

アメリカ映画・メディア学会50周年記念大会：携帯する未来／映写する過去

SCMS@50

MOBILIZING THE FUTURE SCREENING THE PAST



2009 SCMS CONFERENCE PROGRAM

2009アメリカ映画・メディア学会プログラム

Josai International University • Tokyo, Japan

城西国際大学・東京, 日本

May 21-24

5月21日～24日

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Letter from the President

Welcome to Tokyo and Josai International University! On behalf of our organization, I would like to extend sincere thanks to Chancellor Noriko Mizuta and to the JIU staff for hosting our conference. We deeply appreciate Josai International University's generosity and hospitality, and we look forward to the ongoing conversations and collaborations this event will enable and inspire.

This year marks the fiftieth anniversary of the founding of the Society for Cinema and Media Studies. We are honored to be in Japan, especially as we reflect upon our discipline's past and future. This is one of the few conferences that the Society has held outside the United States. We gather here in Tokyo, however, not to "internationalize" our Society or the field film and media studies, but rather to recognize and to celebrate the ways in which film and media studies have always been international.

Needless to say, the work of organizing our annual meeting is always a complex endeavor and relies upon the talents and energies of many individuals. An overseas conference, however, poses special challenges, especially given the realities of organizing a major event during a global economic downturn and navigating across distances, cultures, and languages. We therefore owe a deep and abiding debt of gratitude to 2009 Program Chair Akira Mizuta Lippit, not only for his intellectual expansiveness, but also for all of his hard work in putting creative ideas into practice. This conference would not have been possible without him.

But it would not have been possible without the tireless efforts of our exceptional—and exceptionally hardworking—professional staff. Our administrative coordinator, Jane Dye, and our budget manager, Debbie Rush, have once again done an extraordinary job in preparing for this conference and in managing the myriad of details both on and off-site. Our conference manager, Leslie LeMond, has likewise done exemplary work on all aspects of the conference, from coordinating with exhibitors to providing information on hotels and travel arrangements to designing, along with Del LeMond, the program brochure that will be essential to you for the next few days.

Please make sure to attend the opening Awards Ceremony, where we will honor the achievements of our members and recognize excellence in scholarship, teaching, and service across all areas of cinema and media studies. This year, we are honored to present the Distinguished Career Achievement Award to Professor E. Ann Kaplan, former President of the Society, Distinguished Professor of English and Comparative Literary and Cultural Studies at Stony Brook University, and founder and director of the Humanities Institute. Professor Kaplan is the author and editor of more than twenty books, including, most recently, *Trauma Culture: The Politics of Terror and Loss in Media and Literature* (2005). She is no stranger to Tokyo, or to Josai International University, or to its Chancellor, since she was a visiting scholar here from 1994-1997. Chancellor Noriko Mizuta translated Ann Kaplan's *Women and Film: Both Sides of the Camera* into Japanese in 1985. This book, translated in other languages as well, underscores the international importance of Kaplan's scholarship and testifies to the cultural transfers and adaptations constantly occurring within our field and across nations and borders.

In the spirit of international celebration and collaboration, in this, our fiftieth year as scholarly association, I invite you to continue the conversations and exchanges here in Tokyo which so define and distinguish our rich past, and which remain so vital to the future of our field. Please join me in thanking our outgoing officers and members of the Board, who have done such outstanding work for the Society over the past years and who contributed enormously to this conference: former President Stephen Prince, Secretary Eric Schaefer, and Board members Charles Wolfe and Priya Jaikumar. Do not hesitate to contact me, or any member of the Board of Directors, at the meeting or when you return home, if you have any questions or would like to become more involved with the Society. Once again, I thank our generous hosts at Josai International University and I wish you a wonderful and intellectually engaging conference!

Sincerely,
Patrice Petro, President, SCMS

ようこそ、東京 城西国際大学へ！ SCMSを代表致しまして、城西大学水田宗子理事長をはじめ、城西国際大学スタッフの皆様方と、そして、今回の学会開催を快く受けてくださった城西国際大学に深く感謝いたします。この学会が今後も可能性に満ち、インスピレーションに満ちた会になることを期待しております。

今年はSociety for Cinema and Media Studies (SCMS) 設立50周年記念の年でございます。SCMSが米国外で開催した学会の中で数少ないものの一つであり、この記念すべき年に日本でこのような素晴らしい学会を開催できますことを光栄に感じております。ここ東京に集まり、フィルム、メディア研究の分野において“国際化”されるのではなく、もともと国際的なフィルム、メディアであることを認識し祝したいと考えております。

毎年恒例となっておりますこの学会は、多くの方々の才能及び、活動力のもとに成り立っております。学会自体が困難な試みではありますが、海外における学会の開催ともなりますとさらなる難関を課せられることとなり、特にこの世界的経済低迷の時期において、また、距離、文化、言語を越えての交流を続けながら大規模な学会をまとめるというきわめて困難な現実をもつきつけられることになります。

こういった状況の中、この学会を開催することができましたのも2009年プログラム委員長であります Akira Mizuta Lippit 委員長のご尽力であり、委員長の壮大なビジョンと、独創的な発想を実現するという難事業に対しての絶え間ないご努力へ深く感謝の気持ちを申し上げます。

そしてまた、SCMSのスタッフ、運営コーディネーターのJane Dye、予算マネージャーのDebbie Rushをはじめとする現地内外におきまして、この学会の開催準備に携わっていただいた多くの方々にも深く感謝申しあげます。SCMS学会コーディネーターでありますLeslie LeMondには出展者との調整から旅行の手配、宿泊場所等の情報提供、さらにDeL LeMondとの共同デザインによるプログラム冊子の作成、提供まですべての面においてご活躍いただいたことにもまた感謝いたします。

参加者の皆様へー シネマ、メディア研究における研究、教授、功勞に対し表彰いたします開会受賞式へどうぞご出席くださいますようお願い申しあげます。今年度におきましては、前SCMS会長、Stony Brook University 英語、比較文学文化研究の著名教授でありHumanities Institute 設立者兼ディレクターであります E Ann Kaplan 教授 へ「Distinguished Career Achievement Award」の授与がございます。私どももこのような授賞式ができますことは大変光栄でございます。

Kaplan 教授は「Trauma Culture: The Politics of Terror and Loss in Media and Literature」(2005年出版)を含めまして20冊以上にもわたる本の著者、編集者でいらっしゃいます。教授は1994年から1997年まで城西国際大学の客員学者であられ、ここ東京の地に、城西国際大学に親しまれておられます。そして同大学理事長ともまた親しくされていらっしゃいます。1985年には水田宗子理事長がKaplan教授の「Women and Film: Both Sides of the Camera」を日本語に翻訳されました。この本は多言語へも翻訳されていることからわかりますように、Kaplan教授の研究がいかに国際的に重要であるかということと同時に、われわれの分野であるフィルム、メディア研究が常に転移、適合をくりかえし、国、国境を越え、進化していることをも立証しています。

学術学会としての学会50周年への国際的祝典とコラボレーションを記念し 我々の過去をふまえ、今後もこの分野に必要な不可欠である交流が活発に続けられることを期待しております。そして、過去数十年において多大なご努力とご貢献いただきました引退された幹部役員の方々、前会長のStephen Prince、秘書のEric Schaefer そして役員のCharles Wolfe、Priya Jaikumar の皆様には深く感謝いたします。ご出席された皆様方にはこの学会中に、また学会後におきましてもご質問等ございましたら、私、もしくは理事会の方へ遠慮なくご連絡くださいますようよろしくお願い申し上げます。

最後になりましたがもう一度、城西国際大学には感謝の言葉を申し上げますとともにこの学会が素晴らしいものとなりますよう心からお祈り申し上げます。

SCMS会長

Patrice Petro

Letter from the Program Chair

The program for SCMS Tokyo 2009 presented many new challenges for the Program Committee and the entire Society, but also many new opportunities and the hope that the first meeting of SCMS abroad in a non-Anglophone country will make possible future such events. Recognizing the experimental nature of this endeavor, and the many new considerations it required, and having embraced the demands unique to it, we sought to lay a foundation for future international meetings. We hope you will recognize the possibilities that a truly international gathering may yield not only in 2009 and 2010, when SCMS celebrates its 50th anniversary, but for years to come. We believe the program itself represents a broad cross-section of scholars of all fields in film and media studies and beyond; of all levels including non-academics; and from across the world. We learned a lot in the organization of this event, and we believe that SCMS Tokyo 2009 represents a new horizon for film and media studies—one that opens onto the world, with irreducible complexity but also with new and unbounded possibility. We are grateful for the superb proposals we received, and apologize deeply to those we were unable to accommodate in Tokyo; many of our restrictions were based on the overall shape of the program, the demands of finite space and time, and rarely on the quality of the proposals themselves. We appreciate your understanding and patience with this process and with the many difficult decisions we were forced to make for the sake of practical demands.

Many people made this event possible, beginning with the past, current, and incoming presidents of SCMS, who displayed leadership and vision in imaging and then initiating this event. In sequence, E. Ann Kaplan, Stephen Prince, Patrice Petro, and Anne Friedberg have offered a quality of leadership that leaves the Society poised to move in new directions and to invent new ways of thinking and practicing our disciplines. Each has left an indelible mark on this meeting, and I am grateful for having had the opportunity to work with each during my time as a member of the Board of Directors. SCMS staff, Board, and regular members also weighed in frequently, offering expertise, encouragement, and their own time, while raising concerns and focusing on the various aspects of such an endeavor to ensure that as much as could be anticipated was. As always, SCMS staff members Jane Dye, Leslie LeMond, and Debbie Rush—who are among the most capable three anywhere in the world—thought where no one else thought to think. Bruce Brasell scheduled the program with calm and grace. I am grateful to everyone who helped at every stage of the planning, and who provided much needed wisdom, experience, assistance, and initiative to make possible such a large-scale undertaking.

I am grateful to the Chancellor of Josai and Josai International Universities, Noriko Mizuta, for providing our venue, for offering a warm welcome to SCMS, and for making available numerous resources without which this event could not have been achieved. JIU Dean of Media Studies EN Fukuyuki was tremendously helpful in mobilizing resources, and I am especially grateful to the staff and faculty of JU and JIU who found this conference thrust upon them, but who responded after the initial shock with unbridled enthusiasm and without the slightest bit of hesitation. Their efforts were herculean, their energies unflagging. Professors MURAKAWA Hide, NARUSE Katsuo, OBUCHI Kiwamu, Jiro Plutschow, TAKEFUJI Kayo, and TERAMOTO Takuji worked tirelessly on all aspects of the Program. JIU staff persons GOKAN Hiroo, MATSUDAIRA Yasuhide, and NODA Naohiro have made numerous contributions visible and invisible toward the management of this meeting at JIU Kioichô. I would like to single out SHINOZAKI Kayo from the many who provided invaluable help for serving on the frontlines of SCMS Tokyo 2009: she acted not only as the switchboard between SCMS and JIU and the outside world, but also as another Chair; her contributions are too numerous to mention here but whatever goes right in Tokyo is either a direct or indirect result of her efforts.

I wish to extend my gratitude also to everyone who served on the Program Committee, from SCMS Board members and at large members who read and evaluated proposals and then also helped to build panels and workshops, to those who convened from all over the world to imagine events and special programs in conjunction with the meeting. They brought insight and creativity to SCMS 2009 and their efforts will be felt in many ways large and small throughout the conference. The Planning Committee includes: Ryan Cook, Stephanie DeBoer, Yuriko Furuhashi, William Gardner, Aaron Gerow, Jonathan Mark Hall, Mayumo Inoue, E. Ann Kaplan, Aaron Kerner, Dong Hoon Kim, Chika Kinoshita, Raphaël Lambert, Anne McKnight, Mark Menish, Daisuke Miyao, Sachiko Mizuno, Markus Nornes, Mitsuyo Wada-Marciano, and Alexander Zahlten. I am grateful for everything they contributed. Each is listed in the program, as are the SCMS staff and Board members, all of whom exceeded levels of effort imaginable for any single individual. I would like to thank especially those who paired with SCMS Board members to read proposals: Aaron Gerow, Markus Nornes, Lisa Parks, Fatimah Tobing Rony, SAITO Ayako, and Zhen Zhang read and evaluated in some cases hundreds of proposals and made valuable suggestions and many difficult decisions. It is often the effort of those outside of the elected leadership and staff of SCMS that not only make the annual conferences possible, but that also keep the Society vibrant and dynamic.

Each individual offered his or her services above and beyond any duties, responsibilities, or obligations. From SCMS staff and Board members, who contributed much more than they are required to, to the JIU faculty and staff who rallied for this event on top of their already considerable responsibilities at JIU. From individual members of SCMS to the many non-members in Japan and throughout the world who offered support and advice, each contribution was offered as a gift with no expectation of return or compensation. To them, each and every one, I offer my heartfelt gratitude, my own and on behalf of SCMS and its members. Thank you. This event will have been in the end a gift, offered to the future of the field and its many inhabitants here now and yet to come.

Akira Mizuta Lippit
Program Chair, SCMS Tokyo 2009

プログラム委員とSCMSに多大な新しいチャレンジをもらすことになったこの2009年SCMS東京学会ではありますが、しかしながらまた非英語圏初のSCMS学会開催という新しい機会と希望によって、今後さらにこのような素晴らしい学会を可能とするでありましょう。この試みが実験的であることを忘れず、またこの学会に必要とされた考慮すべき事柄を認識し、そのユニークさを包括的にとらえ、今後の国際学会への基盤をかためて行きたいと思っております。

SCMSが祝う50周年記念の年であります2009-2010年だけではなく、今後何年先においてもこのような真の国際的学会の開催が実現可能であることを理解していただきたいと願っております。この学会は、世界中のフィルム、メディア研究者の皆様だけに限らず、アカデミック以外でもご活躍の皆様あらゆるレベルにおける研究の幅広さを顕しております。私どもはこの学会の編成に際し大いに学び、そして、2009年SCMS東京学会がこのフィルムとメディア研究に新しい展望と限りない可能性を示し、世界に広がることと信じております。

私どもに頂きました数々の素晴らしいプロポーサルに感謝致しますとともに、その素晴らしいプロポーサルの多くをここ東京の地において実現できなかったことに対し深くお詫び申し上げます。この学会が限りないスペースと時間を要するという多くの制限の結果でありまして、決してプロポーサル自体の問題ではないということを御了承いただきたいと願っております。

困難な決定を強いられたこの学会開催過程におきまして、多大なご理解とお時間を頂き誠にありがとうございました。多くの方々の御尽力のもとこの学会開催が可能になりましたことに感謝いたしますとともに、リーダーシップを発揮し、壮大なビジョンをもとにこの学会を立ち上げていただいたSCMSの前会長をはじめ、現在会長、そして次期会長へ心より御礼申し上げます。

E. Ann Kaplan, Stephen Prince, Patrice Petro, Anne Friedbergの皆様方には優れたリーダーシップを発揮していただき、私どもSCMSを新しい方向へ導いてくださいました。そして、SCMSが新しい考え方を生み出し、我々の専門分野を実行することを可能とさせていただきました。皆様一人一人がこの学会に多大なる功績を残していただき、私、SCMS理事会メンバーの一人としてここに一緒にできましたことを深く感謝いたします。

SCMSスタッフ、理事会、そして、一般会員の皆様方には、この学会開催にむけ様々な面から取り組んでいる間、専門分野の知識及び技術をご提供いただき、また、貴重なお時間を頂き、多大な負担をおかけいたしました。SCMSスタッフでありますJane Dye, Leslie Lemond, そしてDebbie Rushの三人におかれましては、世界でも数少ない有能なスタッフであることをここに述べさせていただきます。またBruce Brasellにはこの学会を冷静にかつ品位をもって計画してくださいました。そして、企画に関わっていただいた全ての方々、英智、ご経験、ご助力をくださり、この大規模な学会を可能にいただいたことに厚くお礼申し上げます。

今回私どもに開催地を提供して頂き、SCMSを歓迎していただいた城西大学理事長であり城西国際大学学長の水田宗子理事長に厚くお礼申し上げます。この学会開催が実現できましたのもひとえに理事長のご支援のおかげでございます。

城西国際大学、袁 福之メディア学部長におかれましては学会の手筈を整えていただき、様々な面でお骨折りくださいました。この学会が推し進められていく中で、少しも躊躇することなく、たくさんの情熱をそそいでいただいた城西大学、城西国際大学の教員、職員の皆様方には深く深く感謝いたします。皆様方の御尽力ははかりしれないものであり、エネルギーは途絶えることがありませんでした。MURAKAWA Hide NARUSE Katsuo OBUCHI Kiwanu PLUTSCHOW Jiro TAKEFUJI Kayo TERAMOTO Takuji教授の皆様には休む間もなくこの学会に取り組んでいただきました。城西国際大学職員のGOKAN Hiroo, MATSUDAIRA Yasuhide NODA Naohiro様には、同大学紀尾井町キャンパスでの学会運営へ多大なる御貢献を頂きました。さらに、この学会の前線で活躍いただいたSHINOZAKI Kayoさんについても述べさせていただきます。SHIONOZAKIさんはSCMSと城西国際大学間の橋渡しとして活躍し

ていただいただけでなく、いわば もう一人の委員長として活躍いただいたとも言えましょう。彼女の多大なる貢献はここに筆舌に尽くし難く、この東京での学会が成功するとするならばそれはすべて彼女のご貢献による結果でありましょう。

プログラム委員会に勤めていただいたすべての方々—SCMS役員の皆様をはじめとするすべての会員の皆様方には、企画一つ一つに目を通し、評価していただき、特別プログラムとワークショップの設立にお力添えいただきました。また、この学会とともにイベントと特別プログラムの構想のために世界中から委員会設立に携わっていただきました方々に感謝の言葉を申し上げます。皆様方のご努力により、2009年SCMS東京学会がアイディアと創造力に満ちたすばらしいものとなり、その数々の素晴らしさが学会中に様々な形となってあらわれることでしょう。

企画委員の皆様方：Ryan Cook, Stephanie DeBoer, Yuriko Furuhata, William Gardner, Aaron Gerow, Jonathan Mark Hall, Mayumo Inoue, E. Ann Kaplan, Aaron Kerner, Dong Hoon Kim, Chika Kinoshita, Raphaël Lambert, Anne Mcknight, Mark Menish, Daisuke Miyao, Sachiko Mizuno, Markus Nornes, Mitsuyo Wada-Marciano, Alexander Zahlten

ご貢献いただいたすべての皆様に厚く御礼申し上げます。多大なる御尽力をいただきました上記の皆様方とSCMSスタッフ、役員の皆様方のお名前を学会冊子に記載させていただきました。

SCMS役員とともにプロポーサルの評価に関わっていただいた皆様方：Aaron Gerow, Markus Nornes, Lisa Parks, Fatimah Tobing Rony, SAITO Ayako, Zhen Zhang におかれましては、時に何百という数に対応しなければならないというとても困難で大変な作業をしていただき、また貴重なご意見を出していただきましたことに御礼申し上げます。毎年恒例でございますこの学会を可能なものとし、画期的でダイナミックなこのSCMSを維持できますのもSCMSのスタッフとこの学会開催にあたりサポートしていただいたすべての方々のご努力の賜物でございます。

個々の方々がそれぞれの責任、義務を超えてこの学会にご功労いただきました。

期待以上の貢献を頂きましたSCMSスタッフと委員の皆様方、城西国際大学での日々の業務がありますなか、さらにこの学会への取り組みに携わっていただいた城西国際大学の教員、職員の皆様方、SCMS個々の会員の皆様方から、日本の非会員の皆様方、そして、世界中から無償にもかかわらずご指示と御教授をくださり、御貢献いただいた方々、皆様お一人お一人にSCMSを代表いたしまして厚く御礼申し上げます。この学会がこの分野の未来に、またここに集まる皆様方とそして未だ見ぬ方々への贈り物となることでありましょう。

2009年東京SCMSプログラム委員長

Akira Mizuta Lippit

Society for Cinema and Media Studies Conference Program

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 meeting and the publication of *Cinema Journal*.

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SPECIAL THANKS

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Schedule of Events At A Glance

Day	Time		Page	Day	Time		Page
Thu, May 21	8:00–9:45	Session A	17	Sat, May 23	8:00–9:45	Session I	52
	10:00–11:45	Session B	21		10:00–11:45	Session J	56
	12:00–13:00	Lunch Break			12:00–13:00	Lunch Break	
	13:15–15:00	Session C	25		13:15–15:00	Session K	60
	15:15–17:00	Session D	30		15:15–17:00	Session L	64
	17:30–18:30	Awards Ceremony	34	Sun, May 24	8:00–9:45	Session M	68
	18:30–19:30	Reception	34		10:00–11:45	Session N	72
Fri, May 22	8:00–9:45	Session E	35		12:00–13:45	Session O	76
	10:00–11:45	Session F	39				
	12:00–13:00	Business Meeting	42				
	13:15–15:00	Session G	43				
	15:15–17:00	Session H	47				
	17:30–19:30	Special Event	51				

Exhibit Hours*

room: Gallery

Friday, May 22

11:45–17:00

Saturday, May 23

8:00–12:00 & 13:00–17:00

Sunday, May 24

8:00–11:00

* hours subject to change

Special Panels, Screenings and Events At A Glance

All special panels, screenings and events listed below will be held in JIU Hall, except where noted

Day	Time	Special Panel Title	Page
Thu, May 21	10:00–11:45	“Expressions of Animation: Reconsidering the Dualistic Framework”	21
	13:15–15:00	“Visuality, Performance, Theory”	25
		“Women’s Representation, Women Filmmakers” (room 507)	29
	15:15–17:00	“Transversing Japanese Cinema: Between the Colonial and the Global”	30
Fri, May 22	10:00–11:45	SCREENING: <i>Jin-Roh: The Wolf Brigade</i> OKIURA Hiroyuki, Japan, 1998, 100 min	38
	13:15–15:00	Conversation with Experimental Filmmaker MATSUMOTO Toshio	43
	15:15–17:00	“3-D HIROSHIMA: Time, Space, Memory”	47
	17:30–19:30	SPECIAL EVENT: Benshi performance by SAWATO Midori	51
Sat, May 23	10:00–11:45	“The Evolution of Sound in Japanese Media”	56
	13:15–15:00	“New Directions in Contemporary Japanese Animation”	60
	15:15–17:00	Conversation with scholar Donald Richie	64
Sun, May 24	10:00–11:45	“The State of the Japanese Film Industries”	72
	12:00–13:45	Conversation with filmmakers AOYAMA Shinji and KUROSAWA Kiyoshi	76

Registration Desk(s) Hours*

room: Entry Hall

Wednesday, May 20

13:00–17:00

Thursday, May 21

8:00–15:15

Friday, May 22

8:00–15:15

Saturday, May 23

8:00–15:15

Sunday, May 24

8:00–12:00

* hours subject to change

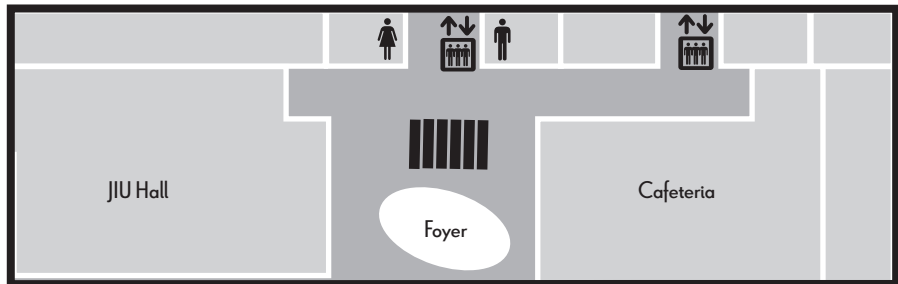
SCMS Caucus & Scholarly Interest Group Meeting Schedule

All meetings will be held in Campus Building 2, Kioi-cho, Tokyo—Level 1F, Seminar Room 1
(for more information, please visit the registration desk)

Date	Time	Caucus /SIG
Thursday, May 21	12:00–13:00	Women's Caucus
Friday, May 22	13:15 – 15:00	Asian/Pacific American Caucus
	15:15 – 17:00	Women's Film History Project
	17:15 – 18:15	French/Francophone Scholarly Interest Group
	18:30 – 19:30	Latino/a Caucus
Saturday, May 23	10:00-11:45	African/African American Caucus
	12:00 – 13:00	Queer Caucus
	13:15 – 14:00	Middle East Caucus
	15:15 – 17:00	CinemArts: Film & Art History Interest Group
Sunday, May 24	12:00 – 13:00.	Caucus Coordinating Committee

