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.
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.
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,

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
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 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 . . .

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<tr>
<th>Years</th>
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. . . to the Society for Cinema & Media Studies
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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**Leslie LeMond**  •  SCMS  •  Director of Conferences & Events

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**Samhita Sunya**  •  University of Virginia

**Neil Verma**  •  Northwestern University

**Justin Wyatt**  •  University of Rhode Island
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.

Special Thanks

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

Miranda Banks
Christine Becker
Gilberto Blasini
Michael Curtin
Nick Davis
Aviva Dove-Viebahn
Erfana Enam
Sophia Gräfe
Rebecca Gordon
F. Hollis Griffin
Michael Kackman
Mikki Kressbach
Paula J. Massood
Joshua B. Nelson
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University of Colorado Boulder, Department of Cinema Studies & Moving Image Arts
University of Colorado Boulder, Department of Critical Media Practices
University of Colorado Denver, College of Arts and Media
# Schedule of Events at a Glance

<table>
<thead>
<tr>
<th>WEDNESDAY April 1</th>
<th>THURSDAY April 2</th>
<th>FRIDAY April 3</th>
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<tbody>
<tr>
<td><strong>8 am</strong></td>
<td><strong>8 am – 5:15 pm</strong> Registration open</td>
<td><strong>8 – 9:45 am</strong> Session J</td>
</tr>
<tr>
<td><strong>9 am</strong></td>
<td><strong>9:15 – 11 am</strong> Session E</td>
<td><strong>9 am – 9:45 am</strong> Ask a Librarian/A Librarian/Ask an Archivist</td>
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<tr>
<td><strong>10 am</strong></td>
<td><strong>10 am</strong> Special Event Alfred M. Bailey Travel Film Screenings and Image Archive Hosted Tour</td>
<td><strong>10 am</strong> Ask a Librarian/Ask a Librarian/Ask an Archivist</td>
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<tr>
<td><strong>11 am</strong></td>
<td><strong>11:15 – 11:30 am</strong> Ask a Publisher</td>
<td><strong>10 – 11:45 am</strong> Session K</td>
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<tr>
<td><strong>12 pm</strong></td>
<td><strong>12 – 1:30 pm</strong> Session A</td>
<td><strong>12 – 1:45 pm</strong> Session L</td>
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<tr>
<td><strong>9 am – 6 pm</strong> Registration open</td>
<td><strong>7:30 am – 5 pm</strong> Registration open</td>
<td><strong>9 am – 5 pm</strong> Exhibits open</td>
</tr>
<tr>
<td><strong>1 pm</strong></td>
<td><strong>1 pm</strong> Special Event Alfred M. Bailey Travel Film Screenings and Image Archive Hosted Tour</td>
<td><strong>1 – 4 pm</strong> Ask a Digital Humanities Scholar/Videographic Critic</td>
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<tr>
<td><strong>2 pm</strong></td>
<td><strong>1:15 – 3 pm</strong> Session G</td>
<td><strong>2 – 3:45 pm</strong> Session M</td>
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<tr>
<td><strong>3 pm</strong></td>
<td><strong>1:45 – 5 pm</strong> Exhibits open</td>
<td><strong>4 – 5:30 pm</strong> Townhall Meeting on Precarious Labor</td>
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<tr>
<td><strong>4 pm</strong></td>
<td><strong>5:45 – 6:45 pm</strong> Conference Reception</td>
<td><strong>5:45 – 7 pm</strong> Conference Reception</td>
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<td><strong>6 – 7:45 pm</strong> Session D</td>
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<tr>
<td><strong>7 pm</strong></td>
<td><strong>7-9:30 pm</strong> Special Event Grrls Night Out</td>
<td><strong>7 – 9 pm</strong> 1st round of affiliate receptions</td>
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<tr>
<td><strong>8 pm</strong></td>
<td><strong>8-10 pm</strong> Special Event 100th Anniversary: Oscar Micheaux's &quot;Within Our Gates&quot;</td>
<td><strong>7 pm</strong> Aca-Media Podcast live @ SCMS</td>
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<tr>
<td><strong>9 pm</strong></td>
<td><strong>8-10 pm</strong> Special Event A Celebration of the Experimental Work of Barbara Hammer</td>
<td><strong>9 – 11 pm</strong> 2nd round of affiliate receptions</td>
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<tr>
<td><strong>10 pm</strong></td>
<td><strong>9 pm</strong></td>
<td>**10 pm – 12:30 am Special Event Scream Queen!: My Nightmare on Elm Street</td>
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<tr>
<td>8 am</td>
<td>8–9 am Institutional Members Chairs' Breakfast</td>
<td>8:30 am - 1:30 pm Registration open</td>
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<td>9 am</td>
<td>9:15 - 11 am Session N</td>
<td>9-10:45 am Session S — Seminars</td>
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<td>10 am</td>
<td>8 am - 5 pm Registration open</td>
<td>10:45 – 11:30 am Coffee Break</td>
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<td>11 am</td>
<td>9 am - 4 pm Exhibits open</td>
<td>11:30 am - 1:15 pm Session T</td>
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<td>7 pm</td>
<td>7:15 – 8:30 pm Awards Ceremony</td>
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<td>8 pm</td>
<td>8:30 – 9:30 pm Graduate Student Reception</td>
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<td>9 pm</td>
<td>8:45 – 11:45 pm Host Committee Event Empathy Machines/ Virtual Reality Experience</td>
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## Thanks to Our 2019–2020 Donors

### major donors ($450 AND ABOVE)
- Matthew H. Bernstein
- Scott Curtis
- Teresa de Lauretis
- Victoria E. Johnson
- Scott MacDonald
- Linda Mizejewski
- Michael Renov
- Vivian Sobchack
- Attendees of the SCMS 2019 Karaoke Party

### spring 2019 fundraising campaign

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### fall 2019 fundraising campaign

<table>
<thead>
<tr>
<th>SUPERFAN ($421 AND ABOVE)</th>
<th>Devotee ($121-$300)</th>
<th>FAN ($61-$120)</th>
<th>Adimirer (up to $60)</th>
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<tr>
<td>Scott Curtis</td>
<td>Linda Mizejewski</td>
<td>Bill Kirkpatrick</td>
<td>Lynne Joyrich</td>
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<td>Victoria E. Johnson</td>
<td>Vivian Sobchack</td>
<td>Suzanne Scott</td>
<td>David Kocik</td>
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<td>Michael Curtin</td>
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<td>Scott Curtis</td>
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<td>Bambi Haggins</td>
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<td>Leslie LeMond</td>
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<td>Miranda Banks</td>
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<td>Bill Havens</td>
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<td>Priya Jaikumar</td>
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<td>Mary Celeste Kearney</td>
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<td>Michael D. Dwyer</td>
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<td>Kate Fortmueller</td>
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<td>Ryan Friedman</td>
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<td>F. Hollis Griffin</td>
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<td>Priscilla Peña Ovalle</td>
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<tr>
<td>Jeffrey Sconce</td>
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### giving tuesday (up to $100)

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<tr>
<td>Gilberto Blasini</td>
<td>Lynne Joyrich</td>
<td>Mona Springfield</td>
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<tr>
<td>Michele Hillmes</td>
<td>Timothy Shary</td>
<td>Diane Waldman</td>
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### award fund

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<tr>
<td>James Leo Cahill</td>
<td>Thomas Elsaesser</td>
<td>Paul Moore</td>
<td>Michael Renov</td>
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### dependent care grants

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<tr>
<td>Barbara Klinger</td>
<td>Michael Renov</td>
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### general fund

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<tr>
<td>Matthew H. Bernstein</td>
<td>Elizabeth Evans</td>
<td>Leslie LeMond</td>
<td>Jill Simpson</td>
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<tr>
<td>Youngmin Choe</td>
<td>Mary Harrod</td>
<td>Scott MacDonald</td>
<td>John R. Smith</td>
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<tr>
<td>Sarah Cooper</td>
<td>Kristen Hatch</td>
<td>Ernest Mathijs</td>
<td>Karen Williams</td>
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<td>Susan Courtney</td>
<td>Foteini Jacobson</td>
<td>Livia Monnet</td>
<td>Wu Yinjun</td>
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<td>Nick Davis</td>
<td>Victoria E. Johnson</td>
<td>Joshua B. Nelson</td>
<td>Patricia Zimmermann</td>
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<td>Mary Desjardins</td>
<td>Nicole Keating</td>
<td>Felippe Pruneda-Sentíes</td>
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### scms-u fund

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<th>Scms-u Fund</th>
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<tr>
<td>Cynthia M. Brooks</td>
<td>Peter Kunze</td>
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<tr>
<td>Chris Holmlund</td>
<td>Jennifer Malkowski</td>
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<tr>
<td>Jonathan Kahana</td>
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| 12 | 12 | 12 |
travel fund
Richard Allen
Aubrey Anable
Michela Ardizzoni
Attendees of the SCMS
2019 Karaoke Party
Scott Balcerzak
Cynthia A. Baron
Christine Becker
Rebecca Bell-Metereau
Catherine L. Benamou
Katrina G Boyd
Robert Burgoyne
James Leo Cahill
Shira Chess
Matthew Connolly
Heidi Rae Cooley
Maria Corrigan
Teresa de Lauretis
Beth Corzo-Duchardt
Nilo Couret
Lindsey Decker
Michael D. Dwyer
Kris Fallon
Ken Feil
Kate Fortmueller
Bärbel Göbel-Stolz
Shelleen Greene
Rebecca Harrison
Felicia D. Henderson
Maggie Hennefeld
Nicole Hentrich
Reem Hilu
Chris Holmlund
Jennifer Horne
Ruth Hottell
Charlotte E. Howell
Brian R. Jacobson
Deborah Lynn Jaramillo
Jonathan Kahana
Mary Celeste Kearney
Nicole Keating
Sarah Keller
Robert F. Kiker
Barbara Klinger
Derek Kompare
Pamela Krayenbuhl
Peter Kunze
Peter Limbrick
Paula J. Massood
Kathleen A. McHugh
Linda Mizejewski
Colleen Montgomery
Paul Monticone
Justin Owen Rawlins
Karen A. Ritzenhoff
Eric Schaefer
Molly Schneider
Suzanne Scott
Shawn C. Shimpach
Lynn Spigel
Annie Laurie Sullivan
Stacy L. Takacs
Chuck Tryon
Ethan Tussey
Haidee Wasson
Charles Wolfe
Patricia Zimmermann
Exhibit Hours

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

Thanks to Exhibitors

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

Berghahn Books  
Bloomsbury Academic  
Camden House  
Columbia University Press  
The Criterion Collection  
Duke University Press  
Edinburgh University Press  
Indiana University Press  
Ingram Academic  
Intellect  
McFarland  
MIT Press  
Northwestern University Press  
NYU Press  
Oxford University Press  
Routledge, Taylor & Francis Group

Rutgers University Press  
Springer Nature  
SUNY Press  
Syracuse University Press  
University of California Press  
University of Chicago Press  
University of Illinois Press  
University of Iowa Press  
University of Michigan Press  
University of Minnesota Press  
University of Texas Press  
University of Toronto Press  
University of Wisconsin Press  
University Press of Mississippi  
Wayne State University Press  
Wiley

Thanks to Advertisers

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

Berghahn Books  
Boston University, College of Communication, MFA in Film and Television Studies  
Chicago Review Press  
Columbia University Press  
Columbia University, School of the Arts  
Duke University Press  
Edinburgh University Press  
Indiana University Press  
Indiana University, The Media School  
Muhlenberg College  
Rutgers University Press  
Seattle University  
SUNY Press  
Temple University Press  
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/adapter (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.
### 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

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<thead>
<tr>
<th>Time</th>
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| 12:00 pm – 1:45 pm | **Film & Media Festivals Scholarly Interest Group**  
**Sound and Music Studies Scholarly Interest Group**  
*Activities in 2019-2020, Claudia Gorham 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.* | Training Room  
Governor’s Square 18 |
| 4:00 pm – 5:45 pm | **Adult Film History Scholarly Interest Group**  
**Transnational Cinemas Scholarly Interest Group** | Training Room  
Governor’s Square 18 |
| 6:00 pm – 7:45 pm | **French/Francophone Scholarly Interest Group**  
Discuss subjects of interest to the SIG as well as plan for the upcoming year. | Governor’s Square 18 |

