "'No One
Needs to Think About Psychology More than People
in Santa Cruz': Other California Horror in *Mindhunter*
and *Us*"
- Ashley R. Smith** • Northwestern University •
"Dropping the Mask of Sanity: How *Mindhunter*
(2017-) Deconstructs the Profiling Procedural"
- Kendall Phillips** • Syracuse University • "Killing
(in) the Deep State: The Bureaucratic Rhetoric of
Mindhunter"
- sponsor Horror Studies Scholarly Interest Group

meeting

thursday, april 2
3:15 pm – 5:00 pm
room Director's Row G • Lobby Level, Plaza Building
**War and Media Studies
Scholarly Interest Group**
*Annual business meeting, prize awards,
planning session.*

exhibitor reception

thursday, april 2
4:00 pm
room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING
AT THEIR TABLE IN THE EXHIBIT AREA
Columbia University Press
*Wine and Cheese to Celebrate Chromatic Modernity,
winner of the 2020 Kovacs award, and all our great
new titles!*

session

thursday, april 2
5:15 pm–7:00 pm

i2 | Experiments in an Open Terrain
Exhibiting Film and Video
After Expanded Cinema

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Erica Levin** • Ohio State University

co-chair **Almudena Escobar Lopez** • University of Rochester

Almudena Escobar Lopez • University of Rochester •
“Dislocation and Disruption: Screening Practices in the Work of Sky Hopinka”

Erica Levin • Ohio State University • “The Avant-Garde Newsreel”

Joshua Guilford • Amherst College • “Projection Instructions and the Distribution of Expanded Cinema”

Joel Neville Anderson • SUNY, Purchase •
“Suspended Translations and Research-based Moving Image Art”

sponsors Experimental Film and Media
Scholarly Interest Group
CinemArts: Film and Art History
Scholarly Interest Group

i1 | Rock, Paper, Scripts
Archeologies of Compression

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Diana Kamin** • Fordham University

co-chair **Craig Robertson** • Northeastern University

Diana Kamin • Fordham University • “Paper Database: Analog Image Compression in Early Stock Photography”

Shannon Mattern • The New School • “Refracting Rocks: Extracting Data from Compressed Geologic Media”

Craig Robertson • Northeastern University •
“Supporting Information: Compressors, Cabinets, and Files”

Ulug Kuzuoglu • Columbia University •
“Psychogrammatology: Compressing Chinese Characters”

sponsor Libraries and Archives Scholarly Interest Group

i3 | Watching Me, Watching You
Transmedia Witnessing & Surveillance

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Michael Kackman** • University of Notre Dame

Michael Kackman • University of Notre Dame •
“The Whole World Is Watching: Televisuality, Cultural Studies, and Technologies of Witness”

Kristen Barnes • Syracuse University • “Deadly Looks: Intersectionality, Black Females, and Surveillance”

Alex Hack • University of Southern California •
“The Ring App’s Surveillant Individualism”

Karen Williams • Fordham University • “You Too: The Dangerous Intimacies of Netflix’s Direct Address”

i4 | Social Media Television
Approaches to Digital Aesthetics
and Production Cultures

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Gry Rustad** • The University of Oslo

Gry Rustad • The University of Oslo • "The Application
Aesthetics of Snapchat Television"

Stefania Marghitu • University of Southern California •
"How To Be Broke: A Study of Authorship and
Medium Specificity in Snapchat Originals"

James MacDowell • University of Warwick •
"Categorising ContraPoints: From YouTube
Aesthetics to 'YouTube Art'?"

Fidelia Lam • University of Southern California •
"Twitch, Live Streaming, and Polysemic Modes of
Encounter"

sponsor Television Studies Scholarly Interest Group

i5 | Documentary, Activism,
and Identity

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Jonathan Cicoski** • Cornell University

Cybelle H. McFadden • University of North Carolina
Greensboro • "Screening Racialized France:
Documenting Exclusion and Integration in
Contemporary French Cinema"

Xinyi Zhao • Columbia University • "Locating Affect:
Towards an Alternative History of the Japanese New
Wave"

i6 | The Star Which Is Not One
Celebrity and Classical Hollywood Cinema

room Gold • MEZZANINE LEVEL, TOWER BUILDING

chair **Andree Lafontaine** • University of Tsukuba

Linn Lonroth • Stockholm University, Sweden •
"Selling the Hollywood Character Actor, 1930–1949"

Milan Hain • Palacky University • "Betty Grable?
Not Our Kind of Star: David O. Selznick and the
Construction of Prestige Stardom"

Andree Lafontaine • University of Tsukuba • "'The
Movies Lead the Way': W.R. Hearst's Contribution to
Film Promotion"

James McMahon • University of Toronto • "Star
Power and Risk: A Political Economic Analysis of
Contemporary Hollywood"

i7 | Fashioning Celebrity
Star Texts, Fashion, and Beauty
as Industry and Identity

room Silver • MEZZANINE LEVEL, TOWER BUILDING

chair **Laura Schumacher** • University of Wisconsin-
Madison

co-chair **Megan Connor** • Indiana University
Bloomington

Megan Connor • Indiana University Bloomington •
"'Not a Girl, Not Yet a Woman': Fashioning Celebrity
Girlhoods in Girls' Magazines"

Caitlin Lawson • University of Michigan • "'*Cries in
Gucci*: The Aesthetics of the Beauty Influencer
Apology"

Katrina Overby • Rochester Institute of Technology •
"Unretouched, Red Bottoms, Gold and Ass: Serena's
Reclamation of Black Womanhood, Sexuality and
Sport in Media"

Laura Schumacher • University of Wisconsin-Madison •
"Preteens in Pantsuits: Neoliberal Feminism and the
Professionalization of Girlhood Fashion on the Red
Carpet"

i8 | Queer Gazes in Afro-Asian Visual Culture

room Century • MEZZANINE LEVEL, TOWER BUILDING

chair **Rebecca Kumar** • Spelman College

co-chair **Yasmine Expert** • Columbia University

respondent **Tessa Thorsen** • Aalborg University

Yasmine Expert • Columbia University • "Ritual and Meditation in 16mm"

Natassja Gunasena • University of Texas at Austin • "Nagini's Dance: Sridevi, Harry Potter and Queer Afro/Asian Subcultures"

Rebecca Kumar • Spelman College and **Jordan Mulkey** • Northwestern University • "My Baby's into Role Play: Black Desires, Orientalist Fantasy, and Ecstatic Substitution in *Striking Vipers*"

sponsor Adult Film History Scholarly Interest Group

i9 | Theoretical Explorations Eastern European Directors

room Tower D • SECOND LEVEL, TOWER BUILDING

chair **Katarzyna Paszkiewicz** • University of the Balearic Islands

Booth Wilson • Chinese University of Hong Kong • "Shenzhen, Abroad at Home: Yakov Protazanov's Soviet Films as Exilic Cinema"

Graig Uhlin • Oklahoma State University • "Thermodynamics and Aesthetics: Sergei Eisenstein and the Temperature of Film"

Katarzyna Paszkiewicz • University of the Balearic Islands • "Environment, Affect, Genre: Agnieszka Holland's *Spoor* (2017) as an Example of Metageneric Ecocinema"

Denis Saltykov • University of Pittsburgh • "Politics of Amateur: Young Belarussian Directors and New Media"

i10 | (Un)Disciplining Bodies Feminist Approaches to Etiquette and Transgression

room Tower A • SECOND LEVEL, TOWER BUILDING

chair **Kate Russell** • University of Toronto

co-chair **Amanda Greer** • University of Toronto

Amanda Greer • University of Toronto • "Conversation Interruptus: Etiquette as Cinematic Form in the Gold-Digger Comedy"

Nick Salvato • Cornell University • "Miss Ruling Julie: On the Aesthetics and Politics of Medusa: Dare to Be Truthful"

Kate Russell • University of Toronto • "So I Turned Myself Into a Living Hygiene Experiment': Wetlands and Material Feminism"

Matthew Connolly • Minnesota State University-Mankato • "The Eccentric Grandmother Everybody Wished They Had Had': Edith Massey and the Construction of Subcultural Stardom"

i11 | Disrupting the visual and discursive foundations of race in Latin American Cinema

room Tower B • SECOND LEVEL, TOWER BUILDING

chair **Leslie Marsh** • Georgia State University

respondent **Catherine Benamou** • University of California, Irvine

Charlotte Gleghorn • University of Edinburgh • "Parlaying difference into film production: Indigenous and Afrodescendant authorial politics in Colombia"

Andrew Rajca • University of South Carolina • "Cinematic Aesthetics and Affective Resistance in Afro-Brazilian Territories: Viviane Ferreira's *Jerusa's Day* (2014)"

Leslie Marsh • Georgia State University • "Black Brazilian Cinema and the aesthetics of the everyday in *Café com canela* (2014)"

sponsor Latino/a Caucus

i12 | Nationalism in the 21st Century

room	Tower C • SECOND LEVEL, TOWER BUILDING
chair	Akriti Rastogi • Jawaharlal Nehru University

- Hanah Stiverson • University of Michigan • “From Pepe to the Punisher: The New Right-Wing Iconography”
- Lin Sun • University of Iowa • “Cyber-Nationalism in China: Fan Practices as Nationalist Actions”
- Isra Ali • New York University • “Progressive Militarism: Dress Code”
- Burc Kostem • McGill University • “We Are Muffled Voices, Don’t Let Our Minarets Fall Silent: Authoritarian Resonance and the Politics Disruption in Turkey”

i13 | Decolonizing the Archive

Ephemera, Counternarrative and Resistance

room	Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair	Paul Fileri • American University, Washington DC

- Michael Turcios • University of Southern California • “Arab Solidarity and Political Engagement in Non-Traditional Spaces of Film Exhibition in 1970s France”
- Kate Kennelly • University of California, Los Angeles • “‘My Song Always Speaks of Freedom’: Memory and Liberation Politics in *The Nouba of the Women of Mount Chenoua* (1978)”
- Paul Fileri • American University, Washington DC • “Experiments in Documentary and Afroféminisme in France: the Limits of the Interview in Amandine Gay’s *Ouvrir la voix*”
- Lola Remy • Concordia University • “Documenting the Universal: Harry Smith’s Collecting Practice”

i14 | Mother, Girl, Victim

Contemporary Media and Gender Stereotypes

room	Vail • MAJESTIC LEVEL, TOWER BUILDING
chair	Timeka Tounsel • Pennsylvania State University

- Hojin Song • Roberts Wesleyan College • “Mothering through Entrepreneurship: What Motherhood Means on Instagram in South Korea”
- Maria Horan • Dundalk Institute of Technology • “The Cinematic Female Cyborg: Reinforcing Patriarchal Normatives, a Retrospective of the Current Decade”
- Timeka Tounsel • Pennsylvania State University • “Cashing In on Black Girl Magic: Black Women and the Twenty-First Century Image Economy”
- Teresa Caprioglio • University of Oregon • “‘I Was Meant to Feel’: ‘Synthetic’ Trauma and Rape Recovery in TV’s *Humans*”

i15 | Spectres of Violence

On Representing Crisis in South Asian Film and Video

room	Director’s Row F • LOBBY LEVEL, PLAZA BUILDING
chair	Anuja Jain • Wesleyan University

- Rochona Majumdar • University of Chicago • “Anger and After: Mrinal Sen’s Calcutta trilogy”
- Sangita Gopal • University of Oregon • “Fugitive Infrastructures: The Feminist Roots of Video in India”
- Anuja Jain • Wesleyan University • “Forms of Dissent: Nalini Malani’s Video Art”
- Ira Bhaskar • Jawaharlal Nehru University • “New Delhi Majoritarianism and the Crisis of Secularism: Contemporary Cinematic Responses”

i16 | Archival Affects in Asian/
Asian American Film and Media

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Mila Zuo** • University of British Columbia

Danielle Seid • Baruch College, CUNY • “Fading
Femme, Exclusionary Aesthetics: Anna May Wong’s
Idiosyncratic Cold War TV Career”

Mila Zuo • University of British Columbia • “Making Kin
With Cinematic Whiteness”

David Mai • San Francisco State University •
“(In)visible Yellow Spectres: The Shadows of Asian-
American Spectatorship”

José B. Capino • University of Illinois at Urbana-
Champaign • “The Philippines Avant-Garde’s Oneiric
Histories of US Empire: Decolonial Revisions of
America’s War in the Philippines”

sponsor Asian/Pacific American Caucus

i17 | roundtable
Undergraduate Researchers as
Collaborators in Digital Publishing

room Director’s Row E • LOBBY LEVEL, PLAZA BUILDING

chair **Vincent Longo** • University of Michigan

co-chair **Matthew Solomon** • University of Michigan

participants

Vincent Longo • University of Michigan

Erin Ringel • University of Michigan

Sydney Simoncini • University of Michigan

Matthew Solomon • University of Michigan

Jordan Stanton • University of Michigan

i18 | Politics, Ethics, and Comedy

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

chair **June Deery** • Rensselaer Polytechnic Institute

David Diffrient • Colorado State University • “*The Good
Place*: Imagining U.S. Television’s ‘Moral Imaginary’
in the Age of Trump”

June Deery • Rensselaer Polytechnic Institute • “TV
Political Satire: Fact, Fiction, and Fake”

Cameron Moneo • Independent Scholar • “Emptied
Fantasies: Humor in Shambhavi Kaul’s *Lost and
Found Worlds*”

Aju James • Bowling Green State University • “Caste,
Gender, and Appropriate Global Indian-ness: Me Too
and Stand-Up Comedy in World-Class Mumbai”

i19 | workshop
The Open Question
Strengthening interview techniques
using oral history methodology

room Director’s Row I • LOBBY LEVEL, PLAZA BUILDING

chair **Sugata Chatterji** • Academy of Motion Picture
Arts and Sciences

participants

Raphael Raphael • University of Hawai’i at Mānoa

Mae Woods • Academy of Motion Picture Arts and
Sciences

Manouchka Kelly Labouba • University of
Southern California

i20 Expanded Environments I

room Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair **Oksana Chefranova** • Yale University

- Jihoon Kim** • Chung-ang University, South Korea •
"A Paracinematic, Paraprojection Environment:
Apichatpong Weerasethakul's *Constellations* (2018)"
- Oksana Chefranova** • Yale University • "Artists'
Moving Image From Landscape to Environment:
Mike Marshall's *Birdcatcher* and Daniel Steegmann
Mangané's 16mm"
- Kyle Stine** • Johns Hopkins University • "Gaia and
Cinema: Engaging with Latour and Lenton"
- Ted Kafala** • College of Mount Saint Vincent • "Ryoji
Ikeda: Sonification, Soundscapes and Intermedial
Environments"
- sponsor CinemArts: Film and Art History
Scholarly Interest Group

i21 Subjectivity Across Platforms,
from Indigenous Dreamscapes
to Desktop Horrors

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair **Tina Kendall** • Anglia Ruskin University

- Tina Kendall** • Anglia Ruskin University • "Desktop
Horror and the 'Invisibilities' of Platform Life"
- Rongyi Lin** • Northwestern University • "Looking
back at the *Medusa*: Haptic Vision and Anamorphic
Screens in *Doctor Who*"
- Justin Keever** • University of California, Irvine •
"Shrapnel through the Screen: Censorship, Realism,
and Spatiotemporal Collapse in *Kane and Lynch 2:
Dog Days*"
- Caitlyn Doyle** • Northwestern University •
"The Untimely Image: Errant Dreamscapes in
Indigenous Short Films"

i22 "Be Real Black For Me"
The Politics of Black Authenticity and
Media Consumption in a 45-Era

room Terrace • TERRACE LEVEL, TOWER BUILDING
chair **Ralina Joseph** • University of Washington

- Meshell Sturgis** • University of Washington •
"Bringing A White Person Home: Performing Black
Interiority, Authenticity, and Hybridity"
- Daniel Meyerend** • University of Michigan • "'Don't
Bring Apple Juice to my Hennessy Party': Shay
Sharpe, Twitter, and the Conditions of Possibility for
Blackness"
- Patrick Johnson** • Sonoma State University • "Black
Magic: Little Brother and the Sonic Conjuring of the
Black Television Network"

i23 The Netflix Effect
in Global Context

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair **Jane Shattuc** • Emerson College

- Julia Echeverria-Domingo** • University of Zaragoza •
"Spanish Television Goes Global: *La Casa de Papel*/
Money Heist and the Netflix Effect"
- Anne Gilbert** • University of Georgia • "Is this Netflix
backlash? Streaming Television, Audience Labor,
and Algorithmic discontent"
- Jane Shattuc** • Emerson College • "Netflix Against
iFlix: Developing Countries Fight Back"
- Yunyi Li** • University of California, Los Angeles •
"Netflix Everywhere: the Transnational Labor and
Technology of Localization"

i24 Media, Energy Infrastructures and (Post-)Colonial Power

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Anne Pasek** • University of Alberta

co-chair/respondent **Rachel Jekanowski** • Memorial University of Newfoundland

co-chair **Hannah Tollefson** • McGill University

Martina Broner • Cornell University • "Energy Politics and Multisensory Media in the Munduruku Territory"

Anne Pasek • University of Alberta • "Energy for the War Room: Extractive Populism and its Social (Media) Imaginaries"

i25 roundtable Preserving Experimental History Avant-Garde Media, Institutional Politics and Archival Practice

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Anthony Silvestri** • Indiana University Bloomington

Shira Segal • University at Albany • "Reconciling Stan Brakhage as Person and Artist"

Henning Engelke • Philipps University Marburg • "Exploding the Canon: Anthology Film Archives, 1973"

Eric Zobel • Indiana University Bloomington • "Reconstructing The Wooster Group's Rumstick Road"

Anthony Silvestri • Indiana University Bloomington • "Boxing Up Anger: The Museum of Death and The Kinsey"

Jamie Wagner • University of Colorado Boulder • "Archival Conventions for Experimental Film"

sponsor Experimental Film and Media Scholarly Interest Group

i26 Tilling Walled Gardens & Cultural Swamps Algorithmic, Platform, and Regulatory Landscapes in Kids' Digital Media

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING

chair **Maureen Mauk** • University of Wisconsin-Madison

Maureen Mauk • University of Wisconsin-Madison • "Adulthood through the Affordances of Netflix Kids' Maturity Ratings"

Kyra Hunting • University of Kentucky • "Media Ecosystem Maps: The Constructions of Child Audiences Through Streaming Service Ecosystems"

Chuck Tryon • Fayetteville State University • "Curating Childhood: Disney Plus"

Jarrod Walczar • The Queensland University of Technology • "Un-Boxing Toy Unboxing: How Algorithms and Platforms Shape Creative Decisions for Kids Content on YouTube"

sponsors Childrens and Youth Media Scholarly Interest Group
Digital Humanities and Videographic Criticism
Scholarly Interest Group

i27 Media Platforms, Youth, and Resistance

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

chair **Cary Elza** • University of Wisconsin-Stevens Point

Cary Elza • University of Wisconsin-Stevens Point • "The 'Rabbit Hole Effect': Girlhood Imagination and Algorithmic Culture on YouTube"

Catherine Burwell • University of Calgary • "Authorship, Ownership and Ethics in Youth Digital Media Production"

Olivia Rines • Arizona State University • "Breaking News: Streamers Don't Wanna Do the Horizontal Tango with You: Livestreamers' Responses to Toxicity on Twitch"

Rose Rowson • Brown University • "Putting the 'Personal' in 'Personal Computer': Steve Jobs and (the Apple) Lisa"

thursday
april 2

5:15 pm

7:00 pm

i28 | **Moving, Singing, Dancing, Feeling
From Praise House to Bollywood**

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING

chair **Kwame Phillips** • John Cabot University

Ayanna Dozier • McGill University • “Conjuring Caliban’s Woman: The Plurisignation of *Praise House* and the Challenge to Cinema’s Submission of Memory to Man”

Kwame Phillips • John Cabot University • “The Imagined Things: On Solange, Repetition and Mantra”

Richard Allen • City University, Hong Kong • “Rasa Aesthetics and Bollywood Cinema”

Tanya Desai • University of Chicago • “Movement and Magic: A Study of the 1958 film *Chalti Ka Naam Gaadi*”

i30 | **Brakhage 2020
Hindsight Is . . .**

room Windows • SECOND LEVEL, TOWER BUILDING

chair **Ara Osterweil** • McGill University

Tom Gunning • University of Chicago • “Brakhage: Abstraction in Motion”

Juan Carlos Kase • University of North Carolina Wilmington • “Brakhage vs. the Counterculture”

Ken Eisenstein • Bucknell University • “Brakhage to the Letter: Epistles, Anecdotes, and the Annotating of Articulations”

Jennifer Peterson • Woodbury University • “Barbara Hammer’s Jane Brakhage: Nature, Feminism, and 1970s Experimental Film”

sponsor Experimental Film and Media
Scholarly Interest Group

meeting

thursday, april 2

5:15 pm – 7:00 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

**Graduate Student Organization
Meeting**

All graduate students welcome. Conversation to discuss issues and initiatives important to our community.

meeting

thursday, april 2

5:15 pm – 7:00 pm

room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

**Film Philosophy
Scholarly Interest Group**

The bulk of this meeting will be devoted to a roundtable discussion about teaching film and philosophy together at the undergraduate and graduate levels. Featured guests include Luka Arsenjuk (UMD), Sarah Cooper (KCL) & Bishnupriya Ghosh (UCSB).

special event
thursday
april 2

7:00 pm – 9:30 pm

Grrrls Night Out

location Lime Cantina • 500 16TH STREET #322, DENVER

Sign up and purchase tickets.

<https://grrrlsdenver2020.ticketleap.com/grrrls-night-out-denver-2020/>

Grrrls Night Out (GNO) is an open, friendly networking/social extravaganza aimed at encouraging conversation and connection among all women: trans, cis, and gender queer. You don't have to be an SCMS member to attend, and we welcome friends and children of our grrrls too. Please forward this invitation to any other conference-goers you think might be interested. We especially want to reach out to international scholars and graduate students. Lime Cantina is located in close proximity to the conference hotel and can be accessed by foot. There will be vegetarian, vegan or gluten free meals options. Please note that food will be served from 7:15 pm until 8:30 pm. Ticket prices include one house drink. The restaurant is wheelchair accessible, but we would need to know a week in advance. Feel free to send an email with questions to Brenna Wardell at kwardell@una.edu. Tickets must be purchased in advance! \$30.00/graduate students and adjunct/under-employed faculty, \$40.00 for faculty (we ask faculty to pay more to help finance the meals for those who can afford less).

event coordinator

Brenna Wardell • University of North Alabama



safety first

gentle reminders:

- consider greeting each other with a gentle fist or elbow bump during the conference
- wash your hands with soap and warm water frequently, avoid touching your mouth and eyes and cough into your sleeve
- use the provided hand sanitizer

special event
thursday
april 2

7:00 pm – 9:30 pm

A Visit to the Media Archeology Lab

location The Media Archeology Lab, University of Colorado Boulder • 1320 GRANDVIEW AVE., BOULDER

The Media, Science and Technology and Video Games Studies SIGs are sponsoring a visit to the Media Archaeology Lab at the University of Colorado Boulder. The MAL is one of the few places in the United States dedicated to the preservation of a range of “obsolete” and rare media technologies, from electrical “love” meters to vector-based video game systems and beyond. Staff member libi rose striegl will lead a guided tour of the facility as well as offer visitors a chance to explore its many computers, gaming systems, mediatic curiosities, and related library holdings on their own. This event will be specifically curated for the SCMS audience, with rare hardware and relevant software such as Ian Bogost’s Atari VCS “game poems” *A Slow Year* and bpNichol’s 1984 *First Screening* Apple IIe poetry set up and ready for use. Striegl and 2019 MAL resident Andrew Lison (University at Buffalo, SUNY) will also discuss the lab’s residency program offering scholars and artists the opportunity to engage in a longer, more focused period of interaction with its holdings.

transportation instructions

Transportation to the site will be via coordinated rideshare and/or public transport; please email alison@buffalo.edu to RSVP and for further information.

admission

Free with SCMS badge

moderators and tour guides

Andrew Lison • University at Buffalo, SUNY

libi rose striegl • Media Archeology Lab, University of Colorado Boulder

Lori Emerson • Media Archeology Lab, University of Colorado Boulder

event coordinators

Andrew Lison • University at Buffalo, SUNY

Jeremy Morris • University of Wisconsin-Madison

sponsors

SCMS; Media, Science and Technology Scholarly Interest Group; Video Games Studies Scholarly Interest Group

special event
thursday
april 2

8:00 pm – 10:00 pm

A Celebration of the Experimental Work of Barbara Hammer

Screening and Discussion

room Windows • SECOND LEVEL, TOWER BUILDING

This screening will celebrate the work and life of lesbian experimental and documentary filmmaker Barbara Hammer on the one-year anniversary of her passing away. With a filmmaking and teaching career that spanned 50 years, the internationally recognized, lively, and prolific Hammer made over eighty films and videos mostly with lesbian subject matter. She was quite simply the mother of lesbian-feminist experimental cinema in the 1970s, served as an influential mentor to generations of queer and experimental filmmakers, and continued as an active filmmaker and visual artist up until her death in March 2019. In the last decade of her life, Hammer was honored with numerous retrospectives, including The Museum of Modern Art in 2010, The Tate Modern in London and Paris at Jeu de Paume in 2012, and the Toronto International Film Festival in 2013. Ensuring that her work is available to scholars of the future, her notebooks, journals, manuscripts, correspondence, and photographs are now archived at the Beinecke Library at Yale University and her extensive film work is distributed by Electronic Arts Intermix in New York City. Near the end of her life, Hammer also established the Barbara Hammer Lesbian Experimental Filmmaking Grant, an annual grant awarded by NYC's Queer|Art to self-identified lesbians for making visionary moving-image art. This screening will celebrate a range of her work, marking the shifts in structure, style and content beginning with the playful 1974 lesbian-feminist film, *Dyketactics*, and ending with her profound 2008 film, *A Horse is Not a Metaphor*, a meditation on her personal fight against stage 3 ovarian cancer. The screening will conclude with an open discussion of her work moderated by Sarah Keller and Ron Gregg who have taught and written on Hammer's work.

moderator

Ron Gregg • Columbia University

event coordinators

Victor Fan • King's College London

Ron Gregg • Columbia University

sponsors

Queer Caucus; SCMS; Electronic Arts Intermix; Florrie Burke



special event
thursday
april 2

8:00 pm – 10:00 pm

100 Year Anniversary

Oscar Micheaux's *Within Our Gates*

SCREENING AND Q&A

location Regal UA Pavilions • 500 16TH ST. #310, DENVER

Oscar Micheaux's *Within Our Gates* is one of the most significant but overlooked films in American film history. As an independent, African-American filmmaker, Micheaux's response to D.W. Griffith's *Birth of a Nation* presented an alternative view of the dominant narrative of racial conditions in the United States and directly addressed the absence of significant black characters on the nation's screens. In honor of this pioneering work, SCMS will host a 100th anniversary screening featuring a live musical accompaniment and followed by a brief discussion of the significance of Micheaux's work.

The film will be shown at the Regal Cinema UA Denver Pavilions, a five minute walk from the conference hotel.

admission

Free with SCMS badge

participant

Charlene Regester • University of North Carolina at Chapel Hill

event coordinators

Liz Clarke • Brock University

Wyatt Phillips • Texas Tech University

Jeffrey Hinkelman • Carnegie Mellon University

sponsors

Oscar Micheaux Society; Silent Cinema Scholarly Interest Group; Black Caucus; SCMS; Carnegie Mellon University, Department of English Film Program

Carnegie Mellon University
English

special event
thursday
april 2

10:00 pm – 12:30 am

Scream, Queen! My Nightmare on Elm Street

SCREENING AND Q&A

location Sie FilmCenter • 2510 E. COLFAX AVENUE, DENVER

transit: 15 minutes from the conference hotel on the 15 bus line (Colfax/Broadway to Colfax/Josephine)

Scream Queen! My Nightmare on Elm Street, the 2020 winner for “Best LGBT Documentary of the Year” at the Dorian Awards, is a new documentary by filmmakers Roman Chimienti and Tyler Jensen. The film examines the 1985 horror film *Nightmare on Elm Street 2: Freddy’s Revenge* and its star, Mark Patton. *NOES2* was derided by fans during its initial release for its queer subtext, which involved an S&M leather bar, a homoerotic shower scene, and Patton’s turn as a male scream queen. Patton, a closeted homosexual at the time, found himself ostracized by Hollywood and retreated from fame. 30 years later, Patton returns to tell his story about the homophobia and AIDSphobia he encountered in 1980s Hollywood. Part film analysis, part memoir, and part fan documentary, *Scream Queen!* offers a unique perspective on the horror genre, queer spectatorship, and stardom. *Scream Queen!* has been featured in queer film festivals such as CinemaQ in Denver, Frameline in San Francisco, and OutFest in Los Angeles. It celebrated its official premiere in November at Fantastic Fest, the largest genre film festival in the country. <https://www.screamqueendocumentary.com/>

admission

Free with SCMS badge

moderator

Andrew Scahill • University of Colorado Denver

participants

Roman Chimienti • filmmaker

Tyler Jensen • filmmaker

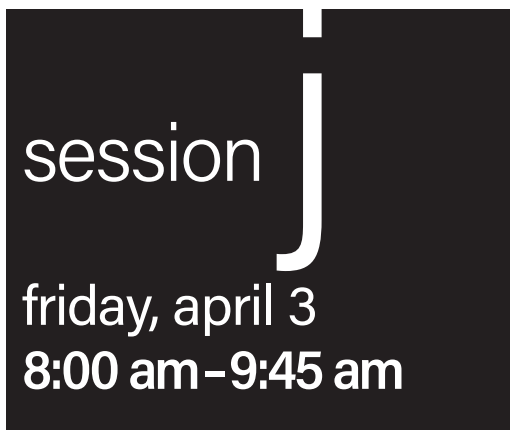
event coordinator

Andrew Scahill • University of Colorado Denver

sponsors

SCMS; Sie FilmCenter

Sie
FilmCenter



j1 | Framing East Asian Feminist Cinema

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Jane Gaines, Columbia University**

Hieyoon Kim • University of Wisconsin-Madison •
"Woman with a Movie Camera: Kaidu and the
Feminist Avant-Garde"

Colleen Laird • University of British Columbia •
"Butterflies and Blood Spatters: The Ostentatious
Scopophilia of Ninagawa Mika's *Feminine Fantasies*"

Lingzhen Wang • Brown University • "The Black
Velvet Aesthetic: Universal Cultural Feminism and
Chinese Neotraditionalism in *Woman Demon Human*
(1987)"

sponsor Asian/Pacific American Caucus

j2 | Swiping for Security Apps, Photos, Wearables, and the Scope of Safety Surveillance

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Elizabeth Ellcessor** • University of Virginia
respondent **Lisa Henderson** • Western University

Elizabeth Ellcessor • University of Virginia • "Home
Safe, Mom: Performing Safety and Providing
Reassurance through Everyday Media Use"

Julie Elman • University of Missouri • "Time Capsule
Therapy and Aging in Place: Technologies of Aging
and Disability"

Nora Draper • University of New Hampshire • "For
Parents Who Care: Polaroid's KidsCare Program and
the Industrialization of Children's Safety"

j3 | Playing White Racial Ideology in Video Games

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

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

Dorothy Kim • Brandeis University • "Serious Games,
Playing History, and the White Supremacist Middle
Ages"

Amanda Phillips • Georgetown University •
"Whitewashing the Past: White Innocence and
Mixed Race Identity in *Portal* and *Remember Me*"

Carly Kocurek • Illinois Institute of Technology •
"Bearing Whiteness: Why Video Games Appear to
be Every Mass Shooter's Favorite Hobby"

sponsor Video Game Studies Scholarly Interest Group

j4

IP Reconfigured

Copyright Disruptions Across Media History

room

Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Peter Labuza • University of Southern California

respondent

Brian Frye • University of Kentucky School of Law

Erica Moulton • University of Wisconsin-Madison •

"Leveraging Literary Celebrity: Motion Picture Rights Contract Negotiation at Warner Brothers, 1924-1942"

Peter Labuza • University of Southern California •

"The 'Swoose' Debate: Television Kinescopes and Disrupting Corporate Authorship"

Joseph Coppola • University of Pennsylvania •

"Can You Copyright a Dream? The Commodification of the Civil Rights Movement"

j5

Anthropo/scenic Ecologies

Documenting, Imaging, and Rewriting the More-than-Representational

room

Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Alisa Lebow • University of Sussex

respondent

Patricia Zimmerman • Ithaca College

Janet Walker • University of California, Santa Barbara •

"Earth as Character and Witness: Elemental Media, *El Mar La Mar*, and the Cinematic Anthro-po/scene"

Alisa Lebow • University of Sussex •

"In Search of 'Écriture Feminist': Feminist Documentary interventions in the Logic of the Anthropocene"

Adam Fish • University of New South Wales •

"Crash Theory: Drone Entanglements with Endangered Species"

j9

Queer Slashers

room

Tower D • SECOND LEVEL, TOWER BUILDING

chair

Peter Marra • Wayne State University

Peter Marra • Wayne State University •

"Whatever Happened to Christmas?"