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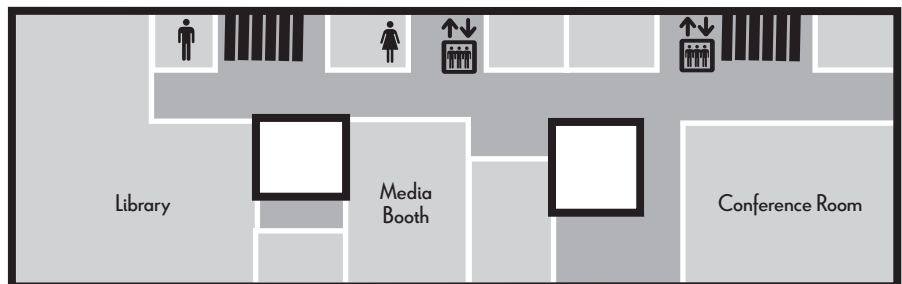
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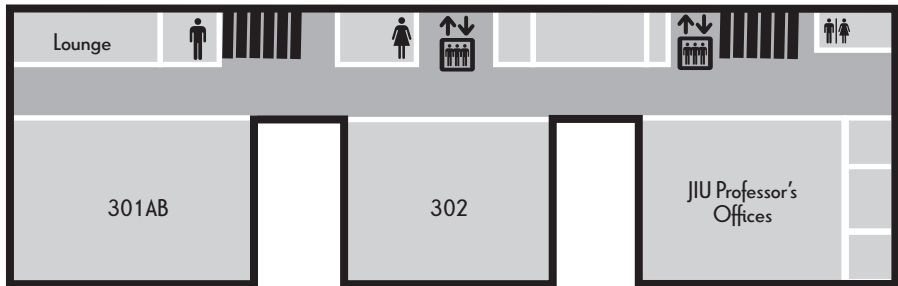


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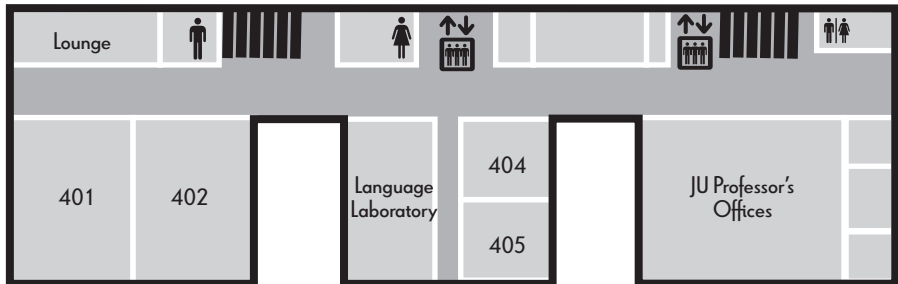


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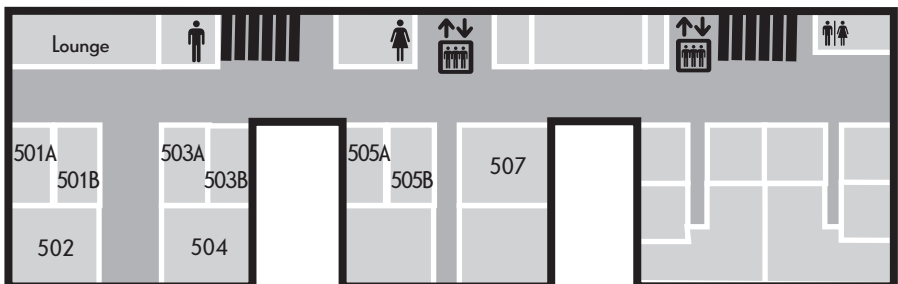
3F



4F



5F





An Archaeology of Asian Screen Representation and the Display of Oriental [De]cadence

Assessing the Future of Global Hollywood

chair

Lindy Leong ◦ *University of California, Los Angeles/Purchase College, State University of New York*

Benjamin Min Han ◦ *New York University* ◦ "America's Favorite 'Korean Cuties': The Kim Sisters and Variety Shows during the Cold War"

Jinhee Choi ◦ *University of Kent, UK* ◦ "Inter-lingual 'Translation' and Epistemic Risk: Reflections on Multinational Casts and Dubbing in Asian Co-productions"

Lindy Leong ◦ *University of California, Los Angeles/Purchase College, State University of New York* ◦ "Bangkok Dangerous and the SE Asian [Dis]connection: Inscrutability and Resistance in the Cinema of Apichatpong Weerasethakul and the Thai New Wave"



Asian Cinemas and the Neoliberal Turn

The Politics and Aesthetics of Gender and Sexuality

chair

Jyotsna Kapur ◦ *Southern Illinois University*

co-chair **Sunny Yoon** ◦ *Hanyang University*

workshop participants

Gina Marchetti ◦ *University of Hong Kong*

Amy Villarejo ◦ *Cornell University*

Rie Karatsu ◦ *University of Nagasaki*

WORKSHOP



War, History, and Trauma in Japanese Cinema

chair

Oliver Dew ◦ *Birkbeck College, University of London*

Mark Pendleton ◦ *University of Melbourne* ◦ "Trauma Cinema and Remembering Terror: Shiota Akihiko's *Canary* and post-Aum Japanese Film"

Patrick Crogan ◦ *University of the West of England* ◦ "Shohei Imamura's *Black Rain*: Reconsidering Tradition, Ideology and Survival"

Mayumo Inoue ◦ *The University of the Ryukyus* ◦ "Hiroshima beyond the Aesthetics of Failure: History, Materialism, and the City in Suwa Nobuhiro's *H Story*"

Oliver Dew ◦ *Birkbeck College, University of London* ◦ "Melodrama Wars: The Politics of the Wound and Contested Memories of the War in Recent Japanese Films"



Transcultural Dialogues with Japanese Cinema

chair

João Luiz Vieira ◦ *Universidade Federal Fluminense*

Andre Kunigami ◦ *Fluminense Federal University, UFF* ◦ "Japanese Contemporary Cinema and Its Vanishing 'Real': Towards a New Mode of the Image"

João Luiz Vieira ◦ *Universidade Federal Fluminense* ◦ "Japanese/Brazilian Pop Images: Mazzaropi, Laughter, Resistance and the Powers of Genre"

Denilson Silva ◦ *Federal University, Rio de Janeiro* ◦ "Ozu and the Search for a Contemporary Aesthetics of Everyday Life"



Contemporary Asian Diasporas Redefinitions of Place and Subjectivity

chair **Ian Conrich** ◦ *Birkbeck College, University of London*

Suzie Young ◦ *York University* ◦ "Cutting-edge Memory: YouTube and the Hong Kong Diaspora"

Helen Grace ◦ *Chinese University of Hong Kong* ◦ "Intertextuality and Migration: Diaspora and Revival in Recent Asian Australian Cinema"

Felicity Colman ◦ *Manchester Metropolitan University* ◦ "'If You Were Me': Listening to Diasporic Affect in 'Noise' [2007]"

Ian Conrich ◦ *Birkbeck College, University of London* ◦ "Beyond Biculturalism: Cross-Cultural Relationships in Asian-New Zealand Films"



Global Hollywood

chair **Eric Hoyt** ◦ *University of Southern California*

Daniel Steinhart ◦ *University of California, Los Angeles* ◦ "Hollywood Overseas: Debates and Configurations of Foreign Productions in the Postwar Era"

Michael Kaplan ◦ *Indiana University* ◦ "Globalizing Liberalism: Hollywood Rhetoric of Post-national Citizenship"

Ross Melnick ◦ *University of California, Los Angeles* ◦ "From Broadway to Bombay: Paramount and Loew's Establish Multinational Theater Circuits in Asia, Africa, South America, and Australia"

Eric Hoyt ◦ *University of Southern California* ◦ "The Most 'Inscrutable' of Foreign Markets: How Hollywood Perceives and Sells to Japan"



Approaching the Past/Present/Future Cinematic Time Travels

chair **Rene Bruckner** ◦ *University of Southern California*

John Lessard ◦ *University of the Pacific* ◦ "'The Time is Out of Joint': Modernity, Egypt, and Hamlet's Legacies in the Cinema of Youssef Chahine"

Michael Dwyer ◦ *Syracuse University* ◦ "Back to the Fifties: Time Travel in the Reagan Era"

Rene Bruckner ◦ *University of Southern California* ◦ "Stillness and Historical Objects [*Portrait of Jennie*, *La Jetée*, 2046]"



Fatal Frames

chair **Genevieve Yue** ◦ *University of Southern California*

co-chair **William Huber** ◦ *University of California, San Diego*

William Huber ◦ *University of California, San Diego* ◦ "A Gonerly Uncanny: The Play-Aesthetics of *Fatal Frame II*"

Laura Hoeger ◦ *University of California, San Diego* ◦ "Ghastly Multiplication: Twins and Horror in *Fatal Frame II*: Crimson Butterfly"

Genevieve Yue ◦ *University of Southern California* ◦ "The Sensitive Medium: Remediating Spirit Photography in the *Fatal Frame*"

Chera Kee ◦ *University of Southern California* ◦ "Framing the Living and the Dead: *Fatal Frame*, Ghost Hunting and the Camera"

respondent **Ian Bogost** ◦ *The Georgia Institute of Technology*



Je t'aime . . . moi non plus Franco-British Cinematic Relations

chair **Lucy Mazdon** ◦ *University of Southampton*

Lucy Mazdon ◦ *University of Southampton* ◦ "Tracing the History of Franco-British Cinematic Relations"

Justin Smith ◦ *University of Portsmouth* ◦ "Une Entente Cordiale? — A Brief History of the Anglo-French Film Co-production Agreement, 1965–1979."

Cristina Johnston ◦ *University of Stirling* ◦ "'Those Frenchies Seek Him Everywhere': Why Does David Niven's English Gentleman Live in France?"

Catherine Wheatley ◦ *University of Southampton* ◦ "The Language of Love? Three French Versions of *Lady Chatterley's Lover*—and Their Reception by British Audiences."



A Cinematic Bestiary The Animal in Film and Philosophy

chair **Andrey Gordienko** ◦ *University of California, Los Angeles*

André Dias ◦ *Universidade Nova de Lisboa* ◦ "Autopsy 'in vivo': Biopolitical Features Regarding Wiseman's *Primate*"

Agustin Zarzosa ◦ *Edinboro University* ◦ "Pencil's Senseless Death, Valentine's Unspeakable Crime, and the Incongruous Animal Melodrama"

Andrey Gordienko ◦ *University of California, Los Angeles* ◦ "To Live and Die like an Animal: The Sovereign Hero in Kihachi Okamoto's *The Sword of Doom*"



City as Site

chair **Rochelle Simmons** ◦ *University of Otago*

Pavel Skopal ◦ *Masaryk University* ◦ "Schoolmates Go to the Cinema: The Cinema Distribution and Reception in a Czechoslovak City, 1945–1970"

Kyle Conway ◦ *University of North Dakota* ◦ "Winnipeg as Regional Media Capital"

Rochelle Simmons ◦ *University of Otago* ◦ "The City in New Zealand Film"



Phenomenological Encounters on and beyond the Screen

chair **Greg Tuck** ◦ *University of the West of England*

Codruta Morari ◦ *Sorbonne Nouvelle/Harvard University* ◦ "Sensuousness of the Cinematic Body: Phenomenology of Style and 'Feminine Truth' in Rivette's *La Belle Noiseuse* and Sautet's *Un Coeur en hiver*"

Lucy Bolton ◦ *Queen Mary, University of London* ◦ "Luce Irigaray and *Morvern Callar*—'Where the Look Itself Remains Tactile'"

Kate Ince ◦ *University of Birmingham* ◦ "Existential Phenomenology, Feminism and the Film Experience"

Greg Tuck ◦ *University of the West of England* ◦ "Dead Bodies, Live Flesh: the Embodiment of Love and Loss in Tsukamoto Shinya's *Vital* [2004]"



Television Theory and its Contexts

chair **Evan Lieberman** ◦ *Cleveland State University*

Lynne Joyrich ◦ *Brown University* ◦ "The Magic of Television:
Thinking Through Magical Realism in Recent U.S. TV"

Evan Lieberman ◦ *Cleveland State University* ◦ "Building the
Story City: *The Wire* as Matrix Narrative"

Grant Bollmer ◦ *University of North Carolina, Chapel Hill* ◦
"Jacques and Gilles Watch Some Television"



“Expressions of Animation: Reconsidering the Dualistic Framework”

chair **SANO Akiko** ◦ *Momoyama Gakuin University*

IMAI Ryusuke ◦ *Hanazono University*

GAN Sheuo Hui ◦ *Kyoto University*

DOI Nobuaki ◦ *Tokyo University*

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Contemporary Asian Film Industries Festivals, Markets and Other Cosmopolitan Spaces

chair **Aynne Kokas** ◦ *University of California,
Los Angeles*

co-chair **Kyung Kim** ◦ *University of California, Irvine*

Chia-Chi Wu ◦ *National Taiwan Normal University* ◦
“Hong Kong Cinema before *Kungfu Panda*”

Brian Hu ◦ *University of California, Los Angeles* ◦ “Rebranding
the Cinemas of Hong Kong and Taiwan: The Cosmopolitan
Labor and Technology of Global Film Markets”

Bruce Williams ◦ *William Paterson University* ◦ “Constructive
Reflections: The Pivotal Role of Film Criticism in North Korea
Nation Building”

Aynne Kokas ◦ *University of California, Los Angeles* ◦
“Sino-U.S. Film Co-production Practice and the Rise of the
Chinese Film Market”



Issues in Experimental Film and Media Scholarship Digital Horizons

chair **Michael Zryd** ◦ *York University*

workshop participants

Dale Hudson ◦ *Amherst College*

Tess Takahashi ◦ *Oberlin College*

Andrew Uroskie ◦ *Stony Brook University*

sponsor **Experimental Film and Media**

WORKSHOP



Alternative Cinema in Japan

chair **Mika Ko** ◦ *University of Sheffield, England*

Ayami Ushida ◦ *Nihon University* ◦ "The Mysterious Scene between the Cinematic Image and the Original Novel"

Justin Jesty ◦ *University of Chicago* ◦ "Dokuritsu Puro-Independent Production in Japan's Early Postwar"

Scott Nygren ◦ *University of Florida* ◦ "Yoshida's Political Purgatory"

Mika Ko ◦ *University of Sheffield, England* ◦ "'Abnormal' Body, Sexuality and Ethnicity: Matsui Yoshihiko's Cinema of Taboo"



Imagining the Urban I Urban Fantasy

chair **Sabine Haenni** ◦ *Cornell University*

Ken Feil ◦ *Emerson College* ◦ "Perverse Neighbors: Cities, Sexual Deviance, and Hollywood Sex Comedies of the 1950s and 1960s"

Paula Massood ◦ *Brooklyn College/City University of New York* ◦ "Imagining a Promised Land: [The Historical Precedents of] Recent Gangster Films Set in Harlem"

Pamela Wojcik ◦ *University of Notre Dame* ◦ "Whose Urbanism? The Black Apartment as Urban Critique"



Floralism

Early Cinema, Flourishing Attractions,
and the Liberty Era

chair **Victoria Duckett** ◦ *Università Cattolica-Milano*

Victoria Duckett ◦ *Università Cattolica-Milano* ◦ "*La Dame aux Camélias*: Flowers, Floralism, and Third Wave Japonism in early French Film"

Massimo Locatelli ◦ *Università Cattolica, Brescia* ◦ "The Blue Flowers of Romanticism: Early Film Theory and the New Medium of Film"

Elena Mosconi ◦ *Università Cattolica del S Cuore di Milano* ◦ "Saying it with Flowers: The Iconography of the Rose in Early Italian Diva Film."



New Media Networks Global, Biological, Technological Networks

chair **Patrice Petro** ◦ *University of Wisconsin, Milwaukee*

Wendy Chun ◦ *Brown University* ◦ "Embodied Networks: Cyworld and the South Korean Race/Nation"

Beth Coleman ◦ *Massachusetts Institute of Technology* ◦ "Real-time Networks"

Brian Goldfarb ◦ *University of California, San Diego* ◦ "Networks for Redefining Disorder: Internet-based Public Health Intervention Projects"

Scott McFarlane ◦ *Concordia University* ◦ "The Melting Pots of Biotechnology"

respondent **Philip Rosen** ◦ *Brown University*

**Gender and Silent Cinema**

chair **Laura Horak** ◦ *University of California, Berkeley*

Michele Torre ◦ *Southern Illinois University Carbondale* ◦
 “A Reel Woman: Zoia Barantsevich Makes Her Mark in the Movies”

Michael T. Williams ◦ *University of Southampton* ◦
 “The Undying Past: Stars, Symmetry and History in *Flesh and the Devil* [Clarence Brown, 1926].”

Bryan Hartzheim ◦ *University of California, Los Angeles* ◦
 “An Asian Doll in French Clothes: Assimilation in the Films and Reception of Tsuruko Aoki”

Laura Horak ◦ *University of California, Berkeley* ◦
 “Cross-gender Casting in Silent Cinema”

sponsor **Women’s Film History Project**

**Film and Digital Form**

chair **Seung-hoon Jeong** ◦ *Yale University*

Matthew Tinkcom ◦ *Georgetown University* ◦ “Primer and Digital Time: On the DVD, Value and Recursivity”

Maria Cruz ◦ *Universidade Nova de Lisboa* ◦ “Screening and Accessing: Space and Time in Contemporary Visual Culture”

Seung-hoon Jeong ◦ *Yale University* ◦ “A Spectatorial Turn of Digital Indexicality”

**Post-Soviet Russian Cinema**

Intermediating the National and the Transnational

chair **Brinton Tench Coxe** ◦ *Drew University*

Jasmijn Van Gorp ◦ *University of Antwerp* ◦ “Cinema and the Russian Federation: State-sponsored Transnationalism to Reinforce the Nation”

Nataliya Danilova ◦ *Higher School of Economics* ◦
 “Rethinking the ‘National’ Idea: *12* by Nikita Mikhalkov [2007]”

Lars Kristensen ◦ *University of St. Andrews* ◦ “*Nomad* [2005] and *Mongol* [2007] in Epic Transnational Straightjackets”

respondent **Philippe Meers** ◦ *University of Antwerp*

**Neglected Romcoms**

chair **Tamar Jeffers McDonald** ◦ *University of Kent*

Hilary Radner ◦ *University of Otago* ◦ “Nancy Meyers: Romantic Comedy and the Neglected Neo-feminist Auteur”

Pamela Church Gibson ◦ *University of the Arts London* ◦
 “Teenage Romcoms — Commercial Popularity and Critical Distaste”

Walter Metz ◦ *Montana State University, Bozeman* ◦
 “Bringing Out the Animal in Him: Nature Studies and Romantic Comedy”

Tamar Jeffers McDonald ◦ *University of Kent* ◦ “Romantic Comedy and Generic Hybridity”

**Performing Under Duress**Voice, Expression, and Cultural Struggle
in Hitchcock's Filmschair **Susan White** ◦ *University of Arizona***Debra White-Stanley** ◦ *Indiana University/Purdue University, Indianapolis* ◦ "Hitchcock and Espionage: Gender, Surveillance, Audio-vision"**Mike Kolakoski** ◦ *University of Arizona* ◦ "Point of Hearing: Haunted [Female] Psyches and Hitchcock's Narrative Use of Displaced Sound"**Susan White** ◦ *University of Arizona* ◦ "'A Hawk From a Handsaw': Performance and Theatricality in Hitchcock's American Films"**1940s Cinema**

Affective Form and World Historical Change

chair **Chris Cagle** ◦ *Temple University***Rosalind Galt** ◦ *University of Sussex* ◦ "The Geopolitics of Decoration: Powell and Pressburger, Orientalism and 'Stuff'"**Jennifer Fay** ◦ *Michigan State University* ◦ "Film Aesthetics and Democratic Feeling"**Karl Schoonover** ◦ *Michigan State University* ◦ "Before Our Eyes: Cinema as Humanism"**Chris Cagle** ◦ *Temple University* ◦ "Reappraising Melodrama: Nostalgia, Historical Trauma, and the 1940s Sentimental Drama"respondent **Corey Creekmur** ◦ *University of Iowa***Modernity's Other Landscapes**

Early Cinema and Race in Latin America

chair **Giorgio Bertellini** ◦ *University of Michigan***Paul Schroeder** ◦ *University of Hawaii, Manoa* ◦ "Latin American Cinema's Transition to Sound"**Laura Isabel Serna** ◦ *Florida State University* ◦ "Picturing the Virgin: Sentimental Nationalism and Ethnographic Display in *Jepeyac* [1918]"**Daniel Salas** ◦ *Universidad Rey Juan Carlos* ◦ "From the 'Pampa' to the 'Plaza': Race and National Identity in Two 1910s Films from Argentina and Spain"**Giorgio Bertellini** ◦ *University of Michigan* ◦ "Primitive Nobilities: *Nobleza Gaucha* [*Gaucha Nobility*, 1915] and Argentina's Modern National Landscapes"sponsor **Latina/o Caucus**



"Visuality, Performance, Theory"

chair **KITANO Keisuke** ◦ Ritsumeikan University
IWAMOTO Kenji ◦ Nihon University/Waseda University
UCHINO Tadashi ◦ Tokyo University
OTORI Hidenaga ◦ Theater critic

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Perspective Matters

Transnational Perspectives on Identity
Performance in East Asian Cinema

chair **Michael Baskett** ◦ *University of Kansas*

Darrell Davis ◦ *Lingnan University, Hong Kong* ◦
"Lust, Caution: Class Acts, Transgressive Consumption"

Michael Baskett ◦ *University of Kansas* ◦ "Between the
National and Transnational: Performing Identity in 1960s
Pan-Asian Spy Films"

Emilie Yueh-yu Yeh ◦ *Hong Kong Baptist University* ◦
*"Incriminating Spaces: Borderless Asia in the Films of Mitke
Takashi"*

respondent **Poshek Fu** ◦ *University of Illinois, Urbana-Champaign*



Japanese Cinema in the World

chair **Daisuke Miyao** ◦ *University of
Oregon*

workshop participants

Hideaki Fujiki ◦ *Nagoya University*

Mitsuhiro Yoshimoto ◦ *New York University*

Alastair Phillips ◦ *University of Warwick*

Scott Nygren ◦ *University of Florida*

Akira Mizuta Lippit ◦ *University of Southern
California*

sponsor **Asian/Pacific American Caucus**

WORKSHOP

**Miike Takashi**chair **Dylan Ellefson** ◦ *University of Southern California***Dylan Ellefson** ◦ *University of Southern California* ◦
"Televisual Nostalgia: Representations of Home and the Recent
Past in Miike Takashi's Osaka Coming of Age Films"**Steven Rawle** ◦ *York St. John University* ◦ "Visitor M:
The Selling of Miike Takashi as an International Auteur"**Alain Chouinard** ◦ *Concordia University* ◦
"The Hetero-masculine Body and the Transgression of its
Homogeneous Boundaries in Takashi Miike's Yakuza Films,
Ich i the Killer and *Gozu*"**Imagining the Urban II**
Urban Geographies of Cinemachair **Pamela Wojcik** ◦ *University of Notre Dame***Sabine Haenni** ◦ *Cornell University* ◦ "Genre/City: Toward a
Theory of the Cinema's Urban Imagination"**Paola Bonifazio** ◦ *Dickinson College* ◦ "Documentary Films
and the 'Housing Revolution' in Cold War Italy"**Diane Lewis** ◦ *University of Chicago* ◦ "'Kyoto, Hollywood of
Japan': Imaginary Geographies of the Japanese Film Industry
after the Great Kanto Earthquake of 1923"**Brendan Kredell** ◦ *Northwestern University* ◦ "'Le Langage
du Cinéma est Universel': The Cinema of Gentrification in the
Contemporary North American Motion Picture Industry"**Pacific Visions**Tracing the Movement of Memory
between North America and Asiachair **Kirsten McAllister** ◦ *Simon Fraser University***Kirsten McAllister** ◦ *Simon Fraser University* ◦ "Temporal
Movements: From Historical Displacements to Transnational
Flow"**Roy Miki** ◦ *Simon Fraser University* ◦ "Rewiring the Critical
Affects: Reading 'Asian Canadian' in the Transnational Sites of
Kerri Sakamoto's *One Hundred Million Hearts*"**Monika Gagnon** ◦ *Concordia University* ◦ "Posthumous
Cinema: Unfinished Films and Theresa Hak Kyung Cha's
White Dust from Mongolia"**Cindy Mochizuki** ◦ *Emily Carr University* ◦ "Re-performing
Interviews from Slokan to Shizuoka & on . . ."**Redefining Censorship**chair **Daniel H. Wild** ◦ *Independent Scholar/New York
University School of Medicine***Broderick Fox** ◦ *Occidental College* ◦ "Revolutionary Media?
Biopower and the Myth of Digital Democracy"**Daniel H. Wild** ◦ *Independent Scholar/New York University
School of Medicine* ◦ "Bulcke's Burden: The Figure of the
Censor in early 1920s Weimar Censorship Decisions"**Linda Ruth Williams** ◦ *University of Southampton* ◦
"Censorship and *The Devils*, 1971 to the Present"**Tilottama Karlekar** ◦ *New York University* ◦ "The Censors
Within: Censorship Debates and the Political Documentary in
India's Globalization"

**Avant-garde Performance**

chair **Christopher Sieving** ◦ *University of Georgia*

Marc Siegel ◦ *Freie Universität, Berlin* ◦ "The Performances and Film Diaries of Taylor Mead"

Carlos Kase ◦ *University of Southern California* ◦ "'Lights, Like an Attack': Paul Sharits and the Cinema of Sensory Aggression"

Christopher Sieving ◦ *University of Georgia* ◦ "Perfect Filmic Appositeness: Edie Sedgwick and [Super] Stardom in Sixties Underground Cinema"

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

**Race, Ethnicity, and Film History**

chair **Peter Limbrick** ◦ *University of California, Santa Cruz*

Yuanquan Wang ◦ *The Chinese University of Hong Kong* ◦ "Nonsignification, Elusiveness and the Power of Fiction: Apichatpong Weerasethakul and the Cinematic Historicity"

Raphaël Lambert ◦ *University of Tsukuba* ◦ "The Middle Passage: Film Posters and the Meaning They Create"

Peter Limbrick ◦ *University of California, Santa Cruz* ◦ "*The Seekers*: Film History and Postcolonial Encounters in Aotearoa/New Zealand."

