Dear Colleagues:

Welcome to Los Angeles, the Westin Bonaventure Hotel, and the 2010 annual Society for Cinema and Media Studies (SCMS) conference.

This year we celebrate the fiftieth anniversary of our scholarly association. Founded in 1959, the Society held its first annual conference in 1960. In recognition of this important milestone for our organization and our field, our conference this year is devoted to “Celebrating Fifty Years: Archiving/Screening/Mobilizing the Pasts and Futures of SCMS.”

In reflecting on our conference theme, I would be remiss if I failed to acknowledge that 2009-2010 has been a challenging time both for our membership and for the Society. Each of us has felt the effects of the economic crisis individually and at our own institutions of higher education. As a scholarly association, we have also experienced losses this past year that were beyond our best planning efforts or control: the cancellation of our 2009 Tokyo conference due to the H1N1 virus and the tragic and untimely death of Anne Friedberg, our President-Elect. At this year’s Plenary Session, scheduled for Saturday evening, we will honor all SCMS Presidents, past and present; fourteen former SCMS Presidents will join me on the stage to reflect on their greatest challenges and greatest accomplishments while in office. We will also pay special tribute to Anne Friedberg at this Plenary for the all contributions she has made to our field. Indeed, this year’s conference theme and the selection of the Bonaventure Hotel as the place for our meeting were both Anne’s ideas. Although she is no longer with us, her presence will be felt throughout the conference—and beyond it in the legacy she has left to our organization through her dedicated service and scholarly achievements.

As you will see (and as you will feel by the sheer heft of this printed program), this is the largest conference in the history of our organization, with more than four hundred panels, workshops, and special sessions that take place over five days. It would be an understatement to say that the work of putting this year’s conference together involved an enormous amount of effort, dedication, and skill. I would therefore like to thank Bruce Brasell for his expert assistance in helping to put the final program together; given the size and complexity of this year’s conference, Bruce’s experience and expertise proved invaluable. I would also like to thank the members of this year’s Program Committee for their diligence and hours of hard work: Scott Curtis, Michele Hilmes, Chris Holmlund, Jamie Poster, Diane Negra, Jackie Stewart, Glenn Man, Jennifer Peterson, Elana Levine, Gina Marchetti, Michael Aronson, and Suzanne Leonard. This year’s conference is further enhanced by the exhibits, screenings, and special events that are direct result of the tireless efforts of our Archivist, Michael Zyrd, our Screening Committee Chair, Nick Davis, and our Host Committee Chair, Vicky Johnson; as you will see on the schedule for Friday evening, the Host Committee has organized a special screening of Kent MacKenzie’s THE EXILES at the James Bridges Theater at UCLA, curated by Jennifer Peterson, Chair of the Media Archives Committee. I encourage you to take advantage of this and many other special events planned for this year’s conference.

I would also like to acknowledge the efforts of our exceptional professional staff. Our administrative coordinator, Jane Dye, and our budget manager, Debbie Rush, have done an extraordinary job in preparing for this conference. Our conference manager, Leslie LeMond, has likewise done exemplary work on all aspects of the conference, from coordinating with exhibitors and advertisers 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. In recognition of all that they do for our organization on a daily
basis, in addition to the special challenges posed by combining our 2009 conference with this 2010 event, the Board of Directors will honor Jane Dye, Debbie Rush, and Leslie LeMond at our Annual Awards ceremony on Thursday evening by presenting them with the 2010 annual Service Award for their outstanding efforts on behalf of SCMS.

The Thursday evening Awards Ceremony will also recognize outstanding achievements in research, teaching, and service with the Dissertation Award, the Kovacs Book and Essay Awards, the Student Writing Award, the Service and Pedagogy Awards. Because we will honor awardees from both 2009 and 2010, this year's ceremony promises to be a dynamic tribute to the range of excellence in our field. We will also honor two Distinguished Career Achievement Award winners this year, both of whom will reflect on their careers and our field more generally: Professor E. Ann Kaplan, former President of the Society, Distinguished Professor of English and Comparative Literary and Cultural Studies at State University of New York, Stony Brook, and Professor Teresa de Lauretis, Distinguished Professor Emerita in the History of Consciousness Program at the University of California, Santa Cruz. Both the Awards Ceremony and the Presidential Plenary promise to be expansive, intellectually engaging events. Please join us on both of these evenings, and be sure to reserve time following the Presidential Plenary on Saturday evening to raise a toast to our distinguished award winners and former presidents at our all member reception.