#### Thursday, April 2

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<th>Time</th>
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| 9:15 am – 11:00 am | **Oscar Micheaux Society**  
**Library & Archives Scholarly Interest Group**  
*Discuss issues relevant to media/cinema librarians and archivists.* | Training Room  
Governor’s Square 18 |
| 11:15 am – 1:00 pm | **Comedy and Humor Studies Scholarly Interest Group**  
*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.* | Training Room  
Governor’s Square 18 |
| 11:15 am – 1:00 pm | **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.* | Governor’s Square 18 |
| 11:15 am – 1:00 pm | **Scandinavian Scholarly Interest Group**  
**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.* | Director’s Row G  
Training Room |
| 1:15 pm – 3:00 pm | **Media, Science, and Technology Scholarly Interest Group**  
*Graduate writing award and job cover letter workshop.* | Governor’s Square 18 |
| 3:15 pm – 5:00 pm | **Latino/a Caucus**  
*Board Meeting for the Latino/a Caucus.* | Training Room  
Governor’s Square 18 |
| 3:15 pm – 5:00 pm | **Digital Humanities and Videographic Criticism Scholarly Interest Group**  
**War and Media Studies Scholarly Interest Group**  
*Annual business meeting, prize awards, planning session.* | Governor’s Square 18  
Director’s Row G |
| 5:15 pm – 7:00 pm | **Graduate Student Organization**  
*All grad students welcome. Conversation to discuss issues and initiatives important to our community.* | Training Room  
Governor’s Square 18 |
| 5:15 pm – 7:00 pm | **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).* | Governor’s Square 18 |
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| Friday, April 3 | **Fan and Audience Studies Scholarly Interest Group**  
Discuss mentorship program, networking, and SIG business. | Training Room          |
| 8:00 am - 9:45 am | **CinemArts: Film and Art History and Experimental Film and Media Scholarly Interest Groups (Joint Meeting)**  
Discuss potential collaborations between our two groups | Governor’s Square 18   |
| 10:00 am - 11:45 am | **Caucus Coordinating Committee**  
**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. | Training Room          |
| 12:00 pm - 1:45 pm | **Scholarly Interest Group Coordinating Committee**  
**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. | Governor’s Square 18   |
| 2:00 pm - 3:45 pm | **Critical Media Pedagogy Scholarly Interest Group**  
Workshops to utilize pedagogical tools. | Training Room          |
| 7:00 pm - 8:45 pm | **Television Studies Scholarly Interest Group**  
**Black Caucus** | Director’s Row H       |
| Saturday, April 4 | **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. | Training Room          |
| 9:15 am - 11:00 am | **Animated Media Scholarly Interest Group**  
**Urbanism, Geography, Architecture Scholarly Interest Group**  
**Radio Studies Scholarly Interest Group**  
**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. | Governor’s Square 18   |
| 1:15 pm - 3:00 pm | **Precarious Labor Organization**  
**Classical Hollywood Scholarly Interest Group**  
**Video Game Studies Scholarly Interest Group**  
**Sports Media Scholarly Interest Group**  
**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. | Governor’s Square 18   |
| 5:15 pm - 7:00 pm | **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. | Governor’s Square 18   |
| Sunday, April 5 | **Transmedia Scholarly Interest Group**  
Election results, upcoming activities, and consider suggestions for sponsored panels, workshops, and other new business. | Training Room          |
| 11:30 am - 1:15 pm | **Horror Studies Scholarly Interest Group**  
**Nontheatrical Film and Media Scholarly Interest Group**  
Elections, discuss events for 2021, and other business. | Governor’s Square 18   |
| 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

director's row
j

director's row
i

director's row
h

director's row
f

director's row
g

director's row
e

plaza elevators

I.M. Pei
Tower Building
street level

elevator serves mezzanine, second, & street level

elevator serves majestic, terrace, & street levels

hacienda
zoup
tower elevators

hotel registration
Meeting Space at a Glance

I.M. Pei Tower Building
second level

members' business meeting, graduate student reception, special events

tower courts foyer
tower D
tower C
tower B
tower A
windows
elevator serves mezzanine, second, & street levels
tower elevators
grand ballroom
south convention lobby
walkway to plaza building

I.M. Pei Tower Building
mezzanine level
colorado
gold
century
spruce
denver
aspen
elevator serves mezzanine, second, & street levels
Meeting Space at a Glance

I.M. Pei Tower Building
terrace level

elevator serves majestic, terrace, & street levels

I.M. Pei Tower Building
majestic level

elevator serves majestic, terrace, & street levels
SCMS Social Media & Mobile App

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.

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**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 <refugerestrooms.org>.

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

**Dependent Care Subsidies**—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
The American University in Cairo, Film Program, Department of the Arts
Boston University, College of Communication
Brooklyn College, Barry R. Feirstein Graduate School of Cinema
British Film Institute
Brown University, Department of Modern Culture & Media
California State University, Northridge
Concordia University, Communication Studies Department
California State University, Northridge, Department of Cinema and Television Arts
Denison University
Indiana University-Bloomington, The Media School
Izmir University of Economics, Department of Media and Communication
John Hopkins University, Film and Media Studies Program
Liverpool John Moores University, Liverpool Screen School
Loyola Marymount University, School of Film and Television
Muhlenberg College
Northwestern University
Ryerson University, School of Image Arts
San Francisco State University, School of Cinema
San Jose State University
Seattle University, Department of English
Swedish Film Institute
Syracuse University, English Department
Toronto International Film Festival
University of California, Irvine, Program in Visual Studies
University of California, Los Angeles, Film, Television and Digital Media
University of California, Santa Barbara, Film & Media Studies
University of California, Santa Cruz, Film and Digital Media
University of Chicago, Cinema and Media Studies
University of Colorado Boulder, Department of Cinema Studies & Moving Image Arts
University of Illinois
University of Iowa, Department of Cinematic Arts
University of Michigan, Ann Arbor, Department of Screen, Arts and Culture
University of Minnesota, Department of Cultural Studies & Comparative Literature
University of North Texas, Department of Radio, Television & Film
University of Notre Dame, Film, TV and Theatre Department
University of Oklahoma, Film and Media Studies
University of Oregon, Cinema Studies
University of Southern California, School of Cinematic Arts
University of Texas at Austin, Department of Radio-Television-Film
University of Wisconsin-Milwaukee Film Studies
University of Washington, Comparative Literature, Cinema & Media
Vanderbilt University, Cinema and Media Arts
Washington University St. Louis, Film and Media Studies
York University, Department of Cinema and Media Arts
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
1:00 pm – 3:00 pm
Friday, April 3
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
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
7:00 pm – 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 • 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.

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 • 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.

University Press of Mississippi
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
Horror and Monstrosity Studies Series Launch

Townhall Meeting on Precarious Labor
friday, april 3
4:00 pm – 5:30 pm
room Plaza Ballroom F • CONCOURSE 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 • 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.

Aca-Media Podcast live @ SCMS
friday, april 3
7:00 pm
room Plaza Ballroom E • CONCOURSE LEVEL, PLAZA BUILDING

Awards Ceremony
saturday, april 4
7:15 – 8:30 pm
room Plaza Ballroom E & F • CONCOURSE 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 • CONCOURSE 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 Fijiian 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.

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Vicinity Map

key

to locations of special events

★ Screening the New Egypt
A Celebration of the Experimental Work of Barbara Hammer
1 Grrrls Night Out
2 100 Year Anniversary—Oscar Micheaux’s *Within Our Gates*
3 Empathy Machines
outside the map

Visions of Colorado
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7935 E. 14th Street, Denver

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University of Colorado Boulder
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*Scream, Queen! My Nightmare on Elm Street*
Sie FilmCenter
2510 E. Colfax Avenue, Denver
society for cinema and media studies

denver • april 1–5

CONFERENCE SESSIONS
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**

#### a1 | Modern Monetary Theory  
**Money, Media and Motion**
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**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 Maxximilian** - University of California, Santa Barbara  
"Intraterritoriality: 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"

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

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#### a8 | Techniques of Femininity  
**Contemporary Cinema and Women in Action**
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**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"
**New Approaches to Stardom in the Spanish-Speaking World**

- **Room**: Tower D - Second Level, Tower Building
- **Chair**: Diana Norton - University of Texas at Austin
- **Speakers**:
  - 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”

**Domestic Anxieties**

- **Room**: Tower A - Second Level, Tower Building
- **Chair**: Janet Robinson - University of Colorado Boulder
- **Speakers**:
  - 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*”

**Whose Music Behind the Music?**

- **Room**: Savoy - Majestic Level, Tower Building
- **Chair**: Caryl Flinn - University of Michigan
- **Speakers**:
  - 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*”

**Intellectual Property, Adaptations, and Media Production**

- **Room**: Director’s Row F - Lobby Level, Plaza Building
- **Chair**: Michael Clarke - California State University, Los Angeles
- **Speakers**:
  - 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”

**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

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”
Laura G. Gutiérrez • University of Texas at Austin • “Unruly Bodies and Disciplinary Issues: Rosa Carmina in Gángsters contra Charros”
sponsor | Silent Cinema 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

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

12:00 pm
1:45 pm
**a22 | Envisioning Theories of Motion**

*Room: Terrace • Terrace Level, Tower Building*

*Chair: Felipe Pruneda Sentíes • Hendrix College*

Felipe Pruneda Sentíes • 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”

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**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”

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**a24 | Visual Occupations**

*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”

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**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”


*Sponsors: Middle East Caucus
Urbanism, Geography, Architecture Scholarly Interest Group*
Film & Media Festivals
Scholarly Interest Group

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 B

**Wednesday, April 1**
2:00 PM – 3:45 PM

#### Room Plaza 1 - Concourse Level, Plaza Building

**Chair:** Nicholas 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”

**Nicholas 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”

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### 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

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### Room Century - Mezzanine Level, Tower Building

**Chair:** Laurel Westrup • University of California, Los Angeles

**Stacey Weber-Fevé** • 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 Yasujirō 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  
**Katherine Buse** • University of California, Davis • "Climate Science, General Circulation Models, and Speculative Planetolog"  
**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"  
**sponsors** Classical Hollywood Scholarly Interest Group  
Film & Media Festivals Scholarly Interest Group

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

2:00 pm  
3:45 pm
<table>
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<tr>
<th>session</th>
<th>Queer Embodiment in Video Games</th>
<th>Location, Movement, and Expansion</th>
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<tr>
<td>room</td>
<td>Director's Row E - LOBBY LEVEL, PLAZA BUILDING</td>
<td>Director's Row J - LOBBY LEVEL, PLAZA BUILDING</td>
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<tr>
<td>chair</td>
<td>Bonnie Ruberg - University of California, Irvine</td>
<td>Caroline Eades - University of Maryland</td>
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<tr>
<td>Arianna Gass - University of Chicago</td>
<td>Ryan Conrath - Salisbury University</td>
<td>“Space Race: Cauleen Smith’s Oppositional Landscapes”</td>
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<tr>
<td>Josef Nguyen - University of Texas at Dallas</td>
<td>Nien-ying Wang - Providence University</td>
<td>“A New Wave in the Underground: Electronic Dance Music, Urban Space, and Local Identity in Millennium Mambo”</td>
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<tr>
<td>Kara Stone - University of California, Santa Cruz</td>
<td>Stephen Borunda - University of California, Santa Barbara</td>
<td>“Mediaciones de Colonialidad/ Mediations of Coloniality: Trinity, Media, and the Nuevomexicano Downwind Resistance”</td>
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</table>

**b17** Queer Embodiment in Video Games

Erotic Encounters with Computational Technologies

- **2:00 pm**
  - **Queer Physics: The Gendered and Sexual Implications of How Video Games Move**
  - Bonnie Ruberg

- **3:00 pm**
  - **Real-time Reflections and Collision Boxes: Embodiment and Sexuality Beyond Representation**
  - Arianna Gass

- **3:30 pm**
  - **Robots, Sex Games, and Queer Processes of Embodying Autonomy**
  - Josef Nguyen

- **4:00 pm**
  - **Playing with Nature: Game Design and Queer Environmentalism**
  - Kara Stone

**sponsors**
- Queer and Trans Caucus
- Video Game Studies Scholarly Interest Group

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

- **2:00 pm**
  - **Black Liberation or Neoliberal Fantasy? An Analysis of Black Radicalism in Marvel’s 2018 film Black Panther**
  - Mary Schmitt

- **2:30 pm**
  - **In Your White Voice: Blackface Minstrelsy, Capitalism, and Black Radical Politics in Sorry to Bother You**
  - Edward Mendez

- **3:00 pm**
  - **Bruce Lee, Blaxploitation, and the End of Hollywood**
  - Leilani Nishime

- **3:30 pm**
  - **Out of the White (Terror) Past and into the Black Presence: Radical Impulse in the Imaginative Worlds of Jordan Peele**
  - Kim Hester-Williams

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

**b19** Space is the Place

Location, Movement, and Expansion

- **2:00 pm**
  - **Travelling to and From ‘la France profonde’ by Agnès Varda**

- **3:00 pm**
  - **Space Race: Cauleen Smith’s Oppositional Landscapes**

- **4:00 pm**
  - **A New Wave in the Underground: Electronic Dance Music, Urban Space, and Local Identity in Millennium Mambo**