**Animation**

New Perspectives on the Moving Image at the Turn of the Century

chair **André Gaudreault** ◦ *Université de Montréal*

André Gaudreault ◦ *Université de Montréal* ◦ and **Pierre Chemartin** ◦ *Université de Montréal* ◦ "Animation Beyond Film: Comic Strips, Slide Shows and Animated Figures"

Nicolas Dulac ◦ *Université de Montréal / Université Paris III* ◦ "Animation as Attraction: What Optical Toys Can Teach Us about Visual Culture"

Philippe Gauthier ◦ *Université de Lausanne* ◦ "A Trick Question: Are Early Animated Drawings a Filmic Genre or a Special Effect?"

Donald Crafton ◦ *University of Notre Dame* ◦ "Animation and Cinema: Which is the Horse? Which is the Cart?"

**Issues in European Cinema**

chair **Paulo Granja** ◦ *University of Coimbra*

Paulo Granja ◦ *University of Coimbra* ◦ "'For a New Cinema': Modernism, Realism and the New Portuguese Cinema"

Paulo Cunha ◦ *University of Coimbra* ◦ "The 'Cinéophile Tourism' and the New Portuguese Cinema"

Michelle Robertson ◦ *Macquarie University, Sydney* ◦ "Turkish-German Women and Constructions of Gender in Recent German Cinema"

Shelleen Greene ◦ *University of Wisconsin, Milwaukee* ◦ "*Il Mulatto*: Representing Mixed-race Identity in the Italian Post-war Film"



Transformations of the Flesh

chair **Sophia Harvey** ◦ *Vassar College*
 co-chair **Mike Dillon** ◦ *University of Southern California*

Raphael Raphael ◦ *University of Oregon* ◦ "Planet Kong: Transnational Use of the Chronotope of *King Kong* [1933] in Japan and Southeast Asia"

Mike Dillon ◦ *University of Southern California* ◦ "Impossible Representations: The 'Thinking Bomb' of *The Terrorist* [Santosh Sivan, 1999]"

Sophia Harvey ◦ *Vassar College* ◦ "Who's the Dummy? Mapping Subjectivity, Materiality, and Corporeality in *Pin* [Sandor Stern, 1988] and *Magic* [Richard Attenborough, 1978]"

respondent **E. Ann Kaplan** ◦ *Stony Brook University*



Sonic Remakes and Remixes

chair **Mark Kerins** ◦ *Southern Methodist University*
 co-chair **William Whittington** ◦ *University of Southern California*

Mark Kerins ◦ *Southern Methodist University* ◦ "Voyeurism in Surround: From *Rear Window* to *Disturbia*"

William Whittington ◦ *University of Southern California* ◦ "Remixing/Remaking the Sound Design of Transnational Horror"

respondent **Daniel Herbert** ◦ *University of Michigan*

sponsor **Sound Studies Scholarly Interest Group**



Something Lost, Something Gained Studying Early Film Culture

chair **Richard Abel** ◦ *University of Michigan*

workshop participants

Kaveh Askari ◦ *University of California, Berkeley*

Neepa Majumdar ◦ *University of Pittsburgh*

Laura Isabel Serna ◦ *Florida State University*

Sheila Skaff ◦ *University of Texas, El Paso*

Giuliana Muscio ◦ *University of Padua*

WORKSHOP



Rethinking 'National' Television and its Flows

chair **Eirik Frisvold Hanssen** ◦ *The Norwegian University of Science and Technology*

Hector Amaya ◦ *University of Virginia* ◦ "Mapping Television to the Nation: Spanish-language Television Marginalization and Linguistic Rights"

Matt Sienkiewicz ◦ *University of Wisconsin, Madison* ◦ "More than Money: The Not For Profit Globalization of Palestinian TV"

Mats Bjorkin ◦ *Goteborg University* ◦ "Public Service Television, Streaming Video, and New Ways of Learning How to Make Television"

Eirik Frisvold Hanssen ◦ *The Norwegian University of Science and Technology* ◦ "From Transnational to National: The Emergence of Television in Scandinavia"



“Women’s Representation, Women Filmmakers”

moderator **KAWANO Yuka** ◦ Josai International University

presenters:

ISHIJIMA Ayumi ◦ Josai International University ◦ “The Representation and Discursive Construction of Women and Family: A Comparative View of Japanese and Korean TV Dramas”

HAYASHI Chiaki ◦ Josai International University ◦ “Young Women’s Agency: Heterosexuality in Japanese Contemporary Cinema”

MIYAZAKI Saeko ◦ Josai International University ◦ “Contemporary Japanese Women’s Representation in the Post-Gender Era”

SHIBASAKI Sayuri ◦ Josai International University ◦ “Race in Contemporary American Films: The Politics of ‘Passing’”



*All of the special events
held in JIU hall will be
conducted with
simultaneous translation
both in English and
Japanese,
depending on the need.*

"Transversing Japanese Cinema: Between the Colonial and the Global"

chair **Mayumo Inoue** ◦ *University of the Ryukyus*

IKEUCHI Yasuko ◦ *Ritsumeikan University*

LEE U-me ◦ *Kyoto University*

YOMOTA Inuhiko ◦ *Meiji Gakuin University.*



Cinema as Heterotopia in East Asia Past, Present, and Future

chair **Derek Lam** ◦ *University of Hong Kong*

Shota Ogawa ◦ *University of Rochester* ◦ "Curtain Call:
Contesting Nostalgia at the End of Cinema, at the Edge of
Honshu"

Yiping Lin ◦ *University of Hong Kong* ◦ "Summer Palace Mon
Amour: Memories of Youth and Postsocialist Aesthetics"

Derek Lam ◦ *University of Hong Kong* ◦ "Dreams and
Nightmares: Simulation and Heterotopias in East-Asian Sci-Fi"



Teaching Film and TV Theory to Undergraduate Students

chair **Harry Benshoff** ◦ *University of
North Texas*

workshop participants

Dudley Andrew ◦ *Yale University*

Karen Vered ◦ *Flinders University*

Sean Griffin ◦ *Southern Methodist University*

Natalie Foster ◦ *Routledge Publishers*

WORKSHOP

**D3**ROOM
302**Revisiting Europe's Past**

Japanese Anime Travelogues in Europe and the Future of Japanese Animation

chair

Enrique Garcia ◦ *Middlebury College***Jinying Li** ◦ *New York University* ◦ "A European Past vs. a Futurist Tokyo: Mapping the Global Trajectory of Japanese Anime through Narrative Settings"**Nikolina Dobрева** ◦ *University of Massachusetts, Amherst* ◦ "Monarchy or Republic?: 18th Century European Elites and Nationalism in the Japanese Anime *Le Chevalier D'eon*"**Matthew Penney** ◦ *Concordia University* ◦ "Wartime Germany and 'Multidirectional Memory' in *Space Battleship Yamato*"**Enrique Garcia** ◦ *Middlebury College* ◦ "Naoki Urasawa's *Monster*: An Ideological Travelogue Through Post-cold War Europe"

sponsor

Television Studies Scholarly Interest Group**D4**ROOM
401**Visualizations of Japan in an International Context**

chair

Miryam Sas ◦ *University of California, Berkeley***Sarah Teasley** ◦ *Northwestern University* ◦ "Exhibition Technology: Display Design and the Postwar Conceptualization of Japan"**Miryam Sas** ◦ *University of California, Berkeley* ◦ "New Languages of Photography and Experimental Film in 1960s Japan"**Steven Ridgely** ◦ *University of Wisconsin, Madison* ◦ "Terayama Shūji and Post-new Wave Experimental Cinema"**Deborah Shamoon** ◦ *University of Notre Dame* ◦ "Casshern's Fictional Landscapes"

sponsor

Asian/Pacific American Caucus**D5**ROOM
402**European Art Cinema and Asia**

chair

Jie Li ◦ *Harvard University***Anne Rutherford** ◦ *University of Western Sydney* ◦ "Eisenstein and Takemitsu: Polyphonic Montage, Mimetic Correspondences and Cinematic Perception"**Homay King** ◦ *Bryn Mawr College* ◦ "Yamamoto's Jacket: Wim Wenders' *Notebook on Cities and Clothes*"**Tracy Biga MacLean** ◦ *Claremont Colleges* and **Jon Wagner** ◦ *California Institute of the Arts* ◦ "Greenaway in Japan: Pages and Screens in *The Pillow Book*"**Jie Li** ◦ *Harvard University* ◦ "The Maoist Mise-en-Scène: Antonioni, Ivens, and the Chinese Cultural Revolution"**D6**ROOM
403**The Economics, Politics, and Art of Film Festivals**

chair

Lisa Dombrowski ◦ *Wesleyan University*

co-chair

James Udden ◦ *Gettysburg College***Ramona Curry** ◦ *University of Illinois, Urbana-Champaign* ◦ "Working Locally, Watching Globally: Origins and Impact of the San Francisco International Film Festival"**Cindy Wong** ◦ *College of Staten Island, City University of New York* ◦ "Beyond Electric Shadows: The Hong Kong International Film Festival and the Globalization of Chinese Language Cinemas"**James Udden** ◦ *Gettysburg College* ◦ "Political Pariahs, Festival Faves: Taiwan, Iran and the Cinematic Art of Cultural Diplomacy"**Lisa Dombrowski** ◦ *Wesleyan University* ◦ "Bringing Festival Cinema Back Home: IFC's First Take and Fest Direct"



Errol Morris's *Standard Operating Procedure*

chair **Arild Fetveit** ◦ *University of Copenhagen*

Asbjørn Grønstad ◦ *University of Bergen* ◦ "Standard Operating Procedure and the Ecology of the Image"

Oyvind Vagnes ◦ *University of Bergen* ◦ "Picturing Poses: The Reenactments of *S.O.P.*"

Tara Milbrandt ◦ *University of Alberta, Augustana* ◦ "Telling Images in *Standard Operating Procedure*"

Arild Fetveit ◦ *University of Copenhagen* ◦ "The Power of Photography and the Material Aesthetics of *Standard Operating Procedure*"



Camp and Public Screens

chair **Chunchi Wang** ◦ *National Dong Hwa University*

Hollis Griffin ◦ *Northwestern University* ◦ "Public Screens, Commercial Spaces, and Media Culture's Gay Consumer-Citizen"

Nan McVittie ◦ *University of Michigan, Ann Arbor* ◦ "Sending Camp to Kids: Youth Audiences and the Queer Politics of Paul Reubens and John Waters"

Chunchi Wang ◦ *National Dong Hwa University* ◦ "Camp in Context: Rethinking Camp Through Contemporary Taiwanese Gay Film"

sponsor **Queer Caucus**



Origins of Animation

chair **Casey Riffel** ◦ *University of Southern California*

co-chair **Annie Manion** ◦ *University of Southern California*

Casey Riffel ◦ *University of Southern California* ◦ "Origin Stories: Animation and Animalization in the Work of Winsor McCay"

Annie Manion ◦ *University of Southern California* ◦ "Discourses of Japaneseness: Animation, Modernity, and National Identity"

Lora Mjolsness ◦ *University of California, Irvine* ◦ "The Brumberg Sisters: The Early Years of Soviet Animation"

respondent **Lucy Fischer** ◦ *University of Pittsburgh*



Early Experimentation in European Cinema

chair **Janelle Blankenship** ◦ *University of Western Ontario*

Courtney White ◦ *University of Southern California* ◦ "Towards an Abstract Modernist Painting in Cinema: Leopold Survage, Piet Mondrian, and Oskar Fischinger"

Jason Skonieczny ◦ *University of California, Los Angeles* ◦ "The Vertical Dimension of Abstract Space in Carl Dreyer's Silent Films"

Janelle Blankenship ◦ *University of Western Ontario* ◦ "The Nature of Film: *Nosferatu*, Time Lapse and Weimar Popular Science Film [1922–1928]"

**Horror in Cross-cultural Context**chair **Meheli Sen** ◦ *DePaul University***Hyo Kim** ◦ *New York University* ◦ "Aesthetics of Moral Values in Asian Horror Films: An Analysis of *Three Extreme*"**Li Zeng** ◦ *Northwestern University* ◦ "The Chinese Horror and The Return of the Historical Trauma: *The Lonely Ghost in the Dark Mansion* [1989]"**Usha Iyer** ◦ *University of Pittsburgh* ◦ "The Tantric in the Hindi Horror Film: Monster or Mystic?"**Meheli Sen** ◦ *DePaul University* ◦ "Futile Family Romance: Hindi Horror in the Bollywood Network"**Poetics of Cinema**chair **Mark Betz** ◦ *King's College/University of London***Silvia Carolosi** ◦ *University of Maryland* ◦ "Tracing A Trajectory of a Poetic Camera: From Michelangelo Antonioni to Franco Piavoli"**Aya Ogawara** ◦ *Seijo University* ◦ "Going between the Actual and the Virtual: Jacques Rivette's *L'amour Par Terre*"**Johanna Lundström Gondouin** ◦ *Stockholm University* ◦ "Cinematic and Literary Indexicality: On Bresson and Short Story Theories"**Mark Betz** ◦ *King's College/University of London* ◦ "Beyond Europe: The Parametric Tradition"**Reimagining the Southern Past through Film and Television**chair **Deborah Barker** ◦ *University of Mississippi***Deborah Barker** ◦ *University of Mississippi* ◦ "Redressing the Mammy: Tyler Perry's *Medea*"**Kathryn McKee** ◦ *University of Mississippi* ◦ "Revisiting Mayberry: Small Town North Carolina in Recent U.S. Southern Film"**Riche Richardson** ◦ *Cornell University* ◦ "'It Jus' Ain't Fittin': Mammy's Mules and Rules"**Matthew Bernstein** ◦ *Emory University* ◦ "Desegregation vs. Integration: Atlanta's Movie Theaters, 1962–1973"**Transnational Perspective on Cinema and Media in Africa**chair **Augusto De Oliveira** ◦ *University of Bristol***Michael Laramee** ◦ *University of Miami* ◦ "Oral Histories and Digital Futures: Why Nigerian and Ghanaian Film and Video Should Be In Focus"**J. van Staden** ◦ *Independent Scholar* ◦ "Ghost Money: Film, Globalization and the Capitalist Uncanny"**Aboubakar Sanogo** ◦ *University of Southern California* ◦ "African and Asian Cinemas: Transversal Perspectives"**Augusto De Oliveira** ◦ *University of Bristol* ◦ "Mobilizing the Future: Screening the Past in Mozambican Postcolonial Cinema"sponsor **African/African American Caucus**

THURSDAY, MAY 21

17:30–18:30



2009 SCMS Award Winners

Patrice Petro ◦ *University of Wisconsin, Milwaukee* ◦ SCMS President

Introduction of **MIZUTA Noriko** ◦ *Chancellor, Josai University Corporation*
and President, *Josai International University*

Service Award, *presented by Patrice Petro*

James Castonguay ◦ *Sacred Heart University*

Student Writing Award—First Place, *presented by Frank Tomasulo*

Eric Hoyt ◦ *University of Southern California* ◦ “Desny v. Wilder: The ‘Fantastic, Unusual’ Case of *Ace in the Hole*”

Student Writing Award—Second Place [Tie], *presented by Frank Tomasulo*

Michael Talbott ◦ *New York University* ◦ “A Global Language for World Cinema: The Twin Aesthetics of North-South Coproduction.”

Colleen Glenn ◦ *University of Kentucky* ◦ “The Traumatized Veteran: Jimmy Stewart’s Post-WWII Roles.”

Dissertation Award, *presented by Mark Lynn Anderson*

Caetlin Benson-Allott ◦ *Cornell University* ◦ “Imperio-Video: Motion Pictures, Spectatorship, and the Politics of New Media.”

Dissertation Award Honorable Mention, *presented by Mark Lynn Anderson*

Abigail Salerno ◦ *Duke University* ◦ “Seeing Blindness: Cinema’s Sensory Disabilities.”

The Katherine Singer Kovács Essay Award, *presented by Pamela Wojcik*

D. N. Rodowick ◦ *Harvard University* ◦ “An Elegy for Theory,” *October* 122, Fall 2007, pp. 91–109.

The Katherine Singer Kovács Essay Award Honorable Mention, *presented by Pamela Wojcik*

Guo-Juin Hong ◦ *Duke University* ◦ “Framing Time: New Women and the Cinematic Representation of Colonial Modernity in 1930s Shanghai, *positions, East Asia Culture Critiques*, 15:3, Winter 2007.

The Katherine Singer Kovács Book Award, *presented by Frances Gateward*

Victoria Johnson ◦ *University of California, Irvine* ◦ *Heartland TV*, New York University Press [2008].

Pedagogy Award, *presented by Glenn Man*

Barry Keith Grant ◦ *Brock University*

Distinguished Career Achievement Award, *presented by Lucy Fischer*

E. Ann Kaplan ◦ *Stony Brook University*

THURSDAY, MAY 21

18:30–19:30



—generously hosted by Josai International University—

**E2**

ROOM

301B

Teaching Japanese Cinema and Media Outside Japan A Pedagogical Workshop

chair **Ted Hovet** ◦ *Western Kentucky University*

workshop participants

Christine Becker ◦ *University of Notre Dame*

David Desser ◦ *University of Illinois*

Susan Napier ◦ *Tufts University*

Stephen Prince ◦ *Virginia Tech*

*This Workshop Session is dedicated to the memory
of friend and colleague Keiko McDonald.*

WORKSHOP

E3

ROOM

302

Unpacking a New Archive “Korean” Films of Japan’s Total War Period [1937–1945]

chair **Akira Mizuta Lippit** ◦ *University of Southern California*

Kyung Kim ◦ *University of California-Irvine* ◦ “Viral Colony: Young-il’s Sick Body in *Spring of Korean Peninsula* [Pando ūi pom, 1941]”

Young Jae Yi ◦ *The University of Tokyo* ◦ “Being a Volunteer Soldier, a Prescription of Melancholia—An Imperial Soldier’s Colonial Body in *Volunteer* [An Suk-Young, 1940]”

Kyeong-Hee Choi ◦ *University of Chicago* ◦ and
HyunHee Park ◦ *University of Chicago* ◦
“The Old in the ‘New’: Thinking Propaganda through
Gender in Wartime Chosŏn [Korean] Cinema”

respondent **Naoki Sakai** ◦ *Cornell University*

sponsor **Asian/Pacific American Caucus**

E4

ROOM

401

Tokyo Stories Cosmopolitan Imaginaries of the City in Contemporary Screen Media

chair **Jiwon Ahn** ◦ *Keene State College*

Gabriella Lukacs ◦ *University of Pittsburgh* ◦ “Tokyo as Allegory in 1990s Japanese Cinema”

Jiwon Ahn ◦ *Keene State College* ◦ “From the ‘Colonial Sticks’: Tokyo in the Postcolonial Cinemas of Taiwanese and Korean Auteurs”

Martin Roberts ◦ *The New School* ◦ “Anime City: Tokyo as Subcultural Utopia”

respondent **Mitsuhiro Yoshimoto** ◦ *New York University*

E5

ROOM

402

Intra-Asian Cross-Currents

chair **Adam Knee** ◦ *Nanyang Technological University*

Adam Knee ◦ *Nanyang Technological University* ◦
“Bollywood Does Bangkok: Perils of the Intra-Asian Gaze”

Stephen Teo ◦ *Nanyang Technological University* ◦
“The Chinese Blockbuster: A Question of Genre, Nation, and Trans-Nation”

See-Kam Tan ◦ *University of Macau* ◦ “Qiqing Romance Films from the Shaw Archive”



Reception and Consumption

chair **Bakirathi Mani** ◦ *Swarthmore College*

Paul Roquet ◦ *University of California, Berkeley* ◦ "Regional Production and Rural Fantasy in Oguri Kohei's *Nemuru Otoko* [1996]"

Seio Nakajima ◦ *University of Hawaii at Manoa* ◦ "Film as Social Practice in Contemporary China"

Jaibeom Kim ◦ *Stanford University and SKKU* ◦ and **Young Eun Park** ◦ *Seoul National University* ◦ "Cultural Discount in Inter-Asian Movies"

Bakirathi Mani ◦ *Swarthmore College* ◦ "*The Dancing Maharaja*: Tamil Cinema and Japanese Fan Culture"



First Persons Plural

Image Correspondence, Networks, and Traffic Before and After Digital Publics

chair **James Tobias** ◦ *University of California, Riverside*

co-chair **Angelica Fenner** ◦ *University of Toronto*

James Tobias ◦ *University of California, Riverside* ◦ "Intimate Extimacy: Articulating the First Person Plural in Tokyo"

Angelica Fenner ◦ *University of Toronto* ◦ "The Traffic in Images: Relays of the Self in the Visual Essays of Hito Steyerl"

Feng-Mei Heberer ◦ *University of Southern California* ◦ "Notions of Self in Two Chinese Documentaries"

sponsor **Experimental Film & Media Scholarly Interest Group**



Transnational Masculinities

chair **Kent A. Ono** ◦ *University of Illinois, Urbana-Champaign*

Lisa Patti ◦ *Cornell University* ◦ "Poster Boys with Subtitles: Transnational Masculinities and Hollywood Co-productions"

Ryan Lizardi ◦ *Pennsylvania State University* ◦ "Emerging Adult Males and the Refusal to Grow Up: Contemporary Fathers-Out-of-Water Films"

Kent A. Ono ◦ *University of Illinois, Urbana-Champaign* ◦ "Gendered Moves: Inventing Japanese American Masculinity in Conscience and Constitution"



Transmedia Digitality

chair **Guri Hanem** ◦ *Norwegian University of Science and Technology*

Kirsten Thompson ◦ *Wayne State University* ◦ "Performance Capture Films: Blurring the Boundary between Animation and Live-Action Cinema in *Beowulf* and *Polar Express*"

Marc Steinberg ◦ *Concordia University* ◦ "Screens and Things: Materializing the Image in Japanese Anime"

Jessica Aldred ◦ *Carleton University* ◦ "I Am Beowulf! Now, It's Your Turn: Playing with [and as] the Digital Character in the Transmedia Franchise"

Guri Hanem ◦ *Norwegian University of Science and Technology* ◦ "The Flatness in Cross-media Aesthetics"

**Haneke**

chair **Jehanne-Marie Gavarini** ◦ *University of Massachusetts, Lowell*

Tara Forrest ◦ *University of Technology Sydney* ◦ "A Negative Utopia: Michael Haneke's *71 Fragments of a Chronology of Chance*"

Todd Herzog ◦ *University of Cincinnati* ◦ "The Banality of Surveillance: Michael Haneke's *Caché* and Life after the End of Privacy"

Christopher Rowe ◦ *University of Melbourne* ◦ "Funny Game Theory: Film and Video Game Violence in the Work of Michael Haneke"

Amy Borden ◦ *University of Pittsburgh* ◦ "What Does the Country Teach?: Tracing the Rural Pre-history of Michael Haneke's *Caché* and *Benny's Video*"

Jehanne-Marie Gavarini ◦ *University of Massachusetts, Lowell* ◦ "Rewind: The Will to Remember, the Will to Forget in Michael Haneke's *Caché*"

**State/Media/Politics**

chair **Virginia Wexman** ◦ *University of Illinois, Chicago*

Seth Fein ◦ *Yale University* ◦ "The Revolution Will Not Be Televised: Broadcasting Progress and Containing Castroism in the Americas in the 1960s"

Tal Shenhav ◦ *Hebrew University* ◦ "Broadcasting the Future Generation: Gender Messages for Women and Youth in Saudi Arabia, Jordan and Tunisia"

Jonathan Lupo ◦ *Colorado State University* ◦ "Pay for Gay: Launching and Branding Logo and Here! in the Age of Narrowcasting"

Virginia Wexman ◦ *University of Illinois, Chicago* ◦ "The Directors Guild of America Stages the HUAC Scandal"

sponsor **Latina/o Caucus**

**From Jerry to JUNO**

Pregnancy and Parenthood in
Context and across Cultures

chair **Diane Shoos** ◦ *Michigan Technological University*

Diane Shoos ◦ *Michigan Technological University* ◦ "Film Narratives of Adoption"

Robert Silberman ◦ *University of Minnesota* ◦ "Jerry Goes to Japan: *The Geisha Boy* and the Post-war Orphan Film"

Chika Kinoshita ◦ *University of Western Ontario* ◦ "When Abortion Was an Issue: The Post-1952 Japanese Films"

respondent **Linda Ruth Williams** ◦ *University of Southampton*

**What is Immersion?**

chair **Robin Curtis** ◦ *Freie Universität, Berlin*

Suzanne Buchan ◦ *University College for the Creative Arts* ◦ "Vitalist Realities, Possible Worlds: A Dialectics of Immersion in the Quay Brothers' Cosmogonies."