Harry Benshoff • University of North Texas •

"The Radically Queer Proto-Slasher Films of Andy Milligan"

Rachel Stroup • Ohio University •

"'My God, She's a Boy!': Queering Processes of Puberty and Transition in *Sleepaway Camp*"

Sam Tabet • University of Strathclyde •

"Homonormative Destruction: Anxiety and Pleasure for the Lesbian Spectator in *What Keeps You Alive*"

sponsors

Horror Studies Scholarly Interest Group
Queer and Trans Caucus

j10

Documentary Diplomacy

room

Tower A • SECOND LEVEL, TOWER BUILDING

chair

Hadi Gharabaghi • Drew University

Hadi Gharabaghi • Drew University •

"Measuring Documentary: The U.S. Embassies' Memoranda of 'Non-Theatrical Film Distribution'"

Anastasia Saverino • New York University •

"Making Friends for China: New Era Propaganda and the Chinese Dream"

Hahkyung Kim • University of California, Santa Cruz •

"'This is Korea': Henry Chung DeYoung's Civilian Diplomacy, 1953-54"

Bret Vukoder • Carnegie Mellon University •

"Redefining the Global Revolution: The Alliance for Progress Documentaries of the U.S. Information Agency"

sponsors

Documentary Scholarly Interest Group
Non-Theatrical Film and Media
Scholarly Interest Group

j11

Excessive Bodies and
Horrific Things

Cinematic Case Studies

room

Tower B • SECOND LEVEL, TOWER BUILDING

chair

Dan Vena • Queen's University/Carleton University

Marina Levina • University of Memphis • “Midsommar (2019) and the Joys and Horrors of Whiteness”

Amanda Landa • Rowan University • “Discipline and Punish: Performing Arts and Body Horror Hybridity in *The Perfection*”

Tien-Tien Jong • University of Chicago • “Practice, Torture, and the Perfect Performance: Passion and Agony in *Whiplash* (2014) and *Black Swan* (2010)”

Robert Spadoni • Case Western Reserve University • “*Midsommar*: Thing Theory”

sponsor

Horror Studies Scholarly Interest Group

j12

Waltz into Darkness

Cornell Woolrich and Transmedia Noir

room

Tower C • SECOND LEVEL, TOWER BUILDING

chair

Rob King • Independent Scholar

Rob King • Independent Scholar • “‘A Fool and His Machine’: The Typewritten Archives of Cornell Woolrich”

Frank Krutnik • University of Sussex • “The Night Reveals: Cornell Woolrich and Radio Noir”

Nicholas Sammond • University of Toronto • “Ashes to Ashes, Pulp to Pulp, or, Woolrich: Toward a Minor Literature”

Pamela Robertson Wojcik • University of Notre Dame • “The Boy and The Bride: Adaptation as Arrangement in *The Window* (1949) and *The Bride Wore Black* (1968)”

j13

Archival Traces

Media Infrastructures and Cultural Memory

room

Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair

Eithne Quinn • University of Manchester

Clive James Nwonka • The London School of Economics and Political Science • “The BFI Diversity Standards Data and Racial Inequality in the UK Film Industry”

Eithne Quinn • University of Manchester • “*Blue Collar* (1978), Richard Pryor, and the Cooptation of Black Creative Labor in Post-Civil Rights Hollywood”

Silpa Mukherjee • University of Pittsburgh • “The Media Jihadi in Kashmir’s Contraband Cultures”

Joseph DeLeon • University of Michigan • “Making Queer Media Memories with the American Music Show”

j14

Transforming Bodies

Film, Disability, and Embodiment

room

Vail • MAJESTIC LEVEL, TOWER BUILDING

chair

Slava Greenberg • University of Southern California

co-chair

Frank Mondelli • Stanford University

respondent

Bill Kirkpatrick • Denison University

Frank Mondelli • Stanford University • “From Postwar Doom to the Deaf Boom: A History of Language and Technology in Japanese Television”

Slava Greenberg • University of Southern California • “How do Trans* Men Make Babies? Transkids and the National Womb”

Octavian Robinson • St. Catherine University • “Embodying Disability as Spectacle: Sign Language Interpreters and the Media”

j15 | roundtable Documentary (adj.) Keywords and Critical Interventions

room Director's Row F • LOBBY LEVEL, PLAZA BUILDING
chair **Paige Sarlin** • University at Buffalo, SUNY

Pooja Rangan • Amherst College • "Documentary Listening: From Courtroom to Gallery"

Toby Lee • New York University • "Documentary Operationality: Beyond Representation"

Benjamin Schultz-Figueroa • Seattle University • "Documentary Divides: Between Human and Animal"

Laliv Melamed • Goethe University • "Documentary Speculation: Modeling the Preemptive"

Paige Sarlin • University at Buffalo, SUNY • "Documentary Value: Between Use and Exchange"

sponsors Documentary Scholarly Interest Group
CinemArts: Film and Art History
Scholarly Interest Group

j16 | Star Mutations Screen Performance, Creative Agency and Celebrity Activism

room Savoy • MAJESTIC LEVEL, TOWER BUILDING
chair **Mark Gallagher** • University of Nottingham

Aaron Magnan-Park • University of Hong Kong • "Bruce Lee's Heroic Kung Fu Voice: Overcoming Linguistic Racism and the Necessity of 'White Voice' in *Enter the Dragon*"

Donna Peberdy • Solent University • "Joaquin Phoenix: Para-Stardom and the Performance of Recalcitrance"

Mark Gallagher • University of Nottingham • "Fifty Shades of Vanilla: White Men, Spreadable Stardom and Global Cinema"

Mary Beltrán • University of Texas at Austin • "'Make Sure You Have Something to Say': Eva Longoria and Latina Celebrity Activism, Post-2016"

sponsor Transnational Cinemas Scholarly Interest Group

j17 | Resinous Networks Mediating Elemental Histories

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING
chair **Nicole Starosielski** • New York University

Jeff Scheible • King's College, London • "'GRAND-DADDY of 'em all!': Towards an Extra-Cinematic History of Celluloid"

Rafico Ruiz • Canadian Centre for Architecture, Montreal • "Body Heat, Settler Media, and Thermal Colonization"

Chris Russill • Carleton University • "Elemental Earth: TIROS 1 and Exo-Planetary Imaginaries"

Nicole Starosielski • New York University • "The Infrared Internet"

j18 | More Action! More Freaks! More Bitches! Media Culture at the Margins and Center

room Director's Row H • LOBBY LEVEL, PLAZA BUILDING
chair **Andrea Braithwaite** • University of Ontario Institute of Technology

Andrea Braithwaite • University of Ontario Institute of Technology • "'Bitches Get Stuff Done': Action Heroines and Neoliberal Feminism in *Lost Girl*"

Olga Tchepikova-Treon • University of Minnesota, Twin Cities • "Freaks and Geeks in the Cinema of Transgression"

Sandra Navarro • Western New England University • "Weird Like Us(A): Tracing the Globalgothic in HBO's *Los Espookys*"

j19 | Fashion, Fantasy, Empire

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

chair **Alexandra Grieve** • University of Cambridge

Alexandra Grieve • University of Cambridge •
"Fashioning Empire: Race and the Politics of the
Surface in Claire Denis' *Chocolat* (1988)"

Chia Chang • New York University • "Do You Know
Your Fantasy?: Viewing Oriental Fantasy of Asian
Female Image via the Chinese Dress, 'Chipao'"

Nicole Wallenbrock • Hostos Community College,
CUNY • "Alain Delon and Colonialism: The Playboy
and the French Empire's Demise"

Ricardo Zulueta • University of Miami • "Fashion
Queen Onscreen: The Sartorial Revolution of Marie
Antoinette"

j20 | Speculative Fiction
in Recent Cinema

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

chair **Maghan Jackson** • Ohio State University

N. Trace Cabot • University of Southern California •
"Man-Machine Interface: Automated Intimacies,
Developmentalist Cybernetics, and Korean Science
Fiction Cinema"

Christopher Russel • Northwestern University •
"The Technological Singularity, Progress, and
Queerness"

Maghan Jackson • Ohio State University • "The Future
is Female: Black Women and 'Pending-Utopias' in
Contemporary Speculative Visual Narratives"

Katariina Kyrola • Åbo Akademi University • "(Non-)
Sovereign Erotics and Queer Desire in *Border*
(Gräns, Sweden, 2018)"

j21 | Scholar-Practitioners
Reflect on the Essay Film

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Charles Musser** • Yale University

Irene Gustafson • University of California, Santa Cruz •
"The I and the We: Essayistic subjectivity"

Karen Pearlman • Macquarie University • "The Edits
are My Thoughts: Creative Practice Scholarship and
Feminist Film Historiography"

Martin Lucas • Hunter College, CUNY • "Sideways
Filmmaking: Text and Image in the Essay Film"

Charles Musser • Yale University • "The Essay
Film: Questions and Concerns from a Scholar-
Practitioner"

sponsor Digital Humanities and Videographic Criticism
Scholarly Interest Group

j22 | Cinema, Nation, Power

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Agnieszka Piotrowska** • University of
Bedfordshire

Agnieszka Piotrowska • University of Bedfordshire •
"*Neria* (1993): The First Feminist Black Movie in
Southern Africa or an Example of Opportunistic
Neocolonial Venture?"

Qian Zhai • University College London • "Framing
Female Powers and Gender Equalities: Film
Collaborations between Denmark and China in
2019"

Farbod Honarparisheh • Yale University • "Death in/of
the City: Slicing the Male Body in the Iranian New
Wave Cinema"

Maxfield Fulton • Yale University • "Myth Yesterday,
Today, and Tomorrow: Ahistorical Modernism and
the Citational Mode of Nicolas Roeg's *Bad Timing*"

j23 | Creative Agency and 3D Media

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Nick Jones** • University of York

Allison Whitney • Texas Tech University • “3D and Memorial Ethics in Peter Jackson’s *They Shall Not Grow Old* (2018)”

Nick Jones • University of York • “Clashing Titans: The Monstrosities of Digital 3D”

Lien Fan Shen • University of Utah Asia Campus • “An Expanded Dimension in Animation Creative Processes: Utilizing 3D Virtual Painting and Animating Tools”

Todd Kushigemachi • University of California, Los Angeles • “Theorizing 2D-to-3D Conversion: Realism and Formalism in 3D Companies’ Creative Rationalizations”

j24 | Media, Money, and Militarization

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Andrew Young** • University of Colorado Boulder

Isaac Blacksin • University of California, Santa Cruz • “Making Violence Knowable: Journalism, Human Rights, and the Mystifications of Reporting War”

Andrew Young • University of Colorado Boulder • “Travelling Through ‘Hollywood’: Rwandan Reconciliation and Framing the Nation Through Film”

Mats Carlsson • Stockholm University • “Except Onions and Films—The Rise and Fall of the Idea of a Hollywood Stock Exchange”

j25 | Heirlooms and Afterlives

Media Objects, Generational Inheritance, and Culture Passed Down

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Meredith Bak** • Rutgers University

co-chair **Ethan Tussey** • Georgia State University

Derek Johnson • University of Wisconsin-Madison • “Contesting Inheritance: Feminists, Fascists, and Franchise Futures”

Frances Cullen • McGill University • “On Analog Comebacks, Industrial Legacies, and the Productivity of Photographic Obsolescence”

Meredith Bak • Rutgers University and **Ethan Tussey** • Georgia State University • “Dreams Dashed by Dolls: *Chucky*, *Annabelle*, and *Cursed Inheritance*”

Tamara Kneese • University of San Francisco • “Smart Home Hauntings”

j26 | The Wonder that is Bollywood

Global Circulation of Bollywood as a Cultural Form

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING

chair **Swapnil Rai** • University of Michigan, Ann Arbor

Samhita Sunya • University of Virginia • “Otherworldly Bollywood: Parwareshgah/The Orphanage and Archives of South-South Cinephilia”

Swapnil Rai • University of Michigan • “Stardom, Cinephilia and Cultural Diplomacy: Unpacking the affective contours of Bollywood’s inroads into China”

Ada Petiwala • New York University • “From Nari Narain to Baddek Eih: Contemporary Bollywood Song-and-Dance and Arab Popular Culture”

Claire Cooley • University of Texas at Austin • “India on the Nile: Infrastructural Affects of Bollywood in Egypt”

sponsor Middle East Caucus

j27 | Flops as Historiographical Resources

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING
chair **Giorgio Bertellini** • University of Michigan

- Giuliana Muscio** • University of Padua • “The Mystery of Enrico Caruso’s Only Flop”
- Elizabeth Alsop** • CUNY School of Professional Studies • “Flopping and Feminist Film Historiography: The Case of *Ishtar*”
- Eliot Bessette** • University of California, Berkeley • “*The Wolfman* (2010) and the Demise of Big-Budget Horror”

j28 | Sing and Swing
Cinematic Sound

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING
chair **Yifen Beus** • Brigham Young University, Hawaii

- Kevin John Bozelka** • Bronx Community College, CUNY • “Unrecovered Norms: 1933–1960 As a Period of Disorder for the Hollywood Musical”
- Lindsay Affleck** • University of California, Los Angeles • “‘Community Swing’ Glenn Miller and the 1940s Big Band Spectacle on Film”
- Farshid Kazemi** • Simon Fraser University • “I See a Voice: The Structure of the Voice in the Cinema of Abbas Kiarostami”
- Yifen Beus** • Brigham Young University, Hawaii • “Redemption Songs: the Musical Moments in Joseph Gai Ramaka’s *Karmen Gei* (2001) and Flora Gomes’s *Nha Fala* (2002)”

friday
april 3

meeting

friday, april 3
8:00 am – 9:45 am
room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Fan and Audience Studies
Scholarly Interest Group

We will discuss mentorship program, networking, and SIG business.

joint meeting

friday, april 3
8:00 am – 9:45 am
room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

CinemArts: Film and Art History and
Experimental Film and Media
Scholarly Interest Groups

Discuss potential collaborations between our two groups

pop-up
friday
april 3

9:00 am – 12:00 pm

Ask a Librarian/Ask an Archivist

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

You've got questions? We've got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions in the Plaza Foyer of the Sheraton Denver Downtown Hotel.

sponsor

Libraries & Archives Scholarly Interest Group

meeting

friday, april 3

9:30 am – 10:45 am

room Directors Row G • LOBBY LEVEL, PLAZA BUILDING

JCMS Masthead Meeting

pop-up
friday
april 3

9:30 am – 11:30 am

Ask a Publisher

room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING

So, you want to publish a book but don't know where to start? We've got answers!

Seasoned publishers from university presses to textbook publishers will be on hand to field questions and offer general advice on all aspects of publishing in the Conference Exhibit Hall.

session K

friday, april 3
10:00 am–11:45 am

k2 | Media Politics and Truth Claims in the Age of #FakeNews

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Maria Zalewska** • University of Southern California

Maria Zalewska • University of Southern California •
"The Face of A.I.: Witness Testimony in the Age of Computer Vision and Deep Learning"

Michael LaRocco • Bellarmine University • "Quantity Over Quality?: Digital Plasticity and the Proliferation of Digital Video Practices"

Alexandra Juhasz • Brooklyn College, CUNY • "Fake News Poetry Workshops as Radical Digital Media Literacy Given the Fact of #FakeNews"

Tara McPherson • University of Southern California •
"Networking White Nationalism + Immersive Racism"

k1 | The Cultural Politics of Chinese-language Cinemas Transgressing Borders and Boundaries

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Kenny NG** • Hong Kong Baptist University

Kenny NG • Hong Kong Baptist University •
"Intermediality and the Cultural Politics of Cantophone Cinema in Postwar Hong Kong"

Kit Fung Chiu • Chinese University of Hong Kong •
"Collaboration in Crisis: Cantonese National Defence Cinema and Its Discourse of Entertainment and Propaganda"

Jessica Tsui-yan Li • York University • "Cultural, Interflows Between Shanghai and Hong Kong: The Portrayal of New Womanhood in *Father Takes a Bride* (1963)"

Man Fung Yip • University of Oklahoma • "Of Dialect and Identity: The Politics of Language in *The Crossing* (2018)"

k3 | Flexible Temporality in Activist Time Reenactment in screen art and documentary media

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Ivone Margulies** • Hunter College, CUNY

Fabio Andrade • New York University • "Narrative Authority: *Ava Yvy Vera/Seven Years in May* and the Reformulation of the Marginalized in Brazil"

Arturo Delgado Pereira • Aalto University • "I Would Strike: Performing Possibilities in a Post-Industrial Shire"

Ivone Margulies • Hunter College, CUNY •
"Reenactment at the Border: Urgency and Stasis Framed"

k4 | On the Brink

Migration and the Crisis in Spanish Screen Media

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Mary Kate Donovan** • Skidmore College

Bryan Cameron • University of Cambridge • "Whose Crisis? Migrant Narratives Beyond Spanish Borders"

Eva Woods • Vassar College • "Border Media: Hacking Necropolitics in *Tarajal*"

Miguel Fernandez Labayen • Universidad Carlos III de Madrid • "Dissenting Narratives and the European Border Regime: Mobile Phone Videos by Migrants at the Moroccan-Spanish Border"

Mary Kate Donovan • Skidmore College • "Gazing Eastward: Chinese Migration and Economic Exchange in Spanish Comedies"

k5 | The Ever-Changing Screen

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Sebnem Baran** • Smith College

Andrea Kelley • Auburn University • "Blow Up: Expanded Histories of the Inflatable Screen"

Palita Chunsangchan • University of Oregon • "Deaths of Single-Screen Theaters: A Case Study of Cinematic Culture, Obsolescence and Labor Disposal in Thailand"

Sebnem Baran • Smith College • "Behzat Online: The Return of a Rogue Detective and the Future of Online Streaming Censorship in Turkey"

Andrew Burke • University of Winnipeg • "Appetite for Instruction: Aspiration and Anxiety in the VHS Era."

k9 | Hot Takes on #MeToo

Popular Feminism, Popular Misogyny, and Digital Media Publics

room Tower D • SECOND LEVEL, TOWER BUILDING

chair **Milena Droumeva** • Simon Fraser University

respondent **Shaheen Ahmed** • Monash University

Milena Droumeva • Simon Fraser University • "Critical Bandwidths: Hearing #MeToo and the Construction of a Listening Public on the Web"

Katherine Lehman • Albright College • "#MeToo Television: Single Heroines, Sexual Politics, and Social Media Activism"

Ashlynn d'Harcourt • University of Texas at Austin • "Sorry, Not Sorry: The Erasure of #MeToo Victims in the Celebrity Apology Spectacle"

k10 | All in the Family

Identifying with *The Americans*

room Tower A • SECOND LEVEL, TOWER BUILDING

chair **Linda Mizejewski** • Ohio State University

Lisa Jacobson • University of California, Berkeley • "Renegotiating Cold War Ideology and Identification in *The Americans*"

Anna Varadi • University of Reading • "'Why Can't I Speak Russian?': National Identity, Reagan's America, and Language in FX's *The Americans*"

Brenda Weber • Indiana University Bloomington • "Ethics on the Edge: Prestige TV and the Conundrum of Good Parenting on *The Americans*"

Linda Mizejewski • Ohio State University • "#poormartha: Cringe-Watching • "Empathy, and Gender in *The Americans*"

friday
april 3

10:00 am

11:45 am

k11 | roundtable
Building a Horror Studies Archive
Opening the George A. Romero Collection

room Tower B • SECOND LEVEL, TOWER BUILDING
chair **Adam Lowenstein** • University of Pittsburgh
Roger Luckhurst • Birbeck College, University of London • "Archiving British Horror"
Angela Ndalianis • Swinburne University of Technology • "Thinking Outside the Traditional Research Box"
Benjamin Rubin • University of Pittsburgh • "Collaborative Library Collection Development"
Daniel Sacco • Yorkville University • "Canadian Horror Story: The 'Nightmare' Looks North"
Johnny Walker • Northumbria University • "Flesh to Bones: US Horror and the New Film History"
sponsors Horror Studies Scholarly Interest Group
Libraries and Archives Scholarly Interest Group

k12 | **The Hands of Hollywood**
Worker Identity and the
Politics of Organization

room Tower C • SECOND LEVEL, TOWER BUILDING
chair **Kate Fortmueller** • University of Georgia
co-chair **Luci Marzola** • University of California, Irvine
Luci Marzola • University of California, Irvine • "Between the Lines: Organizing the Elite Technicians of Hollywood"
Katie Bird • University of Texas, El Paso • "Extorting Labor and Preserving Grip History: IATSE's Propaganda and Promotion of Local 37"
Eric Dienstfrey • University of Texas at Austin • "The Identity of Hollywood Sound Workers"
Kate Fortmueller • University of Georgia • "Actors and the Anti-Rerun Campaign"
sponsors Classical Hollywood Scholarly Interest Group
Media Industries Scholarly Interest Group
Caucus on Class

k13 | **Television for Women?**
Gender, Sexuality, and Quality TV

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair **Candace Moore** • Carleton College
Heather Osborne-Thompson • California State University, Fullerton • "Big Little Lies, Season Two, or The Revenge of Television for Women"
Jordan Adler • University of Wisconsin-Milwaukee • "Better Things, Art Cinema, and New Approaches to (Feminist) Cinematic Television"
Wyatt Phillips • Texas Tech University • "Signifying Prestige in Contemporary Television: *Top of the Lake's* Application of Independent Cinema Strategies"
Candace Moore • Carleton College • "Shameless Interests: Queer Power Dynamics in *Killing Eve*"
sponsors Television Studies Scholarly Interest Group
Women in Screen History
Scholarly Interest Group

k14 | **A Not so Quiet Place**
Intersections of Disability and Gender
through Music and Sound in Moving Image

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair **James Deaville** • Carleton University
respondent **Susan Thomas** • University of Colorado
James Deaville • Carleton University • "Silencing the Other: Intersections of Disability, Gender and Music in Cinematic Representation"
Reba Wissner • Montclair State University • "They're Whole, They're Healthy and Sound: Music, Healing, and Disability in *The Outer Limits* 'The Inheritors' (1964)"
Stefan Sunandan Honisch • University of British Columbia • "Bodies Between the Diegetic and the Non-Diegetic: The Horror of Music's Ultimate Disability"
sponsor Sound and Music Studies
Scholarly Interest Group

k15 | roundtable Film Studies Today The "C" in C & MS

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

chair **Sarah Gleeson-White** • University of Sydney

co-chair **Peter Lurie** • University of Richmond

Leigh Duck • University of Mississippi • "On Location: History, Exploitation, and Emergence"

Marsha Gordon • North Carolina State University • "Students Make Media: Digital Age Film Pedagogy"

Norman Hirschy • Oxford University Press (New York) • "Publishing on Cinema, or, The Big Picture"

k16 | In Countering Fandom Performance, Expection, and Play

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Ian Peters** • Brenau University

Andrea Acosta • University of California, Los Angeles • "#BlackOutBTS: Race and the Performance of Black (Dis)play in Digital Fandom"

Ian Peters • Brenau University • "Space Barbie, the Final Frontier: Avatar Cosmetics and Virtual 'Dress-up' as Play in MMORPGs"

Nicholas Benson • Augustana College • "'Primed and Ready': Gilmore Guys and the Management of Fan Expectations Through Comprehensive Affirmational Podcasts"

Tom Welch • University of Wisconsin-Madison • "Transformative Play?: Understanding Speedrunning as Video Game Fan Culture"

k17 | Representing the American Non-Alphas Theory and Practice of the Secondary Cinematic City

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING

chair **Kirk Boyle** • University of North Carolina Asheville

co-chair **Stan Corkin** • University of Cincinnati

respondent **Mark Shiel** • King's College London

Stan Corkin • University of Cincinnati • "Boston: Mass // Mediated, 1970–2018: Urban Space and Culture in the Digital Age"

Michael Dwyer • Arcadia University • "Erasing the Mistake by the Lake in (or with?) Hollywood Film"

Kirk Boyle • University of North Carolina Asheville • "Auteur Theory and the Generic City: The Case of Cincinnati in Yorgos Lanthimos' *The Killing of a Sacred Deer*"

Martha Shearer • University College Dublin • "'Why'd You Leave All Those Houses?': *A Ghost Story*, Real Estate, Dallas"

sponsor Urbanism, Geography, Architecture Scholarly Interest Group

k18 | Image, Sound, Materiality

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

chair **Gerald Sim** • Florida Atlantic University

Yu Xing Zhang • University of Toronto • "Understanding the Materiality of Image in the Age of Artificial Intelligence: A Case Study of the 'Moon Mode' System"

Gerald Sim • Florida Atlantic University • "Un Autre Syntagmatique: Hollywood turns to Machine Learning"

Tim Anderson • Old Dominion University • "Elongating Play: Generating Flow in the Search for Optimal Experience in Postwar American Sound and Music Recordings"

Amaru Tejeda • University of California, Santa Barbara • "Claiming Space with Alkaline: The Battery as Media Infrastructure and Cultural Object"

k19 | Transnational and Transmedial Audience Participation

room Director's ROW I • LOBBY LEVEL, PLAZA BUILDING
chair **Sreya Mitra** • American University of Sharjah

Sreya Mitra • American University of Sharjah •
"Bollywood Needs the Sound of Arabic': Soft Power, Media Capitals and Dubbed Hindi Content in the Middle East"

Latina Vidolova • University of Texas at Austin •
"The Toonami Renaissance? Residual Television, Producer-Fan Monuments, and Transnational Enclosure"

Irem Sot • Koc University • "Poor, Ugly and Rural': Tiktok vs. Instagram in Turkey and Class Divide on Social Media"

Sulafa Zidani • University of Southern California •
"Cross-Linguistic Punning: Participatory Culture in a Transnational Framework"

sponsor Middle East Caucus

k20 | Media of Perceptual Control

room Director's ROW J • LOBBY LEVEL, PLAZA BUILDING
chair **Mack Hagood** • Miami University

Mack Hagood • Miami University • "Perceptual Control Theory as Media Theory"

Paul Roquet • Massachusetts Institute of Technology •
"VR as a Social Enclosure: Staging Interpersonal Perception in *Tokyo Chronos*"

Annie Dell'Aria • Miami University • "Don't Blink: Light Art Festivals, Urban Spectacle, and the Mobile Spectator"

Robin James • University of North Carolina Charlotte •
"You Need To Calm Down!': The Political Economy of 'Chill' in Contemporary Popular Music"

sponsors Film & Media Festivals Scholarly Interest Group
Sound and Music Studies
Scholarly Interest Group

k21 | Understanding Media Theory at Mid-century
The Technique of the Conference

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair **Justus Nieland** • Michigan State University
co-chair **Lynn Spigel** • Northwestern University
respondent **Johannes von Moltke** • University of Michigan

Anna Shechtman • Yale University • "*Metaphors of Media*, 1959"

Justus Nieland • Michigan State University • "Will Burtin's *Culture Intercom*: Vision 65 and the Fate of Environmental Design"

Evan Kindley • Claremont McKenna College •
"The Need to Stay Interested: Hugh Kenner and Midcentury Media Theory"

k22 | From Audience Member to Media Maker
New Modes of Experiencing Media

room Terrace • TERRACE LEVEL, TOWER BUILDING
chair **Byrd McDaniel** • Northeastern University

Sreenidhi Krishnan • Washington State University, Vancouver • "Watch, Follow, Comment: The Mechanics of Celebrity-Audience Relationship in the Hindi Soap Opera Industry"

Rahul Kumar • University of Pittsburgh • "Magazine Culture and Bombay Cinema: Fandom and Cinephilia in the Digital Age"

Byrd McDaniel • Northeastern University • "*All Songs Considered*: How Music Podcasts Normalize Modes of Listening to Popular Music"

Marko Djurdjic • York University • "Tiny Builders, Big Dreams: A Pedagogical, In-Class, Cinematic (yay!) Experience!"

sponsor Fan and Audience Studies
Scholarly Interest Group

k23 | Ambiguous Animation

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair **Jennifer Lynde Barker** • Bellarmine University

Jennifer Lynde Barker • Bellarmine University •
"Fuzzy Modernism: the Animated Avant-garde"