As I final note, I would like to thank our outgoing members of the Board, who have done such outstanding work for the Society over the past years: Scott Curtis and Michele Hilmes. I also want to remind all SCMS members that they can meet with the Board during our Members Business Meeting, scheduled for Friday at noon. 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, welcome to Los Angeles and to our fiftieth year celebration. I wish you a wonderful and enjoyable conference!

Sincerely,

Patrice Petro
President, SCMS
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.

Officers

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Conference Organization

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Michele Hilmes  *  University of Wisconsin, Madison
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Jamie Poster  *  Irvine Valley College
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Maureen Fumiss  *  California Institute of the Arts
Keith Harris  *  University of California, Riverside
Lucas Hilderbrand  *  University of California, Irvine
Tara McPherson  *  University of Southern California
Drew Morton  *  University of California, Los Angeles
Heather Osborne-Thompson  *  California State University Fullerton
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Michael Renov  *  University of Southern California
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2010 Screening Committee

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Camilla Fojas ★ DePaul University
Lucas Hilderbrand ★ University of California, Irvine
Daniel Morgan ★ University of Pittsburgh
Genevieve Yue ★ University of Southern California

2010 Conference Organizers

Conference Consultant: Justin Wyatt
Conference Manager: Leslie LeMond
Program Schedule Coordinator: Bruce Brasell
Administration, Registration and Accounting (SCMS Office): Jane Dye and Debbie Rush, University of Oklahoma
Student Office Assistant: MacKenzie Gabe, University of Oklahoma

Special Thanks

We would like to thank the following for their support and assistance with the 2010 conference:

Shannon Atkins ★ SCMS Website Consultant
Melissa Baxter & Christine Snow ★ Freeman
Paul B. Bell, Jr ★ Dean, College of Arts & Sciences ★ University of Oklahoma
Nick DeMartino ★ Senior VP, Media & Technology ★ American Film Institute
Angela Drabek ★ Oklahoma Web Design
Fukuyuki En ★ Dean of Media Studies ★ Josai International University
Nancy Garcia ★ Westin Bonaventure
Laura Greenbaum ★ Westin Bonaventure Library
Barbara Hall ★ Margaret Herrick/Academy Library
Ed Irons ★ KVL Audio Visual Services
Del LeMond ★ Program Design & Typesetting
Diana Maxham ★ Westin Bonaventure
Noriko Mizuta ★ Chancellor ★ Josai International University
Kayo Shinozaki ★ Josai International University
Mike Zryd ★ SCMS Archivist

And special thanks to Akira Lippit, Aaron Gerow, and Markus Nornes for their work on the “alternative-SCMS-Tokyo conference” that took place despite the cancellation of SCMS 2009.

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 $20 (subject to availability).

Unless otherwise noted, all meetings, panels, workshops and events will take place at the Westin Bonaventure Hotel.

2010 Audio Visual Policy

The following equipment will be standard in all rooms at the 2010 conference:

*DVD Player REGION 1 – standard for USA & Canada
*LCD Projector (with sound)

We are NOT able to accommodate changes or requests for A/V equipment or internet access on-site.

Thank you for your cooperation.
Thanks to Advertisers & Exhibitors

We gratefully acknowledge the following advertisers and exhibitors for their support of this year’s conference:

Advertisers
The Academy of Motion Picture Arts & Sciences
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Bedford/St. Martin’s
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Hong Kong University Press
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Thanks to our Institutional Members*

Baylor University, Department of Communication Studies/Film & Digital Media
Boston University, Department of Film & Television
Bowling Green State University, Department of Theatre & Film
Brave New Foundation/Brave New Films
Canterbury Christ Church University, Department of Media
Chapman University, Dodge College of Film & Media
Dominican University of California, Department of Communications
Duke University, Arts of the Moving Image
Emerson College, Department of Visual & Media Arts
Grambling State University, College of Professional Studies
Indiana University/Purdue University, Department of Communication
National Film Preservation Foundation
Northwestern University, Department of Radio, Television & Film
Point Park University, Department of Cinema & Digital Arts
Toronto International Film Festival Group
Universitetet i Bergen, Institutt for informasjons- og medievitenskap
University of Arizona, School of Media Arts
University of Central Florida, Film Department
University of Colorado, Boulder, Film Studies Program
University of East Anglia, School of Film & Television
University of Kansas, Department of Theatre & Film
University of Michigan, Ann Arbor, Department of Screen, Arts & Culture
University of Minnesota, Minneapolis, Department of Cultural Studies & Comparative Literature
University of New Mexico, Department of Cinematic Arts
University of North Carolina, Greensboro, Department of Broadcasting & Cinema
University of North Carolina, Interdisciplinary Program in Cinema
University of North Texas, Department of Radio, Television & Film
University of Notre Dame, Department of Film, Television & Theatre
University of Oklahoma, Film & Video Studies Program
University of Southern California, Department of Communication
University of Southern California, School of Cinematic & Critical Studies
University of Texas, Austin, Department of Radio, Television & Film
University of Utah, Division of Film Studies
University of the West England
University of Wisconsin, Madison, Communication Arts
University of Wisconsin, Milwaukee, Film Studies Program