Joshua Yumibe ◦ *Oakland University* ◦ "Color Space in Early Cinema"

Robin Curtis ◦ *Freie Universität, Berlin* ◦ "Anti-mimesis and Mimetic Response: The Immersion of *Einfühlung*"

respondent **Gertrud Koch** ◦ *Freie Universität, Berlin*

FRIDAY, MAY 22



8:00–9:45



Bodies of Evidence in Contemporary Television Series

chair **Sofia Bull** ◦ *Stockholm University*

Anne Jerslev ◦ *University of Copenhagen* ◦ "The Unruly Body
in *House M.D.*"

Sofia Bull ◦ *Stockholm University* ◦ "'I'm a Doctor, Mulder':
Criminal Bodies in Contemporary Television Crime Dramas"

Liv Hausken ◦ *University of Oslo* ◦ "The Matrix of Surveillance
in Forensic Fiction"

Alexia Smit ◦ *University of Glasgow* ◦ "Masculinity under
the Knife: the Body under the Gaze of Science, Affect and
Normative Masculinity in Crisis on *Nip/Tuck* and *Dexter*"

sponsor **Television Studies Scholarly Interest Group**

FRIDAY, MAY 22



10:00–11:45

Jin-Roh: The Wolf Brigade

OKIURA Hiroyuki, Japan, 1998, 100 min

Uncompromising is the word for *Jin-Roh: The Wolf Brigade*. The best Japanese animated film since Hayao Miyazaki's *Princess Mononoke* or Hideaki Anno's *The End of Evangelion*, *Jin-Roh* may be fairly counted as the last great anime film of the 20th century—or perhaps the first great one of the 21st. A remarkable collaboration between two generations of filmmakers, *Jin-Roh* marries a hard-hearted script by Mamoru Oshii—the internationally acclaimed maker of *Ghost In The Shell*—with the vérité direction of Hiroyuki Okiura, assistant to Oshii on *Ghost*.

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**F1**

ROOM

301A

Transnational Asian Cinemachair **Christina Klein** ◦ *Boston College***Jane Park** ◦ *University of Sydney* ◦ "Remaking the Korean Blockbuster: A Case Study of *My Sassy Girl*"**Darcy Paquet** ◦ *Kyung Hee University* ◦ "Fluid Borders: The Transnational Cinema of Zhang Lu"**Sean Metzger** ◦ *Duke University* ◦ "Cui Zi'en, Queer Cinema and Transnational Distribution"**Christina Klein** ◦ *Boston College* ◦ "Transnational Anime: Michael Arias' *Tekkon Kinkreet*"**F2**

ROOM

301B

**"Dumbing Down"
in Cinema and Media Studies**
Historical Politics and Contemporary Practiceschair **Kevin Sandler** ◦ *Arizona State University***workshop participants****Gayatri Devi** ◦ *Lock Haven University-Pennsylvania***Terri Ginsberg** ◦ *Rutgers University***Hossein Khosrowjah** ◦ *University of Rochester***Mark Langer** ◦ *Carleton University***Frank Tomasulo** ◦ *Florida State University*sponsor **Teaching Committee, Middle Eastern Caucus, Caucus on Class, and Asian Pacific American Caucus**

WORKSHOP

F3

ROOM

302

Decentering Theory
The Case of Japanese Film Theorychair **Aaron Gerow** ◦ *Yale University***Aaron Gerow** ◦ *Yale University* ◦ "Theory Questioning Theory: Gonda, Nagae and Matsuda and the Strategies of Japanese Film Theory"**Naoki Yamamoto** ◦ *Meiji Gakuin University* ◦ "Overcome by Reality: A Critical Approach to Realist Film Theories in Prewar Japan"**Patrick Noonan** ◦ *University of California, Berkeley* ◦ "The Alterity of Cinema: Subjectivity, Self-negation, and Self-realization in Yoshida Kijū's Film Theory"**Ryan Cook** ◦ *Yale University* ◦ "Strange Bedfellows: Ōshima Nagisa, Hasumi Shigehiko and Japanese Film Theory circa 1980"**F4**

ROOM

401

Benshi across Time and Media
Utsushi-e (Magic Lantern) "Cinema, and the Japanese Performance Tradition of Visual Media Narration"chair **William Gardner** ◦ *Swarthmore College***Michiko Usui** ◦ *Waseda University* ◦ "Utsushi-e [Japanese Magic Lantern] as a Medium for Narration"**Kyoko Omori** ◦ *Hamilton College* ◦ "The Benshi as a Modernist: Tokugawa Musei and Psychological Films of the Early Twentieth Century"**William Gardner** ◦ *Swarthmore College* ◦ "Sawato Midori and the Contemporary Performing Art of Katsudo Benshi [Silent Film Narrators]"respondent **Richard Abel** ◦ *University of Michigan*



Interrogating Queer Spaces in East Asian Media

chair **Patricia White** ◦ *Swarthmore College*

Akiko Mizoguchi ◦ *University of Rochester* ◦ "Reading and Living Yaoi: Male-Male Fantasy Narratives as Women's Sexual Subculture in Japan"

Yau Ching ◦ *Lingnan University* ◦ "Trans as Survival: Transgender Possibilities and Politics of *CJ7*"

Patricia White ◦ *Swarthmore College* ◦ "Asian Lesbian Directors and Trans/national Spaces"

sponsor **Queer Caucus**



Exhibition, Distribution, Marketing

chair **Soojeong Ahn** ◦ *Korea National University of Arts*

Vinnie Yu ◦ *Goldsmiths, University of London, UK* ◦ "The Social Practices of Contemporary Taiwanese Audiences' 'Cinemagoing' in the Digital Era"

Colleen Laird ◦ *University of Oregon* ◦ "The F1-sou and 'Girl's Style' Cinema: Selling Independent Female Filmmakers in Japan"

Chris Robinson ◦ *University of Kansas* ◦ "The 'Exotic,' the Universal, and the Art-House Gross: East-West Relations and Marketing Japanese Film to Foreign Audiences, 1951–1957"

Soojeong Ahn ◦ *Korea National University of Arts* ◦ "Why Pusan?: The Political Economy of the Pusan International Film Festival in South Korea"



Documentary Theory Pedagogy and Ethics I

chair **Vinicius Navarro** ◦ *Georgia Institute of Technology*

Michael Renov ◦ *University of Southern California* ◦ "Teaching Documentary: Toward a Goal-centered Pedagogy of the Documentary Film"

Noah Shenker ◦ *University of Southern California* ◦ "The Challenges of Access and Media Specificity in the Fortunoff Video Archive for Holocaust Testimonies"

Katherine Groo ◦ *Cornell University* ◦ "Le Temps Disparu, [or] How Early Ethnographic Cinema Unmakes Anthropology's Object"

Vinicius Navarro ◦ *Georgia Institute of Technology* ◦ "The Allure of Nonfiction: Performance, Documentary, and Self-display"



Sex and the Global City

chair **Homay King** ◦ *Bryn Mawr College*

Sylvia Chong ◦ *University of Virginia* ◦ "East Asian Ménages à Trois: Heterosexual and Homosocial Triangulations of the Global Model Minority in *Sayonara* and *Go For Broke*"

Guo-Juin Hong ◦ *Duke University* ◦ "'I Don't Want to Have Sex Alone': Failed Intimacy and the Global City in Tsai Ming-Liang's Films"

Rei Magosaki ◦ *Chapman University* ◦ "The Other Sex and the City: Considering the Margins of the Global City"

respondent **David Eng** ◦ *University of Pennsylvania*

sponsor **Asian/Pacific American Caucus and Queer Caucus**

**Psyche and Automaton**

Reconsidering the Aesthetics of the Animated Image

chair **Muneaki Hatakeyama** ◦ *Waseda University***Muneaki Hatakeyama** ◦ *Waseda University* ◦ "Eisenstein's Animal: A Reconsideration of the Eisensteinian Notion of 'Movement'"**Tetsuya Miura** ◦ *University of Tokyo* ◦ "Robert Bresson and the Mise-en-scène of Automaton"**Takeshi Kadobayashi** ◦ *University of Tokyo* ◦ "Trajectory of the Cyborgian Smile: Man-machine Romances in Japanese Visual Culture"respondent **Yoshiaki Sato** ◦ *University of Tokyo***Sound in European Cinema**chair **Erik Hedling** ◦ *Lund University***Christopher Natzén** ◦ *Stockholm University* ◦ "'Have You Heard It Yet?' — The 'Musicness' of the Ads for the First Sound Films in Sweden"**Orlene McMahon** ◦ *University of Cambridge* ◦ "Nouvelle Vague, New Music?: [Re]hearing/Listening to the French New Wave"**Joseph Kickasola** ◦ *Baylor University* ◦ "The Mobile Muse: Wireless Sound, Musique Concrète, and Bicameral Experience in Kieslowski's *Le Double Vie de Véronique*"**Erik Hedling** ◦ *Lund University* ◦ "Music, Lust, and Modernity: Jazz in the Early Films of Ingmar Bergman"**Aesthetics and Exploitation Film**chair **Caetlin Benson-Allott** ◦ *University of California, Santa Cruz*co-chair **Jessica Metzler** ◦ *Cornell University***Eric Schaefer** ◦ *Emerson College* ◦ "Producing Exploitation in the 'New Hollywood': A Case Study of *Delinquent Schoolgirls* [1973]."**Caetlin Benson-Allott** ◦ *University of California, Santa Cruz* ◦ "Off the Map: A Philosophy of Exploitation in Richard Sarafian's *Vanishing Point* [1971]"**Jessica Metzler** ◦ *Cornell University* ◦ "Ed Wood and the Aesthetics of Failure"**Shaun Cullen** ◦ *University of Virginia* ◦ "Decoding the Lattice of Coincidence: *Repo Man* [1984], Punk Rock, and the Critique of Postmodernity"**Revisions of Light**

The Cinematography of International Cinema

chair **Patrick Keating** ◦ *Trinity University***Daisuke Miyao** ◦ *University of Oregon* ◦ "Re-imagining Japanese Aesthetics: Lights and Shadows in Miyagawa Kazuo's Cinematography"**Frances Guerin** ◦ *Ruhr University, Bochum* ◦ "Stereoscopic Visions in Color of Amateur Film from Nazi Germany"**Patrick Keating** ◦ *Trinity University* ◦ "Neorealism, Narrative, and the Cinematography of Aldo Graziati"**Michael Aronson** ◦ *University of Oregon* ◦ "No One Ever Hated Billy Bitzer: A Cinematographer and His Work"

FRIDAY, MAY 22



10:00–11:45



Deterritorializing the Past
History, Deleuze and Cinema

chair **Yun-hua Chen** ◦ *University of St. Andrews*

Yun-hua Chen ◦ *University of St. Andrews* ◦ "Layered Space and Folded Time in *Three Times* [2005]"

Maria San Filippo ◦ *Wellesley College* ◦ "Histories of Violence: The Transcendental Political Unconscious of Neo-noir"

Anna Rogers ◦ *University of Edinburgh* ◦ "Deconstructing The Western: Jim Jarmusch's *Dead Man* [1994]."

Serazer Pekerman ◦ *Independent Scholar* ◦ "'Memory-Space' as the Smooth Battlefield of Deleuze and Guattarian War Machine"



Mexican and Latina Cinema History

chair **Marvin D'Lugo** ◦ *Clark University*

Denise McKenna ◦ *New York University* ◦ "What Happened to Myrtle? Latina Stars and Regional Identity in Early Hollywood"

Marvin D'Lugo ◦ *Clark University* ◦ "Intermedial Modernity in Early Mexican Sound Cinema"

sponsor **Latina/o Caucus**

FRIDAY, MAY 22



12:00–13:00



Conversation with Experimental Filmmaker MATSUMOTO Toshio

moderator **KITANO Keisuke** ◦ *Ritsumeikan University*

*All of the special events
held in JIU hall will be
conducted with
simultaneous translation
both in English and
Japanese,
depending on the need.*



Genre and the Transnational

Audiovisual Futures in the Asia-Pacific

chair **Michelle Cho** ◦ *University of California, Irvine*
co-chair **Ramon Lobato** ◦ *University of Melbourne*

Ramon Lobato ◦ *University of Melbourne* ◦ "Circulatory
Aesthetics: On Distribution and Genre"

Michelle Cho ◦ *University of California, Irvine* ◦
"The Negative Hermeneutics of Genre in the Films of Kim
Ji-Woon"

Kim Icreverzi ◦ *University of California, Irvine* ◦
"The Sensation of Affect: Genre and Tactics of Spectatorship"

Sunhee Han ◦ *Yonsei University* ◦ "Digital Cinema as a
Generic Form and the Role of Film Festivals"



State or the Art

International Co-production in East Asia

chair **Alexander Zahlten** ◦ *Johannes
Gutenberg University, Mainz*

workshop participants

Stephanie DeBoer ◦ *Indiana University,
Bloomington*

Julian Stringer ◦ *University of Nottingham*

Yong-Soon Hwang ◦ *Independent Scholar*

WORKSHOP



Spaces of Modernity

Ozu, Uchida, Yoshimura

chair **Alex Jacoby** ◦ *University of Warwick*

Woojeong Joo ◦ *Nagoya University* ◦ "Digesting Modernity: Eating and Drinking Out Spaces in Ozu's Films of the Early 1930s"

Alex Jacoby ◦ *University of Warwick* ◦ "Yoshimura's Kyoto: Space and Femininity in the Postwar City"

Alastair Phillips ◦ *University of Warwick* ◦ "Fractured Landscapes: Space, Location and History in Uchida's *A Fugitive from the Past* [1965]"

respondent **Mitsuyo Wada-Marciano** ◦ *Carleton University*



Modern Femininity and Consumer Culture in Cinema of Imperial Japan During the 1930s

chair **Sachiko Mizuno** ◦ *University of California, Los Angeles*

Ryoko Misono ◦ *University of Tokyo* ◦ "Fallen Women on the Edge of Empire: Shimizu Hiroshi's Films on Yokohama and the Image of Imperial Japan in the 1930s"

Miyoko Shimura ◦ *Waseda University* ◦ "Japanese Women's Films and Cosmetic Advertisement in the 1930s"

Hana Washitani ◦ *Meiji-gakuin University* ◦ "The Economy of Geisha in the 1930s Japanese Cinema: Circulation of Women, Textiles, and Antiques in *Sisters of Gion* [1936]"

Sachiko Mizuno ◦ *University of California, Los Angeles* ◦ "Reconfiguring Modern Femininity for Empire: Moving Images of Professional Woman and Tokyo in *Women in Tokyo* [1939]"

sponsor **Women's Film History Project**



East Meets Far East

Media Issues between Korea and the Philippines

chair **Joel David** ◦ *Inha University*

Jongsuk Ham ◦ *University of the Philippines Film Institute* ◦ "Unstable Boundaries between Visual Pleasure and Identification in MMORPGs: A Comparison of Korean and Philippine Players' Experiences"

Taeyun Yu ◦ *University of the Philippines Film Institute* ◦ "Eastern Gunslingers: Andrew Cunanan and Cho Seung-Hui in the Western Media Imaginary"

Joel David ◦ *Inha University* ◦ "Problems and Prospects in the National Cinemas of Korea and the Philippines"

Chanhee Yom ◦ *Institute for East Asian Studies* ◦ "Cold War National Formations in the Cinemas of Korea and the Philippines"



Global Desires

East Asian Film/Cultural Policies and Industries

chair **Yoshi Tezuka** ◦ *Komazawa University*

Yoshi Tezuka ◦ *Komazawa University* ◦ "Globalization and the Japanese Film Culture and Industry"

Kukhee Choo ◦ *University of Tokyo* ◦ "Playing the Global Game: Tokyo, the Anime Industry, and Nation State in *Tekkon Kinkreet* [2006]"

Yongmei Wu ◦ *Beijing Foreign Studies University* ◦ "Current Conditions and Challenges of China's Animation and Comic Industry"

respondent **Yoshitaka Mōuri** ◦ *Tokyo University of the Arts*

**Digital Documentary**

chair **Kurt Lancaster** ◦ *Northern Arizona University*

Jia Tan ◦ *University of Southern California* ◦ "Experimental Image-making in an Urbanization Experiment: 'U-theque Organization' and Contemporary Video Practices in Pearl River Delta Region"

Dan Leopard ◦ *Saint Mary's College of California* ◦ "The Simulation/World, the Human/Document: Documentary Studies and New Media Theory"

Philip Scepanski ◦ *Northwestern University* ◦ "Voodoo Rhetoric: Highway Safety Films, Virtual Trauma, and Forced Identification"

Kurt Lancaster ◦ *Northern Arizona University* ◦ "Video Journalists and the Birth of Web Documentaries"

**Race, Space and Mobility**

chair **Ashley White-Stern** ◦ *University of California, Berkeley*

Michele Beverly ◦ *Georgia State University* ◦ "The Future of Black Representational Space"

Priscilla Peña Ovalle ◦ *University of Oregon* ◦ "Racial Breaks: Mainstreaming Racial and Spatial Codes through the Hollywood Dance Film"

Susan Brennan ◦ *Ohio State University* ◦ "Chronotopic Schemas and the Reorganization of Space and Time after 9/11: Mapping Citizenship in the Cinematic Adaptation of Lahiri's *The Namesake*"

Ashley White-Stern ◦ *University of California, Berkeley* ◦ "The Invisibility of Mobility Does Not Stasis Make: The Case of Class in Charles Burnett's *Killer of Sheep*"

sponsor **African/African American Caucus**

**Mobilizing the Ethical Collective**

New Practices in Palestinian and Israeli Documentaries and Digital Media

chair **Chris Lippard** ◦ *University of Utah*

Azadeh Saljooghi ◦ *University of Utah* ◦ "Guerilla Archive: Praxis of Citizen Journalism"

Raya Morag ◦ *Hebrew University* ◦ "Current Israeli Documentary Cinema and the Trauma of the Perpetrators"

sponsor **Middle East Caucus**

**Media Convergence and Transition in the New Europe**

chair **Aniko Imre** ◦ *University of Southern California*

Aniko Imre ◦ *University of Southern California* ◦ "Post-socialist Neoliberalism and Reality TV"

Neda Atanasoski ◦ *University of California, Santa Cruz* ◦ "New Media, 'New' Europe, and Roma Rights: The Role of Internet Technologies in Shaping Minority and Human Rights Discourses in Post-socialist Central and Eastern Europe"

Katarzyna Marciniak ◦ *Ohio University* ◦ "Re-wiring the 'Other' Europe"

Alice Bardon ◦ *University of Southern California* ◦ and **Ioana Uricaru** ◦ *University of Southern California* ◦ "Convergence and Supplemmentarity: Spectatorship and Online Communities in Contemporary Romania"



Cinematic Monuments

chair **Merrill Schleier** ◦ *University of the Pacific*

Alan Marcus ◦ *University of Aberdeen* ◦ "The Dachau Memorial Filmed and the Role of Public Memory"

Joshua Kitching ◦ *Rice University* ◦ "Haunting the Golden Gate Bridge: Hitchcock's *Vertigo*, Spectrality and Imperial San Francisco"

Merrill Schleier ◦ *University of the Pacific* ◦ "The Griffith Observatory in *Rebel Without a Cause* [1955]: Mystical Temple and Spatiotemporal Structuring Device"

Caroline Eades ◦ *University of Maryland* ◦ "A New Cinematic Paris? Popular Views of the Capital City by Cédric Klapisch, Abdellatif Kechiche and Jean-Pierre Jeunet"



Sound + Vision

chair **Aaron Kerner** ◦ *San Francisco State University*

Patrick Faubert ◦ *Wilfrid Laurier University* ◦ "Crafting Spaces: The Use of Dialogue in *The Miracle of Morgan's Creek*"

Neepa Majumdar ◦ *University of Pittsburgh* ◦ "'Banana Oil!': Reflections on Overdubbing, Synchronicity, and Sound Theory in *J-Men Forever*"

Mark Martinez ◦ *University of Minnesota* ◦ "Eye am Iron Man: Self-fashioning, Militarized Technological Innovation, and the Ethics of Impaired Vision"

Aaron Kerner ◦ *San Francisco State University* ◦ "Like Fingernails Scratching a Chalkboard: Ugly Sounds"



The Art and Politics of Film Festival Programming

chair **Liz Czach** ◦ *University of Alberta*
workshop participants

B. Ruby Rich ◦ *University of California, Santa Cruz*

Kay Armatage ◦ *University of Toronto*

Liz Czach ◦ *University of Alberta*

Diane Burgess ◦ *Simon Fraser University*

WORKSHOP



TV Wikinomics

Production Studies of the Post-network Workplace

chair **Denise Mann** ◦ *University of California, Los Angeles*

Denise Mann ◦ *University of California, Los Angeles* ◦ "Transmedia Czars & TV Wikinomics: Who's Orchestrating Collectivity on *Heroes* 360?"

Derek Johnson ◦ *University of Wisconsin, Madison* ◦ "Authorship Up for Grabs: Television Showrunners, Franchises, and the Negotiation of Networked Creativity"

Kevin Sandler ◦ *Arizona State University* ◦ and **Daniel Bernardi** ◦ *Arizona State University* ◦ "Episodomy: *The Shield*, FX, and Production Culture Studies"



"3-D HIROSHIMA: Time, Space, Memory"

chair **Marsha Kinder** ◦ *University of Southern California*

TANABE Masaaki ◦ *Knack Images Production Cente* ◦ President

Steven Leeper ◦ *Hiroshima Peace Culture Foundation* ◦ Chair

HIROSE Michitaka ◦ *Tokyo University Graduate School of Information Science and Technology* ◦ Professor

Kristy Kang ◦ *University of Southern California*

All of the special events held in JIU hall will be conducted with simultaneous translation both in English and Japanese, depending on the need.



