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る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い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もまたますとさらなる難関を課されることとなり、特にこの世界の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も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ることになります。こういった状況の中で、この学会を開催することができたのも２００９年プログラム委員長であり、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る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 － シネマ、メディア研究における研究、教授、功労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る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る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られました。そして同大学理事長ともまた親しくされいらっしゃいます。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共に、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で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 Kioichō. 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 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, 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, SAIITO 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うことになったこの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ろうでしょう。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の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。私どもも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、世界に広がることを信じております。

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、多大なる理解とお時間を頂き誠にありがとうございました。多くの皆様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。これにより、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あげます。

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しました。皆様お一人お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員としてここにご一緒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っている間、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が 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りました。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して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を繋げていただき、様々な面でお世話になりました。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、たくさんの情熱を熱心にいただきました城西大学、城西国際大学の教員、職員の皆様方には深く感謝いたします。皆様方の御尽力ははかりれないものであり、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に多大なる御献策を頂きました。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。SHINOZAKIさんにはSCMSと城西国際大学間の橋渡しとして活躍し
プログラム委員会に勤めていただいたすべての方々ー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い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ザ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でいただきましたことに御礼申しあげます。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お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せんにか、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あげます。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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conference consultant: Justin Wyatt
conference manager: Leslie LeMond

Josai International University conference liaison: SHINOZAKI Kayo
program schedule coordinator: Bruce Brasell

registration and accounting [SCMS Office]: Jane Dye and Debbie Rush
student office assistant: MacKenzie Gabe

SPECIAL THANKS

We would like to thank the following for their support and assistance with the 2009 conference:

Shannon Atkins  SCMS Website Consultant
ARATA Manabu  Japan Travel Bureau (JTB)
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Anne Friedberg
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Del LeMond  Program Designer and Typesetter

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Miho Takahashi Overstreet
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Please Note

There will be boards for Conference Updates, Personal Messages and Employment/Networking adjacent to Registration. Please check them daily for information.

Replacement conference programs are available at Registration for ¥1,450 JPY (approx $15 USD) [subject to availability].

Unless otherwise noted, all meetings, panels, workshops and events will take place at Josai International University, Tokyo Kioi-cho Campus, Japan.
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- Duke University, Film/Video/Digital Program
- Emerson College, Department of Visual and Media Arts
- Georgia State University, Department of Communication
- Messiah College, Department of Communication
- National Film Preservation Foundation
- National Audiovisual Archive
- Newbury College
- Point Park University, Department of Cinema & Digital Arts
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- Scottsdale Community College, Film Humanities
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- University of East Anglia, School of Film & Television Studies
- University of Kansas, Department of Theatre and Film
- University of Michigan, Ann Arbor, Department of Screen, Arts & Culture
- University of Minnesota, Dept of Cultural Studies & Comparative Literature
- University of New Mexico, Department of Cinematic Arts
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- University of North Texas, Dept of Radio, Television & Film
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Thanks to Travel Grant Fund Donors

Many thanks to those who generously donated to the Travel Grant Fund. Donations enabled SCMS to award three additional $600 travel grants.

Richard Abel
Leah Aldridge
Hector Amaya
Catherine Benamou
Brian Bergen Aurand
Matthew Bernstein
Gilberto Blasini
Michele Brittany
Diane Carson
Mark Garrett Cooper
Donald Crafton
David Crane
Scott Curtis
Mary Ann Doane
Natasa Durovicova
Anne Friedberg
Phyllis Frus
Elizabeth Golindo
Paulo Granja
Andreas Gregersen
Andrea Susanne Grunert
Hisayuki Hikage
Andy Horton
Priya Jaikumar
Lynne Jaikumar
E. Ann Kaplan
Donald Larsson
Bernardo Lins
Adam Lowenstein
Paula Massood
Livia Monnet
Derek Nystrom
Katre Pärn
Patrice Petro
Maria Pramaggiore
Hilary Radner

Steven Ricci
David Rodowick
Vera Ryzhik
Daniel Salas
David Schaefer
Eric Schaefer
James Schamus
Rikke Schubart
Timothy Shary
Christopher Sieving
Jason Skonieczny
Hana Washitani
Virginia Wexman
Andy Willis
Charles Wolfe
Paul Young
Michael Zryd
## Schedule of Events At A Glance