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

**b21** Media Cultures in the Trump Era

- **2:00 pm**
  - **This is Who We Are’ considering the Reality Show in the ‘Reality Show President’**
  - Erin Meyers

- **3:00 pm**
  - **Why Gossip Matters: Us Weekly and Gossip Media in the Trump Era**
  - Amanda Ann Klein

- **4:00 pm**
  - **When Trump Comes to Town: A Local Analysis of Trumpian Discourse in 2019**
  - Anthony Nadler

**sponsors**
- Activist and Revolutionary Film and Media Scholarly Interest Group
- Black Caucus
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”

Gaëlle 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
---|---
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 Comédiennes 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”

2:00 pm
3:45 pm
### 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

#### 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

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2:00 pm  
3:45 pm
### c1: The Unruly Woman Redux

- **Chair:** Katherine Fusco  - University of Nevada
- **Katherine Fusco**  - University of Nevada  - “Witch and Craft: Anna Biller’s Feminist Praxis”
- **Katherine Hinders**  - University of Kansas  - “Mulier Ex Machina (2014): Surveillance, Old Myths, and Queering the Gendered Cyborg”
- **Blake Beaver**  - Duke University  - “The Catfight: Aggressive Therapy and Feminist Survival in Dynasty”
- **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

- **The Anti-Pastoral Thesis in Queer Film and Media**
- **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 Mejour**  - 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 Smocynka’s Córki dancingu”
- **Cameron Clark**  - Vanderbilt University  - “Deformations of Disgust: Or, the Black Queer Limits of the Human”
- **Sponsor:** Queer and Trans Caucus

### c8: Great (Gendered) Expectations

- **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

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 Shallo • 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 Udekwu • 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

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  
**Speakers**  
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

### 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  
**Speakers**  
George Larke-Walsh • University of North Texas • “The Rise of the Satellite Character: Boardwalk Empire’s Nelson Van Alden”  
Stephanie Oliver • University of Texas at Dallas • “‘More’ Than A Mother: Female Agency and Subjectivity in Big Little Lies (2017–)”  
Shaylynn Lesinski • University of Colorado Boulder • “Little Doves and Dragons: Female Character Development and Spectatorship in Game of Thrones”  
Brecken Wellborn • University of North Texas • “Claws and Queer Fantasy: The Queer Power of Contemporary Television Narrative”  
**Sponsor** | Television 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  
**Speakers**  
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”

### c20 | National Heroes?

**Audiences Respond**

**Room** | Director’s Row J • LOBBY LEVEL, PLAZA BUILDING  
**Chair** | Nam Lee • Chapman University  
**Speakers**  
Kameron Copeland • University of Southern California • “Receptions of Spike Lee’s Malcolm X 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 Game of Thrones”  
Zama Dube • University of California, Los Angeles • “Wakanda Forever?: Deconstructing the Aesthetic Contract as Liberatory Practice”

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<td>c17</td>
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<tr>
<td>5:45 pm</td>
<td>c19</td>
</tr>
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**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”

**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”
### c25 French Cinema

**From Occupation to New Wave and Beyond**

<table>
<thead>
<tr>
<th>Room</th>
<th>Capitol - Terrace Level, Tower Building</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Leah Vonderheide - Oberlin College</td>
</tr>
<tr>
<td>Richard Neupert</td>
<td>University of Georgia - &quot;Who Killed Santa? French Crime Films of the Occupation&quot;</td>
</tr>
<tr>
<td>Tadas Bugnevicius</td>
<td>Yale University - &quot;The Scenarist Auteur: Tradition of Quality at the Source of the French New Wave&quot;</td>
</tr>
<tr>
<td>Leah Vonderheide</td>
<td>Oberlin College - &quot;Short Film, Short Shelf Life? Forgotten Films of the French New Wave&quot;</td>
</tr>
<tr>
<td>Benjamin Rogerson</td>
<td>Texas Tech University - &quot;Models, Mail-Order Brides, and Pretty Babies: European Auteurs in New Hollywood&quot;</td>
</tr>
</tbody>
</table>

**Sponsor**
- French & Francophone Studies
- Scholarly Interest Group

### c26 ExFM and the Work of Reproduction

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza Ballroom D - Concourse Level, Plaza Building</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Tim Ridlen - University of Tampa</td>
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<tr>
<td>Tim Ridlen</td>
<td>University of Tampa - &quot;Film on Art/Art on Film&quot;</td>
</tr>
<tr>
<td>Huan He</td>
<td>University of Southern California - &quot;Nam June Paik's Software Experiments: Race and the Digital Arts&quot;</td>
</tr>
<tr>
<td>David Morton</td>
<td>University of Central Florida and Barry Mauer - University of Central Florida - &quot;A Trip Down Market Street: A Century of 'Eureka' Moments&quot;</td>
</tr>
<tr>
<td>Alena Williams</td>
<td>University of California, San Diego - &quot;Lick Observatory: Experimentation in the Work of Charles and Ray Eames&quot;</td>
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</tbody>
</table>

**Sponsor**
- Experimental Film and Media
- Scholarly Interest Group

### c27 Affect, Archive and Cultural Memory

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<tr>
<th>Room</th>
<th>Plaza Ballroom E - Concourse Level, Plaza Building</th>
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<tbody>
<tr>
<td>Chair</td>
<td>James Hansen - Alfred University</td>
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<tr>
<td>James Hansen</td>
<td>Alfred University - &quot;Experimental Film, Karaoke, and the Culture of Sincerity&quot;</td>
</tr>
<tr>
<td>Ryan Stoldt</td>
<td>University of Iowa - &quot;Reconsidering Quality: Cosmopolitan Audiences as Markers of Quality for Transnational Internet-Distributed Television&quot;</td>
</tr>
<tr>
<td>Michael O'Brien</td>
<td>University of Texas at Austin - &quot;Weapons in the Struggle for Freedom, for Equality, for Liberation: The Film Rebellion of William Greaves&quot;</td>
</tr>
<tr>
<td>Andrew Uttererson</td>
<td>Ithaca College - &quot;Spectacular Remembrance: Visual Effects and Historical Memory in Peter Jackson's They Shall Not Grow Old (2018)&quot;</td>
</tr>
</tbody>
</table>

### c28 Beyond the Mystic Writing Pad

**Object Relations and Media Theory**

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza Ballroom F - Concourse Level, Plaza Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Amanda Shubert - University of Chicago</td>
</tr>
<tr>
<td>Tim Ridlen</td>
<td>University of Tampa - &quot;Film on Art/Art on Film&quot;</td>
</tr>
<tr>
<td>James Hodge</td>
<td>Northwestern University - &quot;Supercuts and Vulnerability: Thomas Ogden and the Skin of Always-On Computing&quot;</td>
</tr>
<tr>
<td>Peter McDonald</td>
<td>DePaul University - &quot;From Defense Mechanism to Defender: Susan Isaacs and the Conceptual History of Game Mechanics&quot;</td>
</tr>
<tr>
<td>Amanda Shubert</td>
<td>University of Chicago - &quot;Playing and (Virtual) Reality: D.W. Winnicott and the Victorian Optical Toy&quot;</td>
</tr>
</tbody>
</table>

**Sponsor**
- Media, Science, and Technology
- Scholarly Interest Group

4:00 pm
5:45 pm
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
**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”


**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

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**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”

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**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

*Moderators:*
- Margaret Steinhauer - University of Texas at Austin
- Nicole Hentrich - University of Michigan
- Stacy Takacs - Oklahoma State University
- Edward (Byungkwon) Kang - University of Southern California

*Sponsor:* Television Studies Scholarly Interest Group

*Program:*
- "The Blue-Chip, Big-Dough Future of Paycable: The Complexities of QUBE TV’s Failure"
- "Media Infrastructure in Australia: Making, Distributing, and Contesting Modernity through the National Broadband Network"
- "Promoting Community Relations: Limestone Air Force Television Station and the Politics of the Cold War TV Industry"
- "The Politics of Streaming-Dating Convergence: Spotify and Tinder"

**d10 | Rethinking Public Service in the Network Era**

*Room: Tower A, Second Level, Tower Building*

*Chair:* Heather Hendershot - Massachusetts Institute of Technology

*Respondent:* Charles Ponce de Leon - California State University, Long Beach

*Moderators:*
- Kathryn Brownell - Purdue University
- Allison Perlman - University of California, Irvine

*Program:*
- "The CBS Eye Looks Inward: How the Tiffany Network Evaluated Its Public Service Function"
- "Cable Television and the Democratic Promise of Market Diversity"
- "Objectivity and Balance: NET and The Transformation of Public Television Journalism"

**d15 | Truth After Fact**

*Room: Director’s Row F, Lobby Level, Plaza Building*

*Chair:* Cassandra Guan - Brown University

*Coresider:* Kenneth Berger - Rhode Island School of Design

*Moderators:*
- Cassandra Guan - Brown University
- Hongwei Thorn Chen - Tulane University
- Jennifer Pranolo - Haverford College
- Kenneth Berger - Rhode Island School of Design

*Program:*
- "Factory/Public: Cao Fei’s Whose Utopia, the Industrial Documentary, and the Good Life"
- "The User and the Digital Subaltern"
- "Re-envisioning the Human: Informational Capital and the Autonomy of the Visible"

**d16 | Critical Ecocinema**

*Room: Savoy, Majestic Level, Tower Building*

*Chair:* Isaac Rooks - University of Florida

*Moderators:*
- Kyle Sittig - Michigan State University
- Isaac Rooks - University of Florida
- John Taylor - Georgia Institute of Technology

*Program:*
- "Petrocinema as Critique: Godard’s Radical Second Ecocinema"
- "See You Later Alligator: The Intersection of Ecological and Personal Trauma in Crawl (2019)"
- "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

**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

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**6:00 pm**

**7:45 pm**
**d21**

**Roundtable: Immerse 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 - “iM 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”

**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 Derailed 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 different...: 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 Carstocea** - 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:** Childrens and Youth Media Scholarly Interest Group

**Sponsor:** Video Game Studies Scholarly Interest Group

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6:00 pm
7:45 pm
**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”

**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

**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 | 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”  
6:00 pm  
7:45 pm
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 five 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 Nervy 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
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.*
### e1 | Failure in Black

**Hollywood Production and Black Precariousness**

<table>
<thead>
<tr>
<th>Chair</th>
<th>University of Iowa</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Joshua Truelove</strong></td>
<td>Boston College</td>
</tr>
<tr>
<td>“Neutralized: The Failure of Dick Gregory’s Political and Comedy Career”</td>
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<tr>
<td><strong>Jennifer Fuller</strong></td>
<td>Miami University</td>
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<tr>
<td>“Guns over Fists: The Outcasts’ ‘Failure’ and the Plight of the Black Cowboy”</td>
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<tr>
<td><strong>Gerald Butters</strong></td>
<td>Aurora University</td>
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<tr>
<td>“That Damn Doll: The Inkwell as Black Film Failure”</td>
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<tr>
<td><strong>Alfred Martin</strong></td>
<td>University of Iowa</td>
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<tr>
<td>“Was The Wiz a Flop? The Industrial Politics of Black-Cast Media Failure?”</td>
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**Sponsor**  
Black Caucus

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

<table>
<thead>
<tr>
<th>Chair</th>
<th>University of California, San Diego</th>
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<tbody>
<tr>
<td><strong>Shawna Kidman</strong></td>
<td>National University of Singapore</td>
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<tr>
<td>“The Kewpies and Rose O’Neill’s Transmedia Industry”</td>
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<tr>
<td><strong>Ian Gordon</strong></td>
<td>University of California, San Diego</td>
</tr>
<tr>
<td>“Stan Lee Goes to Hollywood: Licensing and the Corporatization of Comic Book Publishing”</td>
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<tr>
<td><strong>Shawna Kidman</strong></td>
<td>University of California, San Diego</td>
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<tr>
<td>“Stan Lee Goes to Hollywood: Licensing and the Corporatization of Comic Book Publishing”</td>
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<tr>
<td><strong>Gregory Steirer</strong></td>
<td>Dickinson College</td>
</tr>
<tr>
<td>“Comic Books and the Economics of Intellectual Property Production”</td>
<td></td>
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<tr>
<td><strong>Alisa Perren</strong></td>
<td>University of Texas at Austin</td>
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<tr>
<td>“More Than Just Superhero Stories: The Rise of the Hybrid Publisher-Studio”</td>
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</table>

**Sponsors**  
Comics Studies Scholarly Interest Group  
Media Industries Scholarly Interest Group  
Transmedia Scholarly Interest Group