Asian-Pacific Cinemas Distribution and Reception

chair **Ruby Cheung** ◦ *University of St. Andrews*

Yun Mi Hwang ◦ *University of St. Andrews* ◦ "Contested History and Reception of East Asian Martial Arts Epics"

Ruby Cheung ◦ *University of St. Andrews* ◦ "From *The Warlords* to *Red Cliff*: The Politics of Film Promotion in the Asia-Pacific and the Diasporic Chinese Online Fandom"

Daniel Martin ◦ *Queen's University Belfast* ◦ "Hype, Censorship and Critical Controversy: Kim Ki-duk in the UK"

Mary Ainslie ◦ *Manchester Metropolitan University* ◦ "Post-war Thai Cinema: A 'Traditional' Art Form of Colonialism"



Teaching Black Film and Media Today

chair **Jacqueline Stewart** ◦ *Northwestern University*

co-chair **Kara Keeling** ◦ *University of Southern California*

workshop participants

Frances Gateward ◦ *Ursinus College*

Miriam Petty ◦ *Princeton University*

Karen Bowdre ◦ *Indiana University*

sponsor **African/African American Caucus**

WORKSHOP



Contemporary Japanese Cinema

Distinctive Narrative Strategies

chair **Robert Davis** ◦ *California State University, Fullerton*

Kendall Heitzman ◦ *Yale University* ◦ "The Anxiety of Influence in Kurosawa Kiyoshi's *Loft*"

Candice Wilson ◦ *University of Pittsburgh* ◦ "Empty Spaces, Repetition, and Remembrance: Kore-eda's Still Cinema"

Jerry Turner ◦ *University of North Carolina, Pembroke* ◦ "'What's Real and What's Not?': Narrative Strategies in the Films of Sion Sono"

Andrijana Cvetkovik ◦ *Nihon University, College of Art* ◦ "The 'Flowing' Narrative in Contemporary Japanese Film"



Cinema and the Postmetropolis

chair **Christoph Lindner** ◦ *University of Amsterdam*

Lawrence Bird ◦ *McGill University* ◦ "Post Metropolis: Re-animations of Global Power in the Animated City"

Christoph Lindner ◦ *University of Amsterdam* ◦ "The Postmetropolis and Mental Life: Wong Kar-Wai's Hong Kong"

Ran Ma ◦ *University of Hong Kong* ◦ "Floating Tracks into the Ruins: *West of the Tracks* and the Poetics of Wasteland in Postsocialist China"

Anna Notaro ◦ *University of Dundee* ◦ "Screening the Post-metropolis: Issues of Post-humanism, Ecocide and Love in *Wonderful Days* [Moon-saeng Kim, Korea 2003] and *Natural City* [Byung-chun Min, Korea 2003]"



Queer Asia

chair **Rachel Lewis** ◦ *Cornell University*

Yin-chin Chen ◦ *University of Oregon* ◦ "Taiwanese Queer Cinematic Aesthetic and Its Exploration on Nationality in *Spider Lilies*"

Jeffery Tan ◦ *University of Cambridge* ◦ "Exploiting Lesbianism: The Shaw Studio's *Intimate Confessions of a Chinese Courtesan*"

Rachel Lewis ◦ *Cornell University* ◦ "Towards a Transnational Lesbian Cinema"

sponsor **Queer Caucus**



Silent Cinema

chair **Kevin Sweeney** ◦ *University of Tampa*

Brian Jacobson ◦ *University of Southern California* ◦ "Factories of Vision/Visionary Factories: Early Cinema, Technology, and the Modern Built Environment"

Paul Young ◦ *Vanderbilt University* ◦ "Thomas Ince's Civil War and the Black Forest of Naturalism"

Shiori Hasegawa ◦ *Tsukuba University* ◦ "Sensetional 'Africa': How Selig Company Celebrates the Panama Exposition"

Kevin Sweeney ◦ *University of Tampa* ◦ "Narrative Agency and Women's Dual-character Roles in Hollywood Silent Cinema"

**Stan VanDerBeek's Screen Worlds**

chair **Zabet Patterson** ◦ *University of California, Berkeley*

Andrew Uroskie ◦ *Stony Brook University* ◦ "Environmental Juxtapositions: The Intermedia Assemblage of Stan VanDerBeek and Robert Breer"

Melissa Ragona ◦ *Carnegie Mellon University* ◦ "Soft Intercom: Stan VanDerBeek's Early Wearable Media Projects"

Zabet Patterson ◦ *University of California, Berkeley* ◦ "Poem Fields and the Materiality of the Computational Screen"

sponsor **Experimental Film and Media**

**Girls and Their Media**

chair **Sarah Projansky** ◦ *University of Illinois, Urbana-Champaign*

Donna de Ville ◦ *Concordia University* ◦ "Joanie4Jackie: The Democratic Distribution and Archiving of Girl's Video"

Nicholas de Villiers ◦ *University of North Florida* ◦ "Anno's Camera-Eye: Sexuality, Youth, and Inoculation"

Mary Wiles ◦ *University of Canterbury* ◦ "Moving on from Downstage and the 1960s Radio Play: The Resonant Theatricality of Jane Campion's *A Girl's Own Story*"

Sarah Projansky ◦ *University of Illinois, Urbana-Champaign* ◦ "Feminist Girls' Media Studies and the Politics of [the Study of] Representation"

sponsor **Women's Film History Project**

**Animated Animosity**

chair **Lars Sorensen** ◦ *University of Copenhagen*

Stephen Prince ◦ *Virginia Tech* ◦ "Media Violence: A Vanishing Act"

Jonathan Frome ◦ *University of Texas, Dallas* ◦ "Stylization of Violence in *No More Heroes*"

Andreas Gregersen ◦ *University of Copenhagen* ◦ "Virtual Kills in Violent Situations"

Lars Sorensen ◦ *University of Copenhagen* ◦ "Limited Animation — Unlimited Fascination"

**Screening Leisure in Weimar Cinema**

chair **Michael Cowan** ◦ *McGill University*

Michael Cowan ◦ *McGill University* ◦ "Interactive Puzzles and the Training of Perception: Guido Seeber and Paul Leni's 'Rebus' Films"

Mila Ganeva ◦ *Miami University* ◦ "Shopping for Spectacle: Fashion Shows in Weimar Cinema"

Roman Horak ◦ *University of Applied Arts, Vienna* ◦ "Between Narrative and Documentary: The Aesthetics of Leisure in *People on Sunday* [1929]"

respondent **Werner Schwarz** ◦ *University of Vienna/University of Klagenfurt*



Convergence Comedy

chair **Sean Griffin** ◦ *Southern Methodist University*

Jennifer Malkowski ◦ *University of California Berkeley* ◦
 “When Straight America Starts ‘Queering’: *Brokeback Mountain* and Its YouTube Trailer Parodies”

Sean Griffin ◦ *Southern Methodist University* ◦ “Who’s
 Pwning Who? The Humor of Hegemonic Convergence in *Pure Pwnage*”

Nicholas Marx ◦ *University of Wisconsin, Madison* ◦ “Sketch
 Comedian Comedy and the Convergence of Comedy
 Aesthetics Across Television and Film”



More than Meets the Eye

The Transnational Cinema of
 Alejandro González Iñárritu

chair **Marimar Azcona-Montoliu** ◦ *Universidad de Zaragoza*

Marimar Azcona-Montoliu ◦ *Universidad de Zaragoza* ◦
 “Of Endings, Middles and Beginnings: Scrambled Narratives
 in the Films of Alejandro González Iñárritu”

Catherine Benamou ◦ *University of California, Irvine* ◦
 “Media Strategies of Dis-Illusionment in Alejandro González
 Iñárritu’s City-Society of Spectacles [*Amores Perros*, Mexico,
 2000]”

Glenn Man ◦ *University of Hawaii, Manoa* ◦ “Iñárritu and
 Arriaga’s Multiple Melodramas: Genre and Narrative”

Celestino Deleyto ◦ *University of Zaragoza* ◦ “Bienvenida
 a Tijuana: Border Consciousness in the Films of Alejandro
 González Iñárritu”

sponsor **Latina/o Caucus**



The Cinema and its Masses

Politics and Aesthetics

chair **Yuriko Furuhashi** ◦ *McGill University*

Philip Rosen ◦ *Brown University* ◦ “From ‘The Masses’ To ‘The
 Media’: Marxist Film Theory And Contemporary Critique”

Yuriko Furuhashi ◦ *McGill University* ◦ “Theorizing Plasticity
 and the Masses: Hanada Kiyoteru and Sergei Eisenstein”

Gertrud Koch ◦ *Freie Universitaet, Berlin* ◦ “Screening the
 Mass: Inclusion and/or Exclusion”

Volker Pantenburg ◦ *Freie Universität, Berlin* ◦ “Monitoring
 the Masses: Video, Surveillance and the Public Sphere”



Arab and Middle Eastern Cinema

chair **Kay Dickinson** ◦ *Goldsmiths College/University of London*

Jonah Corne ◦ *University of Manitoba* ◦ “Shooting the Martyr:
 Alternate Takes in *Paradise Now*”

Deniz Bayraktar ◦ *Kadir Has University, Istanbul* ◦
 “The Magic Carpet Ride: Mobilizing the Spectator”

Ruth Roded ◦ *Hebrew University of Jerusalem* ◦
 “Animated Islam: *The Last Prophet* [2001]”

Kay Dickinson ◦ *Goldsmiths College/University of London* ◦
 “Travels of and into Arab Cinema”

FRIDAY, MAY 22



17:30–19:30

Benshi*

performance by SAWATO Midori

Orizuru Osen — The Downfall of Osen

MIZOGUCHI Kenji, Japan, 1935, 90 min

Preceded by

Our Gang— Dog Days

Hal Roach (Producer), Robert F. McGowan, USA, 1925, 20 min

The performance will be in Japanese, with English subtitles of narration.

**Benshi are Japanese performers who provide live narration for silent films.*

I1

ROOM

301A

International Film Festivals and the Framing of [Transnational] East Asian Cinemas and Auteurs

chair **Shujen Wang** ◦ *Emerson College*

Julian Stringer ◦ *University of Nottingham* ◦ "Global Auteurs and the International Film Festival Economy"

Nikki J. Y. Lee ◦ *Yonsei University* ◦ "Film Festivals Present 'Japanese Auteur Directors': Miuke Takashi and the International Film Festival Rotterdam"

Shujen Wang ◦ *Emerson College* ◦ "National Cinema, International Film Festivals/Sales, and the Location of Tsai Ming-Liang's Films"

I2

ROOM

301B

Korean Cinema in a Transnational/ Pedagogical Frame

chair **Hye Seung Chung** ◦ *University of Hawaii at Manoa*

workshop participants

David Scott Diffrient ◦ *Colorado State University*

Hye Seung Chung ◦ *University of Hawaii, Manoa*

Hyangjin Lee ◦ *Rikko University, The University of Sheffield*

sponsor **Asian/Pacific American Caucus**

WORKSHOP

I3

ROOM

302

The Importance of Sogo Ishii

chair **Randolph Jordan** ◦ *Concordia University*

co-chair **Peter Rist** ◦ *Concordia University*

Alexander Zahlten ◦ *Johannes Gutenberg University-Mainz* ◦ "Free-floating Intensity, Attraction, and Failure: Sogo Ishii at the Shifting Center of the Film Industry of Japan"

Tom Mes ◦ *Midnighteye.com* ◦ "Key Factor: Music in the Life and Work of Sogo Ishii"

Randolph Jordan ◦ *Concordia University* ◦ "In Search of the Centre: Urban Soundscapes in the Cinema of Sogo Ishii"

Peter Rist ◦ *Concordia University* ◦ "Sogo Ishii's *Shuffle* and the Evolution of the Chase Motif in World Cinema"

I4

ROOM

401

Issues in Asian Genres

chair **Veena Hariharan** ◦ *University of Southern California*

Mark Best ◦ *University of Pittsburgh* ◦ "Eating Gamera: Giant Monsters, Childhood, and Camp in Rearticulations of *Daikaiju Gamera*"

Theresa L. Geller ◦ *Grinnell College* ◦ "'Borderless' Postmodernism: Nikkatsu Action Cinema and the Rise of Transnational Noir"

Veena Hariharan ◦ *University of Southern California* ◦ "Screening Out the Past: Documentary Representations of Violence in South Asia"



15

ROOM

402

Political Caution in *Lust, Caution*chair **Evans Chan** ◦ *Northwestern University***Gina Marchetti** ◦ *University of Hong Kong* ◦ "*Lust, Caution*: China, Japan, and the KMT [Guo Min Dang/The Nationalist Party] on Screen—Present and Past"**Evans Chan** ◦ *Northwestern University* ◦ "Desiring Fascism? — On Ang Lee's *Lust, Caution*"**Adrian Xiang** ◦ *University of Chicago* ◦ "Understanding the Nationalist Backlash against *Lust, Caution* in China"respondent **Vivian Lee** ◦ *City University of Hong Kong*sponsor **Asian/Pacific American Caucus**

16

ROOM

403

Beyond Vitaphone

The Early Sound Short in its Contexts

chair **Rob King** ◦ *University of Toronto***Mark Langer** ◦ *Carleton University* ◦ "Illustrated Songs and Song Car-tunes: Cultural Practices and Sound Technology in Early Talkie Animated Films"**Rob King** ◦ *University of Toronto* ◦ "'The Spice of the Program': Early Sound Slapstick and the Small-town Audience"**Charles Wolfe** ◦ *University of California, Santa Barbara* ◦ "'Cross Talk': Vaudeville, Radio, and the Burns & Allen Comedy Film Short"**Phil Wagner** ◦ *University of California, Los Angeles* ◦ "Sound Ideas: Fanchon & Marco, Inc., and the World of Talking Pictures"

17

ROOM

404

Installation, *Energy Monitor Project* [EMP]Visualizing Energy Consumption,
Mobilities and Metadata Flowschair **Heidi Cooley** ◦ *University of South Carolina***Laura Kissel** ◦ *University of South Carolina* ◦ "Indexicality and the Documentary Image in the *Energy Monitor Project*"**Simon Tarr** ◦ *University of South Carolina* ◦ "Locations of Habit and Control: Building the Data-driven Image in the *Energy Monitor Project*"**Heidi Cooley** ◦ *University of South Carolina* ◦ "*Energy Monitor Project* [EMP] as Disciplinary Object: The Ethical-aesthetic Potentialities of a Virtual Fountain"respondent **Steve Anderson** ◦ *University of Southern California*

18

ROOM

405

Body and MindContexts of Pornography and Sex
Education in Swedenchair **Mariah Larsson** ◦ *Malmö University College***Elisabet Björklund** ◦ *Lund University* ◦ "Some Notes on Sex Education in Swedish Cinema of the 1940s and 1950s"**Mariah Larsson** ◦ *Malmö University College* ◦ "The Regulation of Public, Sexual Space in Early 1970s Sweden"**Ingrid Ryberg** ◦ *Stockholm University* ◦ "Lesbian Pornography and Embodied Spectatorship at the Intersection of Identity Politics and Sexual Arousal"respondent **Eric Schaefer** ◦ *Emerson College*sponsor **Queer Caucus**



I9

ROOM

501AB

Immersion and Emulation

chair **Maja Manojlovic** ◦ *University of California, Los Angeles*

Raiford Guins ◦ *State University of New York, Stony Brook* ◦
"Things That Remain: Mame[mory] Trace and the Online
Cryogenics of Videogame History"

David O'Grady ◦ *University of California, Los Angeles* ◦
"Beyond the Button: New Video Game Interfaces and the
Implications for Embodiment, Performance, and Play"

Stefan Hall ◦ *Defiance College* ◦ "Green Screen and the
Challenge to the Mise-en-Scène"

Maja Manojlovic ◦ *University of California, Los Angeles* ◦
"Speed Racer: Spatial Aesthetics and Kinesthesia as
Simulations of Interactive Immersion"

I10

ROOM

502

The Future of Germany's Cinematic Pasts

chair **Brigitta Wagner** ◦ *Indiana University*

Barton Byg ◦ *University of Massachusetts, Amherst* ◦
"Narrating Nation: Ruptures, Continuities and Turning Points in
German Cinema"

Brigitta Wagner ◦ *Indiana University* ◦ "Retrospectives and
the Revival of Place"

William Martin ◦ *University of Chicago* ◦ "Rethinking Post-war
German Film Comedy"

Tobias Nagl ◦ *University of Western Ontario* ◦ "Ethnography,
Performance and Hybridity in the Weimar 'Racial Film'"

I11

ROOM

503AB

Explorations of Film Genre

chair **Torben Grodal** ◦ *University of Copenhagen*

Phyllis Frus ◦ *Hawai'i Pacific University* ◦ "'True Stories': A
New Method for Classifying History Films"

Anna Siomopoulos ◦ *Bentley University* ◦ "Cult-ural Learnings
from *Borat*: A Model for the New Standardized Cult Film"

Matthew Boyd Goldie ◦ *Rider University* ◦ "Anticipation and
Attention: Memory as a Film Theme, as a Film Genre, and as
a Film Form"

Torben Grodal ◦ *University of Copenhagen* ◦ "An
Evolutionary and Biocultural Approach to Detective and Crime
Fiction — Or: Darwin Meets Benjamin."

I12

ROOM

504

Film Titles/Film Remakes

chair **Kathryn Kalinak** ◦ *Rhode Island College*

Jason Gendler ◦ *University of California, Los Angeles* ◦ "Saul
Bass and Title Design: Intention and Reception, Production
Integration, and Historical Contextualization"

Arden Stern ◦ *University of California, Irvine* ◦ "To the Letter:
Typography, Temporality, and the Opening Titles of *The Naked
Kiss*"

Vera Dika ◦ *New Jersey City University* ◦ "Amos Poe and
the Post New Wave Remake: A Discussion of *Unmade Beds*
[1976]"

Kathryn Kalinak ◦ *Rhode Island College* ◦ "Crossing Cultural
Borders in Remakes: Listening to the Difference"

**I13**

ROOM

505AB

WORKSHOP

From Paper to Blog

The Past, Present, and Future of Cinema and Media Studies Publishing

chair **Jennifer Porst** ◦ *University of California, Los Angeles*co-chair **John Bridge** ◦ *University of California, Los Angeles***workshop participants****John Sloop** ◦ *Vanderbilt University***Eric Faden** ◦ *Bucknell University***I14**

ROOM

506**Television Distribution and 'Global' Media Culture**chair **Seiko Yasumoto** ◦ *The University of Sydney***Patty Ahn** ◦ *University of Southern California* ◦ "MTV Asia and Regional Geographies: Mapping Music and Taste through Global Television"**Janet McCabe** ◦ *Manchester Metropolitan University* ◦ and **Kim Akass** ◦ *Manchester Metropolitan University* ◦ "Not So Ugly: Local Production, Global Franchise and the *Ugly Betty* Phenomenon"**Jennifer Gillan** ◦ *Bentley University* ◦ "The Mobile and the Global: Circulation Practices and Problems for U.S. Network TV Products"**Seiko Yasumoto** ◦ *The University of Sydney* ◦ "Impact of Soft Power on Cultural Mobility: Japan to East Asia"sponsor **Latina/o Caucus**



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held in JIU hall will be
conducted with
simultaneous translation
both in English and
Japanese,
depending on the need.*

"The Evolution of Sound in Japanese Media"

chair **Jiro Plutschow** ◦ *Josai International University*

SEGAWA Tetsuo ◦ *Josai International University* ◦ Sound Designer

Phillip Golub ◦ *Sundance Film Music Program* ◦ Composer, Director

TOMITA Isao ◦ *Shobi Graduate University* ◦ Composer, Professor



Zoom in Cinematic China of the 1990s The Local-global Uncanny on Multiple Displays

chair **Ping Fu** ◦ *Towson University*

Ping Fu ◦ *Towson University* ◦ "Encircling the City: Chinese Farmers on Screen"

Kai-man Chang ◦ *University of Texas, Austin* ◦ "Taipei Families Inside Out: Sexual Mobility in Three Taiwanese Films of the 1990s"

Wai Luk Lo ◦ *Hong Kong Baptist University* ◦ "Hong Kong Cinema in the 1990s: Themes and Aesthetics of Cultural Positioning in a Changing Time"



Experimental and Avant-garde Cinema and Education

chair **Tammy Ko Robinson** ◦ *San Francisco Art Institute*

workshop participants

Won-Tae Seo ◦ *Independent Filmmaker/
Media Artist*

Tomonari Nishikawa ◦ *Chulalongkorn
University*

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

WORKSHOP



Old and New in Contemporary Japanese Anime and Games

Animation in the Age of Digital Production and Consumption

chair **Satomi Saito** ◦ *Bowling Green State University*

Stefan Riekeles ◦ *Independent Scholar* ◦ "The Gap: Exploiting Cinema in Anime"

Eija Niskanen ◦ *University of Art and Design, Helsinki* ◦ "Riding Through Air and Water — The Relationship Between Character, Background, Fantasy and Realism in Hayao Miyazaki's Films"

Satomi Saito ◦ *Bowling Green State University* ◦ "Crying Out Love in the Center of the World: The Language of Bishojo Game"

Kumiko Sato ◦ *Earlham College* ◦ "Regionalism in the Era of Neo-nationalism: Background Art and Women in Japanese Games and Anime from the Late-1990s to Present"



Television, Authorship, and the Creative Process

chair **Michele Hilmes** ◦ *University of Wisconsin, Madison*

Norma Coates ◦ *University of Western Ontario* ◦ "The Mad Monk Who Invented Television Music: Jack Good as Cultural Interloper"

Karen Vered ◦ *Flinders University* ◦ "Early Australian TV Variety: A Heterogeneous Aesthetic in a Non-networked Industry"

Heather Hendershot ◦ *Queens College, City University of New York* ◦ "Masters of Horror: TV Auteurism and the Progressive Potential of a Disreputable Genre"

Michele Hilmes ◦ *University of Wisconsin, Madison* ◦ "Television Authorship: Streaming Seriality, Sound, and the Problem of the Paradigmatic Text"

sponsor **Television Studies Scholarly Interest Group**



Film Theory and Art History

Intersections, Part I

chair **Angela Dalle-Vacche** ◦ *Georgia Institute of Technology*

Mary Ann Doane ◦ *Brown University* ◦ "Tightrope or Center? Theorizing Perspective in Art History and Film Studies"

Masha Salazkina ◦ *Colgate University* ◦ "International Avant-gardes of the 1920s and Film Theory: New Intersections"

Angela Dalle-Vacche ◦ *Georgia Institute of Technology* ◦ "Bazin's Ontology: Alberti and Kepler"

Tarek Elhaik ◦ *Rice University* ◦ "Neuro / Ethno : The Futures of Neurocinematic Theory in the age of Transculturalism"

sponsor: **CinemArts Scholarly Interest Group**



Lust in Lust, Caution

chair **Giorgio Biancorosso** ◦ *The University of Hong Kong*

Maureen Sabine ◦ *University of Hong Kong* ◦ "The Dark Underworld of the Family Romance in Ang Lee's *Lust, Caution*"

Kien Lim ◦ *National Chiao Tung University* ◦ "Becoming Noir"

Giorgio Biancorosso ◦ *The University of Hong Kong* ◦ "Sex as a Performing Act in *Lust, Caution*"

Katrien Jacobs ◦ *City University of Hong Kong* ◦ "The Hong Kong Response to Boudoir Realism: From Erotic Masterpieces to D.I.Y. Porn"



Time/Image/Memory

chair **Kevin Fisher** ◦ *University of Otago, New Zealand*

Margaret Flinn ◦ *University of Illinois, Urbana-Champaign* ◦
"Theorizing Interactive Cinema: The Moving Image Shared and Divided"

Ana Olenina ◦ *Harvard University* ◦ "Indexicality of the Virtual:
The Russian Ark as an Affective Journey through the Digital Ruins of Memory"

Susana Duarte ◦ *Universidade Nova de Lisboa—FCSH* ◦
"The Political Unconscious of the Audiovisual Archive"

Kevin Fisher ◦ *University of Otago, New Zealand* ◦
"The Historicity of Time Machines and the Contraction of the Present in *Timecrimes*"



Women and Film

chair **Maryn Wilkinson** ◦ *University of Amsterdam*

Andrey Shcherbenok ◦ *Columbia University* ◦
"Transcendental Desire and Soviet World War II Martyrs:
Female Gaze in Leo Arnshtam's *Zoya* and Mikhail Kalatozov's
The Cranes Are Flying"

Intan Paramaditha ◦ *New York University* ◦ "Street Children,
Violence, and the Unattainable Mother"

Maryn Wilkinson ◦ *University of Amsterdam* ◦ "Wonder
Girls: The Close-up and the Image of the Teen Girl Body in
Contemporary American Cinema."

sponsor **Women's Film History Project**



Archives in Motion

On How Film and New Media Change
the Future of the Archive

chair **Eivind Røssaak** ◦ *The National Library, Norway*

co-chair **Kjetil Jakobsen** ◦ *University of Bergen*

Christian Refsum ◦ *University of Oslo* ◦ "Film as Gestural
Archive"

Kjetil Jakobsen ◦ *University of Bergen* ◦ "Concepts of the
Archive in Foucault and Kittler"

Eivind Røssaak ◦ *The National Library, Norway* ◦
"The New Disorder of the Archives, or How Film Revolutionized
the Archontic Principle"

respondent **Trond Lundemo** ◦ *University of Stockholm*



The Reality/Fiction Paradigm in Contemporary Spanish Film and Television

chair **Paul Julian Smith** ◦ *University of Cambridge*

co-chair **Norberto Mínguez-Arranz** ◦ *Universidad Complutense
de Madrid*

Marsha Kinder ◦ *University of Southern California* ◦
"Database Documentary in Spain: Eroding the Lines between
History, Home Movies, and Fiction"

Norberto Mínguez-Arranz ◦ *Universidad Complutense de
Madrid* ◦ "Detours from the Real: Fake Documentary in
Spanish Film and Television"

Paul Julian Smith ◦ *University of Cambridge* ◦ "Hybrid
Fictions: Spanish Television Comedy between Soap Opera and
Pseudo-documentary"

sponsor **Latina/o Caucus**

**Conflicted Visions**

Japanese Icons of the Past and Present

chair

Lindsay Nelson ◦ *University of Southern California*

Lindsay Nelson ◦ *University of Southern California* ◦ "Little Monsters: Modernity, Media, and the Figure of the Child in Contemporary Japanese Cinema"

Ken Provencher ◦ *University of Southern California* ◦ "Japan's Reluctant Visitor: *Sayonara* and Postwar Transnational Cinema"

Yuka Kanno ◦ *University of California, Irvine* ◦ "Implicational Spectatorship: Hara Setsuko and Queer Visual Formation"

respondent **Chika Kinoshita** ◦ *University of Western Ontario*

**Early Visual Education**

chair

Alison Griffiths ◦ *Baruch College, City University of New York*

Lee Grieveson ◦ *University College London* ◦ "Visual Education in the 1920s"

Louis Pelletier ◦ *Concordia University* ◦ "Popular Perception of the Newsreel and the Legitimation of Film"

Abigail Salerno ◦ *Duke University* ◦ "Helen Keller and the 'Silent' Cinema"

Alison Griffiths ◦ *Baruch College, City University of New York* ◦ "Film Education in the Natural History Museum: Cinema Lights Up the Gallery in the 1920s/30s"