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<th>Event</th>
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<tr>
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<td>8:00–9:45</td>
<td>Session A</td>
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<tr>
<td></td>
<td>10:00–11:45</td>
<td>Session B</td>
<td>21</td>
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<td>12:00–13:00</td>
<td>Lunch Break</td>
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<td>13:15–15:00</td>
<td>Session C</td>
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<td>15:15–17:00</td>
<td>Session D</td>
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<td>17:30–18:30</td>
<td>Awards Ceremony</td>
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<td>18:30–19:30</td>
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<td>Fri, May 22</td>
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<td>10:00–11:45</td>
<td>Session F</td>
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<td>12:00–13:00</td>
<td>Business Meeting</td>
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<td>13:15–15:00</td>
<td>Session G</td>
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<td>15:15–17:00</td>
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<td>17:30–19:30</td>
<td>Special Event</td>
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<tr>
<td>Sat, May 23</td>
<td>8:00–9:45</td>
<td>Session I</td>
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<td>10:00–11:45</td>
<td>Session J</td>
<td>56</td>
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<td>12:00–13:00</td>
<td>Lunch Break</td>
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<td>Session K</td>
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<td>15:15–17:00</td>
<td>Session L</td>
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<tr>
<td>Sun, May 24</td>
<td>8:00–9:45</td>
<td>Session M</td>
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<td>10:00–11:45</td>
<td>Session N</td>
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<tr>
<td></td>
<td>12:00–13:45</td>
<td>Session O</td>
<td>76</td>
</tr>
</tbody>
</table>

### 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.

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

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<tr>
<th>Date</th>
<th>Time</th>
<th>Caucus /SIG</th>
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<tbody>
<tr>
<td>Thursday, May 21</td>
<td>12:00–13:00</td>
<td>Women’s Caucus</td>
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<tr>
<td>Friday, May 22</td>
<td>13:15 – 15:00</td>
<td>Asian/Pacific American Caucus</td>
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<td>15:15 – 17:00</td>
<td>Women’s Film History Project</td>
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<td>17:15 – 18:15</td>
<td>French/Francophone Scholarly Interest Group</td>
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<td>18:30 – 19:30</td>
<td>Latino/a Caucus</td>
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<tr>
<td>Saturday, May 23</td>
<td>10:00 – 11:45</td>
<td>African/African American Caucus</td>
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<td>12:00 – 13:00</td>
<td>Queer Caucus</td>
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<td>13:15 – 14:00</td>
<td>Middle East Caucus</td>
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<td></td>
<td>15:15 – 17:00</td>
<td>CinemArts: Film &amp; Art History Interest Group</td>
</tr>
<tr>
<td>Sunday, May 24</td>
<td>12:00 – 13:00</td>
<td>Caucus Coordinating Committee</td>
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</table>
Tokyo Kioi-cho Campus—Floor Diagrams

B1F

JIU Hall
Cafeteria
Foyer

1F

Gallery
Inner Garden
Entry Hall
Information

2F

Library
Media Booth
Conference Room
THURSDAY MAY 21

A1

R00M 301A

An Archaeology of Asian Screen Representation and the Display of Oriental [Decadence]
Assessing the Future of Global Hollywood

chair
Lindy Leong o University of California, Los Angeles/Purchase College, State University of New York

Benjamin Min Han o New York University o “America’s Favorite ‘Korean Cuties’: The Kim Sisters and Variety Shows during the Cold War”

Jinhee Choi o University of Kent, UK o “Inter-lingual ‘Translation’ and Epistemic Risk: Reflections on Multinational Costs and Dubbing in Asian Co-productions”

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

A2

R00M 301B

Asian Cinemas and the Neoliberal Turn
The Politics and Aesthetics of Gender and Sexuality

chair
Jyotsna Kapur o Southern Illinois University

co-chair
Sunny Yoon o Hanyang University

workshop participants
Gina Marchetti o University of Hong Kong
Amy Villarejo o Cornell University
Rie Karatsu o University of Nagasaki

A3

R00M 302

War, History, and Trauma in Japanese Cinema

chair
Oliver Dew o Birkbeck College, University of London

Mark Pendleton o University of Melbourne o “Trauma Cinema and Remembering Terror: Shiota Akihiko’s Canary and post-Aum Japanese Film”