### e3 | Night Moves

**Collective Intimacies of Sleep Media**

<table>
<thead>
<tr>
<th>Chair</th>
<th>McGill University</th>
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<tbody>
<tr>
<td><strong>Alanna Thain</strong></td>
<td>McGill University</td>
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<tr>
<td>“Sleeping Together in Postcolonial Time”</td>
<td></td>
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<tr>
<td><strong>Lakshmi Padmanabhan</strong></td>
<td>Dartmouth University</td>
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<tr>
<td>“Sleeping Together in Postcolonial Time”</td>
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<tr>
<td><strong>Toni Pape</strong></td>
<td>University of Amsterdam</td>
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<tr>
<td>“Traveling with Sandmännchen: How Eastern Germany Children’s Television Dreams the World”</td>
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<tr>
<td><strong>Ivan Ramos</strong></td>
<td>University of Maryland</td>
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<tr>
<td>“On Not Wanting to Be: Thin States of Being and Nao Bustamante’s ‘Deathbed’”</td>
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<tr>
<td><strong>Alanna Thain</strong></td>
<td>McGill University</td>
</tr>
<tr>
<td>“Love, Labour, Loss: Sleep, Affect and Radical Dispossession”</td>
<td></td>
</tr>
</tbody>
</table>

**Sponsors**  
Comics Studies Scholarly Interest Group  
Media Industries Scholarly Interest Group  
Transmedia Scholarly Interest Group
### e4 | Beyond Human Vision and the Politics of Senses

**Room:** Plaza 4 - Concours 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 - Concours 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:** Meghann Barker - University of Chicago  
**Co-Chair:** Joshua Malitsky - Indiana University Bloomington

- **Meghann 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”

### e7 | Stardom and Historical Change

**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:** Documentary Scholarly Interest Group
### Session e8

**“Lesbian Film” in the 1980s**  
**Controversies, Canons, and Conflicts in American Narrative Cinema**

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<th>Century • MEZZANINE LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Gary Needham • University of Liverpool</td>
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<tr>
<td>Respondent</td>
<td>Amy Villarejo • Cornell University</td>
</tr>
</tbody>
</table>

**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

### Session e10

**Encountering Identity**  
**Feminism Across Boundaries**

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<tr>
<th>Room</th>
<th>Tower A • SECOND LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Katy Biddle • University of Iowa</td>
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</table>

**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

### Session e9

**Media Economies in the Middle East**  
**Then and Now**

<table>
<thead>
<tr>
<th>Room</th>
<th>Tower D • SECOND LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Viviane Saglier • McGill University</td>
</tr>
<tr>
<td>Co-chair</td>
<td>Najmeh Moradiyan-Rizi • University of Kansas</td>
</tr>
</tbody>
</table>

**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

### Session e11

**New/Old, Archive/Platform**  
**Histories of Media Fandom**

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<tr>
<th>Room</th>
<th>Tower B • SECOND LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Jane Glaubman • Cornell University</td>
</tr>
<tr>
<td>Co-chair</td>
<td>Hannah Mueller • Bowling Green State University</td>
</tr>
</tbody>
</table>

**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

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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

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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
**Session 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

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**Session 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"

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**Session 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"
**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 Seibarra 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
**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 Griffis - 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”

**Sponsor:** Caucus on Class

**e27 New Economies of Labor and Creativity**

**Room:** Plaza Ballroom E - CONCOURSE LEVEL, PLAZA BUILDING

**Chair:** Miranda Banks - Loyola Marymount University


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

9:15 am - 11:00 am
session 3

Thursday, April 2

9:15 am – 11:00 am

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

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

Begins at 10:00 am

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
Session f

Thursday, April 2
11:15 am – 1:00 pm

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

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”

Sponsors: Activist and Revolutionary Film and Media 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”

Sponsors: Activist and Revolutionary Film and Media Scholarly Interest Group
**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

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**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

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**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"

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**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: Vibrant Sun Sand, Data Visualization, and Diegetic Prototyping in Black Panther”
**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 Mr. Sunshine”
**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
---|---
**Imagining 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 The Bisexual”
**sponsor** | Queer and Trans Caucus

11:15 am
1:00 pm
### f12 The Audience Experience
**Global Perspectives**

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<tr>
<th>Room</th>
<th>Tower C - Second Level, Tower Building</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Pierre Floquet - Bordeaux, Institut National Polytechnique</td>
</tr>
<tr>
<td>Oscar Quiros</td>
<td>Universidad de Costa Rica - &quot;Audiences speaking in foreign dialects: An interdisciplinary approach to culture and media.&quot;</td>
</tr>
<tr>
<td>Konstantinos Tzouflas</td>
<td>University of Zurich - &quot;See, Sun and Cinema: Film Festivals on Greek islands&quot;</td>
</tr>
<tr>
<td>Itay Harlap</td>
<td>Tel Aviv University - &quot;An Arabic Campfire on Shabbat Eve: Television and Nostalgia in the Documentary Arabic Film&quot;</td>
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<tr>
<td>Sponsor</td>
<td>Film &amp; Media Festivals Scholarly Interest Group</td>
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### f13 Materializing the Musical
**Videographic Approaches to Genre Criticism**

<table>
<thead>
<tr>
<th>Room</th>
<th>Majestic Ballroom - Majestic Level, Tower Building</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Desiree Garcia - Dartmouth College</td>
</tr>
<tr>
<td>Respondent</td>
<td>Jeffrey Middents - American University</td>
</tr>
<tr>
<td>Desiree Garcia</td>
<td>Dartmouth College - &quot;Backstage in Black and White: Race and Space in the Musical&quot;</td>
</tr>
<tr>
<td>Chelsea McCracken</td>
<td>SUNY, Oneonta - &quot;Princess Redux: Comparative Analyses of Gender in Disney's Live-Action Musical Remakes&quot;</td>
</tr>
<tr>
<td>Jenny Oyallon-Koloski</td>
<td>University of Illinois at Urbana-Champaign - &quot;Traversing the Bridge: Musicals' Diegetic Plurality&quot;</td>
</tr>
<tr>
<td>Sponsor</td>
<td>Digital Humanities and Videographic Criticism Scholarly Interest Group</td>
</tr>
</tbody>
</table>

### f14 Kill Chain Aesthetics
**The Drone in Popular Media**

<table>
<thead>
<tr>
<th>Room</th>
<th>Vail - Majestic Level, Tower Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Claudette Lauzon - Simon Fraser University</td>
</tr>
<tr>
<td>Claudette Lauzon</td>
<td>Simon Fraser University - &quot;The Blob! and Other Stranger Things of Drone Warfare&quot;</td>
</tr>
<tr>
<td>Jennifer Schepf</td>
<td>Princeton University - &quot;Black Mirror's Domestic Kill Box: Drone Warfare and the Making of Imperial Culture&quot;</td>
</tr>
<tr>
<td>Thomas Stubblefield</td>
<td>University of Massachusetts - &quot;Drone 100: Synchronization and Swarm Aesthetics in Drone Performance&quot;</td>
</tr>
<tr>
<td>Caren Kaplan</td>
<td>University of California, Davis - &quot;Eye in the Sky: The Limits of Representation in the Era of Distance Warfare&quot;</td>
</tr>
</tbody>
</table>

### f15 Social Politics and the Arab World

<table>
<thead>
<tr>
<th>Room</th>
<th>Director's Row F - Lobby Level, Plaza Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Linnea Hussein - Connecticut College</td>
</tr>
<tr>
<td>Linnea Hussein</td>
<td>Connecticut College - &quot;The Personal Making-Of Documentary: Mohamed Al-Daradji's Iraq Series and a Different Type of Look Behind the Scenes&quot;</td>
</tr>
<tr>
<td>Brian Plungis</td>
<td>New York University - &quot;Visualizing Oil Modernity in Pre-Revolutionary Iranian Satire&quot;</td>
</tr>
<tr>
<td>Feyza Safoglu</td>
<td>University of Southern California - &quot;Hollywood Stories, Local Heroes: The Man Who Saves the World and Turkish Science Fiction&quot;</td>
</tr>
<tr>
<td>Mazyar Mahan</td>
<td>Chapman University - &quot;It's Not 'The Panacea' Anymore: The Depiction of Religion in the Cinema of Asghar Farhadi&quot;</td>
</tr>
<tr>
<td>Sponsor</td>
<td>Middle East Caucus</td>
</tr>
</tbody>
</table>

**Meeting Details**

- **Time:** 11:15 am - 1:00 pm
### Session F16
**Undercurrents: Minorities and Media Margins in Asia**

<table>
<thead>
<tr>
<th>Room</th>
<th>Savoy  • MAJESTIC LEVEL, TOWER BUILDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Lin Song  • University of Macau</td>
</tr>
</tbody>
</table>

**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”

### Session F18
**Cinema and Screening: The Trauma of WWII**

<table>
<thead>
<tr>
<th>Room</th>
<th>Director’s Row H  • LOBBY LEVEL, PLAZA BUILDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Bjorn Ingvoldstad  • Bridgewater State University</td>
</tr>
</tbody>
</table>

**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 Ingvoldstad**  • Bridgewater State University  • “Cinema of the Bloodlands: Documentary, Representation, and Structuring Absence”

### Session F19
**Rethinking Mid-Century Documentary: The Great Acceleration and Its Discontents**

<table>
<thead>
<tr>
<th>Room</th>
<th>Director’s Row I  • LOBBY LEVEL, PLAZA BUILDING</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Kyle Barnett  • Bellarmine University</td>
</tr>
</tbody>
</table>

**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*”

**Sabih 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)”

**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”

**f22**  Beyond Resemblance

*Room:* Terrace - Terrace Level, Tower Building

*Chair:* Racquel Gates - College of Staten Island, CUNY

Jill 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

**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”

**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

11:15 am - 1:00 pm
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Chair</th>
<th>Details</th>
</tr>
</thead>
</table>
| f24 | **Untangling the Spider-Verse** | Biltmore - TERRACE LEVEL, TOWER BUILDING | 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** | Capitol - TERRACE LEVEL, TOWER BUILDING | 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** | Plaza Ballroom D - CONCOURSE LEVEL, PLAZA BUILDING | Joan Titus • University of North Carolina Greensboro | Joan Titus • University of North Carolina Greensboro • “Sounding the Soviet Mainstream: Musical Excess in Dmitriy Shostakovich’s Score to Fall of Berlin (1951)”
Leah Shafer • Hobart and William Smith College • “It’s time! It’s time!!: The Performative Symptomatics 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** | Plaza Ballroom E - Concourse Level, Plaza Building | 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 |
Hands and Gestures in Film

**Session f**

**Room:** Plaza Ballroom F - Concourse Level, Plaza Building

**Chair:** Ahmet Yuce - Georgia State University

**Speakers:**
- 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"

**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 to foster collaborations and share research in the field.

**Ask a Publisher**

**Thursday, April 2**

**1:00 PM – 3:00 PM**

**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 G
### Thursday, April 2
1:15 pm – 3:00 pm

### G1: Community Television
**Marginal Uses of the Mainstream Form**

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza 1 - Concourse Level, Plaza Building</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Lauren Herold - Northwestern University</td>
</tr>
<tr>
<td>Co-chair</td>
<td>Daphne Gershon - University of Wisconsin-Madison</td>
</tr>
</tbody>
</table>

**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 Black Journal: The Politics of Community Control and Black UHF Television Infrastructure”


**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

### G2: Archive as Medium
**Activations, Remediations, and Counter-Archives**

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza 2 - Concourse Level, Plaza Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Janine Marchessault - York University</td>
</tr>
<tr>
<td>Co-chair</td>
<td>Michael Zryd - York University</td>
</tr>
</tbody>
</table>

**Jennifer VanderBurgh** - Saint Mary's University - “Reframe, Remediate, Repatriate: Animating Nova Scotia’s Government Film Collection”

**Michael Zryd** - York University - “Reactivating Hollis Frampton's Magellan”

**Janine Marchessault** - York University - “Rethinking Lieux de Mémoire through Archival Remediations”

**Monika Gagnon** - Concordia University - “67 AR|chives: Augmented Reality on the Expo 67 Islands”

### G3: The Post-States of Yugoslav Film, New Media and Culture
**Between Memory, Representation and Collaboration**

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza 3 - Concourse Level, Plaza Building</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Asja Makarevic - Goethe University Frankfurt am Main</td>
</tr>
</tbody>
</table>

**Ana Grgic** - Monash University Malasia - “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**  |  Rielie Navitski • University of Georgia  
**Masha Salazkina**  |  Concordia University • "New Latin American Cinema’s Early Political Foundations: La Rassegna Internazionale del Cinema Latinoamericano 1960–1965"  
**Rielie 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 Arvkar**  |  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)"  
**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

<table>
<thead>
<tr>
<th>Room</th>
<th>Century - MEZZANINE LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Daniel Humphrey - Texas A&amp;M University</td>
</tr>
</tbody>
</table>

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 Island Films”