**Palestinian and Israeli Cinemas Re-visited**

Witnessing, Remembering and Redressing Wounds

chair

Terri Ginsberg ◦ *Rutgers University*

Alia Arasoughly ◦ *Birzeit University* ◦ "Palestinian Women Filmmakers under Occupation Representation of Memory"

Najat Rahman ◦ *University of Montreal* ◦ "Divine Intervention's Fantastic Cinematic Witnessing"

Raz Yosef ◦ *Tel Aviv University/Sapir College* ◦ "Recycled Wounds: Trauma, Gender and Ethnicity in Israeli Cinema"

sponsor

Middle East Caucus



"New Directions in Contemporary Japanese Animation"

- co-chair **KURODA Yoshio** ◦ Director, Creator
 co-chair **TAKEFUJI Kayo** ◦ *Josai International University* ◦ Visual Artist
OKIURA Hiroyuki ◦ Director, Animator
ANDO Hiroaki ◦ Director, CG Creator
KAWASAKI Hirotugu ◦ Director, Animator

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Rethinking Aesthetic Heritage in East Asian Cinema

- chair **Shuk Ting Yau** ◦ *Chinese University of Hong Kong, Shatin*
Vivian Lee ◦ *City University of Hong Kong* ◦ "Towards a Poetics of East Asian Film"
Siu Wah Yu ◦ *The Chinese University of Hong Kong* ◦ "Forging a Cultural Heritage: 'Innovative' Use of Chinese Music in Recent Movies"
Siu-leung Li ◦ *Lingnan University, Hong Kong* ◦ "John Woo's Undoing of Chinese Opera in *Princess Cheung Ping* and *Red Cliff*"
Shuk Ting Yau ◦ *Chinese University of Hong Kong, Shatin* ◦ "A 'Horrible' Legacy: Noh and J-Horror"
 respondent **Stephanie DeBoer** ◦ *Indiana University, Bloomington*



Film Historiography and Chinese Cinemas

- chair **Guo-Juin Hong** ◦ *Duke University*
 co-chair **WeiHong Bao** ◦ *Columbia University*
 workshop participants
Zhen Zhang ◦ *New York University*
Song Lim ◦ *University of Exeter*
Jason McGrath ◦ *University of Minnesota, Twin Cities*
Ru-Shou Chen ◦ *National Chengchi University*
 sponsor **Asian/Pacific American Caucus**

WORKSHOP



Revisiting Kurosawa

Cinema as a Platform for 'Cultural Dialogue'

chair **Yuna de Lannoy** ◦ *Oxford Brookes University/ University of Antwerp*

Olga Solovieva ◦ *Georgia Institute of Technology* ◦ "Colliding Languages in Kurosawa's *Dersu Uzala*"

Nariman Skakov ◦ *University College, University of Oxford* ◦ "Kurosawa's *Hakuchi* and Bakhtin's Concept of 'Outsideness'"

Yuna de Lannoy ◦ *Oxford Brookes University/ University of Antwerp* ◦ "Soviet 'Pollen' in Japanese Cinema: Legacies of Eisenstein's *Ivan the Terrible* in Three Films by Akira Kurosawa"

Dolores Martinez ◦ *School of Oriental and African Studies, London* ◦ "Hollywood Genealogies: Kurosawa, Eisenstein and the Global Flow"



Mobile Navigations

chair **William Boddy** ◦ *Baruch College, City University of New York*

Sarah Keller ◦ *Colby College* ◦ "Space of Face: Portable Technology and the Close Up"

Patricia Pisters ◦ *University of Amsterdam* ◦ "Mediations of the Iraq War: Ethics in the Vortex of Multiple Screen Aesthetics in Contemporary Cinema"

William Boddy ◦ *Baruch College, City University of New York* ◦ "'Every Face Counts': Ubiquity, Mobility, and Surveillance in Contemporary Out-of-Home Media"



Film Theory and Art History

Intersections, Part 2

chair **Luca Caminati** ◦ *Colgate University*

Nora Alter ◦ *University of Florida* ◦ "Between Documentary and Art: Placing Non-fiction"

Dudley Andrew ◦ *Yale University* ◦ "Bazin, Malraux, Cinema, and Painting"

Sharon Hayashi ◦ *York University* ◦ "Moments of Convergence: Film Theory in Japan"

Luca Caminati ◦ *Colgate University* ◦ "Pasolini's Primitivism and the Arte Povera Movement"

sponsor: **CinemArts Scholarly Interest Group**



"The Discourses of Early Hollywood

New Histories of an Industry in Transition"

chair **Charlie Keil** ◦ *University of Toronto*

Charlie Keil ◦ *University of Toronto* ◦ "Hollywood, Land of Stars: The Shifting Focus of the Motion Picture Press in the 1910s"

Mark Lynn Anderson ◦ *University of Pittsburgh* ◦ "Hollywood Pay Dirt: The Discourse on Star Salaries, 1918–1923"

John Marx ◦ *University of California, Davis* ◦ "How Hollywood Invented the English Novel"

Shelley Stamp ◦ *University of California, Santa Cruz* ◦ "Lois Weber in Jazz Age Hollywood — Re-writing the Script"

**From Micro-cinema to Cryptonomies**

Reading & Writing the Contemporary
American Avant-garde.

chair **Caitlin Horsmon** ◦ *University of Missouri, Kansas City*

Louis-Georges Schwartz ◦ *Ohio University* ◦ "Micro-cinema, or the Growth and Reification of a Network"

Ofer Eliaz ◦ *University of Iowa* ◦ "Naomi Uman's Writing of Erasure in *Removed* [1999]."

Caitlin Horsmon ◦ *University of Missouri, Kansas City* ◦ "Translating the American Avant-garde – Filmmakers, Film Festivals and Film Historians."

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

**Sex and Politics**

chair **Maureen Turim** ◦ *University of Florida*

Hoang Tan Nguyen ◦ *Byrn Mawr College* ◦ "Bottom Dwelling: Sexual Shame and Racial Politics"

Patrick Boyle ◦ *University of California, Irvine* ◦ "Corporeal Acts, Fleshly Desire, and Ideological Restraints: Performance and Colonial Discourse in Ang Lee's *Lust, Caution*"

Maureen Turim ◦ *University of Florida* ◦ "Desire as Political Allegory: Japanese Film in the Sixties and Chinese Film in the Eighties"

**Videogame Nations**

chair **Harrison Gish** ◦ *University of California, Los Angeles*

Hanna Wirman ◦ *University of the West of England* ◦ "Culture-specific Game Modifications: Player-localization of *The Sims 2*"

Fan Yang ◦ *George Mason University* ◦ "Second-Life 'China': *i.MIRROR*, Virtual Documentary and National Image-making in Globalization"

John Bridge ◦ *University of California, Los Angeles* ◦ "Playing 9/11: The Virtual World Trade Center in Online Computer Games"

Harrison Gish ◦ *University of California, Los Angeles* ◦ "America's First Person Shooters: Violent Interactions with US History"

**"To Compete and Outcompete"**

Soviet Cinema Looks West

chair **Vincent Bohlinger** ◦ *Rhode Island College*

Vincent Bohlinger ◦ *Rhode Island College* ◦ "The Development of Sound Technology in the Soviet Union"

Maria Belodubrovskaya ◦ *University of Wisconsin, Madison* ◦ "The Failure of the 'Iron Screenplay': Scriptwriting and Film Production in Stalinist Cinema"

Jeremy Hicks ◦ *Queen Mary, University of London* ◦ "'The Record on Which We Judge Today': Soviet and US Film and the Nuremberg Tribunal"

Brinton Tench Cox ◦ *Drew University* ◦ "Clutter in Lieu of Cleanliness: *Solaris* Responds to 2001"

**Blaxploitation Revisited**chair **Keith Corson** ◦ *New York University***Joshua Gleich** ◦ *Emory University* ◦ "Jim Brown: Heroic Integration and Re-segregation in *The Dirty Dozen* and *100 Rifles*"**Racquel Gates** ◦ *Northwestern University* ◦ "Signifyin[g] on Shonuff: Black Belt Jones, Bruce Leroy, Busta Rhymes, and the Afroasian Action Hero"**Keith Corson** ◦ *New York University* ◦ "Taxploitation: Independent Financing and the End of the Blaxploitation Film Cycle"sponsor **African/African American Caucus****Perspectives on Audition**chair **Kerim Yasar** ◦ *Columbia University***Kerim Yasar** ◦ *Columbia University* ◦ "The Ears of *Others*: Representations of Technologized Listening"**Alanna Thain** ◦ *McGill University* ◦ "Interior Sonologues: Distributed Bodies and Cinematic Headphones"**Lisa Coulthard** ◦ *University of British Columbia* ◦ "'Can You Hear the Silence?': Audition and Michael Haneke's *Code Inconnu*"sponsor **Sound Studies Scholarly Interest Group****Korean Cinema History**chair **Hyongshin Kim** ◦ *University of Southern California***Eunsun Cho** ◦ *University of Southern California* ◦ "Tears and Time of Woman in Korean Modern Melodrama of the 1950s"**Nam Lee** ◦ *Chapman University* ◦ "Towards a Minjung Aesthetics: Lee Jang-ho and the 1980s Korean New Wave Cinema"**Hyongshin Kim** ◦ *University of Southern California* ◦ "Korean Cinema Before and After the Liberation of 1945: Choi Inkyu's Two Different Films"**Young Eun Chae** ◦ *University of North Carolina, Chapel Hill* ◦ "Capturing Japanese Colonialism in Recent South Korean Blockbuster Films: Postcolonial Trauma in *2009 Lost Memories* [2002, Lee Si-Myung] and *Hanbando* ◦ *2006, Kang Woosuk*]"**Fifty Years of Cinema Studies,
Fifty Years After Film Noir**chair **Krin Gabbard** ◦ *State University of New York, Stony Brook***William Luhr** ◦ *Saint Peter's College* ◦ "Setting, Time, and Genre in *The Big Lebowski*"**David Sterritt** ◦ *Columbia University* ◦ "Twilight in Tokyo: Ozu, Hollywood, and the Poetics of Film Noir"**Tijana Mamula** ◦ *King's College London* ◦ "Dead Words, Dead Ends and Delusions: Borderline Dilemmas in *Sunset Boulevard* and *Detour*"**Krin Gabbard** ◦ *State University of New York, Stony Brook* ◦ "The Vanishing Love Song in Film Noir"



Conversation with scholar Donald Richie

moderator **Markus Nornes** ◦ *University of Michigan*

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conducted with
simultaneous translation
both in English and
Japanese,
depending on the need.*



Japanese Cinema at the Crossroads Masumura Yasuzô and the Showa 30s

chair **Ayako Saito** ◦ *Meiji Gakuin University*

Ayako Saito ◦ *Meiji Gakuin University* ◦ "The Melodramatic Body as a Discursive Critique of Patriarchy in Masumura Yasuzô's Films of the 1960s"

Mark Roberts ◦ *University of California, Berkeley* ◦ "High-growth Satire: Masumura Yasuzô in the Showa 30s"

Michael Raine ◦ *University of Chicago* ◦ "Masumura Yasuzô and the Significance of 'Film Study'"

respondent **Naoki Yamamoto** ◦ *Meiji Gakuin University*



New Media Networks Imagined Networks

chair **Wendy Chun** ◦ *Brown University*

Mark Poster ◦ *University of California, Irvine* ◦ "Digital and Analogue Networks"

A. Saab ◦ *University of Rochester* ◦ "The Future of the Networks of the Past: Taxco Mexico, 1931"

Lisa Parks ◦ *University of California, Santa Barbara* ◦ "Signals and Oil: Satellite Footprints in Post-communist Territories of Central Asia"

sponsor **Latina/o Caucus**



L3

ROOM

302

Contemporary Youth Film In Asia

chair **Xuelin Zhou** ◦ *The University of Auckland***Xuelin Zhou** ◦ *The University of Auckland* ◦ "'No Man Driving': Youth Culture in Contemporary Chinese Cinema"**David Desser** ◦ *University of Illinois* ◦ "'Of Waterboys and Swing Girls: The Post-postmodern Japanese Youth Film'"**Frances Gateway** ◦ *Ursinus College* ◦ "'Talkin' 'Bout My Generation: The Youth Films of Noh Dong-seok'"

L4

ROOM

401

Stars/Performance

chair **Alexander Doty** ◦ *Indiana University***Andy Horton** ◦ *University of Oklahoma* ◦ "'Ernie Kovacs' Cinematic Roles on the Big Screen"**Virginia Luzon** ◦ *University of Zaragoza* ◦ "'Out of the Past: Some Reflections on Harrison Ford's Star Persona'"**Deane Williams** ◦ *Monash University, Melbourne* ◦ "'Performance Poetics in Sean Penn's *The Indian Runner* [1991]"**Alexander Doty** ◦ *Indiana University* ◦ "'Elizabeth Taylor: The Biggest Star in the World'"

L5

ROOM

402

Representations of Gender in Philippine Cinema

chair **David Corpuz** ◦ *Don Bosco Technical College***Roehl Jamon** ◦ *University of the Philippines Film Institute* ◦ "'The Women of Fernando Poe, Jr.: Portrayals of Women in FPJ Films'"**Jose III Gutierrez** ◦ *San Beda College Alabang* ◦ "'Images of the Mother in Lino Brocka Films: 1970–1991'"**David Corpuz** ◦ *Don Bosco Technical College* ◦ "'The Gay Film According to Cris Pablo'"**Paulo Formalejo** ◦ *University of the Philippines Film Institute* ◦ "'Philippine Cinema Imaging of the Filipino Lesbian'"

L6

ROOM

403

Films and Spectators in Non-theatrical Spaces

chair **Gregory Waller** ◦ *Indiana University***Mark Neumann** ◦ *Northern Arizona University* ◦ "'Projecting Alone: On the Legacy [and Possible Demise] of the Amateur Cinema Club'"**Barbara Klinger** ◦ *Indiana University* ◦ "'Becoming Cult: Contemporary Film Exhibition, *The Big Lebowski*, and Male Fandom'"**Roya Rastegar** ◦ *University of California, Santa Cruz* ◦ "'New Frontiers of Spectatorship: Physical Cinema and the Sundance Kid'"**Gregory Waller** ◦ *Indiana University* ◦ "'16mm Japan for the American Non-Theatrical Market, 1931–1941'"



Video/Digital Art

chair **Domietta Torlasco** ◦ *Northwestern University*

Katherine Guinness ◦ *University of North Carolina, Chapel Hill* ◦ "German Video Art and the Politics of Digital Reproduction"

Dale Hudson ◦ *Amherst College* ◦ "Globalization's Networks and Interfaces: New Media Art and Online Digital Video"

Jennifer Steetskamp ◦ *University of Amsterdam* ◦ "Temporal Particularities: Installation Art and Media Change"

Domietta Torlasco ◦ *Northwestern University* ◦ "Digital Memory [After Douglas Gordon]"

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



Best Practices in Fair Use for Publishing with Still and Moving Images

A New SCMS Statement

chair **Peter Decherney** ◦ *University of Pennsylvania*

workshop participants

Rebecca Bachman ◦ *New York University*

Renee Hobbs ◦ *Temple University*

Michael Zryd ◦ *York University*

sponsor **Public Policy Committee**

WORKSHOP



Elastic Pasts

Relocations in Contemporary Cinema

chair **Esther You** ◦ *University of Hong Kong*

Bishnupriya Ghosh ◦ *University of California, Santa Barbara* ◦ "Audio Remains: Spectral Idiom in Phillip Scheffner's *The Halfmoon Files*"

Esther You ◦ *University of Hong Kong* ◦ "Cruel Stories of Youth: Trauma and Memoryscape in *Peacock* and *Shanghai Dreams*"

Rolando Tolentino ◦ *University of the Philippines Film Institute* ◦ "Lingering Simultaneity of Time: The Cinema of Memory of Lav Diaz"

Bhaskar Sarkar ◦ *University of California, Santa Barbara* ◦ "Plasticity and the Popular: Bombay Cinema's Ecstatic Secularism"



Transnational Media in a Historical Perspective

chair **Tommy Gustafsson** ◦ *Lund University*

Nadi Tofighian ◦ *Stockholm University* ◦ "Distributing Scandinavia: Scandinavian Films and Commodities in Asia in the 1910s and 1920s"

Pietari Kääpä ◦ *University of Nottingham, Ningbo* ◦ "Reindeer Sushi in Global Helsinki: The Reciprocal Transnational Circulation of Finnish and Japanese Cinematic Cultures"

Tommy Gustafsson ◦ *Lund University* ◦ "Swedish Television News Coverage and the Historical Media Memory of the Rwandan Genocide"



Latsploitation, Exploitation Cinema and Latin America

chair **Andy Willis** ◦ *University of Salford*

Gerard Dapena ◦ *Macalester College* ◦ "Emilio Vieyra: Argentina's Transnational Master of Horror"

Adán Avalos ◦ *University of Southern California* ◦ "The Naco in Mexican Film: La banda del carro rojo, Border Cinema and Migrant Audiences"

Andrew Syder ◦ *Florida State University* ◦ "'I Wonder Who the Real Cannibals Are': Latin America and Colonialism in European Exploitation Cinema"

Andy Willis ◦ *University of Salford* ◦ "The Transatlantic Exploitation Cinema of León Klimovsky"

sponsor **Latina/o Caucus**



Saint Cassavetes' Contemporary Independent Cinema

chair **Ara Osterweil** ◦ *Muhlenberg College*

Ara Osterweil ◦ *Muhlenberg College* ◦ "Goodbye Cinema, Farewell New York"

Elena Gorfinkel ◦ *Bryn Mawr College* ◦ "Anna Biller's Time Machine Cinema"

Thomas Waugh ◦ *Concordia University* ◦ "A 21st-century Canadian Queer Cassavetes named Kingstone: Problems of Reception and Canonization"



Erotic Activism

Rethinking Politics in Pornography and Autopornography

chair **Mireille Miller-Young** ◦ *University of California, Santa Barbara*

workshop participants

Katrien Jacobs ◦ *City University of Hong Kong*

Celine P. Shimizu ◦ *University of California, Santa Barbara*

Zeb Tortorici ◦ *University of California, Los Angeles*

Darieck Scott ◦ *University of California, Berkeley*

Mireille Miller-Young ◦ *University of California, Santa Barbara*

WORKSHOP



Reconfiguring African Cinema at 50

chair **Sheila Petty** ◦ *University of Regina*

Anny Dominique Curtius ◦ *University of Iowa* ◦ "Reframing a New Aesthetic and a New Genre for African Cinema: Abderrahmane Sissako's *Bamako*"

Alexie Tcheuyap ◦ *University of Toronto* ◦ "African Cinema and Genre Theory"

Sheila Petty ◦ *University of Regina* ◦ "African, Woman or Both: The Importance of Women Directors in African Cinema"

Sada Niang ◦ *University of Victoria* ◦ "Nationalist Aesthetics in African Cinema: S History Revisited"

sponsor **African/African American Caucus**

**M2**

ROOM

301B

Magic in the MethodResearch at the Intersection of Film,
Media and Information Technologies

WORKSHOP

chair **Jamie Poster** ◦ *University of Wisconsin, Milwaukee*co-chair **Matthew Tinkcom** ◦ *Georgetown University***workshop participants****David Crane** ◦ *University of California, Santa Cruz***Michael Aronson** ◦ *University of Oregon***Kara Keeling** ◦ *University of Southern California***Lisa Parks** ◦ *University of California, Santa Barbara***Debra White-Stanley** ◦ *Indiana University/Purdue University, Indianapolis*sponsor **Information Technology Committee****M3**

ROOM

302

Traces and Echoes

Japan in Postcolonial/Postwar Korean Film

chair **Steven Chung** ◦ *Princeton University***Steven Chung** ◦ *Princeton University* ◦ "Enlightenment-scapes in Colonial and Postcolonial Korean Cinema"**Chong Chung** ◦ *Chung-Ang University* ◦ "Hybrid Styles in South Korean Popular Films after the Korean War: Han Hyong-mo's Genre Films in the 1950s"**Jinsoo An** ◦ *Hongik University* ◦ "Entangled Gestures: Historiography, Representation and Politics of Justice in the South Korean Film *Yeraishang*"**Sueyoung Park-Primiano** ◦ *New York University* ◦ "Resistance to Remember, Reluctance to Forget: The Haunting of the Colonial Past in Yu Hyon-mok's *Pharmacists*' Kim's *Daughters* and Naruse Mikio's *Floating Clouds*"respondent **Moonim Baek** ◦ *Yonsei University***M4**

ROOM

401

Spaces and Placeschair **Ann Yamamoto** ◦ *University of Tokyo***Katherine Lawrie Van de Ven** ◦ *University of California, Los Angeles* ◦ "Dramatic Loft Living: Gentrification in the Contemporary Cinematic City"**Elizabeth Affuso** ◦ *University of Southern California* ◦ "'And Everything Begins Again': Urban Alienation, the Spectator, and the Screen in the Films of Doug Aitken"**Wendy Haslem** ◦ *University of Melbourne* ◦ "Fantastic Miniatures"**Ann Yamamoto** ◦ *University of Tokyo* ◦ "Film Festivals and the Regeneration of Local [Place-based] Culture through Globally Networked Cinema Culture."**M5**

ROOM

402

Perspectives on Authorship and Productionchair **Kenneth Chan** ◦ *University of Northern Colorado***Eva Redvall** ◦ *University of Copenhagen* ◦ "The Collaborating Auteur: The Introduction of New Collaborative Screenwriting Practices in Danish Feature Filmmaking after *Dogma 95*."**Shu Ching Chan** ◦ *University of Texas, Austin* ◦ "Housekeepers of Hong Kong Cinema"**Tadao Sato** ◦ *Japan Academy of Moving Images* ◦ "Shohei Imamura's Studio: The Japan Academy of Moving Images"**Kenneth Chan** ◦ *University of Northern Colorado* ◦ "The Shaw-Tarantino Connection: Globalizing the Camp Pleasures of Hong Kong Trash Cinema"



Classical Hollywood Cinema

chair **Gloria Shin** ◦ *University of Southern California*

Michael Hammond ◦ *University of Southampton* ◦ "Every Woman Who Has Loved Will Understand": The PCA and the Issue of 'Illicit Love' in Frank Borzage's Adaptation of *A Farewell to Arms* [1932]"

Janna Jones ◦ *Northern Arizona University* ◦ "The Many Lives of *Lost Horizon*: How Restoration Discourse Rewrites Film History"

James Thompson ◦ *University of Southern California/Duke University* ◦ "I Believe in Harvey Dent, I Just Don't Believe in the *Wall Street Journal* Editorial Page: Politics, the Super-hero, and Classic Hollywood"

Gloria Shin ◦ *University of Southern California* ◦ "White Diamonds: Elizabeth Taylor, Richard Burton, and the Games After Empire"



War, Power, Politics and the Subject

chair **Patrick Gerster** ◦ *San Jose City College*

Darrell Hamamoto ◦ *University of California, Davis* ◦ "Tenuous Citizenship: *From A Silk Cocoon* and State Power"

Matthew Ramsey ◦ *Salve Regina University* ◦ "Carving Up Europe: Inter-war European and Minority Politics in Edgar G. Ulmer's *Moon Over Harlem*"

Patrick Gerster ◦ *San Jose City College* ◦ "Screening the Past via the Theatre of War: *Tora, Tora, Tora* and the Military Entertainment Complex"



Race and Cultural Critique

chair **Corin Willis** ◦ *Liverpool John Morees University*

Jacqueline Stewart ◦ *Northwestern University* ◦ "Dirty Gerties: Humor and Gender in the Films of Spencer Williams"

Catherine Jurca ◦ *California Institute of Technology* ◦ "Marginal Movie-Goers: Public Relations, Ethnicity, and Race in Motion Pictures' Greatest Year [1938]"

Ryan DeRosa ◦ *Ohio University* ◦ "Against the New 'Culture of Poverty': Multiculturalism and Militancy in Spike Lee's *When the Levees Broke*"

Corin Willis ◦ *Liverpool John Morees University* ◦ "Resisting Race: 'Seeing' African-American Actors in *The Birth of a Nation*"

sponsor **African/African American Caucus**



On Motion Capture

Technologies and Theories of Digital Kinesthesia in the Moving Image

chair **Jenna Ng** ◦ *University College London*

Pasi Väliäho ◦ *Goldsmiths College/University of London* ◦ "Motion Capture, Cinematic Image and Kinesthetic Consciousness"

Trond Lundemo ◦ *University of Stockholm* ◦ "Motion Capture and Video Compression: Pattern Recognition Techniques in the Digital Moving Image"

Emanuel Jannasch ◦ *Dalhousie University* ◦ "Gollum vs the Academy: The Captivity and Death of Motion, or The Animated and the Dead: The Fate of Motion in Captivity"

Jenna Ng ◦ *University College London* ◦ "Crossing Space-Time-Action: Motion Capture and the Ontology of Performance in *Happy Feet*"