Patrick Crogan o University of the West of England o “Shohei Imamura’s Black Rain: Reconsidering Tradition, Ideology and Survival”

Mayumo Inoue o The University of the Ryukyus o “Hiroshima beyond the Aesthetics of Failure: History, Materialism, and the City in Suwa Nobuhiro’s H Story”

Oliver Dew o Birkbeck College, University of London o “Melodrama Wars: The Politics of the Wound and Contested Memories of the War in Recent Japanese Films”

A4

R00M 401

Transcultural Dialogues with Japanese Cinema

chair
João Luiz Vieira o Universidade Federal Fluminense

Andre Kunigami o Fluminense Federal University, UFF o “Japanese Contemporary Cinema and Its Vanishing ‘Real’: Towards a New Mode of the Image”

João Luiz Vieira o Universidade Federal Fluminense o “Japanese/Brazilian Pop Images: Mazzaropi, Laughter, Resistance and the Powers of Genre”

Denilson Silva o Federal University, Rio de Janeiro o “Ozu and the Search for a Contemporary Aesthetics of Everyday Life”
Contemporary Asian Diasporas
Redefinitions of Place and Subjectivity

A5

ROOM
402

chair I an 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]”

I an Conrich ○ Birkbeck College, University of London ○ “Beyond Biculturalism: Cross-Cultural Relationships in Asian-New Zealand Films”

Global Hollywood

A6

ROOM
403

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”


Approaching the Past/Present/Future
Cinematic Time Travels

A7

ROOM
404

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

A9

ROOM
501AB

chair Genevieve Yue ○ University of Southern California

co-chair William Huber ○ University of California, San Diego

William Huber ○ University of California, San Diego ○ “A Gamerly 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
A10 - ROOM 502

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  

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.”

A11 - ROOM 503AB

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”

A12 - ROOM 504

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”

A13 - ROOM 505AB

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  
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”
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

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

“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
**THURSDAY, MAY 21**

**B3**

**ROOM 302**

**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”

**B4**

**ROOM 401**

**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”

**B6**

**ROOM 403**

**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.”

**B7**

**ROOM 404**

**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*
Thursday, May 21

B8 Room 405

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

B9 Room 501AB

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”

B10 Room 502

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

B11 Room 503AB

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 Films

**Chair:** 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 Tepeyac [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 [Gaucho 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

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

C1
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 Miike Takashi”
respondent  Poshek Fu  ○ University of Illinois, Urbana-Champaign

C2
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
THURSDAY, MAY 21

C3 ROOM 302

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, Ichi the Killer and Gozu”

C4 ROOM 401

Imagining the Urban II
Urban Geographies of Cinema

chair  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”

C5 ROOM 402

Pacific Visions
Tracing the Movement of Memory between North America and Asia

chair  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 Slocan to Shizuoka & on . . .”

C6 ROOM 403

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

Yuanyuan Wang  ○  The Chinese University of Hong Kong  ○  “Non-signification, 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”

Paula Cunha  ○  University of Coimbra  ○  “The ‘Cinéphile 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”
THURSDAY, MAY 21

13:15 – 15:00

C11

Transformations of the Flesh

ROOM 503AB

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

Raphael Raphael o University of Oregon o “Planet Kong: Transnational Use of the Chronotope of King Kong [1933] in Japan and Southeast Asia”

Mike Dillon o University of Southern California o “Impossible Representations: The ‘Thinking Bomb’ of The Terrorist [Santosh Sivan, 1999]”


respondent E. Ann Kaplan o Stony Brook University

C12

Sonic Remakes and Remixes

ROOM 504

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

Mark Kerins o Southern Methodist University o “Voyeurism in Surround: From Rear Window to Disturbia”

William Whittington o University of Southern California o “Remixing/Remaking the Sound Design of Transnational Horror”

respondent Daniel Herbert o University of Michigan
sponsor Sound Studies Scholarly Interest Group

C13

Something Lost, Something Gained

Studying Early Film Culture

ROOM 505AB

chair Richard Abel o University of Michigan

workshop participants

Kaveh Askari o University of California, Berkeley
Neepa Majumdar o University of Pittsburgh
Laura Isabel Serna o Florida State University
Sheila Skaff o University of Texas, El Paso
Giuliana Muscio o University of Padua