Jonah Jeng • University of Pittsburgh • "Sideline
Photorealism: The Subversive Blockbuster
Aesthetics of *Speed Racer*"

Jonathan Devine • University of Pittsburgh • "To
Reenact the Reenactment: Documenting Horror and
Animating Absence in *La Rage du Démon*"

Thomas Jackson • University of Iowa • "Un-Mysterious
Shapes: Alain Resnais and the Animated Trace"

sponsor French & Francophone Studies
Scholarly Interest Group

k24 | Measuring and Manipulating the Sights and Sounds of Time

room Biltmore • TERRACE LEVEL, TOWER BUILDING
chair **Elisabeth Hodges** • Miami University

Will Schmenner • University of Pennsylvania •
"Cinema and the Taming of Chance"

Elisabeth Hodges • Miami University • "Denis' Drifting
Bodies"

Lauren Treihaft • New York University • "Cinema 24
Hours x Century or A History of Cinema: Counter
Clockwise"

John McGrath • University of Surrey • "On (vari)speed
in David Lynch's work"

k25 | Expanded Environments II

room Capitol • TERRACE LEVEL, TOWER BUILDING
chair **Viktoria Paranyuk** • Pace University

Viktoria Paranyuk • Pace University • "Hinges and
Transitions in Bi Gan's Long Day's *Journey into Night*
(2018)"

Hannah Holtzman • University of San Diego • "Chris
Marker's Environmental Aesthetics"

Laura Di Bianco • Johns Hopkins University • "Italian
Ecocinema ars et praxis"

Debjani Dutta • University of Southern California •
"Tremulous Media: Nature, Technology, and the
Seismic Imagination"

k26 | Unlikely Authors of Adult Cinema in Spain

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING
chair **Dean Allbritton** • Colby College
respondent **Julian Daniel Gutierrez-Albilla** • University of
Southern California

Leigh Mercer • University of Washington Seattle •
"Porn Vs. Blockbuster Cinema and the Royal
Imprimatur in the Films of Ramón and Ricardo de
Baños"

Alejandro Melero • Universidad Carlos III de
Madrid • "'Auteur Porn?': Transgression, Sexual
Representation and Authorship in Chavarri's
Birthday Present"

Dean Allbritton • Colby College • "The Devil Went
Down to Madrid: The Spanish Obscenities of Bruce
LaBruce"

sponsor Adult Film History Scholarly Interest Group

k27 | Future Varda
Feminism, Ethics, Politics

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING
chair **Rebecca DeRoo** • Rochester Institute of Technology

- Rebecca DeRoo** • Rochester Institute of Technology • "Agnès Varda: Power and Protest at Cannes"
- Sandy Flitterman Lewis** • Rutgers University • "Passion, Commitment, Compassion: *Les Justes au Panthéon* by Agnès Varda"
- Nadine Boljkovac** • Independent Scholar • "She Listened: Vardian Self-Portraiture and Auto-Refrains of Sand, Sea, and Wind"
- Emma Wilson** • University of Cambridge • "Agnès Varda, Jane Birkin and Maternal Love"
- sponsor French & Francophone Studies
Scholarly Interest Group

k28 | Politics of Design and Technology

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING
chair **Mal Ahern** • University of Washington

- Lance Lomax** • Texas Tech University • "Connecting the Dots: Transportation and Social Relations in Post-War America and Japan"
- Mal Ahern** • University of Washington • "Towards a Social Formalism of Media Technologies"
- Jacob Bohrod** • University of Southern California • "Rethinking Interactive Nonfiction: Virtual Documentary's Political Latency"

meeting

friday, april 3
10:00 am – 11:45 am
room Training Room • CONCOURSE LEVEL, PLAZA BUILDING
Caucus Coordinating Committee

meeting

friday, april 3
10:00 am – 11:45 am
room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Documentary Studies
Scholarly Interest Group

Opportunity for members to discuss issues and upcoming events related to Documentary Studies. We will also hold an informal discussion about professionalization for graduate students and contract faculty in our field.

session

friday, april 3
12:00 pm – 1:45 pm

12 Apps, Platforms and Discoverability

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Catherine Johnson** • University of Huddersfield

co-chair **Ramon Lobato** • RMIT University

Catherine Johnson • University of Huddersfield •

“The Appisation of Television: TV Apps, Discoverability and the Software, Device and Platform Ecologies of the Internet Era”

Ramon Lobato • RMIT University • “Smart TVs, Apps, and Screen Distribution Research”

Xiaoran Zhang • University of Nottingham •

“Interactivity, Discoverability and Localization: Chinese Streaming Apps for Chinese Viewers”

Jeremy Morris • University of Wisconsin-Madison •

“The App Aesthetic”

sponsor Media Industries Scholarly Interest Group

11 The Digital Right Memes, Trolls, Shooters and Angry Men

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Joaquin Serpe** • Concordia University

Joaquin Serpe • Concordia University •

“The Intellectual Dark Web: DIY Aesthetics, Parasociality and Paranoia”

Sarah Banet-Weiser • The London School of Economics and Political Science • “#HimToo: White Men, Meltdowns, and Digitally Mediated Victimhood”

Jack Bratich • Rutgers University • “Inspo-shooters: Digital Mimesis, Fascist Networks, and Massacre-memes”

Aurélie Petit • Concordia University • “Becoming Political: Anime Imagery and the Alt-Right”

sponsor Transmedia Scholarly Interest Group

13 Dropping In and Dropping Out The Lifecycles of Non-“Gamer” Video Game Players

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Amanda Cote** • University of Oregon

respondent **Kelly Bergstrom** • University of Hawai‘i at Mānoa

Amanda Cote • University of Oregon • “Life Gets in the Way: How Female Players’ Changing Life Contexts Affect their Gaming Habits”

Kelly Bergstrom • University of Hawai‘i at Mānoa • “Exit Points: Why Do Women Leave Gaming?”

Kishonna Gray • University of Illinois at Chicago • “‘Started as a Gamer—Now I’m an Activist’: Black Women’s Transmediated Pathways to Social Justice Organizing”

Shira Chess • University of Georgia • “Gaming in Circles: Finding the Game Curious”

sponsor Video Game Studies Scholarly Interest Group

14 | National Cinema Across Partitions

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Nessa Johnston** • Edge Hill University

- Nessa Johnston** • Edge Hill University • “Film Industries in 1990s Ireland: A Transnational Historical Approach”
- John Hoffmann** • University of Marburg • “The Creative Treatment of Fantasy: Lotte Reiniger, the GPO Film Unit, and Advertising as Transnational Cinema”
- Anila Gill** • New York University • “Upar di Burbur: Official Discourse and Cinematic Governance in Partitioning South Asia (1941–1948)”
- Daniel Gómez Steinhart** • University of Oregon • “Cross-Border Hollywood: The Cinematic and Geopolitical Spaces of Mexico, 1940s–1960s”

15 | Lives and Afterlives of the Archive

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Lauren Bratslavsky** • Illinois State University

- Lauren Bratslavsky** • Illinois State University • “American Television and Radio Archives Act: The Library of Congress and the Preservation of TV’s Most Visible Products”
- Priya Jaikumar** • University of Southern California • “Doing the Archive in Two Voices”
- Brian Hu** • San Diego State University • “Education Films and Film Education: the Pedagogical Roots of Asian American Cinema”
- Jose Miguel Palacios** • Universidad Alberto Hurtado • “The Archival Returns of Chilean Exile Cinema: Digitization, Access, Curatorship”
- sponsors Libraries and Archives Scholarly Interest Group
Non-Theatrical Film and Media
Scholarly Interest Group

19 | Disasters, Ruins, Anxieties of Transformation

room Tower D • SECOND LEVEL, TOWER BUILDING
chair **Harry Karahalios** • Duke University

- Ariel Avissar** • Tel Aviv University • “‘Connecting the Dots’: Fantasies of Epistemological Mastery on Post-9/11 American Television”
- Laura Imaoka** • University of Texas at Dallas • “The Spatial Re-Imagination of Disaster”
- Harry Karahalios** • Duke University • “Filming the city in flames: representations of Athens before and during the economic crisis”
- Vikrant Dadawala** • University of Pennsylvania • “Living Amidst Ruins: *Grey Area* (1982), Third Cinema and the L.A Rebellion”

110 | Queer Archival Politics
Making and Digitally Remediating
Queer Life and Histories

room Tower A • SECOND LEVEL, TOWER BUILDING
chair **Marika Cifor** • University of Washington

- Margaret Galvan** • University of Florida • “Recuperating Feminist and Queer Comics Histories through Data Visualization”
- Jack Giesekeing** • University of Kentucky • “‘I Didn’t Know We Had So Much History’: The Politics of Mapping Lesbian and Queer History”
- Marika Cifor** • University of Washington • “‘The Archive is a Place Where Things Go to Live’: Preservation, Risk, and Power in Visual AIDS’ New Media Archiving”
- T. Cowan** • University of Toronto • “‘When Drag is Not a Care [sic] Race’: Trans- Feminist and Queer Ethics in the Age of Mass Digitization”

I11 | Flows, Drifts, Motion, Movements, DEATH

room Tower B • SECOND LEVEL, TOWER BUILDING

chair **Jordan Schonig** • Michigan State University

Shelby Wilson • University of California, Santa Cruz •
"Screen Flow: Navigating Cinematic Desire in
Creature from the Black Lagoon and *The Shape of Water*"

Jungmin Lee • Harvard University • "Data Flow,
Liquidity, and Processes: Ecological Thinking and
Media Installations in the Digital Age"

Jordan Schonig • Michigan State University •
"Animated by Chance: Form and Recorded Motion"

Rachael Ball • University of California, Santa Barbara •
"The Cabinet of Dr. Cronenberg: The Special Effects
Body as Wunderkammer and Biology in Revolt"

I12 | Diversity Beyond Representation Critical Video Game Studies at a Crossroads

room Tower C • SECOND LEVEL, TOWER BUILDING

chair **Tara Fickle** • University of Oregon

co-chair **Christopher Patterson** • University of British
Columbia

Soraya Murray • University of California, Santa Cruz •
"Video Games and Representation: Methodologies
of the Hollow and the Loaded"

Christopher Patterson • University of British Columbia •
"Digitized Brownness: Playing Empire and Resistance
in Video Games"

Tara Fickle • University of Oregon • "Competing
Identities: Race, Nationality, and 'Playbor' in Global
eSports"

sponsor Video Game Studies Scholarly Interest Group

I13 | Tentpole Television Technology, Franchising, and Promotion in TV's New Blockbuster Era

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair **Cory Barker** • Bradley University

Barbara Selznick • University of Arizona • "Expanding
the Audience and Saving the City: Superheroes in
Tentpole Television"

Karen Petruska • Gonzaga University • "The Great
Mousetrap: CBS All Access, Legacy Streamers, and
Tentpole Economics"

Lesley Willard • University of Texas at Austin • "Get
Hype: The Problem of Promotion in Contemporary
U.S. Television"

Cory Barker • Bradley University • "Back to the Future:
Stranger Things, Blockbuster Nostalgia, and the
Tentpole Industrial Content Complex"

I14 | Becoming with the Trouble Mediating Bodies, Sensation, and Control in the Anthropocene

room Vail • MAJESTIC LEVEL, TOWER BUILDING

chair **Nathan Blake** • Northeastern University

Joanne Morreale • Northeastern University •
"The Outer Limits and the Horror of Technology"

Nathan Blake • Northeastern University • "The Nuclear
Past as Future Perfect: Inhuman Times in *Chernobyl*
and the Anthropocene"

Kelly Kirshtner • University of Wisconsin-Milwaukee •
"Perceptual Survival in *Bird Box* and *A Quiet Place*:
Representation and Resistance in the Contemporary
Aftermath"

Drew Ayers • Eastern Washington University •
"Staying with The Hungry Boy: *Phantom Thread's*
Fungal M nage   Trois"

115 | roundtable
Videographic Criticism
Re-Voicing the Authoritative Voiceover

room Director's ROW F • LOBBY LEVEL, PLAZA BUILDING

chair **Kerry Hegarty** • Miami University

respondent **Nicolas Poppe** • Middlebury College

Barbara Zecchi • University of Massachusetts Amherst • "Accented Voiceover and the Foreign 'I'"

Alexander Ho • Museum of the Moving Image • "Autobiography and the Critical Voiceover"

Alexander Greenhough • Stanford University • "The Critical Potential of Comedic Voiceover"

Eva Hageman • University of Maryland • "Internal Monologue and the Process of Making"

Amanda Doxtater • University of Washington • "Finding the Affective 'I' in Archive"

sponsor Digital Humanities and Videographic Criticism Scholarly Interest Group

116 | roundtable
Media Frameworks for Enacting Data Justice

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Lauren Klein** • Emory University

Faithe Day • Purdue University • "Utilizing Black Digital Studies"

Lauren Klein • Emory University • "Data for Enacting Transformative Critique"

Kim Knight • University of Texas at Dallas • "Wearable Media and Data Justice"

Dhanashree Thorat • Mississippi State University • "Colonial Data Infrastructures and the Internet"

117 | **Philosophical Provocations of the Image**
Formalizing The inbetween and the intangible

room Director's ROW E • LOBBY LEVEL, PLAZA BUILDING

chair **Siying Duan** • Simon Fraser University

Curran Nault • University of Texas at Austin • "DIY Death: Necro-Subjectivity in the Quare Artist Underground"

Steffen Hven • Bauhaus-Universität Weimar and University of Chicago • "The Concept of Atmosphere in Contemporary German Philosophy and its Value to Film Narratology"

Siying Duan • Simon Fraser University • "Thinking, Feeling and Experiencing the 'Empty Shot'"

Samuel Reimer • University of Toronto • "Letting the Homoerotic Be: The Cinematic Apparatus and Desire without Telos"

118 | **Post-Socialist Identity and Labor**

room Director's ROW H • LOBBY LEVEL, PLAZA BUILDING

chair **Aga Skrodzka** • Clemson University

Aga Skrodzka • Clemson University • "Factory Symphony: Labor, Workers, and Public Memory in Jasmina Wojcik's Creative Documentary"

Sima Kokotovic • Concordia University Montreal • "Subversives in the Desert of Transition: Insurgency, Resistance, and Political Strategy of a Film Festival"

Xiao Ju • University of Rochester • "Difficult Camaraderie: The Cultural Politics of Grieving in Postsocialist China"

Slaveya Minkova • University of California, Los Angeles • "Realist Theories and Subjectivity in Cinema Depicting Labor: Mitchell and Kenyon, Kino-Pravda, and American Industrial Film"

sponsor Film & Media Festivals Scholarly Interest Group

I19 | Cross-Culture, Trans-Nation Asian and Asian Diasporic Film/ TV and Audiences in Transit

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

chair **Sylvia Chong** • University of Virginia

Sylvia Chong • University of Virginia • "Fifty Shades of Yellow: *Crazy Rich Asians* and the Fetish of Culture in Transnational Asian / American Media Politics"

Peter Feng • University of Delaware • "*Marine Boy, Speed Racer*, and the Uses of Camp to Theorize Cross-Cultural Adaptation"

Daisuke Miyao • University of California, San Diego • "Melodrama Reconsidered: *Tokyo Story* and the Transnational in Japanese National Cinema"

Pragya Trivedi • University of California, Irvine • "Fantasy, Nation, and Transnational Love in Mani Ratnam's *Dil Se*"

sponsor Asian/Pacific American Caucus

I20 | Saturating, Refracting, Caressing Mediating Elemental Dynamics

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

chair **Melody Jue** • University of California, Santa Barbara

Liam Young • Carleton University • "What Makes a medium? On Salt, Silver, and Supply Chains"

Melody Jue • University of California, Santa Barbara • "Sargassum's *Red Edge*: On Distributed Photography and Decolonial Interruptions"

Rahul Mukherjee • University of Pennsylvania • "Wireless Saturation"

Eva Hayward • University of Arizona • "Captivating Capture"

I21 | Cleaning out Walt's Vault A Closer Look at Disney's Corporate Practices

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Kirsten Moana Thompson** • Seattle University

Cristina Formenti • University of Milan • "How to Make a Mockery of Documentary: The Animated Mockumentary as Reinvented by Disney"

Susan Ohmer • University of Notre Dame • "Second Lawsuit to the Right: George Cukor, Audrey Hepburn, and Walt Disney's battle over *Peter Pan*"

Kirsten Moana Thompson • Seattle University • "There's Money In That Scholarship: Disney's Appropriation and Monetization of (its) Historiography"

Mihaela Mihailova • University of Michigan • "Selling Out: *The Lion King* (2019), Quantified Nostalgia, and Disney's Animated Denials"

sponsor Animated Media Scholarly Interest Group

I22 | Industry Strategy Rebranding for New Audiences

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Carol Vernallis** • Stanford University

Kayti Lausch • University of Michigan • "'Creating Content That Values Everyone': The Trinity Broadcasting Network's Expansion in the Digital Era"

Ryan Lizardi • SUNY Polytechnic Institute • "The Future of Nostalgia is Inevitable: Reflections on Streaming Revivals and Animation Remakes"

Reece Peck • College of Staten Island, CUNY • "The Rise of Streaming News/Talk: The Demise of Cable News or its Reinvention Online?"

Jeremy Moore • University of California, Santa Barbara • "'Attitude' Adjustment: From WWE's Family-Friendly Rebranding to Saudi Arabia"

friday
april 3

12:00 pm

1:45 pm

123 Making Media Move
Bodies and Movement in the
Making of Cinema

room Beverly - TERRACE LEVEL, TOWER BUILDING
chair Katherine Breeden - Harvey Mudd College

- Yiyang Hou - University of California, Los Angeles -
"To Overcome the Flaming Mountain: Peking Opera,
Special Effects, and Chinese Opera Films of the
1980s"
- Meng Jiang - New York University - "Choreographing
Athletic Aesthetics: Post-Socialist Nonfiction Genres
in China, 1978-1984"
- Francesca Lambert - University of Chicago -
"Bringing Objects to Life or Life to Objects: Animism,
Labor and Spectatorship in *The Vanished World of
Gloves* (1982)"

Colleen Dunagan - California State University - "Long
Beach - "Last Tango in Compton': Television
Advertising's Construction of Pan-Latinidad and the
Creation of Global Culture"

124 "Tempor(e)alities"
Time and Temporality in XR Media

room Biltmore - TERRACE LEVEL, TOWER BUILDING
chair Liron Erfat - University of Toronto

- Liron Erfat - University of Toronto - "It's Now or Never:
Presentism in Mobile Augmented Reality (AR) apps"
- Caroline Kilmek - York University - "Coming
Face-to-Face with Ephemerality and the
Environment: The AGO's Anthropocene Exhibit"
- David Han - York University - "After Dan Graham: A
Trip Along a VR Mobius Strip"
- Gustavo Rincon - University of California,
Santa Barbara - "Shaping Spaces: Creating
New Media Architectures in Actual and Virtual
Environments"

sponsors Digital Humanities and Videographic Criticism
Scholarly Interest Group
Media, Science, and Technology
Scholarly Interest Group

125 Slow Cinema and Ecocriticism I

room Capitol - TERRACE LEVEL, TOWER BUILDING
chair Kristi McKim - Hendrix College

- Kristi McKim - Hendrix College - "Hirokazu Kore-eda's
Our Little Sister (2016) as Naturalist History of Slow
Change, or Reading the Blossoms and the Trees"
- Mercedes Chavez - Ohio State University -
"Vernacular Landscapes: Kelly Reichardt and the
Anthropocene"
- Skyler Osburn - University of Southern California -
"Decolonized Duration: Zazen, Shikantaza, and the
Political Life in Slow Cinema"

126 Race, Colonialism and Slavery
in Hollywood Films, 1932-1957

room Plaza Ballroom D - CONCOURSE LEVEL, PLAZA BUILDING
chair Alyssa Sepinwall - California State University,
San Marcos

- respondent Graham Cassano - Oakland University
- Mayelo Caro - University of California, Riverside -
"Hollywoodismos: Latinx Images in Hollywood Film,
1932-1945"
- Alyssa Sepinwall - California State University, San
Marcos - "Handling Haiti in HUAC-Era Hollywood:
20th Century-Fox's *Lydia Bailey* (1952)"
- Jon Cowans - Rutgers University-Newark - "Rebels
with a Cause: Three Film Portrayals of Black
Anti-Colonialists, 1957-58"

sponsor Classical Hollywood Scholarly Interest Group

meeting

friday, april 3
12:00 pm - 1:45 pm
room Training Room - CONCOURSE LEVEL, PLAZA BUILDING

Scholarly Interest Group
Coordinating Committee

meeting

friday, april 3

12:00 pm – 1:45 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Women's Caucus

Building on previous years, the 2020 Women's Caucus meeting will be structured as a collaborative workshop involving input from the Precarious Labor Organization, the Graduate Student Organization, and the other Caucuses.

exhibitor reception

friday, april 3

1:00 pm

room Plaza Ballroom A, B & C • CONCOURSE LEVEL, PLAZA BUILDING
AT THEIR TABLE IN THE EXHIBIT AREA

University Press of Mississippi

Horror and Monstrosity Studies Series Launch

pop-up
friday
april 3

1:00 pm – 4:00 pm

Ask a Digital Humanities Scholar/ Videographic Critic

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth to answer questions about DH and Videographic Practice and provide technical tutorials.

Specifically, the schedule is as follows:

1:00 pm – 2:00 pm: Kevin Ferguson (Digital Methods for Analyzing Scripts and Other Textual Data)

2:00 pm – 3:00 pm: Jenny Oyallon-Koloski (Adobe Premiere)

3:00 pm – 4:00 pm: Mack Hagood (Podcasting)

sponsor

Digital Humanities and Videographic Criticism Scholarly Interest Group

session m

friday, april 3

2:00 pm – 3:45 pm

m2 | Media Ecologies in Anthropocene East Asian Perspectives

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Xiaoli Yang** • University of Minnesota

Dahye Kim • McGill University • "Humans and Pigs in the City of Future Governmentality"

Hang Wu • McGill University • "How to Eat a Monster: The Production of Animated Special Effects in *Monster Hunt* (2015)"

Xiaoli Yang • University of Minnesota • "Material Matters: Political Agency of Human Hair in the Art of Gu Wenda"

Chaorong Hua • Yale University • "Space and Home: Between the World-Picture (Weltbild) and the Earth-Ground (Erdboden)"

m1 | Self, Sex, and Nation Ethnicity and Gender Across Asia

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Xiuhe Zhang** • University of California, Santa Barbara

Xiuhe Zhang • University of California, Santa Barbara • "Regional Cinematic Mediation: Recalibrating Postsocialist Modernity through Sexual Economy in the Rust Belt of China"

Pragya Ghosh • Indiana University Bloomington • "Animated Fantasy and Illicit Desire under India's new censorship"

Li Zeng • Illinois State University • "The Voice Within: Chinese Muslims, Ethnic Identity, and Self-Representation in the Hui Filmmaking Movement"

Mina Kyounghye Kwon • University of North Georgia • "Border-Crossing and the Imaginary Nation in K-Drama: Case Studies of Empress Ki and Mr. Sunshine"

sponsors Asian/Pacific American
Transnational Cinemas Scholarly Interest Group

m3 | Transforming Play Games and Media Convergence

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **John Murray** • University of Central Florida

John Murray • University of Central Florida • "Play Disney? Game Mechanics and Transmedia Narrative in Star Wars: Galaxy's Edge and VR"

Aslı Ildır • Koc University • "*Black Mirror Bandersnatch*: The Convergence of Film, TV and Video Games in On-Demand Era"

Nick Bestor • University of Texas at Austin • "'The Geometry of the Dream-Place': Transmediating Spaces of the Horrific in Arkham Horror: *The Card Game*"

Brianna Dym • University of Colorado Boulder • "Exploring Transformative Works: How Queer Modding and Fanfiction Challenge 'Hetero-narratives' in Dragon Age"

sponsor Transmedia Scholarly Interest Group

m4 | International Circulation Strategies and Technologies

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Isabel Arredondo** • SUNY Plattsburgh

Isabel Arredondo • SUNY Plattsburgh • "The 'Cropping up' of De-Centralized, Small Gauge Networks in the 1970's"

Jianqing Chen • University of California, Berkeley • "-titles and/or zimu: Toward a Comparative Media Archaeology of Onscreen Texts"

Peter Limbrick • University of California, Santa Cruz • "The dar al-Bouanani: 'Cinematic Friendships' and Transnational Circulation in Arab and North African Film and Culture"

Colleen Montgomery • Rowan University • "'I Don't Know Why Eric Johnston is Congratulating Himself': Selznick's Exploits in Postwar France"

m5 | Political Media and the Politics of Media

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Nicole Schrag** • University of Texas at Austin

Nicole Schrag • University of Texas at Austin • "Brexit and Middle Class Dissidents in Contemporary British Cinema"

Nick Marx • Colorado State University and
Matt Sienkiewicz • Boston College • "Appropriating Irony: Satire TV and the Displaced Abjection of the Political Right"

Richard Mwakasege-Minaya • University of Michigan • "Cold War Bedfellows: Cuban Exiles, U.S. Conservatives, and Media Activism"

Samuel Smucker • Indiana University Bloomington • "Melvin Van Peebles's Lumpenproletarian Folk Hero and the Black Power Movement"

sponsor Caucus on Class

m9 | Close Reading Queer Identity

room Tower D • SECOND LEVEL, TOWER BUILDING
chair **Sarah Leventer** • Wheaton College

Sarah Leventer • Wheaton College • "*Steel Magnolias*, *Fried Green Tomatoes*, and Deregulation's Queer, Southern Backstory"

David Church • Indiana University Bloomington • "Pinning Down the Past: Lesbian-Feminist Politics and Queer Ecologies in *The Duke of Burgundy*"

Carol Siegel • Washington State University Vancouver • "A Very Conflicted Mini-Series: Cinematography versus Dialogue in *A Very English Scandal*"

Mohammed Mizanur Rashid • University of Texas at Dallas • "Locating Queer Bengal: In Search of a Bengali Queer Identity through Representational Cinema"

m10 | Generic Spaces Crime, Comedy, and the Western

room Tower A • SECOND LEVEL, TOWER BUILDING
chair **Chelsea Wessels** • East Tennessee State University

Caroline Bem • University of Turku • "Much More Than Nostalgia: Reversal, Humor, and the Paradoxical Politics of Revenge in *Once Upon a Time in Hollywood*"

William Carroll • Indiana University Bloomington • "The Unexpected Encounter of Two Parallel Lines: Urban Space in the Films of Johnnie To"

Chelsea Wessels • East Tennessee State University • "'First Came the Trains': Political and Generic Landscapes in *Five Fingers for Marseilles*"

Jennifer Alpert • University of California, Berkeley • "The Short Arm of the Law: The Post-Dictatorship Crime Thriller as a Barometer for Justice in Contemporary Argentina"

m11 Beautiful and Beastly Bodies

room Tower B • SECOND LEVEL, TOWER BUILDING

chair **Dalia Barghouthy** • University of California, Davis

- Dalia Barghouthy** • University of California, Davis •
"Making Up, Glowing Up: Social Media Makeup and Aesthetics of the Present"
- Pai Wang** • University of California, San Diego •
"Filming and Performing the Girl Next Door: Kwei Lun-Mei and Her Xiaoqingxin Glamour"
- Nicole De Brabandere** • McGill University •
"Animating New Ecologies of the Person with the A.I. Generated Portrait"
- Yael Levy** • Tel Aviv University • "Death in *Six Feet Under* as a Renegotiation of Femininity"

m12 Seeing is Believing?
The Extraordinary and Documentary

room Tower C • SECOND LEVEL, TOWER BUILDING

chair **Raya Morag** • Hebrew University

- Taryn Ely** • University of Rochester • "Ghosts in the Closet: Spectral Disability in Anne Charlotte Robertson's *Apologies*"
- Juana New** • University of Iowa • "The Films of the Rondon Commission: Cinema, Geography, and Cosmographic Vision"
- Madison Brown** • Northwestern University • "What Happens When 'Nothing Happens': Tripod Abandon and Domestic Surveillance in the Family Archive"
- Raya Morag** • Hebrew University • "The Era of the Perpetrator, Perpetrator Cinema, and the Extraordinary Case of the Cambodian Documentary Duel"

m13 Genre Cycles
Power, Identity, Industry

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair **Leah Aldridge** • Loyola Marymount University

- Leah Aldridge** • Loyola Marymount University •
"Hollywood Black Production Cycles"
- Karla Fuller** • Columbia College Chicago • "Types, Cycles and Genres: Representations of American Slavery in Film and Television"
- Michael Mirabile** • Lewis & Clark College •
"Clinical-Carceral: Film Noir Recycles of Cold War Paranoia"
- Matthew Smith** • Georgia State University • "New Ways of Seeing: Ghost Hunting as Trans-Media Cycle, 2009-2015"

m14 Clean Up This Mess
Thinking Through Media,
Materials and Cleanliness

room Vail • MAJESTIC LEVEL, TOWER BUILDING

chair **Rachel Plotnick** • Indiana University
Bloomington

- Katie Good** • Miami University • "Building the A-V Laboratory: Poaching and Managing Media and Materials in the Early Twentieth-Century School"
- Rachel Plotnick** • Indiana University Bloomington •
"Sleeves and Sprays: On Cleanliness, Care, and Handling Music"
- Sean Purcell** • Indiana University Bloomington •
"Dissecting Empire: A Materialist History of the Jigsaw Puzzle"
- Lana Swartz** • University of Virginia • "Money Media: Dirty Paper and Clean Apps"

m15 | workshop Latin American and Latinx Cinema in the Time of Streaming Television and Resurgent Authoritarianism

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

chair **Kathleen Newman** • University of Iowa

participants

Joao Luiz Vieira • Universidade Federal Fluminense,
Rio de Janeiro, Brazil

Laura Podalsky • Ohio State University

Chon Noriega • University of California,
Los Angeles

Tamara Falicov • University of Kansas

Kathleen Newman • University of Iowa

sponsor Latino/a Caucus

m16 | Trusting the Image Truth and Trauma

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Tanya Horeck** • Anglia Ruskin University

Tanya Horeck • Anglia Ruskin University • "Expanding
the True Crime Gaze: Ava DuVernay's *When They See Us* (2019)"

Kelsey Moore • University of California, Santa Barbara •
"The Horror of the Swallow's Nest: Detainment and
Intergenerational Trauma in *The Terror: Infamy*"

Sarah Choi • York University • "Reanimating Lifeless
Spaces and Time: An In-Depth Analysis of Cinematic
Taxidermy in *Roma* (2018) and *Get Out* (2017)"

Renee Pastel • University of California, Berkeley •
"Fact-Checking Fiction: Historical 'Fake News',
Assumptions of Knowledge, and Second-Screen
Viewing"

m17 | Epic Media Spectacles, Musicals, the Multiverse

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING

chair **Dennis Broe** • The Sorbonne

Dennis Broe • The Sorbonne • "Marvel Studios and
Commodified Seriality: 'Nuff Said?"