Daniel Humphrey - Texas A&M University - “Following the Forces: Bergman Beyond Psychoanalysis”

**Sponsor**: Scandinavian Scholarly Interest Group

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### g10 Mediated Matchmaking
Compatibility on Screen and Online

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<thead>
<tr>
<th>Room</th>
<th>Tower A - SECOND LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Reem Hilu - Washington University in St. Louis</td>
</tr>
</tbody>
</table>

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”

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

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<thead>
<tr>
<th>Room</th>
<th>Tower D - SECOND LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Claudia Breger - Columbia University</td>
</tr>
</tbody>
</table>

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 BlackKkKlansman”

Olivia Landry - Lehigh University - “The Sonic Crowd: Polyphony in Philip Scheffner’s Havarie”

**Sponsor**: Film Philosophy Scholarly Interest Group

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### g11 Progressive Shifts, Regressive Outcomes
Unpacking Modern Media Representations

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<tr>
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<tbody>
<tr>
<td>Chair</td>
<td>Evan Brody - University of Wisconsin-La Crosse</td>
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</table>

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

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**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

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**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”

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**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”
<table>
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<tr>
<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Chair</th>
<th>Co-Chair</th>
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</thead>
<tbody>
<tr>
<td>g16</td>
<td>Revisioning Taiwan: Cinematic Landscape, Alternative Historiography, and Community Building</td>
<td>Savoy - Majestic Level, Tower Building</td>
<td>Ellen Chang - University of Washington</td>
<td>Shi-Yan Chao - Hong Kong Baptist University</td>
</tr>
<tr>
<td>g17</td>
<td>Rendering Times, Powers, Perceptions</td>
<td>Director's Row E - Lobby Level, Plaza Building</td>
<td>Deborah Leviit - The New School</td>
<td>Joel McKim - Birkbeck, University of London</td>
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<tr>
<td>g18</td>
<td>Rebooting Digital Diaspora: New Digitalities and Modalities of Blackness at Play</td>
<td>Director's Row H - Lobby Level, Plaza Building</td>
<td>TreaAndrea Russworm - University of Massachusetts Amherst</td>
<td>Anna Everett - University of California, Santa Barbara</td>
</tr>
<tr>
<td>g19</td>
<td>Disruptive Distributions: documentary, Streaming, and Independents</td>
<td>Director's Row I - Lobby Level, Plaza Building</td>
<td>Lori Lopez - University of Wisconsin-Madison</td>
<td>Theresa Lu - University of Texas at Austin</td>
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**g20 | roundtable**

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

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<th>room</th>
<th>Director's Row J • LOBBY LEVEL, PLAZA BUILDING</th>
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<tbody>
<tr>
<td>chair</td>
<td>Sarah Clothier • American Film Institute</td>
</tr>
<tr>
<td>co-chair</td>
<td>Maya Montanez Smukler • UCLA Film and Television Archive</td>
</tr>
</tbody>
</table>

**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

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

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<tbody>
<tr>
<td>chair</td>
<td>Eric Rentschler • Harvard University</td>
</tr>
</tbody>
</table>

**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”

**Codrula Morari** • Wellesley College • “The Festival Square: Shapes and Sites of the Contemporary Public Sphere”

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

<table>
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<tr>
<th>room</th>
<th>Beverly • TERRACE LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>chair</td>
<td>Antoine Damiens • McGill University</td>
</tr>
<tr>
<td>co-chair</td>
<td>David Richler • Carleton University</td>
</tr>
</tbody>
</table>

**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”

**sponsors** Film & Media Festivals Scholarly Interest Group
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 McClearen • 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

1:15 pm
3:00 pm
**session 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 Spatiotemporality 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:** Governor’s Square 18 - 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.

**Media, Science, and Technology Scholarly Interest Group**  
Graduate writing award and job cover letter workshop.

**Tweet...**

your experiences during the conference  
use #SCMS20
session h

thursday, april 2
3:15 pm – 5:00 pm

### 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

### h2 Global Special Effects 1925–1935

**room** Plaza 2 - CONCOURSE LEVEL, PLAZA BUILDING

**chair** Ariel Rogers • Northwestern 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”

### h3 Sleepy Cinema
Affect, Audience, Embodiment

**room** Plaza 3 - CONCOURSE LEVEL, PLAZA BUILDING

**chair** Nicholas de Villiers • University of North Florida

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, Insomnious Times”
**h4  Epistimologies and Affects of the Everyday**

**room** Plaza 4 - CONCOURSE LEVEL, PLAZA BUILDING

**chair** Mikki Kressbach - Loyola Marymount University


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 Centralaméricanismo: The Comedy of Arturo Castro and Julio Torres”
### h8 | Branding and Promotional Culture

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<tr>
<td>Chair</td>
<td><strong>Emily West</strong> · University of Massachusetts Amherst</td>
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<tr>
<td>Speaker</td>
<td><strong>Emily West</strong> · University of Massachusetts Amherst</td>
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<tr>
<td>Topic</td>
<td>“Shoppable Video?: The Past, Present, and Future of Product Placement in the Streaming Era”</td>
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<tr>
<td>Speaker</td>
<td><strong>Maria Boyd</strong> · Delaware County Community College</td>
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<tr>
<td>Topic</td>
<td>“Commodifying Identity: The CW’s Inclusivity as Brand Strategy”</td>
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<tr>
<td>Speaker</td>
<td><strong>Dora Valkanova</strong> · University of Illinois at Urbana-Champaign</td>
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<tr>
<td>Topic</td>
<td>“Locating the Authentic Indie: Indie and Independent Film Marketing in a Brand Culture”</td>
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<tr>
<td>Speaker</td>
<td><strong>Li Cornfeld</strong> · Hagley Center for the History of Business, Technology, and Society</td>
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<tr>
<td>Topic</td>
<td>“The Global Stage for Innovation: Media and Tech Conventions as Spectacles of Industrial Convergence”</td>
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### h10 | Queer Ecologies

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<tr>
<td>Chair</td>
<td><strong>Paula J. Massood</strong> · Brooklyn College, CUNY</td>
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<tr>
<td>Speaker</td>
<td><strong>Harris Kornstein</strong> · New York University</td>
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<tr>
<td>Topic</td>
<td>“Witchcraft and/as Technology: Tarot, Astrology, and Other Queer Woo as Intuitive Prediction and Programming”</td>
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<tr>
<td>Speaker</td>
<td><strong>Kyle Meikle</strong> · University of Baltimore</td>
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<tr>
<td>Topic</td>
<td>“SpongeBob’s Queer Ecology”</td>
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<tr>
<td>Speaker</td>
<td><strong>Dominic Clarke</strong> · New York University</td>
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<tr>
<td>Topic</td>
<td>“What is Queer Sex: Pornographic Depictions of Transgender Men”</td>
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<tr>
<td>Speaker</td>
<td><strong>Aniruddha Maitra</strong> · Colgate University</td>
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<tr>
<td>Topic</td>
<td>“Documenting the Unnameable: Queer Subalternity … and the Unclaimed and This Freedom Life”</td>
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### h11 | Digitality and Globality

#### Contemporary/New Age Tamil Cinema and the Changing Paradigms/Emerging Trends

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<tr>
<th>Room</th>
<th>Tower B · SECOND LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td><strong>Swarnavel Eswaran Pillai</strong> · Michigan State University</td>
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<tr>
<td>Speaker</td>
<td><strong>Vasugi Kailasam</strong> · University of California, Berkeley</td>
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<tr>
<td>Speaker</td>
<td><strong>Amrutha Kunapalli</strong> · Michigan State University</td>
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<tr>
<td>Topic</td>
<td>“Comedy Keemedy: Memes, Comedians, and the Self-Reflexive Humour of Contemporary Tamil Cinema”</td>
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<tr>
<td>Speaker</td>
<td><strong>Lalitha Gopalan</strong> · University of Texas at Austin</td>
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<tr>
<td>Topic</td>
<td>“Dust Ups in Tamil Noir”</td>
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<tr>
<td>Speaker</td>
<td><strong>Swarnavel Eswaran Pillai</strong> · Michigan State University</td>
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<tr>
<td>Topic</td>
<td>“Tamil Cinema of the New Millenium: Transitional Generation and the Traces of Continuity”</td>
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### h12 Moving Past
Tracing Historical Routes of Distribution

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<tbody>
<tr>
<td>chair</td>
<td>Selena Dickey • University of Texas at Austin</td>
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<tr>
<td>co-chair</td>
<td>Timothy Piper • University of Texas at Austin</td>
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<tr>
<td>Selena Dickey</td>
<td>University of Texas at Austin and Timothy Piper • University of Texas at Austin</td>
</tr>
<tr>
<td>Alex Kupfer</td>
<td>Vassar College • “The Hawkeye Circuit: Sports Film Distribution and University Priorities in the 1920s”</td>
</tr>
<tr>
<td>Richard Popp</td>
<td>University of Wisconsin-Milwaukee • “Urban Renewal and the Wiring of Manhattan”</td>
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<tr>
<td>James Schwoch</td>
<td>Northwestern University • “Serpent in the Garden: 5G in the National Radio Quiet Zone”</td>
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<td>sponsor</td>
<td>Media Industries Scholarly Interest Group</td>
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### h13 Situating Affect in Broadcast History
The Emotional and the Devotional in TV and Radio

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<tbody>
<tr>
<td>chair</td>
<td>Molly Schneider • Columbia College Chicago</td>
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<tr>
<td>Jason Loviglio</td>
<td>University of Maryland, Baltimore County • “A Feeling Medium: Gender and Radio’s Affective Power, From Soaps to Podcasts”</td>
</tr>
<tr>
<td>Molly Schneider</td>
<td>Columbia College Chicago • “Isn’t That a Luxury, That Kind of Sentimentality?: Atomic Attack and TV’s Nuclear Imaginary”</td>
</tr>
<tr>
<td>Claudia Calhoun</td>
<td>Fairfield University • “We’ve Got to Have Feelings: The Politics of Naked City’s Affective Appeals”</td>
</tr>
<tr>
<td>Sonja Williams</td>
<td>Howard University • “Wade in the Water: Anatomy of a Groundbreaking Radio Documentary Series By One of Its Producers”</td>
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<td>sponsor</td>
<td>Radio Studies Scholarly Interest Group</td>
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### h14 Revisiting Dynasty and Television Studies’ “First Wave”

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<th>Vail • MAJESTIC LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>chair</td>
<td>F. Hollis Griffin • Denison University</td>
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<tr>
<td>Andrea Press</td>
<td>University of Virginia • “Ressentiment and the Reception of Dynasty”</td>
</tr>
<tr>
<td>Ellen Seiter</td>
<td>University of Southern California • “Dynasty as Teen Melodrama”</td>
</tr>
<tr>
<td>Lynne Joyrich</td>
<td>Brown University • “Thoughts on Narrative Thinking”</td>
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### h15 Seeing Within and Beyond the Body
Transcending the Corporeal in Global Film and Media

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<tr>
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<tbody>
<tr>
<td>chair</td>
<td>Fareed Ben-Youssef • Texas Tech University</td>
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<tr>
<td>Fareed Ben-Youssef</td>
<td>Texas Tech University • “Visibility as a Trap for the Police and the Policed: Drones as Weapons in State of Emergency Banlieue Cinema”</td>
</tr>
<tr>
<td>Marianne Tarcov</td>
<td>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”</td>
</tr>
<tr>
<td>Rebecca Ehrenwirth</td>
<td>Trier University • “Inbetween-ness of Queer Bodies: Disabled Gender in Contemporary China”</td>
</tr>
<tr>
<td>Christopher Goetz</td>
<td>University of Iowa • “A Poetics of Scale in Cinema and Video Games”</td>
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</tbody>
</table>
### Session 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

### Session 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  

- **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”

### Session 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”

### Session 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 Tofghian - 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 Uabumrungrujit** - 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

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<tr>
<th>Room</th>
<th>Director's Row J - LOBBY LEVEL, PLAZA BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Evan Elkins - Colorado State University</td>
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<td>Dennis Lo</td>
<td>James Madison University</td>
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<tr>
<td>Robert Joseph</td>
<td>University of Dayton</td>
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<tr>
<td>Evan Elkins</td>
<td>Colorado State University</td>
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<tr>
<td>Piyusha Chatterjee</td>
<td>Concordia University Montreal</td>
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**Sponsor:** Urbanism, Geography, Architecture
Scholarly Interest Group

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## h22 Workshop
### Teaching “The Global” in Media Studies

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<th>Room</th>
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<tr>
<td>Chair</td>
<td>Juan Llamas Rodriguez - University of Texas at Dallas</td>
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<tr>
<td>Participants</td>
<td>Weixian Pan - New York University Shanghai</td>
</tr>
<tr>
<td></td>
<td>Bhaskar Sarkar - University of California, Santa Barbara</td>
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<td></td>
<td>Salome Skvirsky - University of Chicago</td>
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<td>Pamela Krayenbuhl - University of Washington Tacoma</td>
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**Sponsors:** Critical Media Pedagogies
Scholarly Interest Group
Transnational Cinemas Scholarly Interest Group