C14

Rethinking ‘National’ Television and its Flows

ROOM 506

chair Eirik Frisvold Hanssen o The Norwegian University of Science and Technology

Hector Amaya o University of Virginia o “Mapping Television to the Nation: Spanish-language Television Marginalization and Linguistic Rights”

Matt Sienkiewicz o University of Wisconsin, Madison o “More than Money: The Not For Profit Globalization of Palestinian TV”

Mats Bjorkin o Goteborg University o “Public Service Television, Streaming Video, and New Ways of Learning How to Make Television”

Eirik Frisvold Hanssen o The Norwegian University of Science and Technology o “From Transnational to National: The Emergence of Television in Scandinavia”
SPECIAL PANEL

THURSDAY, MAY 21
13:15 – 15:00

“Women’s Representation, Women Filmmakers”

moderator  KAWANO Yuka  ● Josai International University

presenters:


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”

“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.

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

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
**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 Dobreva**  
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

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**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

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**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  

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**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 Pariah, 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”
THURSDAY, MAY 21

15:15 – 17:00

D7 ROOM 404

**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”

D8 ROOM 405

**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

D9 ROOM 501AB

**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

D10 ROOM 502

**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”


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 Carlorosi  ○  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”


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
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


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


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


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

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Opening Reception

—generously hosted by Josai International University—
FRIDAY, MAY 22

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.

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

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”
FRIDAY, MAY 22

**E6**  
**Room 403**  
**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”

**E7**  
**Room 404**  
**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  

Feng-Mei Heberer  
University of Southern California  
“Notions of Self in Two Chinese Documentaries”

Sponsor: Experimental Film & Media Scholarly Interest Group

**E8**  
**Room 405**  
**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  

**E9**  
**Room 501AB**  
**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”
FRIDAY, MAY 22

E10
ROOM 502

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”

E11
ROOM 503AB

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

E12
ROOM 504

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

E13
ROOM 505AB

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 Universitaet, Berlin
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

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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FRIDAY, MAY 22

10:00–11:45

**F1**

301A

Transnational Asian Cinema

chair Christina Klein  o  Boston College

Jane Park  o  University of Sydney  o  “Remaking the Korean Blockbuster: A Case Study of My Sassy Girl”

Darcy Paquet  o  Kyung Hee University  o  “Fluid Borders: The Transnational Cinema of Zhang Lu”

Sean Metzger  o  Duke University  o  “Cui Zi’en, Queer Cinema and Transnational Distribution”

Christina Klein  o  Boston College  o  “Transnational Anime: Michael Arias’ Tekkon Kinkreet”

**F2**

301B

“Dumbing Down” in Cinema and Media Studies
Historical Politics and Contemporary Practices

chair Kevin Sandler  o  Arizona State University

workshop participants

Gayatri Devi  o  Lock Haven University-Pennsylvania

Terri Ginsberg  o  Rutgers University

Hossein Khsosrowjah  o  University of Rochester

Mark Langer  o  Carleton University

Frank Tomasulo  o  Florida State University

sponsor Teaching Committee, Middle Eastern Caucus, Caucus on Class, and Asian Pacific American Caucus

**F3**

302

Decentering Theory
The Case of Japanese Film Theory

chair Aaron Gerow  o  Yale University

Aaron Gerow  o  Yale University  o  “Theory Questioning Theory: Gonda, Nagae and Matsuda and the Strategies of Japanese Film Theory”

Naoki Yamamoto  o  Meiji Gakuin University  o  “Overcome by Reality: A Critical Approach to Realist Film Theories in Prewar Japan”

Patrick Noonan  o  University of California, Berkeley  o  “The Alterity of Cinema: Subjectivity, Self-negation, and Self-realization in Yoshida Kijû’s Film Theory”

Ryan Cook  o  Yale University  o  “Strange Bedfellows: Ōshima Nagisa, Hasumi Shigehiko and Japanese Film Theory circa 1980”

**F4**

401

Benshi across Time and Media

chair William Gardner  o  Swarthmore College

Michiko Usui  o  Waseda University  o  “Utsubo-e [Japanese Magic Lantern] as a Medium for Narration”

Kyoko Omori  o  Hamilton College  o  “The Benshi as a Modernist: Tokugawa Musei and Psychological Films of the Early Twentieth Century”