Michael Walsh • University of Hartford • "Diaz and
Duration: *Season of the Devil* (2018)"

Mark Stewart • Coventry University • "The Role of
Blockbuster Procedurals in Leading the Popular
Narrative on Technological Change"

m18 | The Radical Imagination of Larissa Sansour's Sci-fi Films

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

chair **Livia Monnet** • University of Montreal

Nat Muller • Birmingham City University • "It's Easier
to Reach the Moon than Jerusalem: Retrofuturism in
Larissa Sansour's *A Space Exodus*"

Najat Rahman • University of Montreal • "'An Art of
Displacement': Larissa Sansour's *Nation Estate*"

Livia Monnet • University of Montreal • "A Decolonial
New Earth?: Decolonizing the Future in Larissa
Sansour's Film *In Vitro* (2019)"

sponsors CinemArts: Film and Art History
Scholarly Interest Group
Middle East Caucus

friday
april 3

2:00 pm

3:45 pm

m19 | Transatlantic Experimental Film
Connections and Influences
New American Cinema and Europe
in the 1960s and Afterwards

room Director's Row I • LOBBY LEVEL, PLAZA BUILDING
chair Ronald Gregg • Columbia University

- Andrea Alonge • University of Turin • "Underground
Films in Factory Town: The New American Cinema
Group Travels to Turin, Italy in 1967"
- Faye Corth sy • University of Lausanne • "Beyond the
United States: New American Cinema's Multiplicity
of Sites in the 1960s"
- Ronald Gregg • Columbia University • "'Without
Jerome': The Patronage of Jerome Hill and the
Curating of 1960s American Experimental Work in
Europe"
- Sabrina Negri • University of Colorado Boulder •
"Comparing Approaches to Collecting/Preserving
the Experimental Films of Stan Brakhage in the Turin
and Boulder Archives"
- sponsor Experimental Film and Media
Scholarly Interest Group

m20 | Fluid Energies and Media Waste

room Director's Row J • LOBBY LEVEL, PLAZA BUILDING
chair Ankita Deb • Stanford University

- Ankita Deb • Stanford University • "Dirty Memories:
Finding Gupt Gyan in *Debris of Garbage*"
- Joni Hayward Marcum • University of
Wisconsin-Milwaukee • "Histories of Control and
Excess: American Infrastructural Cinema in the
1930s"
- Jonathan Knapp • Harvard University • "Before the
Flood: The Greatest Story Ever Told, Environmental
Management, and the Formation of Lake Powell"
- Jessica Bardsley • Harvard University • "Fluid Media:
Ana Mendieta, Super 8, and New-Age Ecology in the
1970s"
- sponsor CinemArts: Film and Art History
Scholarly Interest Group

m21 | Automation, Visuality, and
Affect in the Cloud

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair Kelsey Cameron Regis University

- Gary Kafer • University of Chicago • "Touching
the Cloud: The Affective Politics of Internet
Infrastructures"
- Kelsey Cameron • Regis University • "Body Camera to
Cloud: Infrastructures of Police Video"
- Andrew Stuhl • McGill University • "Parting Streams:
Google Radio Automation and the Media Tangles
behind Platforms"
- Rory Solomon • New York University • "Urban
Lines-of-Sight: Visuality and DIY Digital Network
Infrastructure"

m22 | Avaricious Publicists, Newshens,
and a Resisting Performer
Gender and Race in Hollywood
Publicity and Journalism

room Terrace • TERRACE LEVEL, TOWER BUILDING
chair Kathleen Feeley • University of Redlands

- Mary Desjardins • Dartmouth College • "Publicity
Matters: Studio-Era Publicists and the Independent
Female Star"
- Kathleen Feeley • University of Redlands •
"'Newshens' and the Golden and Sour Apple
Awards, 1941–2001: Gender, Journalism, and the
Making of the Modern Press"
- Julie Nakama • University of Pittsburgh • "'Well,
What About Us?': Awkwafina's Reframing of Asian
American Legibility Through the Hollywood Press
Junket"

m23 Trouble-ing Representations of the Other

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair **Kathryn Kein** • University of Maryland, Baltimore County

Jacqueline Pinkowitz • St. Lawrence University • "Slavery, Italian Style: Italian-American Exchange, International Networks and Global Exploitation in *Mandingo* (1975)"

Anthony Lee • University of Southern California • "A Ninja Emerges In-Between 'India' and a 'Japan': Self-Development as Cultural and Economic Desire of the Other"

Tammy Matthews • University of Colorado Boulder • "Indigenous Representations in *The Unbreakable Kimmy Schmidt*: The Nepantla Space In Between Jacqueline And Jackie Lynn"

April Miller • Arizona State University • "Cuts Like a Knife: The 'Excesses' of Feminism and #MeToo's Influence on the Rape-Revenge Film"

m24 Artifacts of Memory

room Biltmore • TERRACE LEVEL, TOWER BUILDING
chair **Nathan Roberts** • Harvard University

Katrina Margolis • University of Texas at Austin • "The Silver Screen: The Effect and Role of Nostalgia in Film Canonization"

Amos Stailey-Young • University of Iowa • "On Location in a Holy Land: *The Greatest Story Ever Told* and Hollywood Location Shooting in National Parks"

Benjamin Harry • Brigham Young University • "Archival Projection Series: Cinematic Artifacts Resurrected in the 21st Century"

Henry Adam Svec • University of Waterloo • "Curating a Continent: Native North America and the Archivization of Indigeneity"

m25 Slow Cinema and Ecocriticism II

room Capitol • TERRACE LEVEL, TOWER BUILDING
chair **Matthew Holtmeier** • East Tennessee State University

Hsin-Yuan Peng • Yale University • "Towards an Aesthetics of Meteorological Cinema: Abe Masanao's Stereoscopic Clouds"

Miles Taylor • Concordia University Montreal • "That Old Sinking Feeling: Lemuria and Absence in Paul Thomas Anderson's *Inherent Vice*"

Matthew Holtmeier • East Tennessee State University • "*Midsommar*'s Ecologies: Sacrifice, Commune-ity, and Environmental Awareness"

William Brown • University of Roehampton, London • "Navigating the White Anthropocene, Navigating White Cinema"

m26 From Last to First

NBC, Network Programming Strategies, and Audience Measurement in the 1980s and 1990s

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING
chair **Jennifer Porst** • University of North Texas
co-chair **Erin Copple Smith** • Austin College

Dan Amernick • Marist College • "'Mustn't See TV?': A Case Study of NBC's 1983-84 Television Season"

Jennifer Porst • University of North Texas • "Thanksgiving TV, Audiences, and the Television Industry in the 1980s and 1990s"

Erin Copple Smith • Austin College • "The Night the Lights Went Out at (Most of) NBC: Ratings, Sweeps, and the Blackout Stunt of 1994"

Jennifer Hessler • Bucknell University • "The Portable Peoplemeter Initiative: Wearable Audience Measurement Technologies and Embodied Labor"

meeting

friday, april 3

2:00 pm – 3:45 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Critical Media Pedagogy Scholarly Interest Group

Workshops to utilize pedagogical tools.

meeting

friday, april 3

2:00 pm – 3:45 pm

room Director's Row G • LOBBY LEVEL, PLAZA BUILDING

Indigenous Members Meeting

meeting

friday, april 3

2:00 pm – 3:45 pm

room Windows • SECOND LEVEL, TOWER BUILDING

JCMS Editorial Board Meeting



join us

saturday at 7:15 pm

for the awards ceremony

plaza ballroom e & f

concourse level, plaza building

special event
friday
april 3

4:00 pm – 5:30 pm

Townhall Meeting on Precarious Labor

room Plaza Ballroom F • CONCOURSE LEVEL, PLAZA BUILDING

Academic labor is in crisis, a crisis that extends beyond the problems of the job market and the precarious working conditions at universities and colleges. The structures of academia (journals, conferences, service to the field, etc.) are all premised on a tenure system that no longer represents reality for an increasing majority of scholars. SCMS—like every academic organization—must reexamine all of its practices with this in mind in order to ensure that it is not complicit in systems of exploitation and that it is open to the full participation of all film and media scholars. This special townhall meeting for all SCMS members is devoted to the questions of precarity as they relate to the organization itself and the field of film and media studies as a whole. What can film and media scholars, SCMS and its members do to address the global crisis in academic labor? Chaired by SCMS Board member Rebecca Gordon, the townhall will feature a series of presentations and proposals by representatives of SCMS caucuses and SIGs, along with the Graduate Student Organization and the Precarious Labor Organization. A discussion and debate on each proposal will follow, allowing for questions, comments, and amendments. The aim is to produce concrete proposals that can be presented to the PLO membership (via online forums), SCMS board, or general membership for approval, support or further action.

moderator

Rebecca Gordon • Independent Scholar

event coordinator

Joseph Clark • Simon Fraser University

special event
friday
april 3

5:45 pm – 6:45 pm

Reception

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

Celebrate this year's award recipients, outgoing SCMS Board members, and others who have served the Society this past year while catching up with old friends and meeting new acquaintances.

special event
friday
april 3

7:00 pm

Aca-Media Podcast live @ SCMS

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

meeting

friday, april 3

7:00 pm – 8:45 pm

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

**Television Studies
Scholarly Interest Group**

reception

friday, april 3

7:00 pm – 9:00 pm

room Director's Row E • LOBBY LEVEL, PLAZA BUILDING

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

*Reception for faculty, students, friends, and those
interested in our programs.*

reception

friday, april 3

7:00 pm – 9:00 pm

room Tower A • SECOND LEVEL, TOWER BUILDING

**University of California,
Los Angeles Reception**

*Reception for UCLA faculty, students, and alumni
hosted by UCLA's Department of Film, Television and
Digital Media.*

reception

friday, april 3

7:00 pm – 9:00 pm

room Windows • SECOND LEVEL, TOWER BUILDING

**New York University,
Department of Cinema Studies
Reception**

*Reception for faculty, students, alumni, and friends of
the Department.*

reception

friday, april 3

7:00 pm – 9:00 pm

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

Oxford University Press Reception

*A cocktail reception to celebrate the publication of
OUP film and media studies books and journals for
2019-2020. All are welcome.*

meeting

friday, april 3

8:00 pm – 9:45 pm

room Directors Row J • LOBBY LEVEL, PLAZA BUILDING

Black Caucus

special event
saturday
april 4

8:00 am – 9:00 am

Institutional Members Chairs' Breakfast

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

Chairs of our institutional members are invited to this breakfast. Meet your colleagues to discuss issues relating to program administration and the role of film and media studies in your university and beyond.

special event
saturday
april 4

8:00 am – 9:00 am

Graduate Student Organization Mentorship Session

room Windows • SECOND LEVEL, TOWER BUILDING

This session is open to members who signed-up prior to the conference. For those who registered as mentees, remember to bring the materials you sent for feedback to your meeting. Check your email for your designated meeting time, and contact the GSO representative with any questions at cara.dickason@u.northwestern.edu.

pop-up
saturday
april 4

9:00 am – 12:00 pm

Ask a Digital Humanities Scholar/ Videographic Critic

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

Members of the Digital Humanities and Videographic Criticism Scholarly Interest Group will staff a booth to answer questions about DH and Videographic Practice and provide technical tutorials.

Specifically, the schedule is as follows:

9:00 am – 10:00 am: TBA

10:00 am – 11:00 am: Kelsey Cameron (Adobe Premiere)

11:00 am – 12:00 pm: Samantha Close (Adobe Premiere and Shooting)

sponsor

Digital Humanities and Videographic Criticism Scholarly Interest Group



made you look

follow scms on instagram

@scmstudies

be sure to tag your instagram
photos with #SCMS20.

session n

saturday, april 4
9:15 am–11:00 am

n2 Understudied Subjects and Unexplored Archives I Reclaiming and Diversifying Girls' Media History

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Mary Celeste Kearney** • University of Notre Dame

Mary Celeste Kearney • University of Notre Dame •
"Defining Junior Miss: The Literary Origins of Teen-Girl Media"

Deborah Shamoon • National University of Singapore •
"Delightful Nightmares: The Horror Genre in Japanese Girls' Comics (Shōjo Manga)"

Alyssa Lopez • Michigan State University • "Crazy About Moving Pictures: Black Adolescent Girls, Moviegoing, and the Archives"

Anais Cisco • Smith College • "Examining the GYRL in L.A. Rebellion Films"

sponsor Childrens and Youth Media
Scholarly Interest Group

n1 Asian Labor in Cinematic Form

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Hannah Airriess** • University of California, Berkeley

co-chair **Lawrence Zi-Qiao Yang** • Harvard University

Hannah Airriess • University of California, Berkeley •
"A Home for Mr. Everyman: Domestic Space and the Production of Corporate Masculinity in Postwar Japan"

Lawrence Zi-Qiao Yang • Harvard University • "Car as Code: MP & GI's Speed Drama and the Groundwork of Gendered Labor"

Joseph Jeon • University of California, Irvine • "Her Revenge: Low Birthrate Cinema in *Lady Vengeance* and *The Villainess*"

David Borgonjon • Columbia University •
"The Wandering State: Inter-Asian Migration and the Work of Worldbuilding"

sponsors Asian/Pacific American Caucus
Caucus on Class

n3 Writing Between the Lines Feminist Strategies for Historical Absences, Cliché, and the Unreliable

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Christina Lane** • University of Miami

co-chair **Vicki Callahan** • University of Southern California

Vicki Callahan • University of Southern California •
"Still Looking for Mabel Normand"

Philana Payton • University of Southern California •
"Eartha Kitt vs. Eartha Mae: Black Women, Self-Fragmentation, and the Politics of Hollywood Stardom"

Rosanne Welch • Stephens College • "When Men Forget Women: The Many Ways Male Screenwriters Fail to Mention their Female Colleagues in Oral Histories"

Christina Lane • University of Miami • "Alternative Writing Strategies: Notes on Discovering the 'Women Who Knew' Joan Harrison"

sponsor Women in Screen History
Scholarly Interest Group

n4 | **Hidden Persuaders**
Selling War and Defending the Homefront in 1940s Hollywood

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Chris Yogerst** • University of Wisconsin-Milwaukee

- Chris Yogerst** • University of Wisconsin-Milwaukee • "Punch-Drunk Productions: Hollywood's Standoff with the United States Senate in 1941"
- Chuck Maland** • University of Tennessee • "The Comedia as Public Intellectual: Chaplin, The Great Dictator, and the Second Front"
- Paula Musegades** • Brandeis University • "Music and Propaganda: Aaron Copland's Film Score for *The North Star* (1943)"
- Monica Roxanne Sandler** • University of California, Los Angeles • "We Want You ... To Send Us Your War Films: The Role of The Academy of Motion Picture Arts and Sciences and Its Archive During WWII"

n10 | **There's No Crying In Porn**
Melancholy and Despair in Pornographic Media

room Tower A • SECOND LEVEL, TOWER BUILDING

chair **Laura Helen Marks** • Tulane University

co-chair **Joe Rubin** • Vinegar Syndrome

- Hoang Tan Nguyen** • University of California, San Diego • "Sad Porn"
- Joe Rubin** • Vinegar Syndrome • Fatal Pleasures: Suicide in Hardcore Theatrical Features"
- Laura Helen Marks** • Tulane University • "Genuinely Erotic, Sometimes Disturbing: Porn Critical Pornographies in the 21 st Century"
- Lucy Neville** • University of Leicester • "'Avoiding the Sexual Minefield': Women, M/M porn, and Joyful Spectatorship"

sponsor Adult Film History Scholarly Interest Group

n11 | **Indigeneity and Horror**

room Tower B • SECOND LEVEL, TOWER BUILDING

chair **Murray Leeder** • University of Manitoba

respondent **Gary D. Rhodes** • University of Central Florida

- Murray Leeder** • University of Manitoba • "Indigeneity and Horror in Recent Canadian Cinema"
- Jacob Floyd** • University of Missouri • "Pow Wow Tapes and the Zombie Outbreak: Survivance in *The Dead Can't Dance*"
- Erica Tortolani** • University of Massachusetts Amherst • "Images of the Indigenous Monster in *The Green Inferno* (2013)"
- Kali Simmons** • University of California, Riverside • "The Anthropologist as Final Girl"
- sponsor Horror Studies Scholarly Interest Group

n12 | **Touching, Tasting, Seeing**

room Tower C • SECOND LEVEL, TOWER BUILDING

chair **Maziyar Faridi** • Northwestern University

- Laura Staab** • King's College London • "A Restoration of Vision: Eye Surgery on Feminist Film Theory, with Hélène Cixous"
- Menghan Zhang** • University of Chicago • "Between Sympathetic Magic and Mirror Neurons: Mimesis, Catharsis, and Empathic Embodiment in *Midsommar* (2019)"
- Maziyar Faridi** • Northwestern University • "On Becoming-Leper: Leprous Film-Skin and Cinematic Dis-Identification in Forugh Farrokhzad's *The House is Black* (1962)"
- Andrea Gyenge** • University of Minnesota • "La bouche au cinéma: Orality in Michel Chion"

n14 | roundtable
Let's Deal with the Environmental Impacts of Streaming Video

room Vail • MAJESTIC LEVEL, TOWER BUILDING

chair **Laura Marks** • Simon Fraser University

Joseph Clark • Simon Fraser University • "Material Past and Futures in the Newsreel Archive"

Jason Livingston • University at Buffalo, SUNY • "An App for Tracking Streaming Energy Use?"

Denise Oleksijczuk • Simon Fraser University • "Lifting the Veil: From Electrosensitivity to 5G"

Lucas Hilderbrand • University of California, Irvine • "Pedagogical Challenges in the Age of Streaming"

n15 | Out in Public
Queer In the Public Sphere

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

chair **David Coon** • University of Washington Tacoma

Sean Donovan • University of Michigan • "Under a Corporate Rainbow: OutFest and the Politics of Programming Queer Affect"

David Coon • University of Washington Tacoma • "God vs. Gay: Christianity and Homosexuality in Films about Conversion Therapy"

Julie Ravary-Pilon • Université de Montréal • "Networked Solidarities in Digital Spaces: Queer Activisms, Performance Actions and Assembly videos"

David Foshee • Texas Tech University • "Queering the Body, Queering Urban Space: The Child Protagonist in Popular Comedies in Francoist Spain"

sponsor Film & Media Festivals Scholarly Interest Group

n16 | **Methods of Making**
Contemporary Documentary Practices

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Sara MacLean** • University of Toronto

Sara MacLean • University of Toronto • "'What is the Orbit of our Dreaming?' *Hale County This Morning, This Evening* and Black Time Studies"

May Chew • Concordia University • "Archival Obsolescence and Cultivation in Sandi Tan's *Shirkers*"

Francisco Monar • Brown University • "*A Testimonio Polifónico: The Qualitative Turn in Recent Mexican Documentary Film*"

Marian Sciachitano • Washington State University • "Accented Documentary's Contradictions: A Critical Analysis of Simone Bitton's *Rachel*"

n21 | **Making Sense of True Crime Media**
History, Industry, Audiences

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Laurie Ouellette** • University of Minnesota

co-chair **Amanda Keeler** • Marquette University

Kathleen Battles • Oakland University • "Mediating Gender and Criminality: The Case of Bonnie and Clyde"

Deborah Jaramillo • Boston University • "True Crime and the Evolution of Network News Magazines"

Amanda Keeler • Marquette University • "From Devour to Abhor: True Crime Television Viewers and Nonviewers"

Laurie Ouellette • University of Minnesota • "Stay Sexy and Don't Get Murdered: *My Favorite Murder* and Morbid White Feminism"

saturday
april
4

9:15 am

11:00 am

n22 workshop
Off the Tenure Track
Exploring Alt-Ac University Careers

room Terrace • TERRACE LEVEL, TOWER BUILDING
chair **Cara Dickason** • Northwestern University
co-chair **Catherine Clepper** • Rutgers University-Newark

participants
Maureen Ryan • University of Wisconsin-Milwaukee
Regina Longo • Brown University
Janani Subramanian • Hammer Museum
sponsors Graduate Student Organization
Professional Development Committee

n23 Cinematic Approaches
to the Virtual

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair **Christina Petersen** • Eckerd College
co-chair **Lisa Zaher** • School of the Art Institute of Chicago

Olga Kobryn • Université de Lorraine, Metz • "Virtual Reality as an Artistic Medium: Visual Philosophy of Space and Time"
Lisa Zaher • School of the Art Institute of Chicago • "Dis/Embracing Emergence: Isaac Julien's *Long Road to Mazatlán*"
Christina Petersen • Eckerd College • "'Get Closer to Your Favorite Movies': Virtual Reality and the Relocation of Cinephilia"
Gala Hernández • Université Paris 8 • "The Importance of Being Streamed: Zhu Shengze's *Present. Perfect.* (2019)"

n24 Migrant Proximities
Racialized Labor Below-the-Line
in 20th Century Hollywood

room Biltmore • TERRACE LEVEL, TOWER BUILDING
chair **Denise Khor** • University of Massachusetts Boston
respondent **Erin Hill** • University of California, San Diego
Laura Isabel Serna • University of Southern California • "Peons Etc.: Mexican Extras in the Landscape of Early Hollywood"
Denise Khor • University of Massachusetts Boston • "Japanese Americans and Hollywood's Sound Transition"
Melissa Phruksachart • University of Michigan • "Hollywood's Asian American Infrastructures"
sponsor Caucus on Class

n25 Authenticities of Identity in
Contemporary Comedy

room Capitol • TERRACE LEVEL, TOWER BUILDING
chair **Christine Becker** • University of Notre Dame
Christine Becker • University of Notre Dame • "Authentically Atypical?"
Stephanie Brown • West Chester University • "Mediated Discourses of Authenticity and Gendered Bodies in Live Stand-Up Comedy"
Andrew Owens • University of Iowa • "Because It's Our Show and Not Yours: Queer Comedy's Limits of Authenticity on UnHHHH"
Harshit Rathi • University of Minnesota, Twin Cities • "On Wrangler's Rugged Denim Turbans, or the Construction of 'South Asian American' Comedy"
sponsor Comedy and Humor Studies
Scholarly Interest Group

meeting

saturday, april 4

9:15 am – 11:00 am

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Media Industries

Scholarly Interest Group

We will recognize the winner of our graduate student writing award, talk about issues relevant to the SIG, and discuss upcoming elections.

meeting

saturday, april 4

9:15 am – 11:00 am

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Animated Media

Scholarly Interest Group



trending ...

like scms on facebook
facebook.com/scmstudies

session

O

saturday, april 4

11:15 am – 1:00 pm

o2

Understudied Subjects and
Unexplored Archives II
Reclaiming and Diversifying
Girls' Media History

room	Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Kirsten Pike • Northwestern University in Qatar
	Ashleigh Wade • Pennsylvania State University • "Not New to This, But True to This': A Genealogical Approach to Black Girls' Media Production"
	Liao Zhang • University of Nottingham • "Dajia Guixiu or Femme Fatale? Images of Modern Girls in 1930s Chinese Films"
	Kirsten Pike • Northwestern University in Qatar • "Tumbling toward Girl Power? Korbust, Comaneci, and the Battle over Gender and National Identity in 1970s American Media"
	Frances Smith • University of Sussex • "'We Got the Gist: They Ran Out of Spuds, Everyone Was Raging': Irish History and Progressive Nostalgia in <i>Derry Girls</i> "
sponsor	Childrens and Youth Media Scholarly Interest Group

o1

Stress Points in
Post-Millennial Korean Cinema

room	Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Youngmin Choe • University of Southern California
	Hye Seung Chung • Colorado State University • "A Charming Villain Meets a Murderous Hero: Class Antagonism and Moral Ambiguity in Lee Chang-dong's <i>Burning</i> (2018)"
	Steve Choe • San Francisco State University • "Non-human Judgment: Lee Soo-yeon's Surveillant Cinema"
	Youngmin Choe • University of Southern California • "Bodycraft: Shapeshifting and Woodwork in Baik Jong-yul's <i>The Beauty Inside</i> "
	Moonim Baek • Institute of Media Arts at Yonsei University • "Female Film Fandom for <i>The Merciless</i> (2017): Investigating Inter-Male Intimacy"

o3

New Latinx Mediascapes
Blurring Borders through
Racialized Counterpublics

room	Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Orquidea Morales • SUNY Old Westbury
co-chair	Arcelia Gutierrez • University of Kentucky
respondent	Yeidy Rivero • University of Michigan
	Delores Ines Casillas • University of California, Santa Barbara • "'Sonababish': Digitizing Mexican Accents in US Popular Culture"
	Arcelia Gutierrez • University of Kentucky • "Weaponizing the Latino Citizen Consumer: Media Activism in the Era of Deregulation"
	Cintia Huitzil • University of Michigan • "'Sounding Citizenship: Returned Migrants and Sonidero Tocas in Puebla, Mexico"
	Orquidea Morales • SUNY Old Westbury • "'Informal Filmic Practices: A Case Study of South Texas"
sponsor	Latino/a Caucus

o4 | Philosophies of Artistry and Authorship

room	Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Angelo Restivo • Georgia State University
	Kathleen Maxymuk • Duke University • “Jean-Luc Godard’s <i>Image Book</i> of the History of Art”
	Luca Barattoni • Clemson University • “Biopower in the Films of Asghar Farhadi and Kirill Serebrennikov”
	Dan Chyutin • Tel Aviv University • “‘Signs and Wonders’: Filmed Miracles in Recent Judaic-Themed Israeli Cinema”
	Dewey Musante • Georgia State University • “I Won’t Be Here Much Longer: Subjectivity, Bazin, and <i>Picnic at Hanging Rock</i> ”

o10 | Orgasmiccinemas
The Politics of Good Sex and Radical Sexuality

room	Tower A • SECOND LEVEL, TOWER BUILDING
chair	Shilyh Warren • University of Texas at Dallas
co-chair	John Stadler • North Carolina State University
	Shilyh Warren • University of Texas at Dallas • “Good Sex and Orgasmic Politics in Feminist Archives of Film and Theory”
	Rachel Fabian • Purchase College, SUNY • “‘Completely Miraculous?': Interrogations of Sexual (In)Visibilities and Secularity in Feminist Auteur Cinema”
	John Stadler • North Carolina State University • “Laying Bare Bareback Sex: PrEP, Gay Pornography, and the Biopolitical Imperative of Care”
	Celeste Reeb • University of Oregon • “Moans, Groans, Slurping: The Politics of Captioning Pornography”
sponsor	Adult Film History Scholarly Interest Group

o11 | Black Horror
Jordan Peele and the Politics of Form

room	Tower B • SECOND LEVEL, TOWER BUILDING
chair	Penelope Ingram • University of Texas at Arlington
	Eleni Palis • University of Tennessee • “Jordan Peele: (Re-)Defining the Recognizable Auteur”
	Penelope Ingram • University of Texas at Arlington • “Race and Affect in Black Horror”
	Robert LaRue • Moravian College • “Looking under the Hood: Jordan Peele and the Subversion of Conventional Representations of Black Masculinity”
	Frederick Gooding, Jr. • Texas Christian University • “The Horror, the Horror! In <i>Get Out</i> , Peele Shocks Us with the Obvious”
sponsor	Black Caucus

o12 | Ears and Sound

room	Tower C • SECOND LEVEL, TOWER BUILDING
chair	Michael Slowik • Wesleyan University
	Arzu Karaduman • Ithaca College • “Seeing a Film in Blindfolds: Sonic Immersion, Media Convergence”
	Margaret Strair • University of Pennsylvania • “The Enigma of World-Making and Soundscapes: Herzog’s <i>Kaspar Hauser</i> ”
	Michael Slowik • Wesleyan University • “‘To Use the Microphone as We Have Used the Camera’: Rouben Mamoulian, Early Film Sound Theory, and <i>Applause</i> (1929).”
	Andrea Avidad • The New School • “Deadly Barks: Acousmaticity and Postanimality in Lucrecia Martel’s <i>La Ciénaga</i> ”
sponsor	Sound and Music Studies Scholarly Interest Group

saturday
april
4

11:15 am

1:00 pm

o13 Maternal and Pregnant Bodies in Games

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair **Amanda Cullen** • University of California, Irvine

co-chair **Sarah Stang** • York University

Amanda Cullen • University of California, Irvine • "BabyRage: Playing While Pregnant in Live Streaming"

Sarah Stang • York University • "Mutated and Monstrous Mothers: The Abject Pregnant Body in Video Games"

Kathryn Ringland • Northwestern University • "Expecting the Best: Disability, Medicalization, and the Pregnant Body as Object in Video Games"

Lauren Cruikshank • University of New Brunswick • "Mom Problems: Challenging the Marginalization of the Maternal in Games and Game Studies"

sponsor Video Game Studies Scholarly Interest Group

o14 Queer(ing) and Trans(lating) Cinema and Media Archives

room Vail • MAJESTIC LEVEL, TOWER BUILDING

chair **David Lugowski** • Manhattanville College

David Lugowski • Manhattanville College • "A Duet for Sailors and Pansies: Queering Archives and Male Same-Sex Dancing in *Follow the Fleet* and Other 1930s Films"

Sabrina Mittermeier • University of Augsburg (Germany) • "Queer Archives and Celebrity"

KT Wong • University of California, Irvine • "Absence, Disappearance and Obfuscation: Reading the US Anime Market via the Non-Presences in Crunchyroll's Yaoi Catalog"

Kelly Coyne • Northwestern University • "Accented Subjects, Queer Archives: Cheryl Dunye's Self-Inscriptive Work"

sponsor Queer and Trans Caucus

o15 New Documentary Practices in Africa

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

chair **Aboubakar Sanogo** • Carleton University

Rachel Gabara • University of Georgia • "Documentary Dialogues: The Interview in Contemporary African Nonfiction Film"

Jude Akudinobi • University of California, Santa Barbara • "Florence Ayissi's Documentary Practice and Dynamics of Social Transformation"

Reece Auguste • University of Colorado Boulder • "The Archival and the Testimonial in Catherine Meyerburgh's *Dying for Gold*"

Aboubakar Sanogo • Carleton University • "Documenting Social Movements in 21st Century Africa"

sponsors Black Caucus
Documentary Scholarly Interest Group

o16 Transnational Folklore, Politics, Horror

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Iain Smith** • King's College London

Chris Holmlund • University of Tennessee • "On 'Border' and Borders: Transnational Eyes, Swedish 'Guys'"