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## h21 Roundtable
### Innovative Assignments for the Film and Media Classroom

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<tbody>
<tr>
<td>Chair</td>
<td>Charlie Keil - University of Toronto</td>
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<tr>
<td>Liz Clarke</td>
<td>Brock University</td>
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<td>Lisa Coulthard</td>
<td>University of British Columbia</td>
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<td>Paul Manticone</td>
<td>Rowan University</td>
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<tr>
<td>Katherine Spring</td>
<td>Wilfrid Laurier University</td>
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<tr>
<td>Charles Tepperman</td>
<td>University of Calgary</td>
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**Sponsors:** Critical Media Pedagogies
Scholarly Interest Group
Libraries and Archives Scholarly Interest Group

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## h23 Trek, Tweens, and Fandom

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<th>Room</th>
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<tr>
<td>Chair</td>
<td>Timothy Shary - Eastern Florida State College</td>
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<tr>
<td>Erin Hanna</td>
<td>University of Oregon</td>
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<tr>
<td>Victoria Serafini</td>
<td>Cornell University</td>
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<tr>
<td>Victoria Taormina</td>
<td>University of Rochester</td>
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<td>Kalling Heck</td>
<td>Louisiana State University</td>
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**Sponsor:** Childrens and Youth Media
Scholarly Interest Group
Thursday, April 2

**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 2s Money Metagames"

**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  
Bowdown 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"

**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**  
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**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  

**h30**  |  **Murder, Manipulation, and Madness**  
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**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**  | 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**  | 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  
**Columbia University Press**  
*Wine and Cheese to Celebrate Chromatic Modernity, winner of the 2020 Kovacs award, and all our great new titles!*
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

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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

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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
---|---
**Session:** 5:15 pm - 7:00 pm

**Room:** Century • MEZZANINE LEVEL, TOWER BUILDING

**Chair:** Rebecca Kumar • Spelman College

**Co-Chair:** Yasmine Espert • Columbia University

**Respondent:** Tessa Thorsen • Aalborg University

**Yasmine Espert** • 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

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i10 | (Un)Disciplining Bodies
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**Session:** 5:15 pm - 7:00 pm

**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”

**Sponsor:** Latino/a Caucus

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i9 | Theoretical Explorations
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**Session:** 5:15 pm - 7:00 pm

**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”

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i11 | Disrupting the visual and discursive foundations of race in Latin American Cinema
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**Session:** 5:15 pm - 7:00 pm

**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”
- 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

**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 Mouba 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

**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

**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”
Thursday, April 2

**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 |

5:15 pm
7:00 pm
i20 | Expanded Environments I
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**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 Mangrané’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

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i22 | “Be Real Black For Me”
The Politics of Black Authenticity and Media Consumption in a 45-Era
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**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”

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i21 | Subjectivity Across Platforms, from Indigenous Dreamscapes to Desktop Horrors
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**room** Columbine - Terrace Level, Tower Building
**chair** Tina Kendall - Anglia Ruskin University

Tina Kendall • Anglia Ruskin University • “Desktop Horror and the ‘Invisualities’ 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”

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i23 | The Netflix Effect in Global Context
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**room** Beverly - Terrace Level, Tower Building
**chair** Jane Shattuc - Emerson College

Julia Echeverría-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”

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5:15 pm
7:00 pm
i24  Media, Energy Infrastructures and (Post-)Colonial Power

**chair** Anne Pasek - University of Alberta
**co-chair/respondent** Rachel Jekanowski - Memorial University of Newfoundland
**co-chair** Hannah Tollefson - McGill University

Martin 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

**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”
Jamie Wagner - University of Colorado Boulder - “Archival Conventions for Experimental Film”

sponsors Childrens and Youth Media Scholarly Interest Group
Digital Humanities and Videographic Criticism Scholarly Interest Group

i26  Tilling Walled Gardens & Cultural Swamps
Algorithmic, Platform, and Regulatory Landscapes in Kids’ Digital Media

**chair** Maureen Mauk - University of Wisconsin-Madison

Maureen Mauk - University of Wisconsin-Madison - “Adulting 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 Walczer - 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

**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”

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”

meeting

thursday, april 2
5:15 pm – 7:00 pm

room Governors Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

Graduate Student Organization Meeting

All graduate students welcome. Conversation to discuss issues and initiatives important to our community.

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).
7:00 pm – 9:30 pm

**Grrrls Night Out**

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

Sign up and purchase tickets.


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
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
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
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/](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
**Session J**

Friday, April 3

8:00 am – 9:45 am

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### 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

**Sponsor:** Asian/Pacific American Caucus

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### Swiping for Security

- **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”

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### Playing White

- **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”

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**j5** | Anthro/scopic Ecologics  
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 Anthropo/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”

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**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

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**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’”  
**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

<table>
<thead>
<tr>
<th>Room</th>
<th>Tower B - Second Level, Tower Building</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Dan Vena • Queen's University/Carleton University</td>
</tr>
<tr>
<td>Marina Levina</td>
<td>University of Memphis • “Midsommar (2019) and the Joys and Horrors of Whiteness”</td>
</tr>
<tr>
<td>Amanda Landa</td>
<td>Rowan University • “Discipline and Punish: Performing Arts and Body Horror Hybridity in The Perfection”</td>
</tr>
<tr>
<td>Tien-Tien Jong</td>
<td>University of Chicago • “Practice, Torture, and the Perfect Performance: Passion and Agony in Whiplash (2014) and Black Swan (2010)”</td>
</tr>
<tr>
<td>Robert Spadoni</td>
<td>Case Western Reserve University • “Midsommar: Thing Theory”</td>
</tr>
</tbody>
</table>

**Sponsor:** Horror Studies Scholarly Interest Group

### j12 | Waltz into Darkness
Cornell Woolrich and Transmedia Noir

<table>
<thead>
<tr>
<th>Room</th>
<th>Tower C - Second Level, Tower Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Rob King • Independent Scholar</td>
</tr>
<tr>
<td>Rob King</td>
<td>Independent Scholar • “A Fool and His Machine: The Typewritten Archives of Cornell Woolrich”</td>
</tr>
<tr>
<td>Frank Krutnik</td>
<td>University of Sussex • “The Night Reveals: Cornell Woolrich and Radio Noir”</td>
</tr>
<tr>
<td>Nicholas Sammond</td>
<td>University of Toronto • “Ashes to Ashes, Pulp to Pulp, or, Woolrich: Toward a Minor Literature”</td>
</tr>
<tr>
<td>Pamela Robertson Wojcik</td>
<td>University of Notre Dame • “The Boy and The Bride: Adaptation as Arrangement in The Window (1949) and The Bride Wore Black (1968)”</td>
</tr>
</tbody>
</table>

### j13 | Archival Traces
Media Infrastructures and Cultural Memory

<table>
<thead>
<tr>
<th>Room</th>
<th>Majestic Ballroom - Majestic Level, Tower Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Eithne Quinn • University of Manchester</td>
</tr>
<tr>
<td>Clive James Nwonka</td>
<td>The London School of Economics and Political Science • “The BFI Diversity Standards Data and Racial Inequality in the UK Film Industry”</td>
</tr>
<tr>
<td>Eithne Quinn</td>
<td>University of Manchester • “Blue Collar (1978), Richard Pryor, and the Cooptation of Black Creative Labor in Post-Civil Rights Hollywood”</td>
</tr>
<tr>
<td>Silpa Mukherjee</td>
<td>University of Pittsburgh • “The Media Jihadi in Kashmir’s Contraband Cultures”</td>
</tr>
<tr>
<td>Joseph DeLeon</td>
<td>University of Michigan • “Making Queer Media Memories with the American Music Show”</td>
</tr>
</tbody>
</table>

### j14 | Transforming Bodies
Film, Disability, and Embodiment

<table>
<thead>
<tr>
<th>Room</th>
<th>Vail - Majestic Level, Tower Building</th>
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</thead>
<tbody>
<tr>
<td>Chair</td>
<td>Slava Greenberg • University of Southern California</td>
</tr>
<tr>
<td>Co-chair</td>
<td>Frank Mondelli • Stanford University</td>
</tr>
<tr>
<td>Respondent</td>
<td>Bill Kirkpatrick • Denison University</td>
</tr>
<tr>
<td>Frank Mondelli</td>
<td>Stanford University • “From Postwar Doom to the Deaf Boom: A History of Language and Technology in Japanese Television”</td>
</tr>
<tr>
<td>Slava Greenberg</td>
<td>University of Southern California • “How do Trans* Men Make Babies? Transkids and the National Womb”</td>
</tr>
<tr>
<td>Octavian Robinson</td>
<td>St. Catherine University • “Embodying Disability as Spectacle: Sign Language Interpreters and the Media”</td>
</tr>
</tbody>
</table>


**Session J15**

**Conference Session**

**Roundtable - Documentary (adj.)**
**Keywords and Critical Interventions**

- **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**

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**Session J17**

**Conference Session**

**Resinous Networks**
**Mediating Elemental Histories**

- **Chair:** Nicole Starosielski  
  - New York University
- **Jeff Scheible**  
  - King’s College, London  
  - “‘GRANDDADDY 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 Russell**  
  - Carleton University  
  - “Elemental Earth: TIROS 1 and Exo-Planetary Imaginaries”
- **Nicole Starosielski**  
  - New York University  
  - “The Infrared Internet”

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**Session J18**

**Conference Session**

**More Action! More Freaks! More Bitches!**
**Media Culture at the Margins and Center**

- **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”

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**Room Details**

- **J15:** Director’s Row F  - Lobby Level, Plaza Building
- **J17:** Director’s Row E  - Lobby Level, Plaza Building
- **J18:** Director’s Row H  - Lobby Level, Plaza Building

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**Schedule**

- **8:00 am**
- **9:45 am**
**j19  Fashion, Fantasy, Empire**

*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**

*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”

Katarina Kyrola - Åbo Akademi University - “(Non-) Sovereign Erotics and Queer Desire in Border (Gräns, Sweden, 2018)”

**j21  Scholar-Practitioners Reflect on the Essay Film**

*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”

**j22  Cinema, Nation, Power**

*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 Honarpisheh - 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 ‘Hillywood’: 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
---
room | Capitol - TERRACE LEVEL, TOWER BUILDING
chair | Meredith Bak • Rutgers University
c-club | 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
---
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”

**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.

**j28 Sing and Swing Cinematic Sound**

- **Room**: Plaza Ballroom F - Concourse Level, Plaza Building
- **Chair**: Yifen Beus - Brigham Young University, Hawaii

- **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”

**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
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

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**meeting**

*friday, april 3*

9:30 am – 10:45 am

*room* Directors Row G - LOBBY LEVEL, PLAZA BUILDING

**JCMS Masthead Meeting**

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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

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**Session 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

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**Session 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

**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”

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**Session 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 Chunsautchan • 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 Mizejewska • 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 Mizejewska • Ohio State University • “#poormartha: Cringe-Watching • “Empathy, and Gender in The Americans”
### 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, Expectation, 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

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”
**k21 Understanding Media Theory at Mid-century**
The Technique of the Conference

**Room**  Columbia - 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"

**Sponsors** Film & Media Festivals Scholarly Interest Group

**Sound and Music Studies Scholarly Interest Group**

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**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

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**k22 From Audience Member to Media Maker**

**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 • “Sideling 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
Dean Allbritton • Colby College • “The Devil Went Down to Madrid: The Spanish Obscenities of Bruce LaBruce”
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**

**Chair:** Rebecca DeRoo  
Rochester Institute of Technology

**Rebecca DeRoo**  
Rochester Institute of Technology  
“Agnes Varda: Power and Protest at Cannes”

**Sandy Flitterman Lewis**  
Rutgers University  
“Passion, Commitment, Compassion: Les Justes au Pantheon by Agnes 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 E  
**Chair:** Rebecca DeRoo  
Rochester Institute of Technology

**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:** Governor’s Square 18  
**Chair:** Rebecca DeRoo  
Rochester Institute of Technology

**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.
## I1  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  

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## I2  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  

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## I3  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
### Session 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”

### Session 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”

### Session 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”

### Session 10: Queer Archival Politics

**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 Gieseking** • 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”

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**Schedule:**  
12:00 pm - 1:45 pm
### Session 11
**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”

### Session 13
**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”

### Session 12
**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”

### Session 14
**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 Kirshner** • 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 Ménage à Trois”

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12:00 pm  
1:45 pm
### I15 Roundtable: Videographic Criticism