William Gardner  o  Swarthmore College  o  “Sawato Midori and the Contemporary Performing Art of Katsuo Benshi [Silent Film Narrators]”

respondent Richard Abel  o  University of Michigan
FRIDAY, MAY 22

F5
ROOM 402
Interrogating Queer Spaces in East Asian Media
chair Patricia White o Swarthmore College
Akiko Mizoguchi o University of Rochester o “Reading and Living Yaoi: Male-Male Fantasy Narratives as Women’s Sexual Subculture in Japan”
Yau Ching o Lingnan University o “Trans as Survival: Transgender Possibilities and Politics of CJ7”
Patricia White o Swarthmore College o “Asian Lesbian Directors and Trans/national Spaces”
sponsor Queer Caucus

F6
ROOM 403
Exhibition, Distribution, Marketing
chair Soojeong Ahn o Korea National University of Arts
Colleen Laird o University of Oregon o “The F1-sou and ‘Girl’s Style’ Cinema: Selling Independent Female Filmmakers in Japan”
Chris Robinson o University of Kansas o “The ‘Exotic,’ the Universal, and the Art-House Gross: East-West Relations and Marketing Japanese Film to Foreign Audiences, 1951–1957”
Soojeong Ahn o Korea National University of Arts o “Why Pusan?: The Political Economy of the Pusan International Film Festival in South Korea”

F7
ROOM 404
Documentary Theory
Pedagogy and Ethics I
chair Vinicius Navarro o Georgia Institute of Technology
Michael Renov o University of Southern California o “Teaching Documentary: Toward a Goal-centered Pedagogy of the Documentary Film”
Noah Shenker o University of Southern California o “The Challenges of Access and Media Specificity in the Fortunoff Video Archive for Holocaust Testimonies”
Katherine Groo o Cornell University o “Le Temps Disparu, [or] How Early Ethnographic Cinema Unmakes Anthropology’s Object”
Vinicius Navarro o Georgia Institute of Technology o “The Allure of Nonfiction: Performance, Documentary, and Self-display”

F8
ROOM 405
Sex and the Global City
chair Homay King o Bryn Mawr College
Sylvia Chong o University of Virginia o “East Asian Ménages à Trois: Heterosexual and Homosocial Triangulations of the Global Model Minority in Sayonara and Go For Broke”
Guo-Juin Hong o Duke University o “I Don’t Want to Have Sex Alone’: Failed Intimacy and the Global City in Tsai Ming-Liang’s Films”
Rei Magosaki o Chapman University o “The Other Sex and the City: Considering the Margins of the Global City”
respondent David Eng o 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”


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


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

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


Marvin D’Lugo  Clark University  “Intermedial Modernity in Early Mexican Sound Cinema”

sponsor  Latina/o Caucus

Members Business Meeting
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.

G1 301A  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”

G2 301B  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

All of the special events held in JIU hall will be conducted with simultaneous translation both in English and Japanese, depending on the need.
FRIDAY, MAY 22

G3
302

Rooms 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

G4
401

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”


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

G5
402

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”

G6
403

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]”

Yangmei Wu  Beijing Foreign Studies University  “Current Conditions and Challenges of China’s Animation and Comic Industry”

Respondent Yoshitaka Mōuri  Tokyo University of the Arts
FRIDAY, MAY 22

G7
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”

G8
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

G9
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

G10
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 Bardan  University of Southern California  and Ioana Uricaru  University of Southern California  “Convergence and Supplementarity: 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

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”
FRIDAY, MAY 22

15:15–17:00

H1

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”

H2

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

“3-D HIROSHIMA: Time, Space, Memory”

chair Marsha Kinder • University of Southern California

TANABE Masaaki • Knack Images Production Centre • 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.
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”

Silent Cinema

chair  
Kevin Sweeney  ○  University of Tampa  
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”
**FRIDAY, MAY 22**

### H7 404

**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

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### H8 405

**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

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### H9 501AB

**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”

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### H10 502

**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*
FRIDAY, MAY 22

H11
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”

H12
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

H13
The Cinema and its Masses
Politics and Aesthetics

chair
Yuriko Furuhata  McGill University

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

Yuriko Furuhata  McGill University  “Theorizing Plasticity and the Masses: Hanada Kiyoteru and Sergei Eisenstein”

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

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

H14
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 Bayrekdar  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