Rosalind Galt • King's College London • "The Visceral Politics of the Penanggalan: Abject Women and Geopolitical Change in Contemporary Southeast Asian Horror"

Cuneyt Cakirlar • Nottingham Trent University • "Djinns of Post-millennial Turkish Horror: Gender Politics and Toxic Kinship in *D@bbe* (2006-15) and *Siccin* (2014-19)"

Iain Smith • King's College London • "Global/Local Folk Horror: *Tumbbad* (2018) and the Transnational Dynamics of Indian Horror Cinema"

sponsor Transnational Cinemas Scholarly Interest Group

o21 | Surprisingly Funny
Protest and Pedagogy

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Ben Singer** • University of Wisconsin-Madison

Ben Singer • University of Wisconsin-Madison •

"Theorizing Humor: On the Incongruity of Incongruity"

Elizabeth Deegan • Michigan State University •

"Unserious Protest: Iranian Diasporic Experimental Artists"

Paul Reinsch • Texas Tech University • "Laughing

to Learn: The Precedents for Video Arts' Use of 'Humorous Negative Examples' in Audio-Visual Education"

Muge Yuce • Georgia State University • "*Nanette*: An Aporetic Manifestation of Feminist Humor"

sponsor Comedy and Humor Studies
Scholarly Interest Group

o22 | The Hero Complex
Franchise, Nostalgia, and Bodies that Lie

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Bernadette Salem** • Lancaster University

Tanya Goldman • New York University • "*Feel The Need* (or 'I'm Getting Too Old For This'): Resurrecting 1980s Action Heroes and the Logics of Nostalgia Sequels"

Paul Morton • University of Washington • "Haunted by the Spirit: Jules Feiffer's Superhero Criticism"

Kathryn Wardell • University of North Alabama •

"'Until everything is ... me!' Imperial Egos, Space Libertines, and Toxic Masculinity in *Guardians of the Galaxy Vol. 2*"

Macy Todd • Buffalo State College • "*Endgame* and the Game that Doesn't End: *The Avengers* and the Death Drive"

sponsor Comics Studies Scholarly Interest Group

o23 | Where Were the Women?
Locating Gendered Fan-Industry
Relations Using Historical Approaches

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Emma Pett** • University of York

Rebecca Harrison • University of Glasgow • "'Female, 18 to 25, seeing *Star Wars* for the Fifth Time': Rethinking Gender and *Star Wars* Fandom in the Archives"

Emma Pett • University of York • "Big Spenders and DIY Dressmakers: Sixties Fangirls, Pop Culture Merchandise and the Rise of Consumer Feminism"

Annie Fee • University of Oslo • "Weeping Margots in the Audience: Historicising Female Fandom and Cinephilia in French Silent Film Culture"

Rayna Denison • University of East Anglia • "Reconfiguring Early Anime Fandom: Women, Fanzines, Community Building and Anime Fandom in the UK"

sponsors Fan and Audience Studies
Women in Screen History
Scholarly Interest Group

o24 | roundtable
The Art of the Interview
Concept, Craft, and Archival Significance

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **David Gerstner** • College of Staten Island, CUNY

co-chair **Cynthia Lucia** • Rider University

Roy Grundmann • Boston University • "Interviews with Haneke and Queer Filmmakers"

Sarah Keller • University of Massachusetts Boston • "Interviews with Experimental Filmmakers"

Rahul Hamid • New York University • "Interviews with Middle Eastern Filmmakers"

saturday
april 4

11:15 am

1:00 pm

o25 Screening Pain

Narrating Power-Based Violence and Sex Work

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Darren Kerr** • Southampton Solent University

Linzi Xie • Korea University *and* **Kwang Woo Noh** •
Korea University • “Korean and Chinese
documentaries on ‘comfort women’ Issue”

Katia Houde • York University • “When Scars Speak:
Embodied Testimonies of Sexual Violence in Trauma
Cinema”

Darren Kerr • Southampton Solent University • “New
puritanism? Cultural Sensibility and the Sex Scene
in Narratives of Abuse”

Julia Chan • York University • “Pleasure, Profit, Pain:
Digital Circulation, (Self-)Exposure, and the White
Female Subject in Sex Tape”

sponsor Adult Film History Scholarly Interest Group

meeting

saturday, april 4

11:15 am – 1:00 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Urbanism, Geography, Architecture Scholarly Interest Group

meeting

saturday, april 4

11:15 am – 1:00 pm

room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Radio Studies Scholarly Interest Group

pop-up
saturday
april **4**

1:00 pm – 4:00 pm

Ask a Librarian/Ask an Archivist

room Plaza Foyer • CONCOURSE LEVEL, PLAZA BUILDING

You’ve got questions? We’ve got answers! Librarians, archivists, and seasoned researchers from the Libraries & Archives Scholarly Interest Group will be fielding questions in the Plaza Foyer of the Sheraton Denver Downtown Hotel.

sponsor

Libraries & Archives Scholarly Interest Group

session p

saturday, april 4
1:15 pm–3:00 pm

p2 | Between Cacophony and Ordered Flow Sound in Emerging East Asian Broadcast Media

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Evelyn Shih** • University of Colorado Boulder

David Humphrey • Michigan State University •
“Outside the Frame: Live Laughter and Early
Japanese Television”

Julia Keblińska • University of California Berkeley •
“Noisy Environments and Leaky Infrastructures:
Television, Cinema, and the Chinese City”

Jina Kim • University of Oregon • “Creating Sounds of
Furious Anger and Tears of Longing in South Korean
Serialized Radio Dramas of the 1960s”

Evelyn Shih • University of Colorado Boulder •
“Innervation Generation: Noise and ‘Cool’ TV in the
1970s Literature of Taiwan and South Korea”

sponsor Asian/Pacific American Caucus

p1 | roundtable Futures Lost, Found, and Restituted Film Archives, Curatorship and the Politics of Audiovisual Heritage in Africa

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Vinzenz Hediger** • Goethe University

Didi Cheeka • Lagos Film Society • “Third Cinema’s
Archival Practice, a Subversive Act”

Stefanie Schulte Strathaus • Arsenal Institute for Film
and Video Art e.V. • “Forum Expanded—Archival
Constellations”

Anulika Agina • Pan Atlantic University • “Cinema in
Nigeria and its Incomplete Histories”

Filipa Cesar • Independent Artist • “Re-Animating the
Archive”

p3 | Figuration and Other Figures of Theory

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Timothy Holland** • Emory University

Elizabeth Wijaya • University of Toronto • “Rethinking
Co-Figuration and Co-Production through
Transregional Virtual Reality”

Markos Hadjioannou • Duke University •
“The Posthuman as Interactive Spectator”

Timothy Holland • Emory University • “Hieroglyphics”

Luka Arsenjuk • University of Maryland • “Figure and
the Crisis of Action”

sponsor Film Philosophy Scholarly Interest Group

p4 | **Afterlife TV**
The Politics and Aesthetics of Speculative Retrospection

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Joshua Yumibe** • Michigan State University

Joshua Yumibe • Michigan State University •
"Chromatic Futures: *Babylon Berlin* and the Return of 1920s Color"

Cat Mahoney • University of Liverpool • "History is a Beautiful Thing": *Derry Girls*, *G.L.O.W.* and the Feminization of the Recent Past on Television"

Barbara Klinger • Indiana University Bloomington • "Retrospective Cultural Consecration: Post-War TV, Classic Hollywood Reruns, and the Aesthetics of Broadcasting Oldies"

Kate Cronin • University of Texas at Austin • "Yesterday's News: Film Libraries and The Commercial Afterlife of Early Television News"

p11 | **Is the Medium Really the Message?**
Medium Specificity in the Age of Transmediality

room Tower B • SECOND LEVEL, TOWER BUILDING
chair **Elizabeth Evans** • University of Nottingham

Elizabeth Evans • University of Nottingham •
"Watching Games: Engaging with Media the 'Wrong' Way"

Matthew Hanchard • University of Glasgow and **Peter Merrington** • University of Glasgow •
"Beyond a Transmedia/Multi-Media Dichotomy: How Film Audiences Configure Media Specificities"

Hannah Andrews • Edge Hill University • "'Cinematic': practical meanings of an ambiguous adjective"

Bärbel Göbel-Stolz • University of Coventry •
"The Pando of Cultural Artefacts — Media Entanglement"

sponsor Transmedia Scholarly Interest Group

p10 | **Re-Animating the Archive Roundtable**
Queer Theories of Computing

room Tower A • SECOND LEVEL, TOWER BUILDING
chair **Scott Richmond** • University of Toronto

Shaka McGlotten • SUNY, Purchase • "Black+Queer Data: Capture, Evasion, Occlusion"

Paige Treebridge • DePaul University • "Queering Social Engineering"

Whitney Pow • Northwestern University • "c://Folder/File: A Trans of Color Computer History"

Jacob Gaboury • University of California, Berkeley •
"On Uncomputable Numbers"

sponsor Media, Science, and Technology Scholarly Interest Group

p12 | **From Trash Aesthetics to Elevated Horror**

room Tower C • SECOND LEVEL, TOWER BUILDING
chair **Lindsey Decker** • Boston University

Paul Ramaeker • University of Otago • "'Elevated Horror': The Aesthetics of Contemporary Prestige Horror Cinema in a Transmedia Market"

Lindsey Decker • Boston University • "Mapping the Ascent of 'Elevated Horror'"

Joshua Coonrod • Butler University • "A Director's Nightmare: Festival Prestige, Genre Audiences, and the Premiere of Glenn Danzig's *Verotika* at Cinepocalypse"

Ian Olney • York College of Pennsylvania • "Can(n)onical Tobe Hooper: A Reconsideration of the Director's Golan-Globus Films"

sponsor Horror Studies Scholarly Interest Group

saturday
april
4

1:15 pm
3:00 pm

p13 Global TV Images of Female Masculinity

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING

chair **Eve Ng** • Ohio University

respondent **Katherine Sender** • Cornell University

Eve Ng • Ohio University • "Class-y Queerness and Female Masculinity in *Gentleman Jack's* Anne Lister"

Aidan Pang • University of Oregon • "Three-minute Wo/men: Female Masculinities on Japanese Music Television"

Jamie Zhao • Xi'an Jiaotong-Liverpool University • "Fashioning Tomboyism on Chinese Reality TV"

sponsor Queer and Trans Caucus

p14 Disruptive Publics Media Activism and Identities

room Vail • MAJESTIC LEVEL, TOWER BUILDING

chair **Sarah Murray** • University of Michigan

Nicolette Little • University of Calgary • "Indigenous Media Activism and Violence Against Women"

Frances Corry • University of Southern California • "The Intersectional Way to Shut Down a Social Network: Theorizing Online Deletion Through Video Platform Vine"

Sarah Murray • University of Michigan • "#YouKnowMe: Media Publics, Attention Economies, and Hashtag Recognition"

Eliot Dunn • University of Southern California • "'my GENDER is a flickering neon VACANCY sign': Queer Monstrosity and the Incomplete Cyber Utopias of GENDERWRECKED"

p15 Local and Global From Industry to Analysis

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

chair **Katherine A. Johnson** • Indiana University
Bloomington

Shasha Liu • University of Toronto • "Dunhuang Belonging to the Whole Humankind: Presenting the Site to the World in the Sino-Japanese Coproduced Film- Tonko"

Helle Kannik Hastrup • University of Copenhagen • "New Nordic Art Film and Cultural Critique: The Case of *The Square*"

Qingyang Zhou • University of Pennsylvania • "Negotiating the National Allegory: Homosexuality, Departure, and Homecoming in *Pain and Glory* and *Nina Wu*"

Boaz Hagin • Tel Aviv University • "Having Your Bourekas and Eating It Too: The Politics of Israeli Popular Cinema in the 1970s"

p16 Seeing is Dis/Believing Drones, Documentaries, and Digital Photography

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Jaap Verheul** • King's College London

Anastasia Kostina • Yale University • "Aesthetics vs. Ethics: The Problematics of Observational Documentary in Contemporary Russia"

Suzy Halajian • University of California, Santa Cruz • "Beyond the Seeable: The Experimental Documentary Films of Basma Alsharif and Sky Hopinka"

Hugo Ljungbäck • University of Wisconsin-Milwaukee • "Taking Aim: Drone Warfare, Video Art, and the Myth of Precision Targeting"

Jaap Verheul • King's College London • "The Signifying Selfie: Re-Examining Indexicality in the Age of Digital Photography"

sponsor CinemArts: Film and Art History
Scholarly Interest Group

p

p21 Off-Color Laughter
Ethnicity and Film Comedy in the
Early Twentieth-Century

room	Columbine • TERRACE LEVEL, TOWER BUILDING
chair	Megan Boyd • University of Wisconsin-Madison
respondent	Miriam Petty • Northwestern University
	Megan Boyd • University of Wisconsin-Madison • "Humor Here Degenerates Too Easily into Ridicule": Black Comedians in the Silent Feature"
	Yiman Wang • University of California, Santa Cruz • "The Comedic 'Oriental': Anna May Wong's Hal Roach Comedy Shorts"
	Aurore Spiers • University of Chicago • "Who Doesn't Laugh Isn't French: French Gaiety, Gallic Humor, and French Comic Film Series Before World War I"
sponsors	Comedy and Humor Studies Scholarly Interest Group Silent Cinema Scholarly Interest Group

p22 Non-binary Gender Approaches
to Cult and Fan Media

room	Terrace • TERRACE LEVEL, TOWER BUILDING
chair	Tamao Nakahara • Independent Scholar
co-chair	Ernest Mathijs • University of British Columbia
respondent	Quinn Miller • University of Oregon
	Tamao Nakahara • Independent Scholar • "Gender Boot Camp: Non-Binary Approaches to Joe Dante's Small Soldiers"
	Ernest Mathijs • University of British Columbia • "Non-Binary Elegance: Cult Performances in the Shadow of Excess"
	Ken Feil • Emerson College • "'Oh, You Better Quote Valley of the Dolls, Bitch': Queer Film Cults and Black, Trans and Gender-Nonconforming Fandom"

p23 American Minorities,
Spectatorship and
Classical Hollywood, 1920–1940

room	Beverly • TERRACE LEVEL, TOWER BUILDING
chair	Agata Frymus • Ghent University
	Pardis Dabashi • University of Nevada • "Nella Larsen, Garbo's Face, and the Whispers of the Archive"
	Charlene Regester • University of North Carolina at Chapel Hill • "Black Movie Fans and Fandom Through the Lens of Black Women Newspaper Columnists—Fay Jackson and Ruby Berkley Goodwin"
	Agata Frymus • Ghent University • "A Collossal Farce: <i>Cleopatra</i> (1934) and African American Audiences"
	Lies Lanckman • University of Hertfordshire • "It's Going To Be A Jewish Wedding!: Rediscovering Norma Shearer in the Yiddish Press"
sponsors	Classical Hollywood Scholarly Interest Group Women in Screen History Scholarly Interest Group

p24 Contemporary and
Historical Feminisms
Continuities, Comparisons,
and Contradictions

room	Biltmore • TERRACE LEVEL, TOWER BUILDING
chair	Shana MacDonald • University of Waterloo
	Ylenia Olibet • Concordia University • "Feminist Documentary Legacy at the Centre Audiovisuel Simone de Beauvoir in Paris"
	Jonathan Petrychyn • University of Western Ontario • "Archive Fever Redux: Remediating Second-Wave Feminist Media in an Intersectional Present"
	Brianna Weins • York University • "Feminists Do Instagram: @aesthetic.resistance as Hacktivism and Amplifier"

1:15 pm
3:00 pm

p25 | Race on Small Screens

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Paul Doro** • University of Wisconsin-Milwaukee

Paul Doro • University of Wisconsin-Milwaukee •
“Exhibiting Aggrieved Masculinity: White Men on
Television During the Obama Presidency”

Kelsey Cummings • University of Pittsburgh •
“Filtered: Whiteness in and of Instagram”

Lauren Wilks • University of Wisconsin-Madison •
“From Colorblind to Culturally Specific: Examining
Racial Specificity Over Time in Teen Television”

Kim Wilkins • The University of Oslo • “History and
Entertainment in *Babylon Berlin*”

meeting

saturday, april 4

1:15 pm – 3:00 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

**Precarious Labor Organization
Meeting**

meeting

saturday, april 4

1:15 pm – 3:00 pm

room Director's Row G • LOBBY LEVEL, PLAZA BUILDING

**Antiracism, Equity and Diversity
Committee Meeting**

meeting

saturday, april 4

1:15 pm – 3:00 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

**Media and Environment
Scholarly Interest Group**

*Election of a new Co-chair, announce the graduate
student writing prize, share new CFPs and
publications, and discuss strategies to reduce the
environmental footprint of the conference.*



browse ...

the SCMS Exhibit Area
closes at 4:00 pm.

Be sure and stop by for
some great deals!

saturday
april
4

1:15 pm
3:00 pm



q2 | Listening in to South Asia (Dis)Embodiment, Representation, and the Materiality of Sound Sources

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Sonia Gaind-Krishnan** • New York University

co-chair **Isabel Huacuja Alonso** • California State University San Bernardino

Isabel Huacuja Alonso • California State University San Bernardino • "Hindi Cinema's Playback Singers and Radio Ceylon 'Formats of Virtual Communication'"

Pavitra Sundar • Hamilton College • "Listening to Cinematic Qawwalis"

Sonia Gaind-Krishnan • New York University • "Transmitting Abida's Affect: Coke Studio and the Search for the 'Perfect Sound'"

Vebhuti Duggal • Ambedkar University Delhi • "'How I Became a Listener' and Other Stories: Narrating Radio History through Fanzines in North India, c. 1965–75"

sponsor Radio Studies Scholarly Interest Group

q1 | Film Noir in the Age of Trump A Contemporary Critical Optics

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Lee Carruthers** • University of Calgary

Nina Cartier • Harold Washington College • "Race as Contamination: Film Noir, Jazz, and the Failure of White Masculinity"

Alberto Zambenedetti • University of Toronto • "Lucia Bosè Drives: On Automobilities and Ambulation in the Mediterranean Noir"

Nathan Holmes • SUNY Purchase College • "The Business of Crime: Film Gris in the Era of Finance Capital"

Lee Carruthers • University of Calgary • "Enlisting Noir for the Present: Retrieving Paul Arthur's Shadows on *The Mirror*"

q3 | Videographic Television Studies

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Casey McCormick** • McGill University

Jason Mittell • Middlebury College • "The Chemistry of Character in *Breaking Bad*"

Nicole Morse • Florida Atlantic University • "A Scandal in Seriality: Heterosexuality in *Elementary* and *Sherlock*"

Matthew Payne • University of Notre Dame • "Degrees of Difference in the Cold Opens of *Fargo*"

Casey McCormick • McGill University • "Serial Deformations: Bingeing *Lost*"

sponsors Digital Humanities and Videographic Criticism Scholarly Interest Group
Television Studies Scholarly Interest Group

q4 Poetic Cinema in Non-Western Film Theory

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Raisa Sidenova** • Newcastle University

respondent **Karla Oeler** • Stanford University

Victor Fan • King's College London • "Poetic Consciousness: Cinema as an Affective Environment with a Sensory-Perceptual Body"

Brian Bergstrom • McGill University • "Asleep, Awake: The Literary and the Cinematic in the Poetics of Hamaguchi Ryūsuke's Film Practice"

Raisa Sidenova • Newcastle University • "Poetic and Prosaic Cinema in Soviet Film Theory"

q10 roundtable Out of the Ashes and Into Academia

Workplace Organizing by Film and Media Studies Faculty and Graduate Students

room Tower A • SECOND LEVEL, TOWER BUILDING

chair **Christopher Robé** • Florida Atlantic University

co-chair **Jamie Rogers** • Clemson University

Christopher Robé • Florida Atlantic University • "Organizing Across Ranks in Right-to-Work States"

Jamie Rogers • Clemson University • "Organizing 'Special Faculty' in Anti-Labor Spaces"

Yulia Gilichinskaya • University of California, Santa Cruz • "Overworked & Underpaid: Organizing in Grad School"

Rebecca Gordon • Independent Scholar • "Flagging National Headquarters"

Ben Stork • Seattle University • "Losing for Winning: A Report from Seattle University"

sponsor Caucus on Class

q11 After the Final Girl New Approaches to Gender and Horror

room Tower B • SECOND LEVEL, TOWER BUILDING

chair **Maddi McGillvray** • York University

Maddi McGillvray • York University • "Last Camera Standing: The Gendered Emotions of Found Footage Horror Films"

Guy Spriggs • The University of Saint Francis • "Shifting Shapes: Empathy and Exoneration in Slasher Remakes"

Max Bledstein • University of New South Wales • "Raha's Revenge: Final Girl and Injection Theory in Fereydown Jeyrani's *Parkway*"

Sueyoung Park-Primiano • Kennesaw State University • "Modern Romance and the Heterotopic City in Amirpour's *A Girl Walks Home Alone at Night*"

q12 "Useful" Cinemas and their Contexts

room Tower C • SECOND LEVEL, TOWER BUILDING

chair **Owen Gottlieb** • Rochester Institute of Technology

Owen Gottlieb • Rochester Institute of Technology • "Turning Instructional Television Inside/Out: Reclaiming a Revolution from Erasure"

Julie Lavelle • Indiana University Bloomington • "Last in Peace, First in War: War-Preparedness Serials at St. Louis's Booker Washington Theater"

Logan Brown • Indiana University Bloomington • "The Story of a Technique in the Service of Mankind: Cybernetic Anxiety and Computer Education Films 1958-1962"

Gaurav Pai • University of Washington • "35 going on 16: Alternative Film Cultures in Mexico After WWII"

sponsor Non-Theatrical Film and Media Scholarly Interest Group

saturday
april 4

3:15 pm

5:00 pm

q13 | **Mediating the Self**
Labor, Affect and Embodiment
in Postfeminist Media

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair **Aviva Dove-Viebahn** • Arizona State University

Anna Swan • University of Washington • “Choosing Recovery: Postfeminist Self-Surveillance and Affective Labor on YouTube”

Ryan Bowles Eagle • California State University, Dominguez Hills • “Sad Selfies and Sick Pics: Ambivalent and Abject Self-Representation of Severe Pregnancy Sickness on Instagram”

Aviva Dove-Viebahn • Arizona State University • “Controlling the Narrative, Examining the Self: The Unruly Feminist Subjectivity of *Fleabag*”

Kathrin Dreckmann • Heinrich-Heine-University Duesseldorf, Germany • “‘PYNK’ Beyond Forest and Thighs: Manifestations of Social Utopia in Contemporary Music Video”

q14 | **workshop**
Intergenerational Connections
and Cleavages in the
Queer Classroom

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair **Hunter Hargraves** • California State University, Fullerton
co-chair **Julia Himberg** • Arizona State University

participants

Benjamin Aslinger • Bentley University
Ron Becker • Miami University

sponsor Critical Media Pedagogies
Scholarly Interest Group

q15 | **Vision Keepers**
The Changing Role of the
Documentary Producer

room Director’s Row F • LOBBY LEVEL, PLAZA BUILDING
chair **Michael Renov** • University of Southern California

Michael Renov • University of Southern California • “The Producer as Author”

Ruth Somalo • Horns and Tails Productions • “Programmer DOC NYC, DocumentaMadrid, Director & Producer, Learning From Failure: the Nonfiction Drama of a Reluctant Producer”

Joshua Glick • Hendrix College • “Executive Craft: Producing the Docu-series in the Age of Streaming”

Lorna Johnson • The College of New Jersey • “The Producer as Institution and the Politics of Access”

sponsor Documentary Scholarly Interest Group

q16 | **Ridiculous and Absurd**
Exploring Contemporary
Transnational Parodies

room Savoy • MAJESTIC LEVEL, TOWER BUILDING
chair **Thais Miller** • University of California, Santa Cruz
co-chair **Miyoko Conley** • University of California, Berkeley
respondent **Hahkyung Darline Kim** • University of California, Santa Cruz

Thais Miller • University of California, Santa Cruz • “Historic Irony and Post-Colonial Guilt: Parody, Self-Deprecating Humor, Activism, & Apology in *Au service de la France*”

Miyoko Conley • University of California, Berkeley • “Romancing the Night Away: Dating Game Parodies, Queerness, and Transnational Asian Media”

Jonathan Branfman • College of William and Mary • “Jewy/Screwy Leading Lady: Crazy Ex-Girlfriend and the Critique of Rom-Com Femininity”

Takeo Rivera • Boston University • “ClickHole and the Parody of the Bio-Political Regime of Inspiration”

sponsors Comedy and Humor Studies
Scholarly Interest Group
Transnational Cinemas Scholarly Interest Group

q21 | Sitcoms and Stand-Up in Unstable Times

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Philip Scepanski** • Marist College

Kiah Bennett • Colorado State University •
"The Refractive Stand-Up Comic: Netflix, Identity, and Refusal of Hegemony"

Jelena Jelusic • Northwestern University • "Television in Times of Social Instability: Ideological Subtext of Sitcom's Episodic Structure in the Former Yugoslavia"

Philip Scepanski • Marist College • "Act Your Age: Trauma and Stuck Masculinity in *King of the Hill*"

Herbert Eagle • University of Michigan • "The Comic Absurd and the Struggle for Civic Values in the Czech Republic: The Films of Jan Hrebek and Petr Jarchovsky"

sponsor Comedy and Humor Studies
Scholarly Interest Group

q22 | Genre and Affect Trauma and Nostalgia

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Xin Peng** • University of Washington, Seattle

Eren Odabasi • Western Washington University •
"Three Crime Films by Jia Zhang-Ke: A Transnational Genealogy of Social and Personal Turmoil"

Veronica Fitzpatrick • Cornell University • "Squinting at Death: Horror on Loop in *Midsommar* and Ragnar Kjartansson's *Death is Elsewhere*"

Edward Danecki • University of Wisconsin-Milwaukee •
"Familial Fears: Trauma, Grief, and Family in Ari Aster's *Midsommar* and *Hereditary*"

Azadeh Safaeian • Northwestern University • "Toward a Minor Theory of Trauma: The Case of Iran-Iraq War Cinema"

q23 | Historicizing Critical Audience Studies in Broadcasting

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Eleanor Patterson** • Auburn University

Joy Hayes • University of Iowa • "Critical Listening and Evidence for a Nascent Audience for Public Broadcasting in the 1930s"

Taylor Miller • University of Georgia • "From the Peabody Archive: What Letters to Mister Rogers Can Teach Us About Audiences with Disabilities"

Eleanor Patterson • Auburn University • "Live Long and Prosper: Bootlegging Television in the 1970s and 80s and the Social Life of Broadcast Recordings"

Elena Razlogova • Concordia University • "Freeform Radio, Its Hacker Fans, and the Pre-History of Music Streaming"

sponsors Fan and Audience Studies
Scholarly Interest Group
Radio Studies Scholarly Interest Group

q24 | Black Media Histories and Archives

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Bambi Haggins** • University of California, Irvine

Ennuri Jo • University of Southern California •
"Expanded Cinema and the Problem of Blackness: Reexamining Aldo Tambellini's *Black* film series (1965-1969)"

Tess McClernon • Concordia University Montreal •
"Fragments of Her Ghostly Archive: Zora Neale Hurston's 'Field Notes'"

Olivia Banner • University of Texas at Dallas •
"Mapping Black Madness: Community Control of Mental Health and Documentary Aesthetics after the Civil Rights Compromise"

Brenda Lopez • University of California, Los Angeles •
"The History of the Study of Film and the Missing of Voices of Women of Color"

sponsors Black Caucus
Documentary Scholarly Interest Group

saturday
april 4

3:15 pm
5:00 pm

q25 Gender/Genre Trouble
In Theory and Practice

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair Kornelia Boczkowska • Adam Mickiewicz University

Kornelia Boczkowska • Adam Mickiewicz University •
"Gender, Genre and the Gaze Still Matter? Toward a Feminine Road Movie in Women's Avant-garde and Experimental Filmmaking"

Linda Ruth Williams • University of Exeter • "Amma Asante and Joanna Hogg: Women Writer-Directors and Creative Practice in Contemporary British Film"

Amy Monaghan • Clemson University •
"The Commercial Sofia Coppola: Advertisements for Herself and Others"

James Osborne • The College of Saint Rose •
"Coppola's *Rain People* and Scorsese's *Alice*: Two Male Directors, Two Women on the Road"

meeting

saturday, april 4
3:15 pm – 5:00 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Classical Hollywood
Scholarly Interest Group

meeting

saturday, april 4
3:15 pm – 5:00 pm

room Director's Row G • LOBBY LEVEL, PLAZA BUILDING

Sports Media
Scholarly Interest Group

meeting

saturday, april 4
3:15 pm – 5:00 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Video Game Studies
Scholarly Interest Group

3:15 pm
5:00 pm

session **r**

saturday, april 4 5:15 pm–7:00 pm

r2 | Trolls, Incels, Tweakers, and Deep Fakes

room	Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Adrienne Domasin • Claremont Graduate University
	Yoav Halperin • New York University • "On Labels and Trolls: Accusations of Trolling as a Discursive Weapon"
	Javier Rivera • University of Texas at Austin • "Toxic Pharmacologies: The (Re)Constructions of Race and Gender Among Involuntary Celibates of Color"
	Matt Thompson • University of Toronto • "Deep Space Fakes: Conspiracy and Wilderness in Capricorn One"
	Adrienne Domasin • Claremont Graduate University • "How the Meth Was Won: 'Tweaking' White Masculinity, Conquest, and Empire in AMC's <i>Breaking Bad</i> "

r1 | In/Visible Crossings Borders, Elsewheres, and Contemporary Asian Media Cultures

room	Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Ungsan Kim • University of Michigan
co-chair	Hwa-Jen Tsai • National Chiao Tung University
	Erin Huang • Princeton University • "Ocean Media: Floating Visuality and the Neoliberal Seascape"
	Hwa-Jen Tsai • National Chiao Tung University • "Alien Encounters: Virtuality, Precarity, Displacement, and the Aesthetics of Despair in Chao De-Yin's Films"
	Ungsan Kim • University of Michigan • "Dreamscapes of the Borderlands: Mobility and Stasis in Zhang Lu's Films"
	Sudhir Mahadevan • University of Washington • "From a Material Politics to a Psycho-Politics: Faulkner to Lee Chang-dong"
sponsor	Asian/Pacific American Caucus

r3 | Screen Media Agency Forms of Engagement Afforded and Claimed in Digital Screen Media

room	Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING
chair	Ivan Girina • Brunel University London
co-chair	Berenike Jung • King's College London
	Ivan Girina • Brunel University London • "'Another World Is Possible' in Dignity Village: Down and Out in Los Santos and In-game Photography as Subversive Play"
	Berenike Jung • King's College London • "Ethical Agency and Ambiguous Bodies in TikTok and Reaction GIFs"
	Charlotte Stevens • Birmingham City University • "Player Agency Enacted Through Videogame Vids"
	Dereline (Dee) Marco • University of the Witwatersrand • "No Breastfeeding in Public! Let's Discuss on Insta: Affective Navigations of Motherhood through South African Insta Moms"