**Re-Voicing the Authoritative Voiceover**

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<th>Director's Row F - LOBBY LEVEL, PLAZA BUILDING</th>
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<tr>
<td>Chair</td>
<td>Kerry Hegarty - Miami University</td>
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<td>Respondent</td>
<td>Nicolas Poppe - Middlebury College</td>
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**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 Greenough** - 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

### I17 Philosophical Provocations of the Image

**Formalizing The inbetween and the intangible**

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<td>Chair</td>
<td>Siying Duan - Simon Fraser University</td>
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**Curran Nault** - University of Texas at Austin - “DIY Death: Necro-Subjectivity in the Quare Artivist 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”

### I16 Roundtable: Media Frameworks for Enacting Data Justice

**Formalizing The inbetween and the intangible**

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<td>Chair</td>
<td>Lauren Klein - Emory University</td>
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**Faith 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”

**Sponsor** - Film & Media Festivals Scholarly Interest Group

### I18 Roundtable: Post-Socialist Identity and Labor

**Factory Symphony: Labor, Workers, and Public Memory in Jasmina Wojcik’s Creative Documentary”**

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<tr>
<td>Chair</td>
<td>Aga Skrodzka - Clemson University</td>
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</table>

**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”


**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

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**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”

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**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

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**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”  

*Keeva 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”

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12:00 pm  
1:45 pm
### I23 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"
- **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"

### I24 "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 Ephemeralities 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

### I25 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"

### I26 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
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.

Ask a Digital Humanities Scholar/Videographic Critic

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
m1 | Self, Sex, and Nation
Ethnicity and Gender Across Asia

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

m2 | Media Ecologies in Anthropocene
East Asian Perspectives

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)”

m3 | Transforming Play
Games and Media Convergence

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 Lumenproletarian 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 Leverenter - Wheaton College  
**Sarah Leverenter** - 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

**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”  
**m11** | Beautiful and Beastly Bodies  
---|---  
**room** | Tower B - Second Level, Tower Building  
**chair** | Dalia Barghouty - University of California, Davis  
**Dalia Barghouty** - 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 Xiaqingxin 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  
**Rachel Plotnick** - Indiana University Bloomington  
“Building the A-V Laboratory: Poaching and Managing Media and Materials in the Early Twentieth-Century School”  
**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”

2:00 pm
3:45 pm
### 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

### 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”

### 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)”

### 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

Socially Important Group

Middle East Caucus
**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 Corthésy • 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 Archivation 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

- **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"
**Critical Media Pedagogy Scholarly Interest Group**
Workshops to utilize pedagogical tools.

**Indigenous Members Meeting**

**JCMS Editorial Board Meeting**
Townhall Meeting on Precarious Labor

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

Reception

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.

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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.
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

n1 | Asian Labor in Cinematic Form

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

n2 | Understudied Subjects and Unexplored Archives I

Reclaiming and Diversifying Girls’ Media History

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”

Anaiis Cisco • Smith College • “Examining the GYRL in L.A. Rebellion Films”

Sponsor: Children’s and Youth Media Scholarly Interest Group

n3 | Writing Between the Lines

Feminist Strategies for Historical Absences, Cliché, and the Unreliable

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”  

**n11** | **Indigeneity and Horror**  
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**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”  

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**n10** | **There’s No Crying In Porn**  
Melancholy and Despair in Pornographic Media  
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**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 21st Century”  
**Lucy Neville** · University of Leicester · “‘Avoiding the Sexual Minefield’: Women, M/M porn, and Joyful Spectatorship”  
**sponsor** Adult Film History Scholarly Interest Group
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 Pasts 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"

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
Amanda Keeler - Marquette University - "From Devour to Abhor: True Crime Television Viewers and Nonviewers"
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 - "Stay Sexy and Don’t Get Murdered: My Favorite Murder and Morbid White Feminism"
Laurie Ouellette - University of Minnesota - "Stay Sexy and Don’t Get Murdered: My Favorite Murder and Morbid White Feminism"
session n

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

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”

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

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

9:15 am
11:00 am
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.

Animated Media Scholarly Interest Group
session O
saturday, april 4
11:15 am – 1:00 pm

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 Burning (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 The Beauty Inside"
Moonim Baek - Institute of Media Arts at Yonsei University
"Female Film Fandom for The Merciless (2017): Investigating Inter-Male Intimacy"

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
Frances Smith - University of Sussex
"We Got the Gist: They Ran Out of Spuds, Everyone Was Raging’: Irish History and Progressive Nostalgia in Derry Girls"

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 Huiztil - University of Michigan
"Sounding Citizenship: Returned Migrants and Sonidero Tocadas in Puebla, Mexico"
Orquidea Morales - SUNY Old Westbury
"Informal Filmic Practices: A Case Study of South Texas"

sponsor Childrens and Youth Media Scholarly Interest Group
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 *Image Book* 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 *Picnic at Hanging Rock*"

**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 *Get Out*, Peele Shocks Us with the Obvious"

**o10** Orgasmicinemas

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"

**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 *Kasper Hauser*"

Michael Slowik - Wesleyan University - "‘To Use the Microphone as We Have Used the Camera’: Rouben Mamoulian, Early Film Sound Theory, and *Applause* (1929)."

Andrea Avidad - The New School - "Deadly Barks: Acousmaticity and Postanimality in Lucrecia Martel’s *La Ciénaga*"

**Sponsor:** Adult Film History Scholarly Interest Group

**Sponsor:** Sound and Music Studies Scholarly Interest Group

**Session:**

11:15 am - 1:00 pm
### Session 013: 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  
**Panelists:**  
- **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

### Session 015: New Documentary Practices in Africa

**Room:** Director’s Row F - LOBBY LEVEL, PLAZA BUILDING  
**Chair:** Aboubakar Sanogo - Carleton University  
**Panelists:**  
- **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 Auguiste** - 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

### Session 014: Queer(ing) and Trans(lating) Cinema and Media Archives

**Room:** Vail - MAJESTIC LEVEL, TOWER BUILDING  
**Chair:** David Lugowski - Manhattanville College  
**Panelists:**  
- **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

### Session 016: Transnational Folklore, Politics, Horror

**Room:** Savoy - MAJESTIC LEVEL, TOWER BUILDING  
**Chair:** Iain Smith - King’s College London  
**Panelists:**  
- **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”

**sponsors** Comedy and Humor Studies
Scholarly Interest Group

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**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”

**sponsors** Comics Studies Scholarly Interest Group

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**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

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**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”

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11:15 am - 1:00 pm
Screening Pain
Narrativing 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

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**meeting**

*saturday, april 4
11:15 am - 1:00 pm
room**: Training Room • CONCOURSE LEVEL, PLAZA BUILDING

**Urbanism, Geography, Architecture Scholarly Interest Group**

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**meeting**

*saturday, april 4
11:15 am - 1:00 pm
room Governor’s Square 18 • CONCOURSE LEVEL, PLAZA BUILDING

**Radio Studies Scholarly Interest Group**

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**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**

**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”

**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 Keblinska** • 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”

**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:** Asian/Pacific American Caucus
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<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Chair</th>
<th>Speaker 1</th>
<th>Speaker 2</th>
<th>Sponsor</th>
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<tr>
<td>P4</td>
<td>Afterlife TV: The Politics and Aesthetics of Speculative Retrospection</td>
<td>Plaza 4 - Concourse Level, Plaza Building</td>
<td>Joshua Yumibe - Michigan State University</td>
<td>“Chromatic Futures: Babylon Berlin and the Return of 1920s Color”</td>
<td>“History is a Beautiful Thing: Derry Girls, G.L.O.W. and the Feminization of the Recent Past on Television”</td>
<td>Transmedia Scholarly Interest Group</td>
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<td>P10</td>
<td>Re-Animating the Archive Roundtable: Queer Theories of Computing</td>
<td>Tower A - Second Level, Tower Building</td>
<td>Scott Richmond - University of Toronto</td>
<td>Shaka McGlotten - SUNY, Purchase - “Black+Queer Data: Capture, Evasion, Occlusion”</td>
<td>Paige Treebridge - DePaul University - “Queering Social Engineering”</td>
<td>Transmedia Scholarly Interest Group</td>
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<tr>
<td>P11</td>
<td>Is the Medium Really the Message? Medium Specificity in the Age of Transmediaity</td>
<td>Tower B - Second Level, Tower Building</td>
<td>Elizabeth Evans - University of Nottingham</td>
<td>Matthew Hanchard - University of Glasgow</td>
<td>Peter Merrington - University of Glasgow</td>
<td>Transmedia Scholarly Interest Group</td>
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### 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  

### 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 Haastrup** - 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”  

### 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”  

### 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
**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 Gaïety, Gallic Humor, and French Comic Film Series Before World War I”

**Sponsors** Comedy and Humor Studies

Scholarly Interest Group

Silent Cinema Scholarly Interest Group

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**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”

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**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 Colossal Farce: Cleopatra (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

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**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”

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1:15 pm

3:00 pm
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: Governor’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 • Concouse 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!
q1 | Film Noir in the Age of Trump
A Contemporary Critical Optics

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza 1 • CONCOURSE LEVEL, PLAZA BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Lee Carruthers • University of Calgary</td>
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</table>

Nina Cartier • Harold Washington College • “Race as Contamination: Film Noir, Jazz, and the Failure of White Masculinity”

Alberto Zambenedetti • University of Toronto • “Lucía Bosé 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”

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q2 | Listening in to South Asia
(Dis)Embodiment, Representation, and the Materiality of Sound Sources

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<tr>
<th>Room</th>
<th>Plaza 2 • CONCOURSE LEVEL, PLAZA BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Sonia Gaind-Krishnan • New York University</td>
</tr>
<tr>
<td>Co-Chair</td>
<td>Isabel Huacuja Alonso • California State University San Bernardino</td>
</tr>
</tbody>
</table>

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”

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q3 | Videographic Television Studies

<table>
<thead>
<tr>
<th>Room</th>
<th>Plaza 3 • CONCOURSE LEVEL, PLAZA BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Casey McCormick • McGill University</td>
</tr>
</tbody>
</table>

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

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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”

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 Fereydoun 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”

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

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”
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

3:15 pm
5:00 pm
### q13 Mediating the Self

**Labor, Affect and Embodiment in Postfeminist Media**

<table>
<thead>
<tr>
<th>Room</th>
<th>Majestic Ballroom - MAJESTIC LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Aviva Dove-Viebahn - Arizona State University</td>
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</table>

**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”

### q15 Vision Keepers

**The Changing Role of the Documentary Producer**

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<tr>
<th>Room</th>
<th>Director’s Row F - LOBBY LEVEL, PLAZA BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Michael Renov - University of Southern California</td>
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</tbody>
</table>

**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

### q14 workshop

**Intergenerational Connections and Cleavages in the Queer Classroom**

<table>
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<tr>
<th>Room</th>
<th>Vail - MAJESTIC LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Hunter Hargraves - California State University, Fullerton</td>
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</tbody>
</table>

**Co-Chair** - Julia Himberg - Arizona State University

**Participants**

- Benjamin Aslinger - Bentley University
- Ron Becker - Miami University

**Sponsor** - Critical Media Pedagogies Scholarly Interest Group

### q16 Ridiculous and Absurd

**Exploring Contemporary Transnational Parodies**

<table>
<thead>
<tr>
<th>Room</th>
<th>Savoy - MAJESTIC LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Thais Miller - University of California, Santa Cruz</td>
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</table>

**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 Hrebejk 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

### 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
### q25 Gender/Genre Trouble
**In Theory and Practice**

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<tr>
<th>Room</th>
<th>Capitol - TERRACE LEVEL, TOWER BUILDING</th>
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<tbody>
<tr>
<td>Chair</td>
<td>Kornelia Boczkowska • Adam Mickiewicz University</td>
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**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”

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**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** Governor’s Square 18 - CONCOURSE LEVEL, PLAZA BUILDING