Special Event

ROOM
JIU Hall

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.
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’: Miike 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”

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

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”

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”


Veena Hariharan  ○  University of Southern California  ○  “Screening Out the Past: Documentary Representations of Violence in South Asia”
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

Installation, *Energy Monitor Project [EMP]*
Visualizing Energy Consumption, Mobilities and Metadata Flows

chair  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

Body and Mind
Contexts of Pornography and Sex Education in Sweden

chair  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
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<td>8:00 – 9:45</td>
<td>Immersion and Emulation</td>
<td>501AB</td>
<td>Maja Manojlovic (University of California, Los Angeles)</td>
<td>“Things That Remain: Memory Trace and the Online Cryogenics of Videogame History”</td>
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<td>Raiford Guins (State University of New York, Stony Brook)</td>
<td>“Beyond the Button: New Video Game Interfaces and the Implications for Embodiment, Performance, and Play”</td>
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<td>David O’Grady (University of California, Los Angeles)</td>
<td>“Speed Racer: Spatial Aesthetics and Kinesthesia as Simulations of Interactive Immersion”</td>
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<td>Stefan Hall (Defiance College)</td>
<td>“Green Screen and the Challenge to the Mise-en-Scène”</td>
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<td>Maja Manojlovic (University of California, Los Angeles)</td>
<td>“Speed Racer: Spatial Aesthetics and Kinesthesia as Simulations of Interactive Immersion”</td>
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<td>The Future of Germany’s Cinematic Pasts</td>
<td>502</td>
<td>Brigitta Wagner (Indiana University)</td>
<td>“Narrating Nation: Ruptures, Continuities and Turning Points in German Cinema”</td>
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<td>Barton Byg (University of Massachusetts, Amherst)</td>
<td>“Retrospectives and the Revival of Place”</td>
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<td>William Martin (University of Chicago)</td>
<td>“Rethinking Post-war German Film Comedy”</td>
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<td>Tobias Nagl (University of Western Ontario)</td>
<td>“Ethnography, Performance and Hybridity in the Weimar ‘Racial Film’”</td>
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<td>9:45 – 11:15</td>
<td>Explorations of Film Genre</td>
<td>503AB</td>
<td>Torben Grodal (University of Copenhagen)</td>
<td>“True Stories’: A New Method for Classifying History Films”</td>
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<td>Phyllis Frus (Hawaii Pacific University)</td>
<td>“Cultural Learnings from Borat: A Model for the New Standardized Cult Film”</td>
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<td>Anna Siomopoulos (Bentley University)</td>
<td>“Anticipation and Attention: Memory as a Film Theme, as a Film Genre, and as a Film Form”</td>
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<td>Matthew Boyd Goldie (Rider University)</td>
<td>“An Evolutionary and Biocultural Approach to Detective and Crime Fiction—Or: Darwin Meets Benjamin.”</td>
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<td>Torben Grodal (University of Copenhagen)</td>
<td>“An Evolutionary and Biocultural Approach to Detective and Crime Fiction—Or: Darwin Meets Benjamin.”</td>
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<td>Film Titles/Film Remakes</td>
<td>504</td>
<td>Kathryn Kalinak (Rhode Island College)</td>
<td>“Saul Bass and Title Design: Intention and Reception, Production Integration, and Historical Contextualization”</td>
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<td>Jason Gendler (University of California, Los Angeles)</td>
<td>“To the Letter: Typography, Temporality, and the Opening Titles of The Naked Kiss”</td>
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<td>Arden Stern (University of California, Irvine)</td>
<td>“Amos Poe and the Post New Wave Remake: A Discussion of Unmade Beds [1976]”</td>
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<td>Vera Dika (New Jersey City University)</td>
<td>“Crossing Cultural Borders in Remakes: Listening to the Difference”</td>
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**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

**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”


Seiko Yasumoto  ○  The University of Sydney  ○  “Impact of Soft Power on Cultural Mobility: Japan to East Asia”

sponsor: Latina/o Caucus
**SPECIAL PANEL**

**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**

Workshop Participants

- Won-Tae Seo - Independent Filmmaker/Media Artist
- Tomonari Nishikawa - Chulalongkorn 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.**
Old and New in Contemporary Japanese Anime and Games
Animation in the Age of Digital Production and Consumption

Satomi Saito  Bowling Green State University

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

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 Authorship 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”