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r4

Theories of Form in Practice

room

Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Ryan Pierson • University of Calgary

Ryan Powell • Indiana University Bloomington •

“Programmable Orientation: Behaviorism, Apparatus Theory and the Making of Sexual Orientation”

Ryan Pierson • University of Calgary •

“Vachel Lindsay’s *Design Gaze* and the Origins of Formal Analysis”

Andrew Ferguson • University of Maryland •

“Frame Perfect: The Slow Art of Speedrunning”

Thomas Waugh • Concordia University •

“Writing and Viewing, Researching and Teaching in the Queer Flesh”

r10

workshop
Collectives

1970s Feminist Film Activism—
Vision, Values, and Productions

room

Tower A • SECOND LEVEL, TOWER BUILDING

chair

Ariel Dougherty • Media Equity

co-chair

Sally Shafto • Sarah Lawrence College

participants

Grace An • Oberlin College

sponsor

Activist and Revolutionary Film and Media Scholarly Interest Group

r11

The Question of
Televisual Aesthetics

room

Tower B • SECOND LEVEL, TOWER BUILDING

chair

Daniel Singleton • University of Iowa

Daniel Singleton • University of Iowa •

“Coming In at the End: Cinematic Fantasies and Televisual Realities in *The Sopranos*”

Jessica Sellin-Blanc • University of Wisconsin-Milwaukee •

“A Turn From the Cinematic: HBO’s *Euphoria* and Contemporary Televisual Aesthetics”

Jennifer Gutman • Vanderbilt University •

“On Mastery and Mystery: Reading *Twin Peaks: The Return* Post-Critique”

Michael Young • University of Reading •

“*Scandalous*: An Aesthetic Analysis of Sensation and Exposure”

r12

Transnational Curation,
Circulation, and Exhibition

room

Tower C • SECOND LEVEL, TOWER BUILDING

chair

Christopher Westgate • Johnson & Wales University

Christopher Westgate • Johnson & Wales University •

“Crossing Under: Ozuna, Bad Bunny, and the Universal Language of Reggaeton”

Jeffrey Brassard • University of Alberta •

“Russia’s Globe-Conquering Cartoon Bear: Russian Television’s Successes and Failures and the Global Media Market”

Charlotte Orzel • University of California, Santa Barbara •

“Global Tools, Local Partners: IMAX Expansion in the Contemporary Chinese Exhibition Market”

Wan-Jun Lu • University of Wisconsin-Madison •

“Hybridity on the Move, or How Transnational Media Companies Curate Online Food Videos for a Global Audience”

sponsor

Transnational Cinemas Scholarly Interest Group

r13 | **Filled with Secrets**
Intermediality, Post-Meaning, and
Twin Peaks: The Return (2017)

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair **Mike Miley** • Loyola University New Orleans

- Shai Biderman** • Tel Aviv University, Beit-Berl College •
"The Intermediality of *Twin Peaks: The Return*"
- Mike Miley** • Loyola University New Orleans •
"The Water and the Well: Nuclear Media as
Hyperobject in Cormac McCarthy's *The Crossing* and
Twin Peaks: The Return"
- Lyn Goeringer** • Michigan State University • "David
Lynch, Threnody, and the Ever-Inward Gaze"
- Jessica Getman** • University of Michigan, Ann Arbor •
"Creative Fan Engagement with the Soundtrack of
Twin Peaks: The Return"

r14 | **Getting Real**
Shifting Politics in Post-
Recession Reality Television

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair **Jessica Johnston** • University of Wisconsin-
Milwaukee
co-chair **Andrew Kleinke** • University of Wisconsin-
Milwaukee

- Andrew Kleinke** • University of Wisconsin-Milwaukee •
"'Remove his Fucking Ass!': Deportation and Reality
Television in *90 Day Fiancé*"
- Jacinta Yanders** • College of DuPage • "'So, Like, What
are You Trying to Do?': How Social Media Collides
with Biased Production Processes in CBS' *Big
Brother*"
- Cameron Brown** • University of Iowa • "'You Just
Need a Happy Story': Reflexivity and the Fab Five's
Emotional Labor in Netflix's *Queer Eye*"
- Jessica Johnston** • University of Wisconsin-Milwaukee •
"Lala Feminism: The Ambivalence of Late Capitalist
Femininity on *Vanderpump Rules*"

r15 | **Tracing Memory and**
Archiving Cinema

room Director's Row F • LOBBY LEVEL, PLAZA BUILDING
chair **Kevin Hagopian** • Pennsylvania State
University

- Kevin Hagopian** • Pennsylvania State University •
"Dis-Organizing Labor in Reagan-Era Promotional
Media: Spring in Spring Hill as Neoliberal Narration"
- Luca Zamparini** • CUNY Graduate Center •
"The Unstable Canon, American Films at the Venice
Film festival in Post-WWII (1947-1951)"
- Yael Mazor** • Tel Aviv University • "Exacting the
Trace: Re-archiving Film Historiography in *Phoenix*
(Christian Petzold, 2014)"
- Ethan Thompson** • Texas A&M University-Corpus
Christi • "Hermit's Journey: Roy Fridge's Industrial
and Experimental Films"
- sponsor** Film & Media Festivals Scholarly Interest Group

r16 | **Between the Black Atlantic**
and the Black Mediterranean
Italian Cinema in a Transnational Context

room Savoy • MAJESTIC LEVEL, TOWER BUILDING
chair **Shelleen Green** • University of California,
Los Angeles
respondent **Rosetta Giuliani-Caponetto** • Auburn
University

- Shelleen Green** • University of California, Los Angeles •
"Congo Vivo: William Demby and African American
Transnational Expatriatism"
- Jessica Harris** • Allegheny College • "Race, Gender,
and Americanness in the Italian Wild West: The
Case of Lola Colt: *Faccia a faccia con El Diablo*
(1967)"
- Charles Leavitt IV** • University of Notre Dame •
"Reframing Occupation and Colonization in Italian
Film: *Campane a martello*"

saturday
april
4

5:15 pm
7:00 pm

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r21 Questions in Early Cinematic Form

room Columbine • TERRACE LEVEL, TOWER BUILDING
chair Jan-Christopher Horak • Independent Scholar

- Adam Hebert** • University of Pittsburgh • “Reframing Muybridge’s Milieus: Athletics and Sporting Mediators at Penn During the Animal Locomotion Period”
- Mingyi Yu** • Harvard University • “Étienne-Jules Marey and Electronic Imaging”
- Leslie DeBauche** • University of Wisconsin-Stevens Point • “Adapting *M’liss* (Artcraft, 1918): What Stuck? What Changed? and Why?”
- Shawn Shimpach** • University of Massachusetts Amherst • “The Last Warning: Audience, Imaginary, and the End of Silent Film (and Paul Leni)”
- sponsors Silent Cinema Scholarly Interest Group
CinemArts: Film and Art History
Scholarly Interest Group

r22 War Without a Mission
Media Representations of Warfare
as a Serial Occupation

room Terrace • TERRACE LEVEL, TOWER BUILDING
chair Alan Nadel • University of Kentucky
respondent E. Ann Kaplan • SUNY Stony Brook University

- Katheen McClancy** • Texas State University • “Born to Kill Nazis: Allohistorical World War II in Video Games”
- Alan Nadel** • University of Kentucky • “The Occupation of War without a Mission: *Jarhead*, *The Hurt Locker*, and Quotidian Labor”
- Katharina Gerund** • FAU Erlangen-Nuernberg • “To Be Continued: Military Families and Perpetual War in Contemporary TV Series”

r23 roundtable
Videographic Criticism
Meets Fan Vidding

room Beverly • TERRACE LEVEL, TOWER BUILDING
chair Louisa Stein • Middlebury College

- Samantha Close** • DePaul University • “Labor of video work as scholars and/versus fans”
- Kevin Ferguson** • Queens College • “Beyond the Explanatory Mode of Video Criticism”
- Melanie Kohnen** • Lewis & Clark College • “Videographic Pedagogy: Teaching the Video Essay”
- Francesca Coppa** • Muhlenberg College • “Vidding as Criticism/Vidding as Cinema”
- Julie Russo** • Evergreen College • “Is Critique an Aesthetic?”
- sponsors Digital Humanities and Videographic Criticism
Scholarly Interest Group
Fan and Audience Studies
Scholarly Interest Group

r24 Speculative Archives of Black
Performance and Authorship

room Biltmore • TERRACE LEVEL, TOWER BUILDING
chair Nicholas Forster • Yale University

- Nicholas Forster** • Yale University • “Harlem Detectives, Singing Teens, and Nervous Boxers: Archives and Black Authorship in Anthology Dramas of the 1950s”
- Christopher Sieving** • University of Georgia • “One of those Subway Films’ Bill Gunn’s *Territory* as Missing Link between the New Hollywood and the Black New Wave”
- Adam Burnstine** • University of California, Los Angeles • “The Brotherhood Of Man: African-American Film Critics and the Black GI in Postwar Italian Cinema”
- Cinta Peleja** • University of Chicago • “Speculative Practices in the Archive of *St. Louis Blues* (1929)”

r25 | Gender, Stardom, Agency

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Priscilla Peña Ovalle** • University of Oregon

Marissa Spada • University of Michigan • “Star Your Looks!: Image-Identity and the Feminine Form”

Radhika Raghav • University of Otago • “Honour, Valour and Sartorial Fame of Bollywood Superstar Ranveer Singh”

Krystal Ledesma • University of California, Los Angeles • “Los Sueños Locos of *Mi Vida Loca*: Dreaming Alternative Chicana Narratives Through Narration and Agency”

Daelena Tinnin • University of Texas at Austin • “Black Feminist Futures: Technologies of Race, Gender and Sexuality in Janelle Monáe’s ‘Dirty Computer’”

meeting

saturday, april 4

5:15 pm – 7:00 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Activist and Revolutionary Film and Media Scholarly Interest Group

Discussing the orientation of the SIG, assign a graduate student representative, and generally canvas people’s interest and future directions.

meeting

saturday, april 4

5:15 pm – 7:00 pm

room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Silent Cinema Scholarly Interest Group

Updates from SIG activities and other silent cinema related orgs, nominations for incoming co-chair, and a roundtable networking discussion among grad students and scholars working in silent cinema.



join us next year

Chicago, Illinois

March 17-21, 2021

Fairmont Chicago, Millennium Park

special event
saturday
april 4

7:15 pm – 8:30 pm

Awards Ceremony

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

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

presenter

Paula J. Massood • Brooklyn College, CUNY—SCMS President

Student Writing Award

first place

Jinsook Kim • University of Texas at Austin • "Sticky Feminist Activism: The Gangnam Station Murder Case and Sticky Note Activism Against Misogyny and Femicide"

second place

Kelsey Cummings • University of Pittsburgh • "White Affect: A Case Study on YouTube"

third place

Pao-chen Tang • University of Chicago • "When Film Wears the Mask: Joris Ivens's Cinematic Animism"

Dissertation Award

Rachel Webb-Jekanowski • Memorial University of Newfoundland • "A Nation of Fur, Fish, and Fuel: Documenting Resource Extraction in Canada"

honorable mention

Jennifer Hessler • Bucknell University • "Television Ratings: From Audimeter to Big Data"

Best First Book Award

Eliza Steinbock • Leiden University • *Shimmering Images: Trans Cinema, Embodiment, and the Aesthetics of Change*, (Duke University Press, 2019)

honorable mention

Jennifer Cazenave • Boston University • *An Archive of the Catastrophe: The Unused Footage of Claude Lanzmann's Shoah* (SUNY Press, 2019)

The Katherine Singer Kovács Book Award

Sarah Street • University of Bristol and
Joshua Yumibe • Michigan State University • *Chromatic Modernity: Color, Cinema, and Media of the 1920s*, (Columbia University Press, 2019)

The Katherine Singer Kovács Essay Award

Pansy Duncan • Massey University • "Exploded Views: Early Cinema and the Spectacular Logic of the Explosion" in *Screen*, Volume 59, Issue 4, Winter 2018, Pages 401–419, (Oxford University Press, 2018)

Best Edited Collection

Mark J.P. Wolf • Concordia University • *The Routledge Companion to Media Technology and Obsolescence*, (Routledge, 2018)

Best Essay in an Edited Collection

Patrick Brown • University of Iowa • "The Hands of the Other: Media Allegory in Bioshock and The Hands of Orlac" in *Beyond the Sea: Navigating Bioshock*, (McGill-Queen's University Press, 2018)

The Anne Friedberg Innovative Scholarship Award

Alisa Lebow • University of Sussex • *Filming Revolution*, (Stanford University Press, 2018)

Service Award

Bruce Brasell • Independent Scholar

Innovative Pedagogy Award

Christian Keathley ▪ Middlebury College *and*
Jason Mittell ▪ Middlebury College

Distinguished Pedagogy Award

Allison Whitney ▪ Texas Tech University

Distinguished Career Achievement Award

Charles Musser ▪ Yale University

special event
saturday
april **4**

8:30 pm – 9:30 pm

Graduate Student Reception

room Windows ▪ SECOND LEVEL, TOWER BUILDING

Join your fellow graduate students for conversation and drinks.

Refreshments will be provided.

host
committee
event
saturday
april 4

8:45 pm – 11:45 pm

Empathy Machines

Virtual Reality Storytelling

VIRTUAL REALITY SCREENING AND RECEPTION

location University of Colorado Denver Next Stage Gallery • 1025 13TH ST., DENVER

Denver is a vibrant and creative 21st century city. The Denver Host Committee has put together a virtual reality exhibition to introduce the SCMS membership to the possibilities of VR for narrative storytelling. The title *Empathy Machines* draws on a quote from Roger Ebert about film's potential as a technology for us to escape our own body and empathize with others. With that in mind, attendees will be able to experience seven different virtual reality short films, representing a variety of modes of storytelling and audience engagement which include *Fire Escape*, *Out of Exile: Daniel's Story*, *6x9*, and *The Key*. There will be sign-in sheets for attendees to curate their experience. The event will take place at Next Stage Gallery in the beautiful Denver Performing Arts Complex, an iconically Denver space which is only a 6-minute walk from the host hotel. Next door to the Next Stage Gallery is the Limelight Lounge, where members can enjoy a cocktail while they wait for their VR experience.

Refreshments will be provided.

admission

Free with SCMS badge. Badge required for admission.

event coordinators

Andrew Scahill • University of Colorado Denver

Michela Ardizzoni • University of Colorado Boulder

host committee members

Andrew Scahill • University of Colorado Denver -
Co-Chair

Sarah Hagelin • University of Colorado Denver -
Co-Chair

Michela Ardizzoni • University of Colorado Boulder

Lauren DeCarvalho • University of Denver

Evan Elkins • Colorado State University

Kit Hughes • Colorado State University

Tiel Lundy • University of Colorado Boulder

Nick Marx • Colorado State University

Janet Robinson • University of Colorado Boulder

Diane Waldman • University of Denver

sponsors

University of Colorado Denver, College of Arts and Media; University of Colorado Boulder, College of Media, Communication, and Information; University of Colorado Boulder, Department of Cinema Studies & Moving Image Arts; University of Colorado Boulder, Department of Critical Media Practices; University of Denver, College of Arts, Humanities, and Social Sciences; Colorado State University



session **S**
seminars
sunday, april 5
9:00 am – 10:45 am

s1 | Collaborative Methods Between Cinema and Media
Scholars and Media Geographers

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

leader **Joshua Gleich** • University of Arizona

participants

Beck Banks • University of Oregon
Jonathan Bratt • Arizona State University
Tanya Goldman • New York University
Sophia Gräfe • Philipps-Universität Marburg

Garrett Johnson • Arizona State University
Jonathan Knapp • Harvard University
Cecelia Lawless • Cornell University
Andrew Rajca • University of South Carolina

auditors

Aileen Buckley • Esri
Stephanie DeBoer • Indiana University
Bloomington
Dydia Delyser • California State University,
Fullerton
Jessica Jacobs • Queen Mary University of London

Paul Moore • Ryerson University
Helen Morgan Parmett • University of Vermont
Joseph Palis • University of the Philippines Dilman
Elisabeth Sommerlad • Johannes Gutenberg-
Universität Mainz
Lawrence Webb • University of Sussex

sponsor Urbanism, Geography, Architecture Scholarly Interest Group

s2 | What is Radical Cinema and Media?

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

leader Sarah Hamblin • University of Massachusetts Boston

participants

Sean Batton • University of Chicago
Jonathan Cicoski • Cornell University
Jette Gindner • University of Colorado Boulder
Sima Kokotovic • Concordia University, Montreal

Karla Oeler • Stanford University
Gaurav Pai • University of Washington
Shady Radical • Georgia State University
Kyle Sittig • Michigan State University

auditors

Stephen Charbonneau • Florida Atlantic University
Mercedes Chavez • Ohio State University
Massimiliano Delfino • Columbia University
David Gurney • Texas A&M University-Corpus Christi
Anuja Jain • Wesleyan University
Erica Levin • Ohio State University

Jose Miguel Palacios • Universidad Alberto Hurtado
Christopher Robe • Florida Atlantic University
Masha Shpolberg • Wellesley College
Ryan Watson • Misericordia University

s3 | Refracting Global Art and Political Cinema through the Lens of the Indian New Wave

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

leaders Usha Iyer • Stanford University
Manishita Dass • Royal Holloway, University of London

participants

Anirban Baishya • Fordham University
Vikrant Dadawala • University of Pennsylvania
Rochona Majumdar • University of Chicago
Darshana Sreedhar Mini • University of Southern California
Lakshmi Padmanabhan • Dartmouth College

Bhaskar Sarkar • University of California, Santa Barbara
Kalpana Subramanian • University at Buffalo, SUNY,
Luca Zamparini • The Graduate Center CUNY

auditors

Joel Neville Anderson • University of Rochester
Ira Bhaskar • Jawaharlal Nehru University
Swarnavel Eswaran Pillai • Michigan State University
Tilottama Karlekar • Temple University
Ritika Kaushik • University of Chicago

Sudhir Mahadevan • University of Washington
Neepa Majumdar • University of Pittsburgh
Zeltzyn Rubi Sanchez Lozoya • University of Texas at Austin
Pavitra Sundar • Hamilton College
Hang Wu • McGill University

9:00 am
10:45 am

s4 | Contemporary Screen Culture's Fascination with the Posthuman

room	Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
leaders	Missy Molloy • Victoria University of Wellington Pansy Duncan • Massey University Claire Henry • Massey University

participants

David Adelman • University of Texas at Dallas
Neta Alexander • New York University
Eve Barden • University of Pittsburgh
Nathaniel Deyo • University of Miami

Lisa Han • University of California, Santa Barbara
Michael Mirabile • Lewis & Clark College
Isa Murdock-Hinrichs • Tulane University

auditors

Tanine Allison • Emory University
Josh Alvizu • University of Maryland
Kass Banning • University of Toronto
Katherine Contess • Brown University
Ivan Girina • Brunel University London
Iman Hamam • American University in Cairo

Erin Hill • University of California, San Diego
Berenike Jung • King's College London
Nathalie Muller • Birmingham City University
Katarzyna Paszkiewicz • University of the Balearic Islands

s5 | The History and Theory of Adolescent Sexuality with Adults in Film and Media

room	Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
leaders	Maurren Turim • University of Florida Diane Waldman • University of Denver

participants

Brett Ashleigh • Simon Fraser University
David Church • Indiana University Bloomington
Desirae Embree • Texas A&M University
Angie Fazekas • University of Toronto
Aaron Kerner • San Francisco State University

Timothy Shary • Eastern Florida State College
Celine Parrenas Shimizu • San Francisco State University
Anna Varadi • University of Reading

auditors

Janet Robinson • University of Colorado Boulder
Melis Umut • Stony Brook University

s10 | Black Cult Media

room Tower A - SECOND LEVEL, TOWER BUILDING

leader **Kristen Warner** • University of Alabama

participants

- Jazmine Hudson** • Georgia State University
- Patrick Johnson** • Sonoma State University
- Dana Och** • University of Pittsburgh
- Iain Smith** • King's College London
- Seth Soulstein** • Cornell University
- Ariel Stevenson** • University of California, Los Angeles
- Ashley Young** • University of Southern California

auditors

- Keith Corson** • University of Central Arkansas
- Chris Holmlund** • University of Tennessee
- Edward Mendez** • University of California, Irvine
- Bernadette Salem** • Lancaster University
- Tony Tran** • Boston College

s11 | Geographies of Race in Film

room Tower B - SECOND LEVEL, TOWER BUILDING

leaders **Elizabeth Patton** • University of Maryland, Baltimore County
Merrill Schleier • University of the Pacific

participants

- Leigh Goldstein** • Northwestern University
- Tama Hamilton-Wray** • Michigan State University
- Jocelyn E. Marshall** • University at Buffalo, SUNY
- Javier Ramirez** • Lee College
- Jamie Rogers** • Clemson University
- Elyse Singer** • The Graduate Center, CUNY
- Vivienne Tailor** • Claremont Graduate University
- Michael Anthony Turcios** • University of Southern California

auditors

- Ryan Conrath** • Salisbury University
- Leigh Duck** • University of Mississippi
- Michael Dwyer** • Arcadia University
- Carole Gerster** • University of California, Santa Cruz
- Kristen Hatch** • University of California, Irvine
- S. Topiary Landberg** • University of California, Santa Cruz
- Zizi Li** • University of California, Los Angeles
- Meenasarani Murugan** • Fordham University
- Mike Phillips** • Southern Illinois University
- Laura Reizman** • University of California, Los Angeles

sponsor Urbanism, Geography, Architecture Scholarly Interest Group

s12 | New Historiographies of Asian Cinemas

room	TOWER C • SECOND LEVEL, TOWER BUILDING
leaders	José B. Capino • University of Illinois at Urbana-Champaign Mark Nornes • University of Michigan

participants

- Ellen Chang** • University of Washington
Junting Huang • Cornell University
Xiao Ju • University of Rochester
Austin Riede • University of North Georgia
- Josias Troyer** • University of California, Los Angeles
Elizabeth Wijaya • University of Toronto
Xiuhe Zhang • University of California, Santa Barbara

auditors

- Siying Duan** • Simon Fraser University
Belinda He • University of Washington, Seattle
Hannah Holtzman • University of San Diego
Yuhan Huang • Rochester Institute of Technology
Ungsan Kim • University of Michigan Ann Arbor
- Mina Kyoungnye Kwon** • University of North Georgia
Lance Lomax • Texas Tech University
Nadi Tofighian • Stockholm University, Sweden
Cameron White • University of Michigan
Xinyi Zhao • Columbia University

s13 | Computational Media
Theories, Methods, Futures

room	Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
leader	Ranjodh Dhaliwal • University of California, Davis

participants

- Sabiha Khan** • University of Texas at El Paso
Evelyn Kreutzer • Northwestern University
Ayesha Omer • New York University
William Partin • University of North Carolina at Chapel Hill
- Hannah Soebbing** • University of Southern California
Rory Solomon • New York University
James Tweedie • University of Washington
Yu Xing Zhang • University of Toronto

auditors

- Jonathan Cohn** • University of Alberta
Zenia Kish • University of Tulsa
Deborah Levitt • The New School
- Will Schmenner** • University of Pennsylvania
Kyle Stine • Johns Hopkins University

sunday
april5

s14 | Fandom and the Use of Archival Footage
Histories, Theories, Methods

room Vail • MAJESTIC LEVEL, TOWER BUILDING

leaders **Philipp Dominik Keidl** • Goethe University
Abby Waysdorf • Utrecht University

participants

Maria Alberto • University of Utah
David Borgonjon • Columbia University
Hazem Fahmy • University of Texas at Austin
Sarah Hucy • University of Notre Dame

Kyle Meikle • University of Baltimore
Sabrina Mittermeier • University of Augsburg
Susan Ohmer • University of Notre Dame

auditors

Andrea Acosta • University of California,
Los Angeles
Robert Cavanagh • Emerson College

Felipe Macedo • Montreal University
Andrea Press • University of Virginia
Akriti Rastogi • New York University

s15 | Television after Legitimation

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

leaders **Michael Newman** • University of Wisconsin-Milwaukee
Elana Levine • University of Wisconsin-Milwaukee

participants

Tanja Beljanski • University of Rochester
Marsha Cassidy • University of Illinois at Chicago
David Corwin • George Mason Univeristy
Linda Levitt • Stephen F. Austin State University

Slaveya Minkova • University of California,
Los Angeles
Rashna Richards • Rhodes College
Patrick Sullivan • University of Rochester
Madeline Ullrich • University of Rochester

auditors

Elizabeth Alsop • CUNY School of Professional
Studies
Ariel Avissar • Tel Aviv University
Stephanie Brown • West Chester University of
Pennsylvania
Itay Harlap • Sapir Academic College

Jennifer Hessler • Bucknell University
Melanie Kohnen • Lewis & Clark College
Katherine Lehman • Albright College
Yael Levy • Tel Aviv University
Annemarie Navar-Gill • Old Dominion University
Isabel Pinedo • Hunter College

s16 | **Creating an Archives-Wiki**
Re-thinking Archival Practice, Feminist Research, and Historical Methods

room	Savoy • MAJESTIC LEVEL, TOWER BUILDING
leaders	Christina Lane • University of Miami Annie Berke • Independent Scholar

participants

Morgan Bimm • York University
Megan Connor • Indiana University Bloomington
Naomi DeCelles • University of California,
Santa Barbara
Katherine Johnson • Indiana University
Bloomington

Derrick Jones • Georgia State University
Shana MacDonald • University of Waterloo
Joy Schaefer • Grand Valley State University
Erin Schlumpf • Ohio University

auditors

Mark Lynn Anderson • University of Pittsburgh
Vicki Callahan • University of Southern California
Maria Corrigan • Emerson College

Chelsea McCracken • SUNY, Oneonta
Maria San Filippo • Goucher College
Yiman Wang • University of California, Santa Cruz

s21 | **Location Services On**
Embodiment and Mobile Technologies

room	Columbine • TERRACE LEVEL, TOWER BUILDING
leaders	Kelsey Cummings • University of Pittsburgh Emma Downey • Bucknell University

participants

Liron Efrat • University of Toronto
James Gilmore • Clemson University
Shaina Goel • University of California, Los Angeles
Nick Jones • University of York
Bill Kirkpatrick • Denison University

Jonathan Petrychyn • University of Waterloo
Megan Reilly • University of California,
Santa Barbara
Brianna Wiens • York University

auditors

Sophia Chen • University of Michigan
Jennifer Jones • University of Tulsa

sunday
april 5

s22 | Teaching Sex Media

room Terrace • TERRACE LEVEL, TOWER BUILDING

leaders **Lynn Comella** • University of Nevada, Las Vegas
Hoang Tan Nguyen • University of California, San Diego

participants

- Jon Davies** • Stanford University
Jonathan Devine • University of Pittsburgh
Finley Freibert • University of Louisville
Kylie Harris • University of California, Los Angeles
Lauren Herold • Northwestern University
- Andrew Owens** • University of Iowa
Constance Penley • University of California, Santa Barbara
Benjamin Strassfeld • Queens College, CUNY

auditors

- Dominic Clarke** • New York University
Nicholas de Villiers • University of North Florida
Desirae Embree • Texas A&M University
Leeroy Kang • Academy of Motion Picture Arts and Sciences
Patrick Keilty • University of Toronto
Jennifer Moorman • Fordham University
Reut Odinak • Boston University
- John Stadler** • North Carolina State University
Matthew Tchepikova-Treon • University of Minnesota
Olga Tchepikova-Treon • University of Minnesota sponsors
Adult Film History
Scholarly Interest Group
Critical Media Pedagogies
Scholarly Interest Group

s23 | Ghosts, Holobionts, and Superorganisms

Towards a Holographic Theory of the Political

room Beverly • TERRACE LEVEL, TOWER BUILDING

leaders **Dan Wang** • University of Pittsburgh
Elizabeth Alvarado • University of Chicago

participants

- Stephen Borunda** • University of California, Santa Barbara
Cameron Irby • University of Texas at Dallas
Tien-Tien Jong • University of Chicago
- Nicole Morse** • Florida Atlantic University
Geneveive Newman • University of Pittsburgh
Nathan Roberts • Harvard University
Meshell Sturgis • University of Washington

auditors

- Erica Hoffmeister** • Metropolitan State University of Denver
Dolores McElroy • University of California, Berkeley
Miles Taylor • Concordia University

9:00 am
10:45 am

sunday
april 5

s24 | **Transforming the Canon**
Teaching Early, Silent, and Classical Film History Now

room Biltmore • TERRACE LEVEL, TOWER BUILDING

leaders **Anna Cooper** • University of Arizona
Monica Roxanne Sandler • University of California, Los Angeles

participants

- Josie Barth** • North Carolina State University
Kyle Edwards • Oakland University
Peter Kunze • Eckerd College
Dimitrios Latsis • Ryerson University
Melissa Lenos • Donnelly College
- Sarah Lerner** • University of California, Santa Barbara
Katrin Pesch • University of Southern Mississippi
Dan Vena • Queen's University, Carleton University

auditors

- Katie Bird** • University of Texas at El Paso
Boaz Hagin • Tel Aviv University
Vincent Longo • University of Michigan
Kristi McKim • Hendrix College
Viktoria Paranyuk • Pace University
Catherine Russell • Concordia University
- Chelsea Wessels** • East Tennessee State University
Chris Yogerst • University of Wisconsin-Milwaukee

sponsors Critical Media Pedagogies
Scholarly Interest Group
Silent Cinema Scholarly Interest Group

s25 | **Public Policy and SCMS**
Identifying Priorities and Developing Positions

room Capitol • TERRACE LEVEL, TOWER BUILDING

leaders **Deborah Jaramillo** • Boston University
Jennifer Porst • University of North Texas

participants

- Cynthia Baron** • Bowling Green State University
Andrew Bottomley • SUNY, Oneonta
Lauren Bratslavsky • Illinois State University
Catherine Clepper • Rutgers University-Newark
- Jane Glaubman** • Cornell University
Aju James • Bowling Green State University
Alisa Perren • University of Texas at Austin
Grant Wiedenfeld • Sam Houston State University

auditors

- Rebecca Gordon** • Independent Scholar
Shawna Kidman • University of California, San Diego
Margaret Steinhauer • University of Texas at Austin

sunday
april 5

9:00 am
10:45 am

S

s26 | The Ethics and Politics of Military Media Studies

room Plaza Ballroom D • CONCOURSE LEVEL, PLAZA BUILDING

leader Anna Froula • East Carolina University

participants

Laura Brown • University of Texas at Austin
Yulia Gilichinskaya • University of California,
Santa Cruz
Irina Kalinka • Brown University