SUNDAY, MAY 24



8:00 – 9:45



Michelangelo Antonioni
His Life and Legacy

chair **Timothy Shary** ◦ *University of Oklahoma*
co-chair **Aaron Baker** ◦ *Arizona State University*

Aaron Baker ◦ *Arizona State University* ◦ "Antonioni, Soderbergh, and the Color of Money"

Valerie McGuire ◦ *New York University* ◦ "Women as Focalizers in Antonioni and Almodóvar"

Frank Tomasulo ◦ *Florida State University* ◦ "The Spectator as Auteur: Antonioni's Impact on Modern Cinema and Cinema Studies"

respondent **Marsha Kinder** ◦ *University of Southern California*

sponsor **European Scholars Interest Group**



Human Trafficking and Modern-day Slavery in Recent World Cinema

chair **Aga Skrodzka-Bates** ◦ *Clemson University*

Sudeep Sharma ◦ *University of California, Los Angeles* ◦ "Do You Think You Can Own Me?" Visual Perception in *Lilja 4 Ever* and the International Social Problem Genre"

Hunter Vaughan ◦ *Washington University, St. Louis* ◦ "Sex Slaves in a Free Market: Trafficking the Female Body and Its Image in Two Films by Lukas Moodysson"

Kette Thomas ◦ *Michigan Technological University* ◦ "The Exacting Wound: Absences in Sex Trafficking Representations in Lukas Moodysson's *Lilja 4 Ever* and UNICEF's *They Call Me Dog*"

Aga Skrodzka-Bates ◦ *Clemson University* ◦ "Eastern European Woman as the Sex Commodity: Slave Suicide in Cinematic Representation"

respondent **Aine O'Healy** ◦ *Loyola Marymount University*



Issues of Film Aesthetics

chair **Lars Gustaf Andersson** ◦ *Lund University*

J. Ronald Green ◦ *Ohio State University* ◦ "Narrative and the Film Loop: Hubbard and Birchler"

Amber Bowyer ◦ *University of Southern California* ◦ "Ghost Spaces"

Judith Meighan ◦ *Syracuse University* ◦ "Professor Mickey Explains It All to You: *Fantasia*, 1940, Disney's Global Introduction to Western Art"

Lars Gustaf Andersson ◦ *Lund University* ◦ "In Real Earnest: Re-Action and Cinephilia in Film and Video Works by Kerstin Cmelka"



International Graduate Study
Questions and Concerns

chair **Hollis Griffin** ◦ *Northwestern University*

workshop participants

Tara McPherson ◦ *University of Southern California*

Heather Hendershot ◦ *Queens College, City University of New York*

Walter Metz ◦ *Montana State University*

Jane Park ◦ *University of Sydney*

Raphaël Lambert ◦ *University of Tsukuba*

Charles Wolfe ◦ *University of California, Santa Barbara*

sponsor **Graduate Student Organization**

WORKSHOP

SUNDAY, MAY 24



8:00 – 9:45



New Directions in Television Aesthetics

chair

Alison Peirse ◦ *University of Northumbria at Newcastle, UK*

Steven Peacock ◦ *University of Hertfordshire* ◦ "The Absence of Stylistic Criticism in Television Studies"

Jason Jacobs ◦ *University of Queensland* ◦ "Sufficient Achievement? Television Aesthetics and Film Criticism"

Alison Peirse ◦ *University of Northumbria at Newcastle, UK* ◦ "An Abject Aesthetic"



“The State of the Japanese Film Industries”

moderator **MURAKAWA Hide** ◦ *Josai International University*

KAKEO Yoshio ◦ *Kinema Junpo Film Institute* ◦ Executive Director

*All of the special events
held in JIU hall will be
conducted with
simultaneous translation
both in English and
Japanese,
depending on the need.*



Silence to Sound in Asian Cinema

chair **Michael Frangos** ◦ *University of California, Santa Barbara*

Kyoung Lae Kang ◦ *University of Rochester* ◦ “Translated or [De]translated Narration: Considering the Korean Silent Film Era and the Cultural Transformation of Byunsa Lecturer”

Bennet Schaber ◦ *State University of New York, Oswego* ◦ “Soseki’s Cinema”

Michael Frangos ◦ *University of California, Santa Barbara* ◦ “The Vamp and the Floating Weeds: Modernism, Decadence, Japanese Silent Film”



Researching International Film Industries

chair **Paul McDonald** ◦ *University of Portsmouth*

workshop participants

Philip Drake ◦ *University of Stirling*

Tamara Falicov ◦ *University of Kansas*

Nitin Govil ◦ *University of California, San Diego*

Olof Hedling ◦ *Lund University/Växjö University*

sponsor **Latina/o Caucus**

WORKSHOP



Classical Japanese Cinema

chair **Catherine Russell** ◦ *Concordia University*

Mark Nornes ◦ *University of Michigan* ◦ "'Classical Japanese Cinema' and the Question of Sameness"

Hideaki Fujiki ◦ *Nagoya University* ◦ "Classical Japanese Cinema and the Question of Global Hegemony"

Mitsuyo Wada-Marciano ◦ *Carleton University* ◦ "The Power of the B Movie in Classical Japanese Cinema"

Catherine Russell ◦ *Concordia University* ◦ "Classic Modernity: Melodramatic Features of Japanese Cinema"



Softcore

chair **Anne McKnight** ◦ *University of Southern California*

Michael Arnold ◦ *University of Michigan* ◦ "On Location: Tsuda Ichiro, Pink Photography, and the Possibilities of Representation"

Minhwa Ahn ◦ *Cornell University* ◦ "Affect of Marginalized Female Subjects: Melodramatic Contemporaneity among Korean, Japanese, and American Cinemas during and after the US Occupation Period"

Austin Miller ◦ *University of Southern California* ◦ "Wild Screen Reviews: Reconceiving the Sexploitation Film in Adults-Only Publications, 1963–1969"

Anne McKnight ◦ *University of Southern California* ◦ "Home Alone: The Pink Film and the Gendering of Everyday Life, 1971–1979"



Lost [and Found] in Translation Remaking Asian Media

chair **Jun Okada** ◦ *State University of New York, Geneseo*

Yiman Wang ◦ *University of California, Santa Cruz* ◦ "Made in China, Remade in US – From Chinese Cinema to 'Chinese Elements,' or What's Happened to Border Politics?"

Hyung-Sook Lee ◦ *Ewha Woman's University, Korea* ◦ "Hollywood Goes to Korea: Film Remaking and Reconfiguration of Global Cultural Order"

Jun Okada ◦ *State University of New York, Geneseo* ◦ "The Ring: Statelessness and J-horror"

Peter Feng ◦ *University of Delaware* ◦ "Exports and Formats: US/Japan Television Collaboration"



Historicizing Film and Media Pedagogy Texts, Tactics, and Institutions

chair **James Leo Cahill** ◦ *University of Southern California*

John Nichols ◦ *Christopher Newport University* ◦ "Cinema Activism: The Cleveland Cinema Club and the Enactment of Local Film Culture"

James Leo Cahill ◦ *University of Southern California* ◦ "Jean Painlevé's Gay Science"

Richard Paterson ◦ *British Film Institute/University of Stirling* ◦ "Institution, Power, and Pedagogy: The BFI and Television Studies"

**Site of War, State of Mind**

Cinematic Consequences of Total War, Part I: Superpower Visions Of War Out There

chair **Rikke Schubart** ◦ *University of Southern Denmark*

Robert Burgoyne ◦ *Wayne State University* ◦ "Suicide in the War Film: Haunting, Possession and Meconnaissance in *Letters From Iwo Jima*, and *Paradise Now*"

Corey Creekmur ◦ *University of Iowa* ◦ "Death From [Far] Above: Watching the 'War on Terror' from a Safe Distance"

Rikke Schubart ◦ *University of Southern Denmark* ◦ "Putting Adventure Back Into War: *Kingdom of Heaven*, the Epic Film, and the War In Iraq"

Luis M. García-Mainar ◦ *Universidad de Zaragoza* ◦ "It's Not All About War: *A Mighty Heart* and Generic and Ideological Complexity in Contemporary Hollywood War Melodrama"

Anne Gjelsvik ◦ *Norwegian University of Science & Technology* ◦ "'Victory Has a Hundred Fathers, But Defeat is an Orphan' — *The Valley of Elah* and the Failure of the Father"

**Film Formats and Fearless Females**

Serial Queens in a Global Context

chair **Marina Dahlquist** ◦ *Stockholm University*

Weihong Bao ◦ *Columbia University* ◦ "Modernist Action: Serial Queen, Neoromanticism and Chinese Martial Arts Films in the Silent Era"

Marina Dahlquist ◦ *Stockholm University* ◦ "The Best-known Woman in the World": Pearl White and the Fate of the American Serial Film in Sweden"

Jan Olsson ◦ *Stockholm University* ◦ "Love Letters and Xenophobia: A Serial Queen at Hearst's New York Evening Journal"

sponsor **Women's Film History Project**

**iTube, YouTube**

chair **Josh David Jackson** ◦ *University of Wisconsin, Madison*

Josh David Jackson ◦ *University of Wisconsin, Madison* ◦ "The Conflict of Content: YouTube and Users' Rights to Access and Share Culture Online"

Boel Ulfsdotter ◦ *University of Reading* ◦ "Canon Formation Goes YouTube"

Samuel Dwinell ◦ *Cornell University* ◦ "On Digital Collisions of Sound, Image, and Nationalism: Music Video and the Military-Entertainment Complex after 9/11"

Steve Anderson ◦ *University of Southern California* ◦ "Fair Use and the Future of Media Studies: The Case for Critical Commons"

**Memory in European Cinema**

chair **Ute Lischke** ◦ *Wilfrid Laurier University*

Igor Shteyrenberg ◦ *University of Southern California* ◦ "Through The Darkness the Future Passed: Alternative Representations of Memory In Chris Marker's *Sans Soleil*"

Zehavit Stern ◦ *University of California, Berkeley* ◦ "Backshadowing the Holocaust: *The Dybbuk* [1937] and the Burden of Commemoration"

Anat Zanger ◦ *Tel Aviv University* ◦ "Within the Imaginary Archive: The Then and Now in Chantal Akerman's Films"

Ute Lischke ◦ *Wilfrid Laurier University* ◦ "Sites of Memory in the Films of Helke Misselwitz"



Comic Book Films and the Adaptation of Aesthetics

chair **Drew Morton** ◦ *University of California, Los Angeles*

Sarah Pemelton ◦ *University of Wisconsin, Milwaukee* ◦
"Between Text and Screen: Examining the Filmic Transformation
of Marjane Satrapi's *Persepolis*"

Bob Rehak ◦ *Swarthmore College* ◦ "Watchmen's Frames of
Reference: Digital Production Tools and the High-fidelity Comic
Book Adaptation"

Christopher Hagenah ◦ *University of California, Santa
Barbara* ◦ "The Style of Time in Comics and Film:
Re-reading Deleuze's Time-Image Through the System of
Comics"

Drew Morton ◦ *University of California, Los Angeles* ◦
"Winsor McCay and the Adaptation of the Graphic/Cinematic
Frame"



The Future of Rancière

chair **Jonathan Hall** ◦ *University of California, Irvine*

Targol Mesbah ◦ *California Institute of Integral Studies* ◦
"Suicidal Distributions"

Jonathan Hall ◦ *University of California, Irvine* ◦ "Image as
Argument: Kawai Masayuki's Visual Philosophy"

John Culbert ◦ *Independent Scholar* ◦ "The Well and the
Web"

respondent **Dina Al-Kassim** ◦ *University of California, Irvine*



Transnational Architectures

chair **Gary McDonogh** ◦ *Bryn Mawr College*

Yifen Beus ◦ *Brigham Young University, Hawaii* ◦
"Constructing the Location of the Past: Architectural Nostalgia
and Nostalgic Architecture in Yacoubian Building"

Greg Cohen ◦ *University of California, Los Angeles* ◦ "Brasília
at the End[s] of Modernity: Cinematic Space, Urban Design,
and the Distant Horizon in a Forgotten Film by Joaquim Pedro
de Andrade"

Luis Urbano ◦ *University of Porto* ◦ "Silent Rupture. Space
and Politics in Paulo Rocha's *The Green Years* and Alvaro Siza's
Earliest Work."

Gary McDonogh ◦ *Bryn Mawr College* ◦ "Transforming the
Banlieue: Jacques Tati's *Mon Oncle*, Filmic Spaces and the
Cultural Geographies of Metropolitan Power"



New Perspectives on Iranian Cinema Cinematic Space, Gender, Historical Introspection, and Diasporic Cinema

chair **Hossein Khosrowjahi** ◦ *University of Rochester*

Maryam Kashani ◦ *University of Texas, Austin* ◦ "Going Back
and then Returning: Iranian Diasporic Filmmaking's Trends and
Tribulations"

Narges Bajoghli ◦ *University of Chicago* ◦ "The Outcasts:
Reforming the Internal 'Other' by Returning to the Ideals of the
Revolution"

Chris Lippard ◦ *University of Utah* ◦ "The Architecture of
Desired Spaces in Recent Iranian Cinema"

Gayatri Devi ◦ *Lock Haven University, Pennsylvania* ◦
"Feminist Documentary and the Reformist Space in Rakhshan
Bani-Etemad's *Our Times*"

sponsor **Middle East Caucus**



Conversation with filmmakers AOYAMA Shinji and KUROSAWA Kiyoshi

moderator **Aaron Gerow** ◦ *Yale University*

All of the special events held in JIU hall will be conducted with simultaneous translation both in English and Japanese, depending on the need.

02

ROOM
301B

Media Literacy, Education, and Activism in East Asia and the US

A Comparative Conversation

chair **James Castonguay** ◦ *Sacred Heart University*

workshop participants

Carole Gerster ◦ *University of California-Santa Cruz*

Seongsoo Baeg ◦ *Kanda University*

Kiyoko Toriumi ◦ *University of Tokyo*

Shin Mizukoshi ◦ *University of Tokyo*

Tessa Jolls ◦ *Center for Media Literacy*

sponsor **Media Literacy and Outreach Interest Group**

03

ROOM
302

The Cinema of Kitano Takeshi

chair **Elena del Rio** ◦ *University of Alberta*

Rea Amit ◦ *Tokyo Geijitsu Daigaku* ◦ "Japanese Aesthetics, Violence, and the Cinema of Kitano Takeshi"

Elena del Rio ◦ *University of Alberta* ◦ "Form and Performance of Death in the Cinema of Kitano Takeshi"

Nathaniel Heneghan ◦ *University of Southern California* ◦ "Takusan no Takeshi: Conceptualizing Celebrity and Identity in Kitano's *Takeshis*"

respondent **Darrell Davis** ◦ *Lingnan University, Hong Kong*

WORKSHOP



04

ROOM

401

Screening the City

Past, Present and Future

chair **Melvyn Stokes** ◦ *University College London*
 co-chair **Gilles Menegaldo** ◦ *University of Poitiers*

Melvyn Stokes ◦ *University College London* ◦ "Screening Urban Entertainment: *Charlot* and Mass Culture"

Raphaëlle Costa de Beauregard ◦ *University of Toulouse Le Mirail* ◦ "Screening the City: Past, Present and Future in *Blade Runner* [1982]"

Alain J. Cohen ◦ *University of California, San Diego* ◦ "Cityscapes in American Cinema"

Gilles Menegaldo ◦ *University of Poitiers* ◦ "Screening the City: Tradition and Modernity, Memory and Projection in Chris Marker's *Sunless* [1983]"

06

ROOM

403

Contemporary American Film

chair **David Crane** ◦ *University of California, Santa Cruz*

Timothy Shary ◦ *University of Oklahoma* ◦ "The Radical Depictions of Amorous Elderly Characters in American Cinema"

David Crane ◦ *University of California, Santa Cruz* ◦ "Barack with *Borat*"

Thomas Dorey ◦ *Carleton University* ◦ "Wes Anderson and the Supplement-enhanced Auteurism of the New Smart Cinema"

07

ROOM

404

Site of War, State of Mind

Cinematic Consequences of Total War, Part II: Terror, Training, and Total War Back Home

chair **Andrew Douglas** ◦ *Bryn Mawr Film Institute/Cabrini College*

Tricia Jenkins ◦ *Texas Christian University* ◦ "We Have Nothing to Fear but . . . the Media and the Government?: American Television and the Spirit of Total War"

Carter Soles ◦ *University of Oregon* ◦ "Christopher Nolan's *The Dark Knight* [2008] as Neoconservative War Propaganda"

Andrew Douglas ◦ *Bryn Mawr Film Institute/Cabrini College* ◦ "Some Men Just Want to Watch the World Burn: Batman, Bush, and the War on Terror"

Karen Hall ◦ *Syracuse University* ◦ "Never Surrender: *The Last Samurai* as Training for Total Defeat"

respondent **Robert Burgoyne** ◦ *Wayne State University*

08

ROOM

405

Analysis of Films

chair **Steven Shaviro** ◦ *Wayne State University*

Stephen Rust ◦ *University of Oregon* ◦ "Hollywood and the Changing Climate"

Julia Leyda ◦ *Sophia University* ◦ "'Fade Away Never': Spaces of Cultural Memory in *Velvet Goldmine*"

Steven Shaviro ◦ *Wayne State University* ◦ "'I Got Soul But I'm Not A Soldier': Media and Subjectivity in Richard Kelly's *Southland Tales*"



Cyborgs, Mutants, and Other Border Crossers

chair **Livia Monnet** ◦ *University of Montreal*

Cary Jones ◦ *Northwestern University* ◦ "Galateas Gone Wild: Technology, Memory and the Feminine in 1980s Cinema"

Katherine Farrimond ◦ *Newcastle University* ◦ "'This Isn't You': Mutant Femmes Fatales and Parasitic Power in Contemporary Cinema"

Plue Su ◦ *Hong Kong Baptist University* ◦ "Whose Resurrection? — Or 'A Radical Question' of 'Who Cyborgs Will Be': Issues of Transgression and Recuperation in Jeunet's *Alien Resurrection*"

Livia Monnet ◦ *University of Montreal* ◦ "Anatomy of Permutational Desire: Perversion, Modernity, and the Animated Image in Oshii Mamoru's *Ghost in the Shell 2: Innocence*"



Globalization and Transnationalism

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Lu Pan ◦ *University of Hong Kong* ◦ "Cosmopolitan Nostalgia: Memory and Imagination in Contemporary Hong Kong Film"

Jecheol Park ◦ *University of Southern California* ◦ "Anticipating a Transnational Community to Come: A New Aesthetic in Hou Hsiao-hsien's *Flight of the Red Balloon*"

Jeong Chang ◦ *University of Oregon* ◦ "Mobile Phones and Mobile Relationships: Telecommunications and the Network of Care in *Take Care of My Cat*"



Film Issues

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Will Brooker ◦ *Kingston University* ◦ "Welcome to Tomorrowland: Filming the Science Fiction City from Camera-Eye to CG-Eye"



Film Trilogies New Critical Approaches

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Daniel Herbert ◦ *University of Michigan* ◦ "Trilogy as Third Term: Historical Narration in Park Chan Wook's Vengeance Films"

Claire Perkins ◦ *Monash University* ◦ "Pattern-making: The Trilogy and the European Art Cinema"

Constantine Verevis ◦ *Monash University* ◦ "Three Times"



International TV Formats and their Interrogation

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Amber Watts ◦ *University of Wisconsin, Madison* ◦ "I Survived a Most Extreme Japanese Game Show Challenge: Cultural Comedy and the International Reality Format Trade"

Brenda Weber ◦ *Indiana University* ◦ "Mind over Manners: Gendering a Global Empire in an Anglophone Television Mediascape"

Kotaro Nakagaki ◦ *Daito Bunka University* ◦ "The Possibility of Post Documentary Style: A Comparative Analysis of American and Japanese Reality TV"

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Index

A

Abel, Richard **C13, F4**
 Affuso, Elizabeth **M4**
 Ahn, Jiwon **E4**
 Ahn, Minhwa **N4**
 Ahn, Patty **I14**
 Ahn, Soojeong **F6**
 Ainslie, Mary **H1**
 Akass, Kim **I14**
 Aldred, Jessica **E9**
 Alter, Nora **K5**
 Amaya, Hector **C14**
 Amit, Rea **O3**
 An, Jinsoo **M3**
 Anderson, Mark Lynn **K6**
 Anderson, Steve **I7, N9**
 Andersson, Lars Gustaf **M12**
 ANDO Hiroaki **Ksp**
 Andrew, Dudley **D2, K5**
 Arasoughly, Alia **J14**
 Armatage, Kay **G13**
 Arnold, Michael **N4**
 Aronson, Michael **F12, M2**
 Askari, Kaveh **C13**
 Atanasoski, Neda **G10**
 Avalos, Adán **L11**
 Azcona-Montoliu, Marimar **H12**

B

Bachman, Rebecca **L8**
 Baeg, Seongsoo **O2**
 Baek, Moonim **M3**
 Bajoghli, Narges **N14**
 Baker, Aaron **M10**

Bao, Weihong **K2, N8**
 Bardan, Alice **G10**
 Barker, Deborah **D13**
 Baskett, Michael **C1**
 Bayrakdar, Deniz **H14**
 Becker, Christine **E2**
 Belodubrovskaya, Maria **K10**
 Benamou, Catherine **H12**
 Benshoff, Harry **D2**
 Benson-Allott, Caetlin **F11**
 Bernardi, Daniel **G14**
 Bernstein, Matthew **D13**
 Bertellini, Giorgio **B14**
 Best, Mark **I4**
 Betz, Mark **D12**
 Beus, Yifan **N12**
 Beverly, Michele **G8**
 Biancorosso, Giorgio **J6**
 Bird, Lawrence **H4**
 Bjorkin, Mats **C14**
 Björklund, Elisabet **I8**
 Blankenship, Janelle **D10**
 Boddy, William **K4**
 Bogost, Ian **A9**
 Bohlinger, Vincent **K10**
 Bollmer, Grant **A14**
 Bolton, Lucy **A13**
 Bonifazio, Paola **C4**
 Borden, Amy **E10**
 Bowdre, Karen **H2**
 Bowyer, Amber **M12**
 Boyle, Patrick **K8**
 Brennan, Susan **G8**
 Bridge, John **I13, K9**
 Brooker, Will **O11**
 Bruckner, Rene **A7**

Buchan, Suzanne **E13**
 Bull, Sofia **E14**
 Burgess, Diane **G13**
 Burgoyne, Robert **N7, O7**
 Byg, Barton **I10**

C

Cagle, Chris **B13**
 Cahill, James Leo **N6**
 Caminati, Luca **K5**
 Carlorosi, Silvia **D12**
 Castonguay, James **O2**
 Chae, Young Eun **K13**
 Chan, Evans **I5**
 Chan, Kenneth **M5**
 Chan, Shu Ching **M5**
 Chang, Jeong **O10**
 Chang, Kai-man **J1**
 Chemartin, Pierre **C9**
 Chen, Ru-Shou **K2**
 Chen, Yin-chin **H5**
 Chen, Yun-hua **F13**
 Cheung, Ruby **H1**
 Ching, Yau **F5**
 Cho, Eunsun **K13**
 Cho, Michelle **G1**
 Choi, Jinhee **A1**
 Choi, Kyeong-Hee **E3**
 Chong, Sylvia **F8**
 Choo, Kukhee **G6**
 Chouinard, Alain **C3**
 Chun, Wendy **B7, L2**
 Chung, Chong **M3**
 Chung, Hye Seung **I2**
 Chung, Steven **M3**
 Church Gibson, Pamela **B11**
 Coates, Norma **J4**
 Cohen, Alain J.-J. **O4**
 Cohen, Greg **N12**
 Coleman, Beth **B7**
 Colman, Felicity **A5**
 Connolly, Maeve **M4**
 Conrich, Ian **A5**
 Conway, Kyle **A12**
 Cook, Ryan **F3**
 Cooley, Heidi **I7**
 Corne, Jonah **H14**
 Corpuz, David **L5**
 Corson, Keith **K11**
 Coulthard, Lisa **K12**
 Cowan, Michael **H10**
 Coxie, Brinton Tench **B10, K10**
 Crafton, Donald **C9**
 Crane, David **M2, O6**
 Creekmur, Corey **B13, N7**
 Crogan, Patrick **A3**
 Cruz, Maria **B9**
 Culbert, John **N13**
 Cullen, Shaun **F11**
 Cunha, Paulo **C10**
 Curry, Ramona **D6**
 Curtis, Robin **E13**
 Curtius, Anny Dominique **L14**
 Cvetkovik, Andrijana **H3**
 Czach, Liz **G13**

D

Dahlquist, Marina **N8**
 Dalle-Vacche, Angela **J5**
 Danilova, Nataliya **B10**