Film Theory and Art History
Intersections, Part I

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”

Lust in Lust, Caution

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”

sponsor: CinemArts Scholarly Interest Group
**Saturdays, May 23**

**10:00 – 11:45**

**J7**

**Time/Image/Memory**

**404**

**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”

**J8**

**Women and Film**

**405**

**Chair**

Maryn Wilkinson ○ University of Amsterdam

Andrey Shcherbenok ○ Columbia University ○ “Transcendental Desire and Soviet World War II Martyrs: Female Gaze in Leo Aronshtam’s Zoya and Mikhail Kalatozov’s The Cranes Are Flying”

Intan Paramaditha ○ New York University ○ “Street Children, Violence, and the Unattainable Mother”


**Sponsor**

Women’s Film History Project

**J9**

**Archives in Motion**

**501AB**

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

**J10**

**The Reality/Fiction Paradigm in Contemporary Spanish Film and Television**

**502**

**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”

c-o-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

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

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”

Siulieung 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
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’


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

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”

“Sex and Politics”

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”

“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 Coxe • Drew University • “Clutter in Lieu of Cleanliness: Solaris Responds to 2001”
**Blaxploitation Revisited**

*Room: 503AB*

**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

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**Perspectives on Audition**

*Room: 504*

**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

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**Korean Cinema History**

*Room: 505AB*

**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 Blackbuster Films: Postcolonial Trauma in 2009 *Lost Memories* [2002, Lee Si-Myung] and *Hanbando* 2006, Kang Woosuk”

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**Fifty Years of Cinema Studies, Fifty Years After Film Noir**

*Room: 506*

**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**  
 *Boston 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”
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”

LATINA/O CAUCUS

SPECIAL PANEL
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 Gateward  •  Ursinus College  •  “Talkin’ ‘Bout My Generation: The Youth Films of Noh Dong-seok”

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”

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”

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”
SATURDAY, MAY 23

L7
ROOM 404

Video/Digital Art

chair Domietta T orlasco ○ 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 T orlasco ○ Northwestern University ○ “Digital Memory [After Douglas Gordon]”
sponsor Experimental Film and Media Scholarly Interest Group

L8
ROOM 405

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

L9
ROOM 501AB

Elastic Pasts
Relocations in Contemporary Cinema

chair Esther Yau ○ University of Hong Kong
Bishnupriya Ghosh ○ University of California, Santa Barbara ○ “Audio Remains: Spectral Idiom in Phillip Scheffner’s The Halfmoon Files”
Esther Yau ○ 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”

L10
ROOM 502

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”
L11

Latexploitation, Exploitation Cinema and Latin America

chair: Andy Willis  ○  University of Salford

Gerard Dapena  ○  Macalester College  ○  “Emilio Veyra: 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

L12

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”

L13

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

L14

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 Method**
Research at the Intersection of Film, Media and Information Technologies

*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 1950’s”

*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 Pharmacist’s Kim’s Daughters and Naruse Mikio’s Floating Clouds”

*respondent* Moonim Baek  ◆  Yonsei University

**M4 ROOM 401**

**Spaces and Places**

*chair* 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 Production**

*chair* 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”
M6  
**Classical Hollywood Cinema**

**Room 403**

**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*  

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

**M7  
War, Power, Politics and the Subject**

**Room 404**

**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”

**M8  
Race and Cultural Critique**

**Room 405**

**Chair:** Corin Willis  
*Liverpool John Moores 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 Moores University*  

**M9  
On Motion Capture**

**Room 501AB**

**Chair:** Jenna Ng  
*University College London*

- **Pasi Väliaho**  
  *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”

**Sponsor:** African/African American Caucus
## M10
**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

## M11
**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 Moodyson’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**

## M12
**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”

## M13
**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**

Raphael Lambert  
**University of Tsukuba**

Charles Wolfe  
**University of California, Santa Barbara**

**sponsor** Graduate Student Organization
New Directions in Television Aesthetics

chair  Alison Peirse  \( \bullet \) University of Northumbria at Newcastle, UK

Steven Peacock  \( \bullet \) University of Hertfordshire  \( \bullet \) “The Absence of Stylistic Criticism in Television Studies”

Jason Jacobs  \( \bullet \) University of Queensland  \( \bullet \) “Sufficient Achievement? Television Aesthetics and Film Criticism”