Andrew McLaughlin • University of Oregon
Zachary Powell • University of Rochester
Cortland Rankin • Bowling Green State University
Samhita Sunya • University of Virginia

auditors

Lucia Palmer • Heidelberg University
Allison Whitney • Texas Tech University

s27 | Studying Moving Image Journalism II

Global Newsfilm and News Media Archives

room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

leaders Ross Melnick • University of California, Santa Barbara
Mark Williams • Dartmouth College

participants

Kate Cronin • University of Texas at Austin
Elizabeth Lunden • Stockholm University
Phoebe Marshall • University of Pittsburgh

Xin Peng • University of Washington
Meghan Tibbits-Lamirande • Carleton University
Qingyang Zhou • University of Pennsylvania

auditors

James Deaville • Carleton University
Andree Lafontaine • University of Tsukuba
Nora Stone • University of Arkansas at Little Rock

sunday
april 5

s28 | Media Economies of Entertainment Industry Award Shows

room Plaza Ballroom F • CONOURSE LEVEL, PLAZA BUILDING

leader **Raffi Sarkissian** • Christopher Newport University

participants

Ryan Banfi • University of Southern California

Cory Barker • Bradley University

Andreas Ehrenreich • Martin-Luther-Universität
Halle-Wittenberg

Kathy Feeley • University of Redlands

Jason Henson • Boston University

Stephanie Mastrostefano • University of Oregon

Myles McNutt • Old Dominion University

Alyxandra Vesey • University of Alabama

auditors

Timothy Jones • Robert Morris University

Dona Kercher • Assumption College

Kyle Stevens • Appalachian State University

special event
sunday
april 5

10:45 am – 11:30 am

Coffee Break

room Plaza Foyer • CONOURSE LEVEL, PLAZA BUILDING

session **t**

sunday, april 5

11:30 am–1:15 pm

t1 | Re/Making Worlds and Subjectivities

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Lida Zeitlin Wu** • University of California, Berkeley

Lida Zeitlin Wu • University of California, Berkeley • "Fabricating Images at the Color Factory"

Megan Perram • University of Alberta • "Writing New Bodies: Critical Co-Design for 21st Century Digital-Born Bibliotherapy"

Brittney Knotts • University of Pittsburgh • "So, You Want to Be a Computer Scientist?: The History and Possibilities of Girls Coding Culture"

t2 | Watching and Being Watched Negotiating Differences between Representation and Experience

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Stella Kim** • Wake Forest University

Gabriel Dominguez Partida • Texas Tech University • "Are We or Not? Perceptions of Mexican and Mexican American Undergraduates about the Mexican Traits Portrayed in *Roma*"

Jacqueline Johnson • University of Southern California • "'I Feel Conflicted As F*ck': Netflix's *Dear White People* and Representations of Black Spectatorship"

Stella Kim • Wake Forest University • "'It's All About the Penis, Baby': Incest, Castration, Horror, and Desire in Kim Ki-duk's *Moebius*"

Beck Banks • University of Oregon • "Queer Rurality on Television: A Comparison of the United States and Britain"

t3 | Queer Genres

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING

chair **Jungmin Kwon** • Portland State University

William Simmons • University of Southern California • "Muscle Cars and Queer Melodramas"

Laura Malaver • University of Colorado Boulder • "Vida in the Américas? Dissecting Cuir/Queerness Through Recovecos"

Alex Edelstein • University of California, San Diego • "Performing Black Queer Desire in Young M.A.'s Hip Hop Music Videos and Pornography Production"

Jungmin Kwon • Portland State University • "From Villainy to Victory: Female Queers in South Korean Cinema"

sponsors Latino/a Caucus
Queer and Trans Caucus

t4 Subverting Gaming Logics Algorithmic and Ideological Resistance

room Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING
chair **J. D. Connor** • University of Southern California

- Stephen Monteiro** • Concordia University •
“Algorithmic Smiles and Biometric Poses: The Gamification of Facial Recognition Systems”
- Shan Mu Zhao** • University of Southern California •
“From Stallone and Schwarzenegger to Super Joe: Early Japanese Shooter Games and American War Films”
- J. D. Connor** • University of Southern California • “Gotta Catch ‘Em All: Visualizing Criminal Networks from *To Catch a Killer* to *Pokémon*: Detective Pikachu”
- Alexander Svensson** • Indiana University Bloomington • “Look Away and Turn Down the Volume!: The Nun, Teaser, Audience Complaint, and YouTube’s Shocking Ads Policy”

t5 Crime and Addiction and Trauma, Oh My!

room Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Tim Bell** • Indiana University Bloomington

- Tim Bell** • Indiana University Bloomington •
“Celebrated Pathologies: True Crime, Stardom and Psychological Profiling”
- Stefanie Hofer** • Virginia Polytechnic Institute and State University • “Affective Trauma Work: Watching Gordon Quinn’s *Prisoner of Her Past* as a Survivor of the Virginia Tech Shootings”
- Zachary Price** • Cornell University • “‘This is Your Brain on Media’: Diagnosing Addiction in TV and Video Games”
- Kuhu Tanvir** • University of Pittsburgh • “Listening to the Crime Scene: Transmediating Evidence in True Crime Podcasts”

t10 Re-Mediating Genres and Audiences

room Tower A • SECOND LEVEL, TOWER BUILDING
chair **Laurel Rogers** • Independent Scholar

- Benjamin Riggs** • Northwestern University •
“Revisiting *MythBusters*, Remediating Television”
- Krystal Cleary** • Tulane University • “Disabili-TV: Reality Television as a Disabled Genre”
- Laurel Rogers** • Independent Scholar • “*Stranger Things*: Authentic Nostalgia, Imagined Era”
- Theo Stojanov** • Concordia University Montreal •
“Fine-Tuning the Media Localization System: Professional Masochism, Otakus, and Fandom as a Natural Resource”

t11 Networks and Neuropolitics Human(isms) in the Age of Intelligent Media

room Tower B • SECOND LEVEL, TOWER BUILDING
chair **Joshua Neves** • Concordia University

- David Bering-Porter** • The New School • “Madness in the Machine: Schizoaffective Neural Networks and Generative Media”
- Aleena Chia** • Simon Fraser University • “Neuro Nudge: Tech Humanism and Behaviorism in Consciousness Hacking Wearables”
- Joshua Neves** • Concordia University • “The Internet of People and Things”
- Orit Halpern** • Concordia University • “Cybernetic Rationalities: A Speculative History of (Artificial) Intelligence”

t12 Educational Media Industries

room Tower C • SECOND LEVEL, TOWER BUILDING
chair James Elrod • University of Michigan

- Daniel Herbert • University of Michigan • "When Talk Wasn't Cheap: The Business of the Lecture Circuit in the 1960s and 1970s"
- Kit Hughes • Colorado State University • "Cable in the Classroom as Regulatory Feint: Using Public Service to Protest the 1992 Cable Act"
- James Elrod • University of Michigan • "The Dalai Lama on Snapchat: Channel One and the Co-Production of Cultural Consumerism in School-based Media"
- Kathryn Ostrovsky • Independent Scholar • "Workshop Production Culture: How *Sesame Street* Has Navigated the Entertainment Industry"
- sponsor Non-Theatrical Film and Media Scholarly Interest Group

t13 Powers of the False
Media Allegories of the Trump Age

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair Nilo Couret • University of Michigan

- Marc Francis • Loyola Marymount University • "Smoke and Mirrors: The Media Scam Documentary in the Age of Trump"
- Nilo Couret • University of Michigan • "Watching Fyre Burn: Debt, Streaming Wars, and Digital Media"
- S. Topiary Landberg • University of California, Santa Cruz • "Out for Blood: Elizabeth Holmes, Thomas Edison and the Prosecution of Story"
- Dolores McElroy • University of California, Berkeley • "People Always Feel Better Knowing an Old Serial Number Has Been Retired': Sean Young, Conspiracy, and Humiliation"

t14 Casual Commitments
The Aesthetics and Politics of the Casual

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair Iggy Cortez • Vanderbilt University

- Rebecca Sheehan • California State University, Fullerton • "Casual Landscapes: Sharon Lockhart's Loafing Workers"
- Iggy Cortez • Vanderbilt University • "Casual Dissemination: 3D Reverie in *Long Day's Journey into Night*"
- Patricia White • Swarthmore College • "American Affect: Female Authorship and the Traces of Race"
- Dixon Li • University of Pennsylvania • "'It's Hammer Time, Bitch': Candy's Casual Grace in *Pose*"
- sponsor Film Philosophy Scholarly Interest Group

t15 Rogue Historiography

room Director's Row F • LOBBY LEVEL, PLAZA BUILDING
chair Anastasia Howe Bukowski • University of Southern California

- Anastasia Howe Bukowski • University of Southern California and Simogne Hudson • University of Southern California • "Cyber Connection, Cyber Community: Un-Tracing an Archive of Utopianism"
- Ritika Kaushik • University of Chicago • "Through the Eyes of an Artist-Bureaucrat: Archival Valences in State Sponsored Films of SNS Sastry"
- Phoebe Marshall • University of Pittsburgh • "Archiving Life: Collapsing Time and Anticipating Memory in AIDS Video Activism"
- Andrew McLaughlin • University of Oregon • "Nowthatsfuckedup.com: Cultivation and Commodification of Online War Pornography in the Heat of the Iraq War, 2005-2006"
- sponsor Non-Theatrical Film and Media Scholarly Interest Group

sunday
april 5

11:30 am
1:15 pm

t16 | Parallel Processing Computer History as Media Studies

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Laine Nooney** • New York University

co-chair **Colette Perold** • New York University

Stephanie Dick • University of Pennsylvania •
“Knowledge in New Media: Mathematics,
Computing, and Proof”

Jenn Light • Massachusetts Institute of Technology •
“Mediating Adulthood: Junior Republics and the
Invention of Modern Youth”

Xiaochang Li • Stanford University • “Historicizing
Algorithmic Media: Speech Recognition and the
Datafication of Language”

Colette Perold • New York University • “Mediating
Free Trade: IBM and South America’s First
Transnational Computing Market”

t21 | Affect and Media Culture in Asia

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Sara Liao** • Chinese University of Hong Kong

Ji-Hyun Ahn • University of Washington Tacoma •
“Between Love and Hate: The New Korean Wave
and Anti-Korean Sentiment in Japan”

Jinsook Kim • Pennsylvania State University • “Popular
Feminism • “The Politics of Fear, and Anti-Refugee
Backlash in South Korea”

Shanti Kumar • University of Texas at Austin •
“The Digital as Hindu: The Affective Politics of
Majoritarian Codes in India”

Sara Liao • Chinese University of Hong Kong • “From
Emotional to Political: Post-It-Note Arts of the
Lennon Wall in the Anti-Extradition Bill Movement in
Hong Kong”

t22 | roundtable In Her Voice Female Indigenous Perspectives in Contemporary Film and Television

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Colleen Thurston** • University of Arkansas

Amalia Córdova • Independent Scholar • “State of
Indigenous Filmmaking in Latin America”

Alexandra Lazarowich • Independent Scholar •
“‘Fast Horse’ Changing the Narrative: Indigenous
Representation”

Mia Riddle • University of Oklahoma • “Passing on
Culture and Traditions through Film”

Princess Lucaj • Independent Scholar • “PBS/WGBH
The Creation and Impact of *Molly of Denali*”

t23 | Rendering Security Moving Image Infrastructures and the Nation-State

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Megan Hoetger** • Arts Org: *If I Can’t Dance, I
Don’t Want To Be Part Of Your Revolution*

Diana Ruiz • University of California, Berkeley •
“Migrant Cartographies: Vigilante and Humanitarian
Media Production at the U.S.-Mexico Border”

Justin Rawlins • University of Tulsa • “Selling White
Alice, Securing America’s Arctic Border”

Lorenzo Fabbri • University of Minnesota, Twin Cities •
“Cinematic Slowness and Postwar Geopolitics: On
Neorealism”

Swagato Chakravorty • Yale University • “‘The
Terrible Nearness of Distant Places’: Documental as
Mediascape”

t

t24 | Auteur Revisited I

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair Seth Friedman • DePauw University

Massimiliano Delfino • Columbia University •
"Francesco Rosi's *Three Brothers*: Terrorism and Masculinity"

Ljudmila Bilkic • Kansas State University • "'Europe first, then Mr. Gay World'—Survival within Survival in Ayşe Toprak's *Mr. Gay Syria* (2017)"

Seth Friedman • DePauw University • "Robert Altman's Misdirection Film Nightmare: The Reception of *3 Women*"

Meghan McGinley • Vanderbilt University • "Ludic Ideology at Odds: The Role of Economic Play in Rivette's *Paris nous appartient*"

t25 | roundtable

Doing Media Studies In/
Against Crisis
Thought and Critique at the Speed of Politics

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair Tyler Morgenstern • University of California, Santa Barbara

Krista Lynes • Concordia University • "Bridging Activist Practice and Research Engagements"

Ian Alan Paul • SUNY Stony Brook University • "Creative Practice and Design as Knowledge Production"

Bishnupriya Ghosh • University of California, Santa Barbara • "Limits of and Pathways for Critical Media Analysis"

meeting

sunday, april 5

11:30 am – 1:15 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

Transmedia
Scholarly Interest Group

Election results, upcoming activities, and consider suggestions for sponsored panels, workshops, and other new business.

meeting

sunday, april 5

11:30 am – 1:15 pm

room Governor's Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Horror Studies
Scholarly Interest Group

sunday
april 5

11:30 am
1:15 pm

session U

sunday, april 5
1:30 pm – 3:15 pm

u2 | Data, Extraction, and Global Infrastructures

room Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Ben Mendelsohn** • University of Pennsylvania
co-chair **Ayesha Omer** • New York University

Ben Mendelsohn • University of Pennsylvania • "As If Sand Were Stone: Visualizing Coastal Sediment Management"

Katherine Sammler • California State University Maritime • and **Lily House-Peters** • California State University, Long Beach • The Rise of the Mining Robots: New Technologies for Subaqueous and Subterranean Sensing and Iron Extraction in Oceania

Ayesha Omer • New York University • "Coal Ground"

Jeffrey Moro • University of Maryland • "Felling the .amazon: The Colonial Geographies of Top-Level Domains"

u1 | Extensions of the Nonhuman Models of Media in a Machinic Present

room Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Ranjodh Dhaliwal** • University of California, Davis
co-chair **Alexander Campolo** • University of Chicago
Evan Donahue • Duke University • "Between The Lines: 'Bias' in Human Language and Machine Code"
Ranjodh Dhaliwal • University of California, Davis • "The Logic of the Graphic"
Alexander Campolo • University of Chicago • "Vision as Activation: Understanding Machine Vision's Classificatory Regime"
Cindy Lin • University of Michigan • "Analysis-Ready Data?: Media Infrastructures and the Constitution of Noise, Data, and Users"

u3 | Intimations of the Vernacular Reframing Regional Indian Cinema

room Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING
chair **Anirban Baishya** • Fordham University
co-chair **Spandan Bhattacharya** • Jadavpur University
Ganga Rudraiah • University of Toronto • "Amorous Cinema of Nilā (the Moon)"
Spandan Bhattacharya • Jadavpur University • "Transgressing Boundaries • "Transforming Cultures: A Note on the Bedeni films of West Bengal"
Darshana Sreedhar Mini • University of Southern California • "Transnational Ethical Screens: Empathetic Networks in Malayalam Cinema from the Gulf"
Anirban Baishya • Fordham University • "From Moral Violence to Insurgency: The Politics of Action in Assamese Cinema (1980s–1990s)"

u4

Time After Time
Film and Media Studies at
the End of Temporality

room

Plaza 4 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Rachel Schaff • Ithaca College

co-chair

Koel Banerjee • Carnegie Mellon University

Matthew Leggatt

• University of Winchester • "A Stranger Sort of Nostalgia: Texture, Prosthesis, and Politics"

Mike Phillips

• Southern Illinois University • "Back Projection: Echoic Remediation in Historical Cinema"

Matthew Ellis

• Brown University • "Periodization, or Ambivalence: Film and History in the Wake of the Long 1970s"

Rachel Schaff

• Ithaca College and
Koel Banerjee • Carnegie Mellon University •
"Feeling Bigly: The Now of Melodrama"

u5

Transnational Taste Cultures

room

Plaza 5 • CONCOURSE LEVEL, PLAZA BUILDING

chair

Iuliia Glushneva • Concordia University
Montreal

Iuliia Glushneva

• Concordia University Montreal •
"Listening to Pirate Television: The Online World of Informal Screen Translation and the Case of the *LostFilm Project*"

Noa Lavie

• University of Chicago • "'Foreign Language' TV series on Netflix and the construction of a Global 'Quality TV' Canon"

Morgan Bimm

• York University • "From Twilight to 'Discover Weekly': The Shifting Spaces of Musical Tastemaking"

Kun Xian Shen

• University of California, Los Angeles •
"Rebels of the Neon Goddess: Media Environment and Cultural Techniques of 1980s Taiwanese Disco Music"

u10

A New Medium No Longer
Studies in the Formalization of Podcasting

room

Tower A • SECOND LEVEL, TOWER BUILDING

chair

Andrew Bottomley • SUNY, Oneonta

co-chair

Christopher Cwynar • Defiance College

Stacey Copeland

• Simon Fraser University • "Queer Representation and Sonic Subjectivity in Podcast Production"

Christopher Cwynar

• Defiance College • "Making it Personal: The Discursive Construction of Podcasting as a Medium for the Presentation and Promotion of the Self"

Andrew Bottomley

• SUNY, Oneonta • "'Learn How to Podcast!': Instructional Platforms and Embedded Knowledge in the Podcasting Field"

Anjuli Brekke

• University of Washington • "Radical Listening: Cultivating a Feminist Ethics of Podcast Listening"

sponsor

Radio Studies Scholarly Interest Group

u11

The Cultural Politics of Big Tech

room

Tower B • SECOND LEVEL, TOWER BUILDING

chair

Patrick Brodie • Concordia University

Patrick Brodie

• Concordia University • "Hosting Cultures: Placing the Global Data Supply Chain"

Vicki Mayer

• Tulane University • "Peat Power: How Google Leverages Structures of Feeling"

Jim Thatcher

• University of Washington Tacoma •
"Jumping the Scales of Big Tech's Myths: Data Colonialism and the Environment"

Katherine Contess

• Brown University • "The Fitness Commons: Mediated Exercise and Its Publics"

sponsors

Media Industries Scholarly Interest Group
Media, Science, and Technology
Scholarly Interest Group

1:30 pm
3:15 pm

u12 | Strange Signals Experimental/Experiential Media

room Tower C • SECOND LEVEL, TOWER BUILDING
chair **Matthew Noble-Olson** • University of Michigan

- Andrew Vielkind** • Yale University • "Bridging Inner and Outer Space: Experimental Cinema at the 1958 World's Fair"
Claudia Pummer • University of Hawai'i at Mānoa • "Mourning, Media Convergence, and the New Cinema of Jean-Marie Straub"
Eddie Lohmeyer • University of Central Florida • "Strange Signals: Analog Glitch and Nam June Paik's Early TV Distortions"
Matthew Noble-Olson • University of Michigan • "An Elegy for Illumination: Andy Warhol's Unfinished Sunset"

sponsors Sound and Music Studies
Scholarly Interest Group
CinemArts: Film and Art History
Scholarly Interest Group

u13 | Legitimability, Intelligibility, and Perception in Smart City Paradigms

room Majestic Ballroom • MAJESTIC LEVEL, TOWER BUILDING
chair **Zach Melzer** • Concordia University

- David Colangelo** • George Brown College • "City Reading, Writing, and Arithmetic: Socio-Architectural Conceptions of Affordance, Power and the Public Realm"
Stephani DeBoer • Indiana University Bloomington • "On the Politics, Poetics, and Performance of Scale in Hong Kong's Architecturally Screened City"
Zach Melzer • Concordia University • "Monitor Genealogies: From Alberti to Sidewalk Labs"
Patricia Ciccone • University of Southern California • "Capturing the Quotidian: The Navigational Economy of Baidu's AI Park"

sponsor Urbanism, Geography, Architecture
Scholarly Interest Group

u14 | Neoliberal Affects Mediating Cultures of the New Global Economies

room Vail • MAJESTIC LEVEL, TOWER BUILDING
chair **Scott Boehm** • Michigan State University

- Jelena Culibrk** • University of Southern California • "Televising 'The Invisible Hand': Neoliberal Historiophoty in *The Age of Uncertainty* (1977) and *Free to Choose* (1980)"
Scott Boehm • Michigan State University • "Cruel Allegories of Capitalist Crisis in Spain: *Sleep Tight* (2011), *Kidnapped* (2011)"
Darien Sanchez Nicolas • Concordia University Montreal • "Extreme Makeover: Cuban Home Edition. El Paparazzi Cubano, and the Online Rebuilding of the Cuban Household"
Catherine Harrington • Northwestern University • "(Mad) Love After Lockup: Prison Reality Television's Softer Side?"

u15 | Auteurs Revisited II

room Director's Row F • LOBBY LEVEL, PLAZA BUILDING
chair **John Bruns** • College of Charleston

- Geneveive Newman** • University of Pittsburgh • "'I'll Take Cthulhu Over You Devils Any Day': Rethinking Race and Lovecraft Across Mediums"
John Bruns • College of Charleston • "Alfred Hitchcock's *Under Capricorn* from Head to Toe"
Olivier Tchouaffe • Southwestern University • "On Mahamat Saleh Haroun's Cinema: African Cinema, Moral Cosmopolitanism and the Right of Necessity"
Eli Boonin-Vail • University of Pittsburgh • "The System of the Genius: French New Wave and the Politique des producteurs"
sponsor French & Francophone Studies
Scholarly Interest Group

sunday
april 5

1:30 pm

3:15 pm

U

u16 | Media of Contagion,
Media of Captivity

room Savoy • MAJESTIC LEVEL, TOWER BUILDING

chair **Joshua Mitchell** • University of Southern California

Joshua Mitchell • University of Southern California • “Sound Cage: Broadcast Radio and Public Address Systems in the Mid-Century Prison”

Dylan Mohr • University of Minnesota • “Breaking the Four Walls: Film and Mobile Universities in WWI Prison Camps in Siberia”

Kohki Watabe • University of Tsukuba • “Diversity of Japanese Americans’ Reception of American Movies in the Internment Camps during WWII”

Carolyn Jacobs • Yale University • “Don’t Take Them to Movies’: Child Spectators and the Fear of Contagion, 1916”

sponsor Non-Theatrical Film and Media Scholarly Interest Group

u21 | Chafing Against Constraint
Eastern Romance, History, and Memory

room Columbine • TERRACE LEVEL, TOWER BUILDING

chair **Suzanne Gauch** • Temple University

Baran Germen • Colorado College • “Designs of Desire: The Architectonics of Impossible Love in Turkish Telenovelas”

Saira Chhibber • Queen’s University • “Snake Women and Poison Damsels: Venomous Romance Narratives and Unruly Bodies in Contemporary Hindi Television”

Suzanne Gauch • Temple University • “Shadowlands: Lotte Reiniger’s *The Adventures of Prince Achmed* (1926)”

Zachary Powell • University of Rochester • “WWII is Happening Now: Anachrony in Christian Petzhold’s *Transit* (2018)”

u22 | roundtable
Diversity in Comics Studies and
Comics-Centric Pedagogy

room Terrace • TERRACE LEVEL, TOWER BUILDING

chair **Kathryn Frank** • Whitman College

Blair Davis • DePaul University • “Comics/ Historiography/Diversity”

Chera Kee • Wayne State University • “Strongmen and Voodoo Heroes: Race and History”

Laura Felschow • SUNY, Oneonta • “Comics and Toxic Fandom”

Kathryn Frank • Whitman College • “Comics Industry Strategies, Race and Participation”

Shilpa Dave • University of Virginia • “Ms. Marvel at the Racial Crossroads”

sponsor Comics Studies Scholarly Interest Group

u23 | New Mediations of
Militarized Violence

room Beverly • TERRACE LEVEL, TOWER BUILDING

chair **Rebecca A. Adelman** • University of Maryland, Baltimore County

co-chair **Wendy Kozol** • Oberlin College

Deborah Cohler • San Francisco State University • “Domestic Space and Domestic Labor at the Museum of the American Military Family”

KT Thompson • Northern Arizona University • “Becoming Wolf: The Biopolitics of Settler Surveillance on the Border”

Dena Al-Adeeb • University of California, Davis • “The Architecture of War: The U.S. Invasion of Iraq and Its Systematic Destruction”

Rebecca A. Adelman • University of Maryland, Baltimore County and **Wendy Kozol** • Oberlin College • “Datafying War”

1:30 pm
3:15 pm

u24 | **Oppression, Re-Production,
and Racial Resistance**

room Biltmore • TERRACE LEVEL, TOWER BUILDING

chair **Sarah Florini** • Arizona State University

Rob Ribera • Portland State University • “Before the Wall: Good Neighbors and Walt Disney’s South American Films”

Layla Hashemi • George Mason University • “Protest and Resistance in Authoritarian Contexts”

Laurel Ahnert • Northeastern University • “Post-Truth Documentary? Examining the State of Documentary Media in an Era of Post-Truth Politics”

Sarah Florini • Arizona State University • “‘MLK, I CHOOSE YOU!’: Contesting, Claiming, and Deploying the Legacy of Martin Luther King, Jr.”

u25 | **A bout Jean Seberg
Actress, Activist, Icon**

room Capitol • TERRACE LEVEL, TOWER BUILDING

chair **Richard Ness** • Western Illinois University

Robert Silberman • University of Minnesota • “Breathless at 60 and Seberg Now: The Feminist Dilemma Revisited”

Pamela Church Gibson • London College of Fashion, University of the Arts • “Jean Seberg—Reluctant Fashion Icon and Committed ‘Celebrity Activist’”

Alisia Chase • SUNY, The College at Brockport • “A Sterile Pixie: Jean Seberg’s Body, Birth Control, and Politics of False Consciousness in the 1960s”

sponsor French & Francophone Studies
Scholarly Interest Group

meeting

sunday, april 5

1:30 pm – 3:15 pm

room Training Room • CONCOURSE LEVEL, PLAZA BUILDING

**Nontheatrical Film and Media
Scholarly Interest Group**

Elections, discuss events for 2021, and other business.

meeting

sunday, april 5

1:30 pm – 3:15 pm

room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Queer and Trans Caucus

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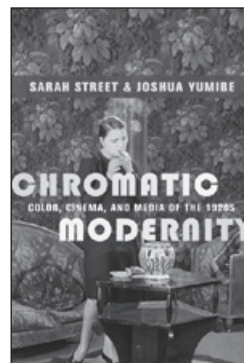
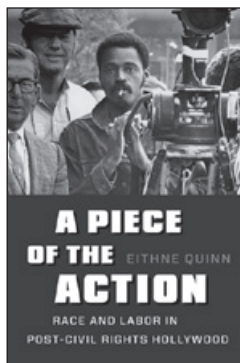
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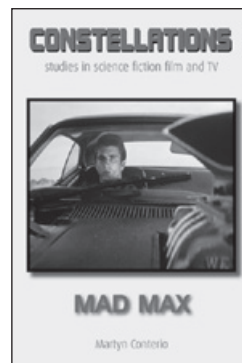
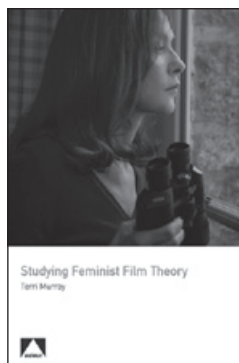
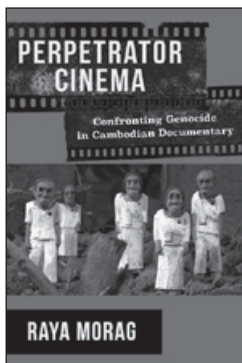
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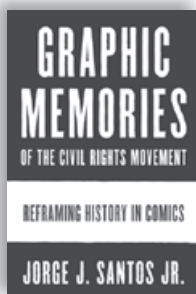
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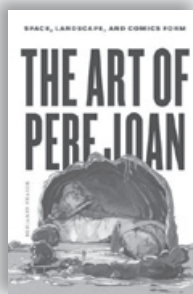
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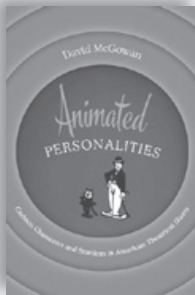
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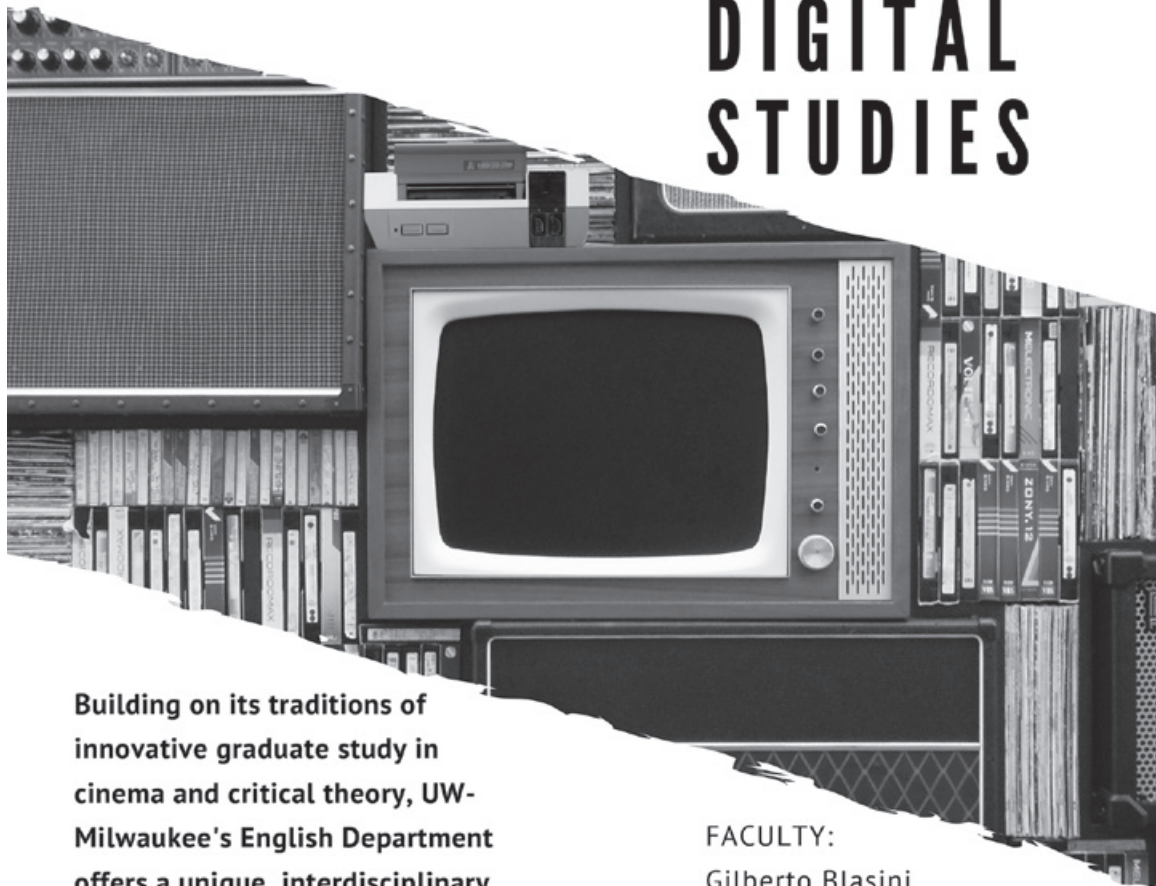
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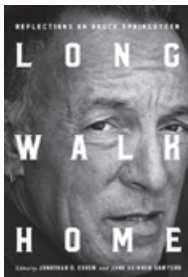
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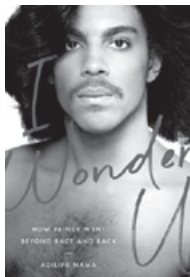
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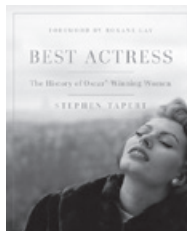
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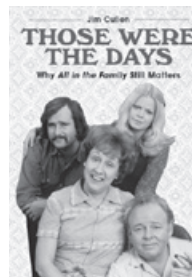
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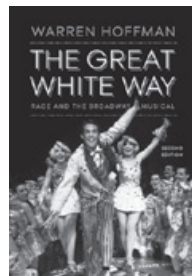
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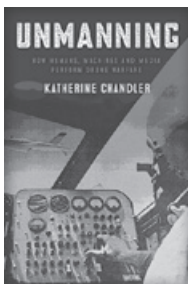
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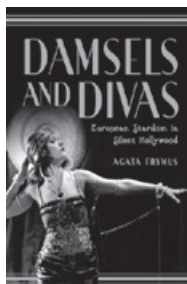
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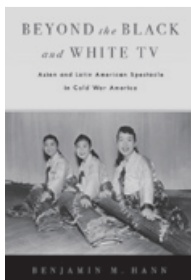