Dapena, Gerard **L11**
 David, Joel **G5**
 Davis, Darrell **C1, O3**
 Davis, Robert **H3**
 de Beauregard, Raphaëlle Costa
O4

de Lannoy, Yuna **K3**
 De Oliveira, Augusto **D14**
 de Ville, Donna **H8**
 de Villiers, Nicholas **H8**
 DeBoer, Stephanie **G2, K1**
 Decherney, Peter **L8**
 del Rio, Elena **O3**
 Deleyto, Celestino **H12**
 DeRosa, Ryan **M8**
 Desser, David **E2, L3**
 Devi, Gayatri **F2, N14**
 Dew, Oliver **A3**
 Dias, André **A11**
 Dickinson, Kay **H14**
 Diffrient, David Scott **I2**
 Dika, Vera **I12**
 D'Lugo, Marvin **F14**
 Dillon, Mike **C11**
 Doane, Mary Ann **J5**
 Dobрева, Nikolina **D3**
 DOI Nobuaki **Bss**
 Dombrowski, Lisa **D6**
 Dorey, Thomas **O6**
 Doty, Alexander **L4**
 Douglas, Andrew **O7**
 Drake, Philip **N2**
 Duarte, Susana **J7**
 Duckett, Victoria **B6**
 Dulac, Nicolas **C9**
 Dwinell, Samuel **N9**
 Dwyer, Michael **A7**

E

Eades, Caroline **G11**
 Elhaik, Tarek **J5**
 Eliaz, Ofel **K7**
 Ellefson, Dylan **C3**
 Eng, David **F8**

F

Faden, Eric **I13**
 Falicov, Tamara **N2**
 Farrimond, Katherine **O9**

Faubert, Patrick **G12**
 Fay, Jennifer **B13**
 Feil, Ken **B4**
 Fein, Seth **E12**
 Feng, Peter **N5**
 Fenner, Angelica **E7**
 Fetveit, Arild **D7**
 Fischer, Lucy **D9**
 Fisher, Kevin **J7**
 Flinn, Margaret **J7**
 Formalejo, Paulo **L5**
 Forrest, Tara **E10**
 Foster Natalie **D2**
 Fox, Broderick **C6**
 Frangos, Michael **N1**
 Frome, Jonathan **H9**
 Frus, Phyllis **I11**
 Fu, Ping **J1**
 Fu, Poshek **C1**
 Fujiki, Hideaki **C2, N3**
 Furuhashi, Yuriko **H13**

G

Gabbard, Krin **K14**
 Gagnon, Monika **C5**
 Galt, Rosalind **B13**
 GAN Sheuo Hui **Bsp**
 Ganeva, Mila **H10**
 Garcia, Enrique **D3**
 García-Mainar, Luis M. **N7**
 Gardner, William **F4**
 Gates, Racquel **K11**
 Gateward, Frances **H2, L3**
 Gaudreault, André **C9**
 Gauthier, Philippe **C9**
 Gavarini, Jehanne-Marie **E10**
 Geller, Theresa L. **I4**
 Gendler, Jason **I12**
 Gerow, Aaron **F3, Osp**
 Gerster, Carole **O2**
 Gerster, Patrick **M7**
 Ghosh, Bishnupriya **L9**
 Gillan, Jennifer **I14**
 Ginsberg, Terri **F2, J14**
 Gish, Harrison **K9**
 Gjelsvik, Anne **N7**
 Gleich, Joshua **K11**
 Goldfarb, Brian **B7**
 Goldie, Matthew Boyd **I11**
 Golub, Phillip **Jsp**

Gordienko, Andrey **A11**
 Gorfinkel, Elena **L12**
 Govil, Nitin **N2**
 Grace, Helen **A5**
 Granja, Paulo **C10**
 Green, J. Ronald **M12**
 Greene, Shelleen **C10**
 Gregersen, Andreas **H9**
 Grieveson, Lee **J13**
 Griffin, Hollis **D8**
 Griffin, Sean **D2, H11**
 Griffiths, Alison **J13**
 Grodal, Torben **I11**
 Groo, Katherine **F7**
 Grønstad, Asbjørn **D7**
 Guerin, Frances **F12**
 Guinness, Katherine **L7**
 Guins, Ratford **I9**
 Gustafsson, Tommy **L10**
 Gutierrez, Jose III **L5**

H

Haenni, Sabine **B4, C4**
 Hagenah, Christopher **N11**
 Hall, Jonathan **N13**
 Hall, Karen **O7**
 Hall, Stefan **I9**
 Ham, Jongsuk **G5**
 Hamamoto, Darrell **M7**
 Hammond, Michael **M6**
 Han, Benjamin Min **A1**
 Han, Sunhee **G1**
 Hanem, Guri **E9**
 Hanssen, Eirik Frisvold **C14**
 Hariharan, Veena **I4**
 Hartzheim, Bryan **B8**
 Harvey, Sophia **C11**
 Hasegawa, Shiori **H6**
 Haslem, Wendy **M4**
 Hatakeyama, Muneaki **F9**
 Hausken, Liv **E14**
 HAYASHI Chiaki **Csp**
 Hayashi, Sharon **K5**
 Heberer, Feng-Mei **E7**
 Hedling, Erik **F10**
 Hedling, Olof **N2**
 Heitzman, Kendall **H3**
 Hendershot, Heather **J4**
 Heneghan, Nathaniel **O3**
 Herbert, Daniel **C12, O12**

Herzog, Todd **E10**
 Hicks, Jeremy **K10**
 Hiltmes, Michele **J4**
 HIROSE Michitaka **Hsp**
 Hobbs, Renee **L8**
 Hoeger, Laura **A9**
 Hong, Guo-Juin **F8, K2**
 Horak, Laura **B8**
 Horak, Roman **H10**
 Horsmon, Caitlin **K7**
 Horton, Andy **L4**
 Hovet, Ted **E2**
 Hoyt, Eric **A6**
 Hu, Brian **B1**
 Huber, William **A9**
 Hudson, Dale **B2, L7**
 Hwang, Yong-Soon **G2**
 Hwang, Yun Mi **H1**

I

Icreverzi, Kim **G1**
 IKEUCHI Yasuko **Dsp**
 IMAI Ryusuke **Bsp**
 Imre, Aniko **G10**
 Ince, Kate **A13**
 Inoue, Mayumo **A3, Dsp**
 ISHIIJIMA Ayumi **Csp**
 IWAMOTO Kenji **Csp**
 Iyer, Usha **D11**

J

Jackson, Josh David **N9**
 Jacobs, Jason **M14**
 Jacobs, Katrien **J6, L13**
 Jacobson, Brian **H6**
 Jacoby, Alex **G3**
 Jakobsen, Kjetil **J9**
 Jamon, Roehl **L5**
 Jannasch, Emanuel **M9**
 Jeffers McDonald, Tamar **B11**
 Jenkins, Iricia **O7**
 Jeong, Seung-hoon **B9**
 Jerslev, Anne **E14**
 Jesty, Justin **B3**
 Johnson, Derek **G14**
 Johnston, Cristina **A10**
 Jolls, Tessa **O2**
 Jones, Cary **O9**
 Jones, Janna **M6**

Joo, Woojeong **G3**
 Jordan, Randolph **I3**
 Joyrich, Lynne **A14**
 Jurca, Catherine **M8**

K

Käöpä, Pietari **L10**
 Kadobayashi, Takeshi **F9**
 KAKEO Yoshio **Nsp**
 Kalinak, Kathryn **I12**
 Kang, Kristy **Hsp**
 Kang, Kyoung Lae **N1**
 Kanno, Yuka **J12**
 Kaplan, E. Ann **C11**
 Kaplan, Michael **A6**
 Kapur, Jyotsna **A2**
 Karatsu, Rie **A2**
 Karlekar, Tilottama **C6**
 Kase, Carlos **C7**
 Kashani, Maryam **N14**
 KAWANO Yuka **Csp**
 KAWASAKI Hirotugu **Ksp**
 Keating, Patrick **F12**
 Kee, Chera **A9**
 Keeling, Kara **H2, M2**
 Keil, Charlie **K6**
 Keller, Sarah **K4**
 Kerins, Mark **C12**
 Kerner, Aaron **G12**
 Khosrowjah, Hossein **F2, N14**
 Kickasola, Joseph **F10**
 Kim, Hyo **D11**
 Kim, Hyongshin **K13**
 Kim, Jaibeom **E6**
 Kim, Kyung **B1, E3**
 Kinder, Marsha **J10, M10, Hsp**
 King, Homay **D5, F8**
 King, Rob **I6**
 Kinoshita, Chika **E11, J12**
 Kissel, Laura **I7**
 KITANO Keisuke **Csp, Gsp**
 Kitching, Joshua **G11**
 Klein, Christina **F1**
 Klinger, Barbara **L6**
 Knee, Adam **E5**
 Ko, Mika **B3**
 Ko Robinson, Tammy **J2**
 Koch, Gertrud **E13, H13**
 Kokas, Aynne **B1**
 Kolakoski, Mike **B12**

Kredell, Brendan **C4**
 Kristensen, Lars **B10**
 Kunigami, Andre **A4**
 KURODA Yoshio **Ksp**

L

Laird, Colleen **F6**
 Lam, Derek **D1**
 Lambert, Raphaël **C8**
 Lancaster, Kurt **G7**
 Langer, Mark **F2, I6**
 Laramie, Michael **D14**
 Larsson, Mariah **I8**
 Lawrie Van de Ven, Katherine **M4**
 Lee, Hyangjin **I2**
 Lee, Hyung-Sook **A1, N5**
 Lee, Nam **K13**
 Lee, Nikki J. Y. **I1**
 LEE U-me **Dsp**
 Lee, Vivian **I5, K1**
 Leong, Lindy **A1**
 Leopard, Dan **G7**
 Leeper, Steven **Hsp**
 Lessard, John **A7**
 Lewis, Diane **C4**
 Lewis, Rachel **H5**
 Leyda, Julia **O8**
 Li, Jie **D5**
 Li, Jinying **D3**
 Li, Siu-leung **K1**
 Lieberman, Evan **A14**
 Lim, Kien **J6**
 Lim, Song **K2**
 Limbrick, Peter **C8**
 Lin, Yiping **D1**
 Lindner, Christoph **H4**
 Lippard, Chris **G9, N14**
 Lippitt, Akira Mizuta **C2, E3**
 Lischke, Ute **N10**
 Lizardi, Ryan **E8**
 Lo, Wai Luk **J1**
 Lobato, Ramon **G1**
 Locatelli, Massimo **B6**
 Luhr, William **K14**
 Lukacs, Gabriella **E4**
 Lundemo, Trond **J9, M9**
 Lundström Gondouin, Johanna **D12**
 Lupo, Jonathan **E12**
 Luzon, Virginia **L4**

M

Ma, Ran **H4**
 MacLean, Tracy Biga **D5**
 Magosaki, Rei **F8**
 Majumdar, Neepa **C13, G12**
 Malkowski, Jennifer **H11**
 Mamula, Tijana **K14**
 Man, Glenn **H12**
 Mani, Bakirathi **E6**
 Manion, Annie **D9**
 Mann, Denise **G14**
 Manojlovic, Maja **I9**
 Marchetti, Gina **A2, I5**
 Marciniak, Katarzyna **G10**
 Marcus, Alan **G11**
 Martin, Daniel **H1**
 Martin, William **I10**
 Martinez, Dolores **K3**
 Martinez, Mark **G12**
 Marx, John **K6**
 Marx, Nicholas **H11**
 Massood, Paula **B4**
 Mazdon, Lucy **A10**
 McAllister, Kirsten **C5**
 McCabe, Janet **I14**
 McDonald, Paul **N2**
 McDonogh, Gary **N12**
 McFarlane, Scott **B7**
 McGrath, Jason **K2**
 McGuire, Valerie **M10**
 McKee, Kathryn **D13**
 McKenna, Denise **F14**
 McKnight, Anne **N4**
 McMahon, Orlene **F10**
 Meers, Philippe **B10**
 McVittie, Nan **D8**
 Meighan, Judith **M12**
 Melnick, Ross **A6**
 Menegaldo, Gilles **O4**
 Mes, Tom **I3**
 Mesbah, Targol **N13**
 Metz, Walter **B11**
 Metzger, Sean **F1**
 Metzler, Jessica **F11**
 Miki, Roy **C5**
 Milbrandt, Tara **D7**
 Miller, Austin **N4**
 Miller-Young, Mireille **L13**
 Minguez-Arranz, Norberto **J10**
 Misono, Ryoko **G4**

Miura, Tetsuya **F9**
 Miyao, Daisuke **C2, F12**
 MIYAZAKI Saeko **Csp**
 Mizoguchi, Akiko **F5**
 Mizukoshi, Shin **O2**
 Mizuno, Sachiko **G4**
 Mjolsness, Lora **D9**
 Mochizuki, Cindy **C5**
 Monnet, Livia **O9**
 Morag, Raya **G9**
 Morari, Codruta **A13**
 Morton, Drew **N11**
 Mosconi, Elena **B6**
 Mōuri, Yoshitaka **G6**
 MURAKAWA Hide **Nsp**
 Murphy, Sheila **O11**
 Muscio, Giuliana **C13**

N

Nagl, Tobias **I10**
 Nakagaki, Kotaro **O14**
 Nakajima, Seio **E6**
 Napier, Susan **E2**
 Natzén, Christopher **F10**
 Navarro, Vinicius **F7**
 Nelson, Lindsay **J12**
 Neumann, Mark **L6**
 Ng, Jenna **M9**
 Nguyen, Hoang Tan **K8**
 Niang, Sada **L14**
 Nichols, John **N6**
 Nishikawa, Tomonari **J2**
 Niskanen, Eija **J3**
 Noonan, Patrick **F3**
 Nornes, Mark **N3, Lsp**
 Notaro, Anna **H4**
 Nygren, Scott **B3, C2**

O

O'Grady, David **I9**
 O'Healy, Aine **M11**
 Ogawa, Shota **D1**
 Ogawara, Aya **D12**
 Okada, Jun **N5**
 OKIURA Hiroyuki **Ksp**
 Olenina, Ana **J7**
 Olsson, Jan **N8**
 Omori, Kyoko **F4**
 Ono, Kent A. **E8**

Osterweil, Ara **L12**
OTORI Hidenaga **Csp**
Ovalle, Priscilla Peña **G8**

P

Pan, Lu **O10**
Pantenburg, Volker **H13**
Paquet, Darcy **F1**
Paramaditha, Intan **J8**
Park, HyunHee **E3**
Park, Jane **F1**
Park, Jecheol **O10**
Park, Young Eun **E6**
Park-Primiano, Sueyoung **M3**
Parks, Lisa **L2, M2**
Paterson, Richard **N6**
Patterson, Zabet **H7**
Patti, Lisa **E8**
Peacock, Steven **M14**
Peirse, Alison **M14**
Pekerman, Serazer **F13**
Pelletier, Louis **J13**
Pemelton, Sarah **N11**
Pendleton, Mark **A3**
Penney, Matthew **D3**
Perkins, Claire **O12**
Petro, Patrice **B7**
Petty, Miriam **H2**
Petty, Sheila **L14**
Phillips, Alastair **C2, G3**
Pisters, Patricia **K4**
Plutschow, Jiro **Jsp**
Porst, Jennifer **I13**
Poster, Jamie **M2**
Poster, Mark **L2**
Prince, Stephen **E2, H9**
Projansky, Sarah **H8**
Provencher, Ken **J12**

R

Radner, Hilary **B11**
Ragona, Melissa **H7**
Rahman, Najat **J14**
Raine, Michael **L1**
Ramsey, Matthew **M7**
Raphael, Raphael **C11**
Rastegar, Roya **L6**
Rawle, Steven **C3**
Redvall, Eva **M5**

Refsum, Christian **J9**
Rehak, Bob **N11**
Renov, Michael **F7**
Rich, B. Ruby **G13**
Richardson, Riche **D13**
Ridgely, Steven **D4**
Riekeles, Stefan **J3**
Riffel, Casey **D9**
Rist, Peter **I3**
Roberts, Jason **O11**
Roberts, Mark **L1**
Roberts, Martin **E4**
Robertson, Michelle **C10**
Robinson, Chris **F6**
Roded, Ruth **H14**
Rogers, Anna **F13**
Roquet, Paul **E6**
Rosen, Philip **B7, H13**
Røssaak, Eivind **J9**
Rowe, Christopher **E10**
Russell, Catherine **N3**
Rust, Stephen **O8**
Rutherford, Anne **D5**
Ryberg, Ingrid **I8**

S

Saab, A. **L2**
Sabine, Maureen **J6**
Saito, Ayako **L1**
Saito, Satomi **J3**
Sakai, Naoki **E3**
Salas, Daniel **B14**
Salazkina, Masha **J5**
Salerno, Abigail **J13**
Saljooghi, Azadeh **G9**
San Filippo, Maria **F13**
Sandler, Kevin **F2, G14**
SANO Akiko **Bsp**
Sanogo, Aboubakar **D14**
Sarkar, Bhaskar **L9**
Sas, Miryam **D4**
Sato, Kumiko **J3**
Sato, Tadao **M5**
Sato, Yoshiaki **F9**
SAWATO Midori **SE**
Scepanski, Philip **G7**
Schaber, Bennet **N1**
Schaefer, Eric **F11, I8**
Schleier, Merrill **G11**
Schoonover, Karl **B13**
Schroeder, Paul **B14**
Schubart, Rikke **N7**
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Schwarz, Werner **H10**
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Stringer, Julian **G2, I1**

Su, Plue **O9**
Sweeney, Kevin **H6**
Syder, Andrew **L11**

T

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Tan, Jia **G7**
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U

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V

Vagnes, Oyvind **D7**
Váliaho, Pasi **M9**
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Wada-Marciano, Mitsuyo **G3, N3**
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 Wong, Cindy **D6**

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 Wu, Yongmei **G6**

X

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Y

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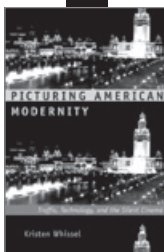
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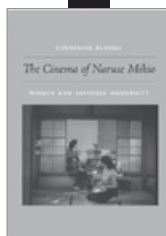
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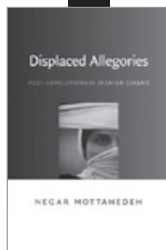


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Camera Obscura

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Fabulous! Divas, Part 1

Alexander Doty, special issue editor

issue 65

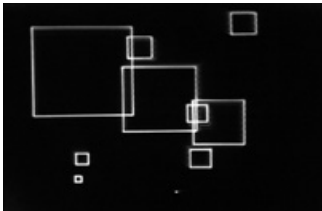
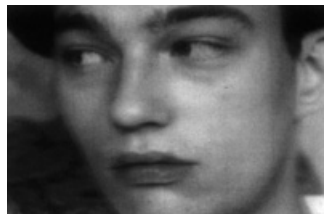
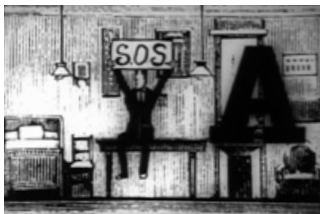
Looking at divas from Josephine Baker to Judy Garland to Courtney Love, the contributors to this special issue explore the impact of divas in popular culture and consider their fraught psychic and social positioning. Read the introduction for free at cameraobscura.dukejournals.org/content/vol22/issue2_65.

Fabulous! Divas, Part 2

Alexander Doty, special issue editor

issue 67

Essays in this issue address Russell Crowe's image as a male diva; how Lena Horne's aloof style has been misconstrued as diva-like, and how singer Mary Rose Foster can be viewed as a diva martyr. Contributors also look at music theater divas, stealth divas, and transsexual divas. Read the introduction for free at cameraobscura.dukejournals.org/content/vol23/issue1_67.



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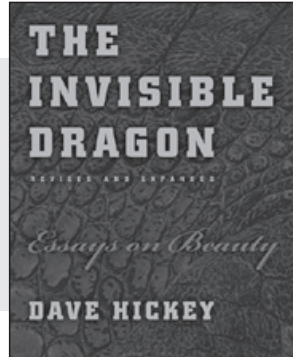


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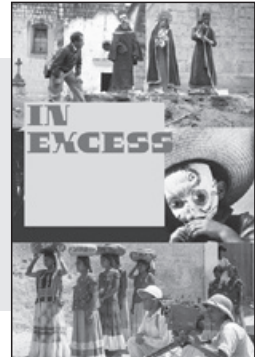


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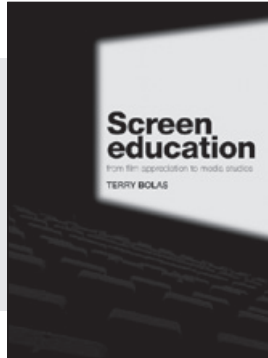
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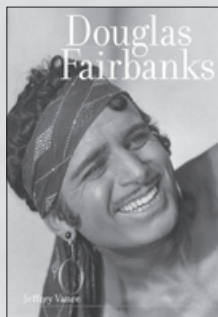
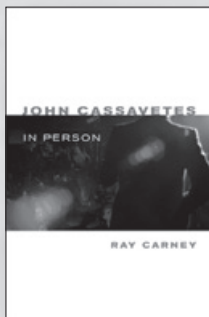
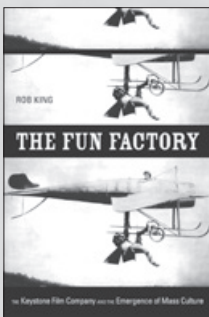
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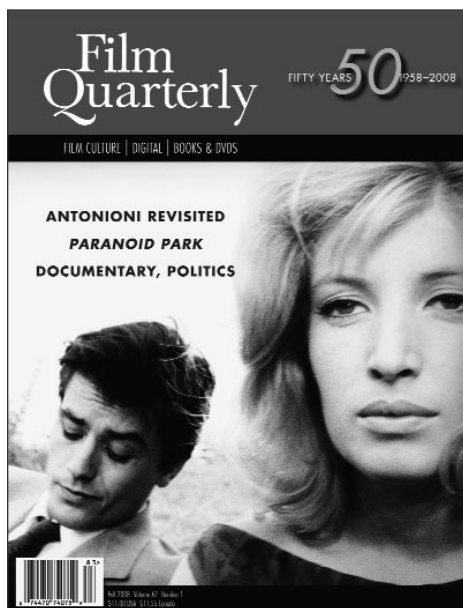


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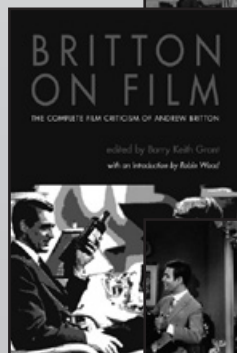
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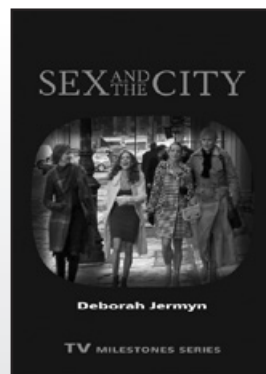
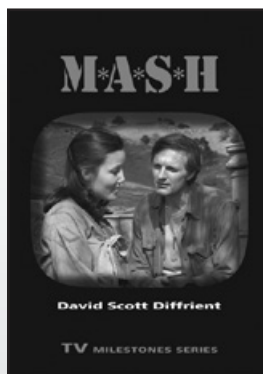
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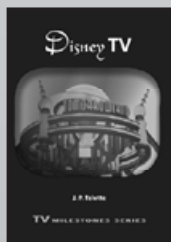
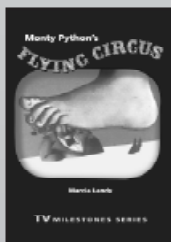
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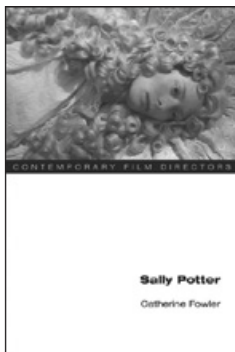
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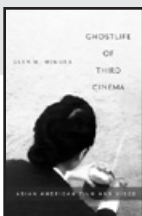
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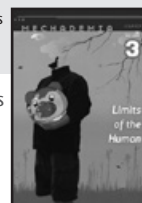
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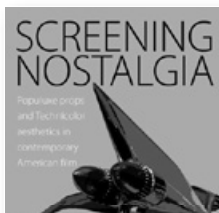
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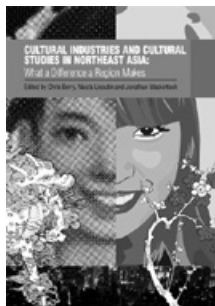
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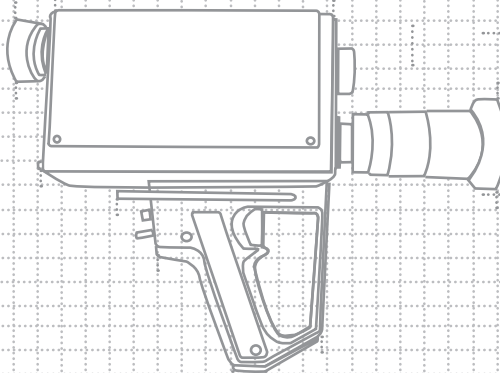
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