Alison Peirse  \( \bullet \) University of Northumbria at Newcastle, UK  \( \bullet \) “An Abject Aesthetic”
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”

“The State of the Japanese Film Industries”

moderator: MURAKAWA Hide  ○  Josai International University

KAKEO Yoshio  ○  Kinema Junpo Film Institute  ○  Executive Director

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
Classical Japanese Cinema

chair Catherine Russell  University of Concordia

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”


Catherine Russell  University of Concordia  “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 〇 University of Southern Denmark

Robert Burgoyne 〇 Wayne State University 〇 “Suicide in the War Film: Haunting, Possession and Meconnaissance in Letters From Iwo Jima, and Paradise Now”

Corey Creekmur 〇 University of Iowa 〇 “Death From [Far] Above: Watching the ‘War on Terror’ from a Safe Distance”

Rikke Schubart 〇 University of Southern Denmark 〇 “Putting Adventure Back Into War: Kingdom of Heaven, the Epic Film, and the War In Iraq”

Luis M. García-Mainar 〇 Universidad de Zaragoza 〇 “It’s Not All About War: A Mighty Heart and Generic and Ideological Complexity in Contemporary Hollywood War Melodrama”

Anne Gjelsvik 〇 Norwegian University of Science & Technology 〇 “‘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 〇 Stockholm University

Weihong Bao 〇 Columbia University 〇 “Modernist Action: Serial Queen, Neoromanticism and Chinese Martial Arts Films in the Silent Era”

Marina Dahlquist 〇 Stockholm University 〇 “The Best-known Woman in the World”: Pearl White and the Fate of the American Serial Film in Sweden”

Jan Olsson 〇 Stockholm University 〇 “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 〇 University of Wisconsin, Madison

Josh David Jackson 〇 University of Wisconsin, Madison 〇 “The Conflict of Content: YouTube and Users’ Rights to Access and Share Culture Online”

Boel Ulfsdotter 〇 University of Reading 〇 “Canon Formation Goes YouTube”


Steve Anderson 〇 University of Southern California 〇 “Fair Use and the Future of Media Studies: The Case for Critical Commons”

Memory in European Cinema

chair: Ute Lischke 〇 Wilfrid Laurier University

Igor Shteyrenberg 〇 University of Southern California 〇 “Through The Darkness the Future Passed: Alternative Representations of Memory In Chris Marker’s Sans Soleil”

Zehavit Stern 〇 University of California, Berkeley 〇 “Backshadowing the Holocaust: The Dybbuk [1937] and the Burden of Commemoration”

Anat Zanger 〇 Tel Aviv University 〇 “Within the Imaginary Archive: The Then and Now in Chantal Akerman’s Films”

Ute Lischke 〇 Wilfrid Laurier University 〇 “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”

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 Álvaro Siza’s Earliest Work.”

Gary McDonogh  
*Bryn Mawr College*  
“Transforming the Banlieue: Jacques Tati’s *Mon Oncle*, Cinematic Spaces and the Cultural Geographies of Metropolitan Power”

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*

New Perspectives on Iranian Cinema

Chair: Hossein Khosrowjah  
*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
SUNDAY, MAY 24

12:00 — 13:45

**SPECIAL PANEL**

**ROOM JIU Hall**

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.

**WORKSHOP**

**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

**ROOM 302**

The Cinema of Kitano Takeshi

**chair**  
Elena del Rio  
University of Alberta

Rea Amit  
Tokyo Geijtsu 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
SUNDAY, MAY 24

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”

12:00 — 13:45
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”


Globalization and Transnationalism

chair  Jecheol Park  University of Southern California

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

chair  Will Brooker  Kingston University

Jason Roberts  Northwestern University  “More Than, Less Than, Equal To: Critical Responses to the American Film Institute’s 100 Years . . . 100 Movies, 1998/2007”

Sheila Murphy  University of Michigan  “LOLTheory—Reimaging Theory for the New Media Age”

Will Brooker  Kingston University  “Welcome to Tomorrowland: Filming the Science Fiction City from Camera-Eye to CG-Eye”

Film Trilogies New Critical Approaches

chair  Constantine Verevis  Monash University

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

chair Brenda Weber  ◦  Indiana University

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”


sponsor Television Studies Scholarly Interest Group
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