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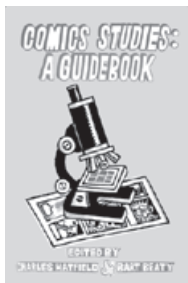


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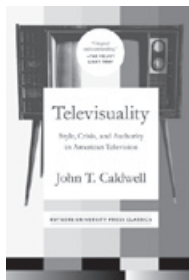
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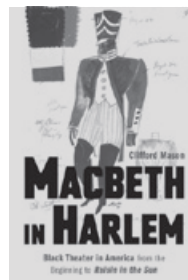
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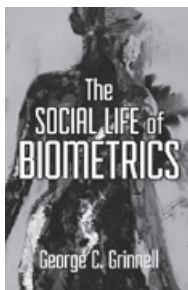
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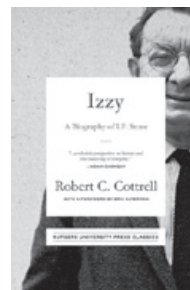
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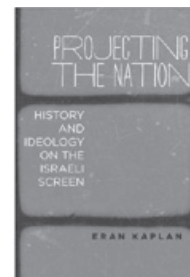
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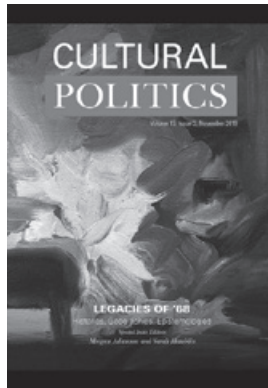
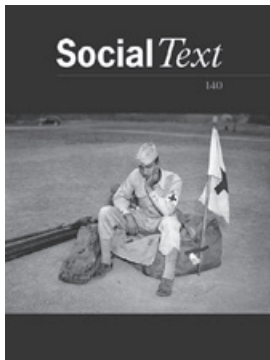
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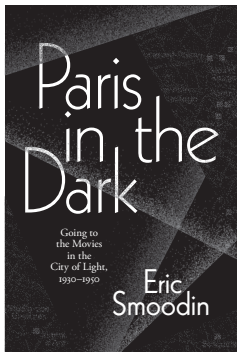
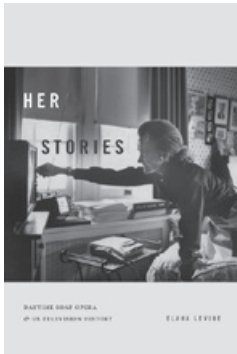
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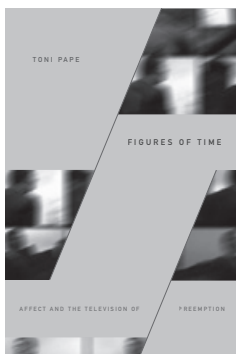
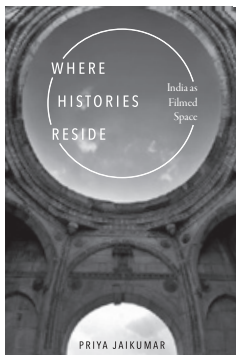
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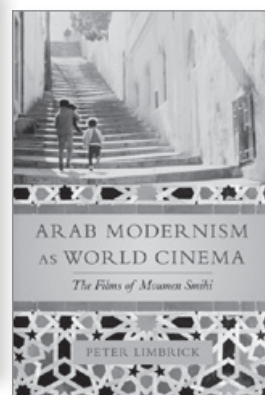
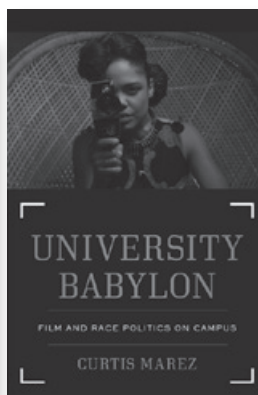
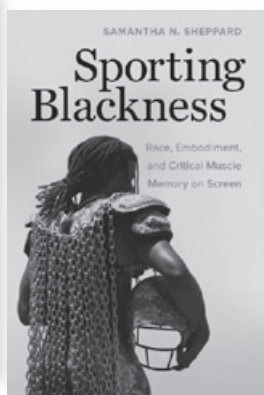
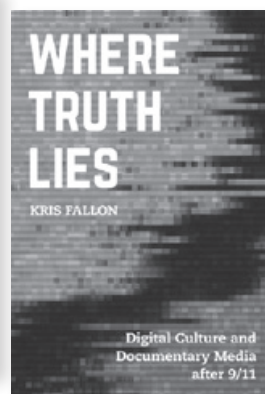
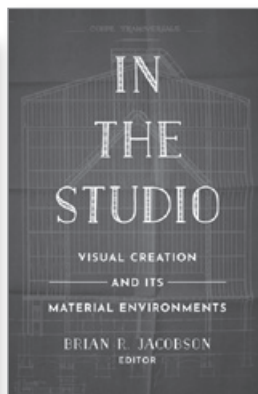
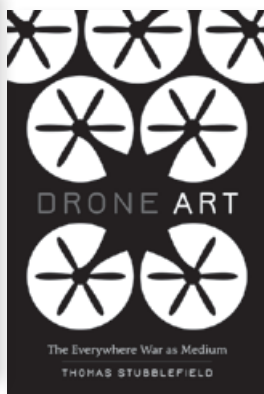
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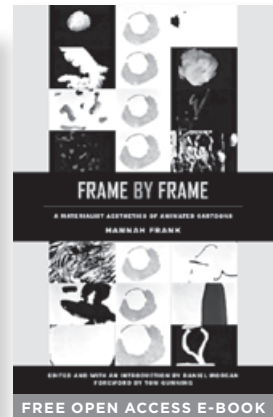
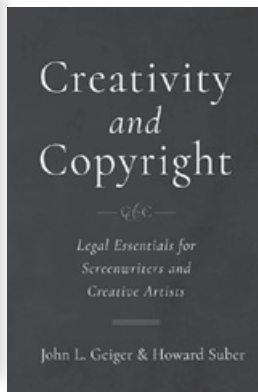
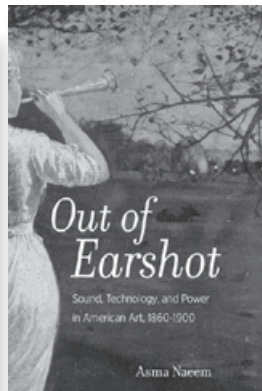
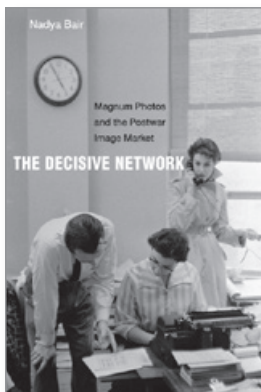
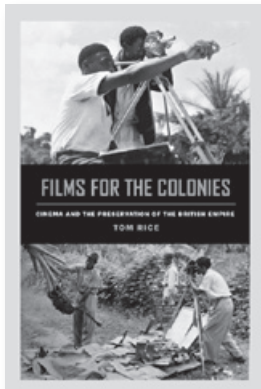
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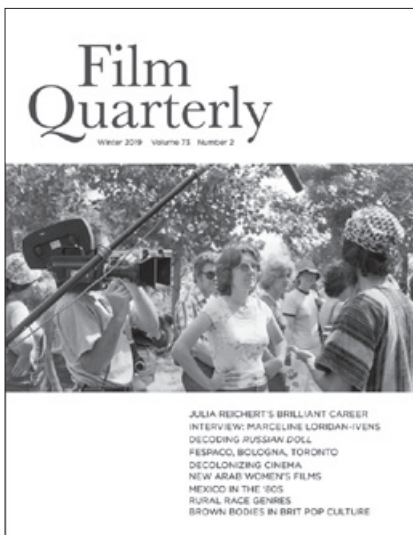


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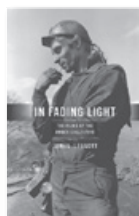
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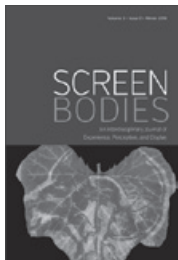
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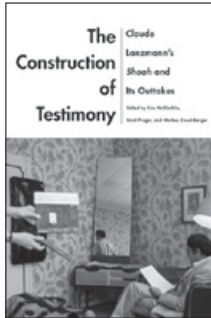
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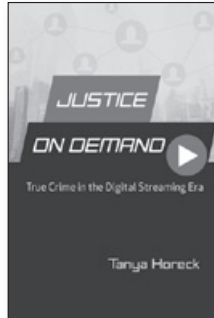
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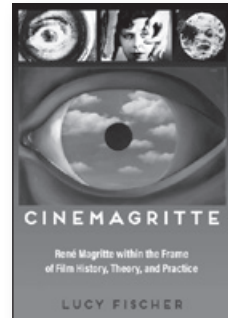
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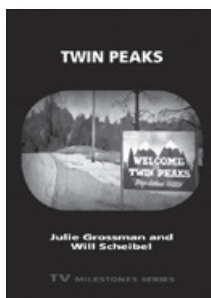
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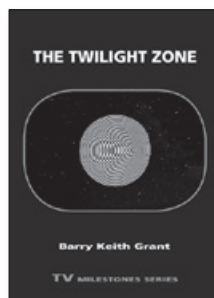
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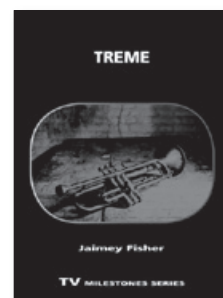
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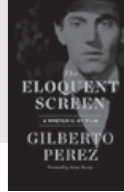
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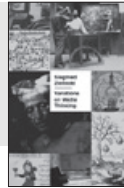
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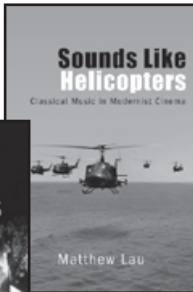
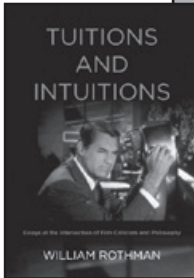
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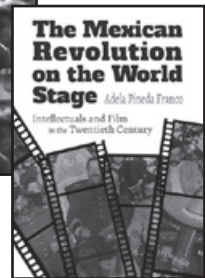
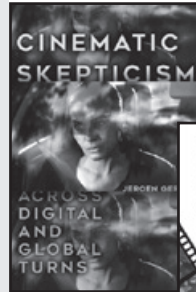
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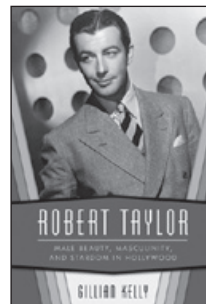
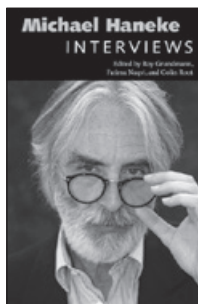
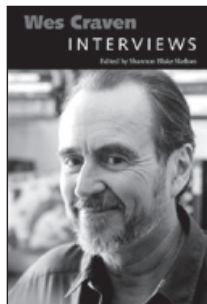
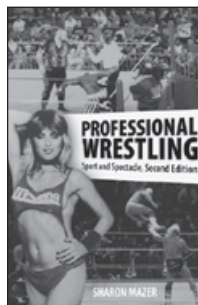
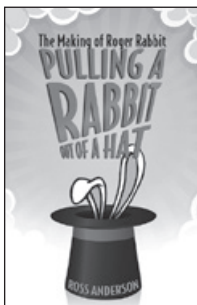
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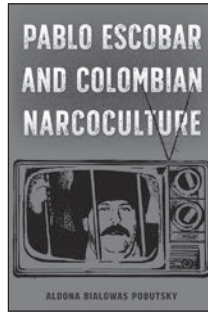
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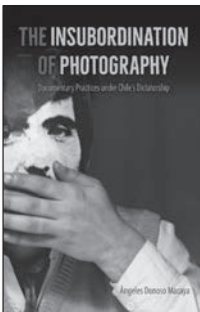
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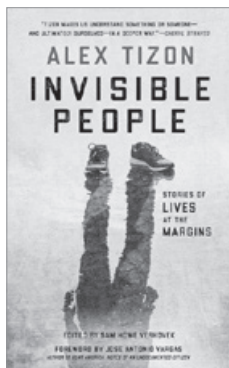
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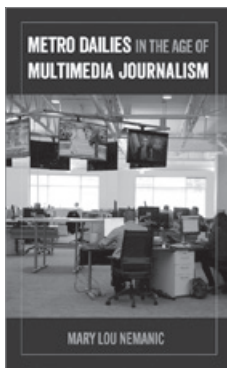
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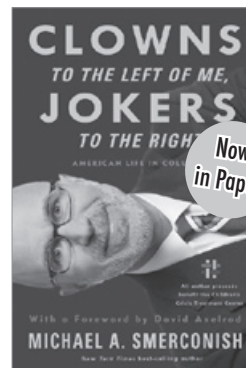
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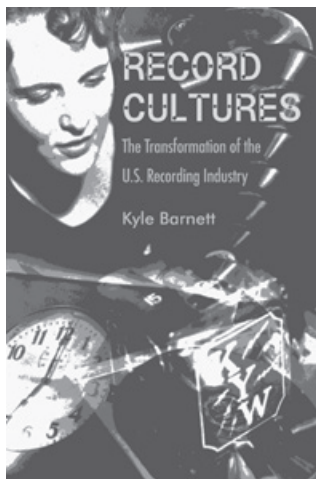
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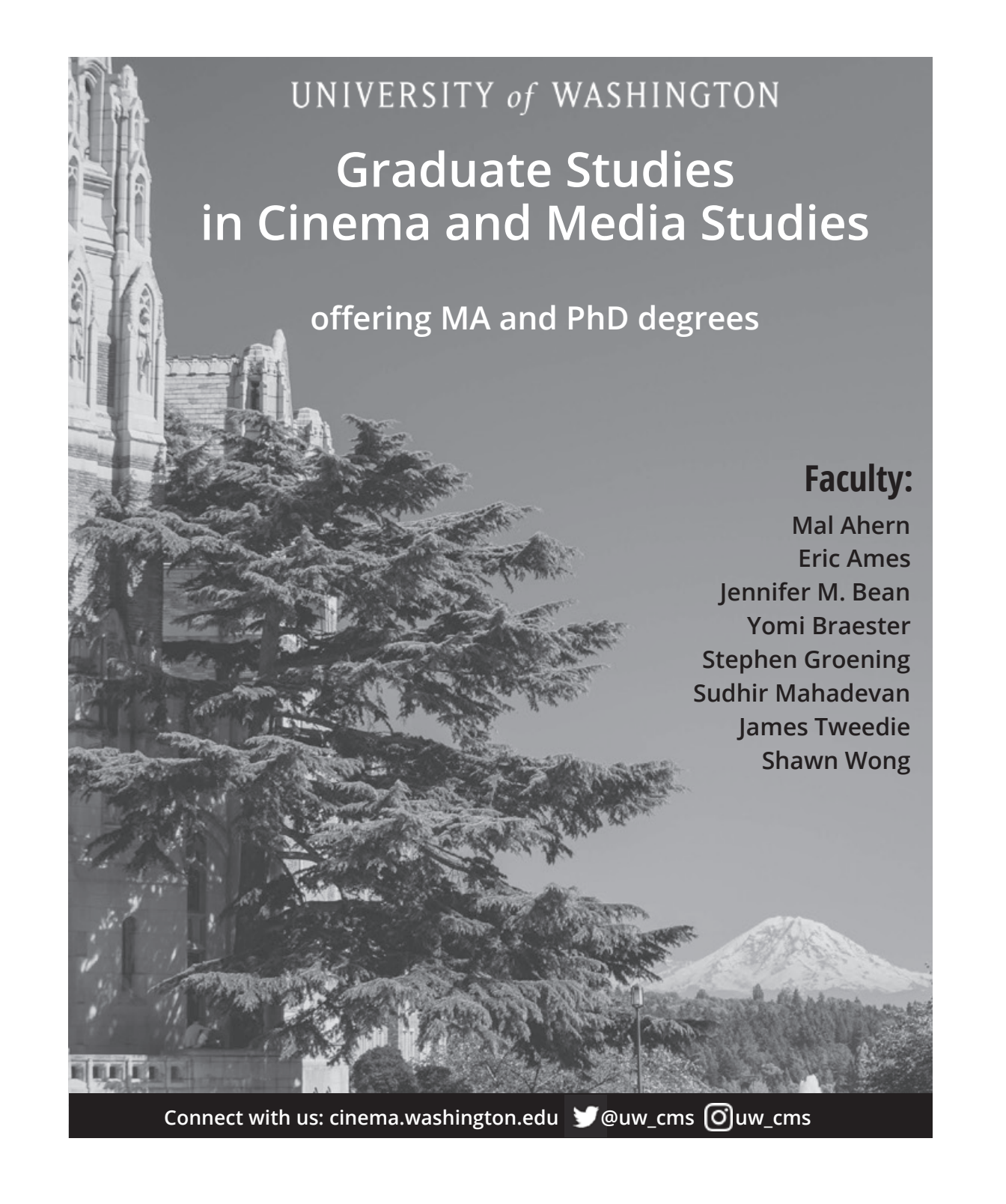
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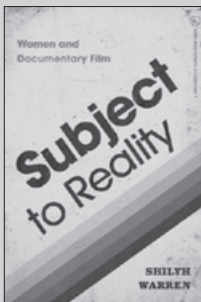
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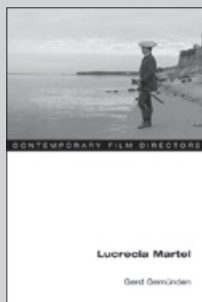
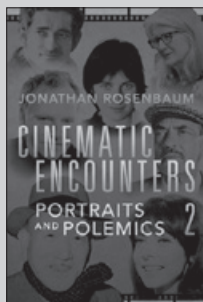
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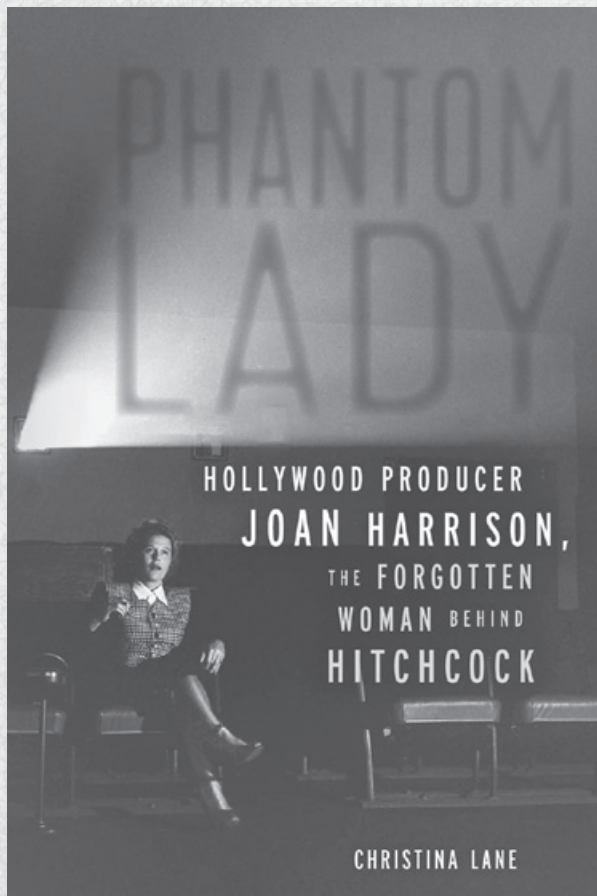
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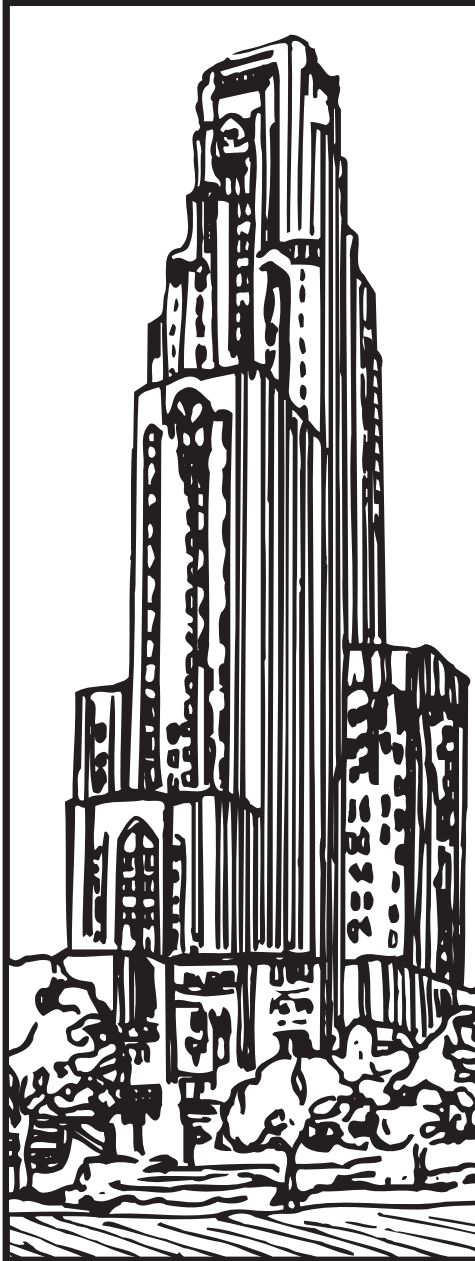
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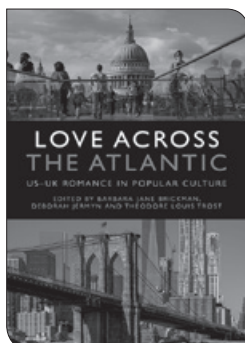
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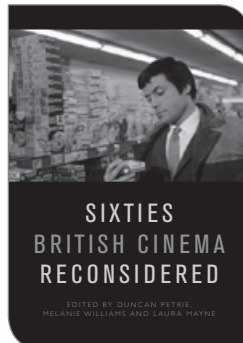


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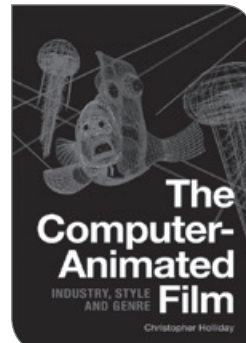
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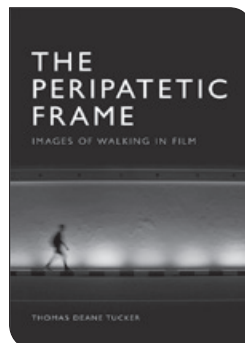
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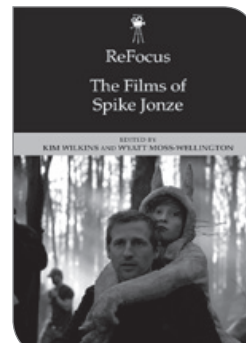
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Organizational Communication, Documentary Studies

David Romberg (MFA Temple)
Film and Media Arts, Documentary

John Sullivan (PhD UPenn)
Chair, Media & Communication
Media Institutions, Audience Analysis, Open Source Movement

David Tafler (MFA & PhD Columbia)
Visual Communication, Film Production, Avant-Garde

Lora Taub-Pervizpour (PhD UC San Diego)
Director, Documentary Storymaking minor
Technology, Youth Media, Documentary

For more information contact:

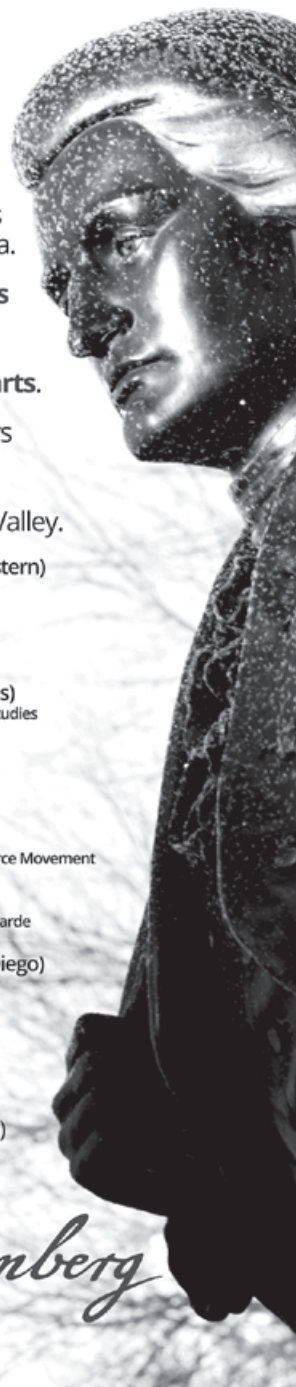
John Sullivan, Chair of Media & Communication (johnsullivan@muhlenberg.edu)

Paul McEwan, Director of Film Studies (pmcewan@muhlenberg.edu)

Lora Taub, Director of Documentary Storymaking (ltaub@muhlenberg.edu)

www.muhlenberg.edu/mediafilmdoc

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FILM & MEDIA STUDIES

The Department of Film and Media Studies is an interdisciplinary undergraduate program at the University of Oklahoma designed to give students a broad understanding of film and media history, theory, and criticism. OU Film and Media Studies, in the OU College of Arts and Sciences, is proud to be the institutional home of the SCMS Office and staff.

Established in 1890, the University of Oklahoma is a doctoral degree-granting university and leader in research, healthcare, and academic activity impacting the state of Oklahoma and global community. The Norman campus enrolls more than 28,000 undergraduate and graduate students, the Health Sciences Center in Oklahoma City enrolls more than 3,000 students and the OU-Tulsa campus enrolls more than 1,000. Of the 4,385 incoming freshmen in 2018, the average ACT score is 26.2 and this class is one of the most diverse and inclusive groups of incoming students in university history.

ou.edu/cas/fms



In Memoriam

We lost leaders in film and media this past year.



Edward Branigan
1945–2019



Eileen Bowser
1928–2019



Thomas Elsaesser
1943–2019



Jonathan Kahana
1966–2019



Paul Spehr
1931–2019



Brian Taves
1959–2019



Peter Wollen
1938–2019

CHICAGO 2021

— CALL FOR —

Paper, Panel, Workshop and Roundtable Proposals

The Society for Cinema and Media Studies announces
its call for proposals for the 2021 conference.

Please join us Wednesday, March 17 – Sunday, March 21, 2021
at the Fairmont Chicago, Millennium Park.

The Chicago area is home to some of our most important and distinguished programs in film, television, and media studies, including Northwestern University, the University of Illinois at Chicago, the University of Chicago, and the Art Institute of Chicago. Since 1980, more than 750 feature films and television productions have been made in Chicago, and, both in size and recognition, Chicago's own independent film community is the fastest growing segment of the industry.

The 2021 SCMS Conference Program Committee welcomes quality paper, panel, and workshop proposals on any topic related to cinema and media studies. Proposal submission forms will be available through the SCMS website on June 1, 2020. The deadline for proposals is Friday, August 28, 2020 (5:00 PM Central Time).



CHICAGO 2021

March 17-21, 2021

Fairmont Chicago, Millennium Park
200 North Columbus Drive
Chicago, Illinois 60601
312-565-8000

SCMS



Undergraduate and graduate degrees in seven specialties:

- Communication (BA, MA, PhD)
- Critical Media Practices (BA, MFA, PhD)
- Information Science (BS, BS/MS, PhD)
- Intermedia Art, Writing and Performance (PhD)
- Journalism (BA, MA, PhD)
- Media Studies (BA, MA, PhD)
- Strategic Communication (BS, MA, PhD)

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