Video Game Studies 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
<table>
<thead>
<tr>
<th>Session</th>
<th>Title</th>
<th>Room</th>
<th>Chair</th>
<th>Co-Chair</th>
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<tbody>
<tr>
<td>r1</td>
<td>In/Visible Crossings: Borders, Elsewheres, and Contemporary Asian Media Cultures</td>
<td>Plaza 1</td>
<td>Ungsan Kim - University of Michigan</td>
<td>Hwa-Jen Tsai - National Chiao Tung University</td>
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<td>Erin Huang - Princeton University</td>
<td>“Ocean Media: Floating Visuality and the Neoliberal Seascape”</td>
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<td>Hwa-Jen Tsai - National Chiao Tung University</td>
<td>“Alien Encounters: Virtuality, Precarity, Displacement, and the Aesthetics of Despair in Chao De-Yin's Films”</td>
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<td>Ungsan Kim - University of Michigan</td>
<td>“Dreamscapes of the Borderlands: Mobility and Stasis in Zhang Lu's Films”</td>
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<td>Sudhir Mahadevan - University of Washington</td>
<td>“From a Material Politics to a Psycho-Politics: Faulkner to Lee Chang-dong”</td>
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<td>Sponsor</td>
<td>Asian Pacific American Caucus</td>
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<tr>
<td>r2</td>
<td>Trolls, Incels, Tweakers, and Deep Fakes</td>
<td>Plaza 2</td>
<td>Adrienne Domasin - Claremont Graduate University</td>
<td>Yoav Halperin - New York University</td>
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<td>“On Labels and Trolls: Accusations of Trolling as a Discursive Weapon”</td>
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<td>Javier Rivera - University of Texas at Austin</td>
<td>“Toxic Pharmacologies: The (Re)Constructions of Race and Gender Among Involuntary Celibates of Color”</td>
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<td>Matt Thompson - University of Toronto</td>
<td>“Deep Space Fakes: Conspiracy and Wilderness in Capricorn One”</td>
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<td>Adrienne Domasin - Claremont Graduate University</td>
<td>“How the Meth Was Won: ‘Tweaking’ White Masculinity, Conquest, and Empire in AMC’s Breaking Bad”</td>
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<tr>
<td>r3</td>
<td>Screen Media Agency: Forms of Engagement Afforded and Claimed in Digital Screen Media</td>
<td>Plaza 3</td>
<td>Ivan Girina - Brunel University London</td>
<td>Berenike Jung - King’s College London</td>
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<td>“Another World Is Possible’ in Dignity Village: Down and Out in Los Santos and In-game Photography as Subversive Play”</td>
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<td>Charlotte Stevens - Birmingham City University</td>
<td>“Player Agency Enacted Through Videogame Vids”</td>
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<td>Dereline (Dee) Marco - University of the Witwatersrand</td>
<td>“No Breastfeeding in Public! Let’s Discuss on Insta: Affective Navigations of Motherhood through South African Insta Moms”</td>
</tr>
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</table>
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”

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”

r10 | workshop Collectives
---|---
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

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

5:15 pm - 7:00 pm
**r13 | Filled with Secrets**

- **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”

**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

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**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”

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**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”

5:15 pm
7:00 pm
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<tr>
<th>Session</th>
<th>Questions in Early Cinematic Form</th>
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<tr>
<td>Room</td>
<td>Columbine - TERRACE LEVEL, TOWER BUILDING</td>
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<tr>
<td>Chair</td>
<td>Jan-Christopher Horak - Independent Scholar</td>
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<tr>
<td>Speakers</td>
<td>Adam Hebert - University of Pittsburgh - “Reframing Muybridge’s Milieus: Athletics and Sporting Mediators at Penn During the Animal Locomotion Period”</td>
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<td>Mingyi Yu - Harvard University - “Étienne-Jules Marey and Electronic Imaging”</td>
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<td>Shawn Shimpach - University of Massachusetts Amherst - “The Last Warning: Audience, Imaginary, and the End of Silent Film (and Paul Leni)”</td>
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<tr>
<td>Sponsors</td>
<td>Silent Cinema Scholarly Interest Group</td>
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<td>CinemArts: Film and Art History Scholarly Interest Group</td>
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<th>Session</th>
<th>War Without a Mission</th>
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<tr>
<td>Room</td>
<td>Terrace - TERRACE LEVEL, TOWER BUILDING</td>
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<tr>
<td>Chair</td>
<td>Alan Nadel - University of Kentucky</td>
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<tr>
<td>Respondent</td>
<td>E. Ann Kaplan - SUNY Stony Brook University</td>
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<tr>
<td>Speakers</td>
<td>Katheen McClancy - Texas State University - “Born to Kill Nazis: Allohistorical World War II in Video Games”</td>
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<td>Alan Nadel - University of Kentucky - “The Occupation of War without a Mission: <em>Jarhead</em>, The Hurt Locker, and Quotidian Labor”</td>
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<td>Katharina Gerund - FAU Erlangen-Nuernberg - “To Be Continued: Military Families and Perpetual War in Contemporary TV Series”</td>
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<tr>
<th>Session</th>
<th>Speculative Archives of Black Performance and Authorship</th>
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<td>Room</td>
<td>Biltmore - TERRACE LEVEL, TOWER BUILDING</td>
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<tr>
<td>Chair</td>
<td>Nicholas Forster - Yale University</td>
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<tr>
<td>Speakers</td>
<td>Nicholas Forster - Yale University - “Harlem Detectives, Singing Teens, and Nervous Boxers: Archives and Black Authorship in Anthology Dramas of the 1950s”</td>
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<td></td>
<td>Christopher Sieving - University of Georgia - “One of those Subway Films’ Bill Gunn’s <em>Territory</em> as Missing Link between the New Hollywood and the Black New Wave”</td>
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<tr>
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<td>Adam Burnstine - University of California, Los Angeles - “The Brotherhood Of Man: African-American Film Critics and the Black GI in Postwar Italian Cinema”</td>
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<td>Cinta Peleja - University of Chicago - “Speculative Practices in the Archive of <em>St. Louis Blues</em> (1929)”</td>
</tr>
</tbody>
</table>
r25 | Gender, Stardom, Agency

**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’”

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**Meeting**

Saturday, April 4
5:15 pm – 7:00 pm
Room: Capitol - Terrace Level, Tower 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.

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**Meeting**

Saturday, April 4
5:15 pm – 7:00 pm
Room: Training Room - 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.

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**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 You Tube”

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


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

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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.*
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 Diliman
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?
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**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
- Bhaskar Sarkar - University of California, Santa Barbara
- Kalpana Subramanian - University at Buffalo, SUNY
- Luca Zamparini - The Graduate Center CUNY
- Lakshmi Padmanabhan - Dartmouth College
- 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

**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
s4 | Contemporary Screen Culture’s Fascination with the Posthuman

**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

**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
- Lisa Han • University of California, Santa Barbara
- Michael Mirabile • Lewis & Clark College
- Isa Murdock-Hinrichs • Tulane University
- 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

**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

9:00 am
10:45 am
### 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

**Auditors:**  
- Seth Soulstein - Cornell University  
- Ariel Stevenson - University of California, Los Angeles  
- Ashley Young - University of Southern California  
- Keith Corson - University of Central Arkansas  
- Chris Holmlund - University of Tennessee  
- Edward Mendez - University of California, Irvine

### 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

**Auditors:**  
- Elyse Singer - The Graduate Center, CUNY  
- Vivienne Tailor - Claremont Graduate University  
- Michael Anthony Turcios - University of Southern California  
- 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

**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

**Auditors:**
- Siying Duan • Simon Fraser University
- Belinda He • University of Washington, Seattle
- Hannah Holtzman • University of San Diego
- Yuhuan Huang • Rochester Institute of Technology
- Ungsan Kim • University of Michigan Ann Arbor
- Josias Troyer • University of California, Los Angeles
- Elizabeth Wijaya • University of Toronto
- Xiuhe Zhang • University of California, Santa Barbara

s13 | Computational Media

**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

**Auditors:**
- Jonathan Cohn • University of Alberta
- Zenia Kish • University of Tulsa
- Deborah Levitt • The New School
- Hannah Soebbing • University of Southern California
- Rory Solomon • New York University
- James Tweedie • University of Washington
- Yu Xing Zhang • University of Toronto
- Will Schmenner • University of Pennsylvania
- Kyle Stine • Johns Hopkins University
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 University
- 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

9:00 am
10:45 am
### 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  
- Desiree 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
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
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
Media Economies of Entertainment Industry Award Shows

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

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  •  CONCOURSE LEVEL, PLAZA BUILDING
**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”

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**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”

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**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"

**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"

**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"

**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

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t14  Casual Commitments

**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

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t13  Powers of the False

**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"

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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  •  "Cyber Connection, Cyber Community: Un-Tracing an Archive of Utopianism"
- **Simogne Hudson** - University of Southern California  •  "Through the Eyes of an Artist-Bureaucrat: Archival Valences in State Sponsored Films of SNS Sastry"
- **Ritika Kaushik** - University of Chicago  •  "Archiving Life: Collapsing Time and Anticipating Memory in AIDS Video Activism"

**Sponsor**: Non-Theatrical Film and Media Scholarly Interest Group
**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"

**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"

**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"

**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’: Documenta11 as Mediascape"
**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”

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**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.*
### 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”

### 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”

### 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 Nilâ (the Moon)”

**Spandan Bhattacharya** • Jadavpur University • “Transgressing Boundaries • Transferring 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 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
### 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

### 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  

- Darien Sanchez Nicolas - Concordia University Montreal  

- Catherine Harrington - Northwestern University  
  “(Mad) Love After Lockup: Prison Reality Television's Softer Side?”

### u13 Legitibility, 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

### 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  

- Eli Boonin-Vail - University of Pittsburgh  

**Sponsor:** French & Francophone Studies  
Scholarly Interest Group
### session u

#### u16 Media of Contagion, Media of Captivity

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<th>room</th>
<th>Savoy · Majestic Level, Tower Building</th>
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<tbody>
<tr>
<td>chair</td>
<td>Joshua Mitchell · University of Southern California</td>
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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

#### u22 Diversity in Comics Studies and Comics-Centric Pedagogy

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<tbody>
<tr>
<td>chair</td>
<td>Kathryn Frank · Whitman College</td>
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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

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<tbody>
<tr>
<td>chair</td>
<td>Rebecca A. Adelman · University of Maryland, Baltimore County</td>
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<tr>
<td>co-chair</td>
<td>Wendy Kozol · Oberlin College</td>
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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”

**sponsor** Datafying War

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1:30 pm
3:15 pm
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.”

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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<td>Alpert, Jennifer, m10</td>
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<td>Al-Adeeb, Dena, u23</td>
<td>Alsop, Elizabeth, j27, s15</td>
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<td>Alberto, Maria, e11, s14</td>
<td>Alvarado, Elizabeth, s23</td>
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<td>An, Grace, r10</td>
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<td>Ali, Christopher, g1</td>
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Olivier, Marc, a24
Olney, Ian, p12
Oman, Patricia, c22
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Orzel, Charlotte, r12
Osborne-Thompson, Heather, k13
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Overpeck, Deron, b9
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Pai, Gaurav, q12, s22
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Palis, Joseph, s1
Palma, Shannon, h24
Palmer, Landon, e24
Pan, Weixian, h22
Pang, Aidan, p13
Pao-chen, Tang, a8
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Paredes, Veronica, c24
Parisi, David, b28
Park-Primiano, Sueyoung, q11
Park, HyunHee, h6
Partin III, William, d17, s13
Pasek, Anne, l24
Past, Elena, b16
Pastel, Renee, m16
Paszkiewicz, Katarzyna, l9, s4
Patterson, Alison, e12
Patterson, Christopher, l12
Patterson, Eleanor, q23
Patterson, Elizabeth, s11
Paul, Ian Alan, d25
Payne, Matthew, q3
Payton, Philana, n3
Pearlman, Karen, j21
Peck, Reece, l22
Peleja, Cinta, r24
Peng, Hsin-Yuan, m25
Peng, Xin, s27
Penley, Constance, s22
Perez Limon, Lilia, d26
Perrins, Connor, b9
Perlman, Allison, d14
Perold, Colette, t16
Perram, Megan, t1
Perren, Alisa, e3, s25
Pesch, Katrin, s24
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Peters, Ian, k16
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Peterson, Jennifer, i30
Petit, Aurélie, l1
Petiwala, Ada, j26
Petro, Patrice, e21
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Pett, Emma, o23
Pettis, Ben, d1
Petty, Miriam, p21
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Phillips, James, g9
Phillips, Kwame, i28
Phillips, Mike, s11, u4
Phillips, Wyatt, k13
Phruksachart, Melissa, n24
Pierson, Ryan, r4
Pike, Kirsten, o2
Pinedo, Isabel, s15
Pinkowitz, Jacqueline, m23
Piotrowska, Agnieszka, j22
Piper, Timothy, h12
Pitre, Jake, d5
Plotnick, Rachel, m14
Plungis, Brian, f15
Podalsky, Laura, m15
Popa, Diana, e25
Popp, Richard, h12
Porst, Jennifer, m26, s25
Pow, Whitney, p10
Powell, Ryan, r4
Powell, Zachary, s26, u21
Powers, John, b5
Pozsonyi, Kriszta, d8
Pranolo, Jennifer, d15
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Director of Film Dr. Kirsten Moana Thompson
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Author Christina Lane has written extensively on film history and aesthetics. Her books include Feminist Hollywood: From Born in Flames to Point Break and Magnolia. She makes frequent speaking appearances and has provided commentary to such media outlets as NPR, the Miami Herald, and the Daily Mail.

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Paul Spehr
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Eileen Bowser
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