Thanks to Travel Grant Fund Donors*

Many thanks to those who generously donated to the Travel Grant Fund. Donations enabled SCMS to award eight additional $300 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 Galindo
Paulo Granja
Andreas Gregersen
Andrea Susanne Grunert
Hisayuki Hikage
Andy Horton
Priya Jaikumar
Lynne Joyrich
E. Ann Kaplan
Donald Larsson
Bernardo Lins

Adam Lowenstein
Paula J. Massood
Livia Monnet
Derek Nystrom
Kate Parn
Patrice Petro
Maria Pramaggiore
Hilary Radner
Steven Ricci
David Rodowick
Vera Ryzhik
Daniel Salas
Eric Schaefer
David Schaefer

James Schamus
Rikke Schubart
Timothy Shary
Christopher Sieving
Jason Skorienczy
Hana Washitani
Virginia Wexman
Andy Willis
Charles Wolfe
Paul Young
Michael Zryd

* As of January 21, 2010
Thanks to Filmmakers and Screening Distributors

Please use the contact information below to inquire about renting or purchasing one of the films from the conference's official screening program.

**Filmmakers**

Peter d’Agostino  
*(pdA / LA)*  
pda@temple.edu

Zeinabu Irene Davis  
*(Momentum)*  
zdavis@ucsd.edu

Bryan Green  
*(Shorts of Bryan Green)*  
c/o Gerald R. Butters, Jr.  
gbutters@aurora.edu

Lee Anne Schmitt  
*(California Company Town)*  
leeanneschmitt@gmail.com

Tom Smith  
*(The Solar System)*  
c/o Devin Orgeron  
devin_orgeron@ncsu.edu

Jean-Marie Téno  
*(Sacred Places)*  
www.jmteno.us

**Distributors**

Assam Film Development Corporation  
c/o Altaf Mazid  
Ph: 0091-9435-93633  
altafmazid@gmail.com

Audiovisuel Multimedia International Productions  
*(Black Business)*  
Ph: +33148874513  
amip@amip-multimedia.fr  
www.amip-multimedia.fr

Canadian Filmmakers Distribution Centre  
*(Hers At Last)*  
Ph: 416-588-7956  
cfmdc@cfmdc.org  
www.cfmdc.org

Electronic Arts Intermix  
*(Vital Signals)*  
Ph: 212-337-0680  
aadachi@eai.org  
www.eai.org/eai/index.htm

Icarus Films  
*(Notes on Marie Menken)*  
*(Revue)*  
Ph: 718-488-8900  
mail@icarusfilms.com  
www.icarusFilms.com

Los Angeles Filmforum  
*(Contemporary (In)appropriations)*  
Ph: 310-876-9082  
jaimierbaron@gmail.com  
http://lafilmforum.wordpress.com/

Northstar Pictures, Inc.  
*(Pariah)*  
Ph: 323-544-1499  
nekisa@northstar-pictures.com  
www.pariahthemovie.com

**Women Make Movies**

Women Make Movies  
*(Ella es el matador)*  
*(Finding Dawn)*  
*(Shooting Women)*  
*(Suffragettes in the Silent Cinema)*  
*(Tiger Spirit)*  
Ph: 212-925-0606  
orders@wmm.com  
www.wmm.com

**Typecast Films**

Typecast Films  
*(American Radical)*  
Ph: 206-322-0882  
info@typecastfilms.com  
http://typecastfilms.com/

**Watchmaker Films**

Watchmaker Films  
*(Living Room Cinema)*  
Ph: +44 (0) 207 332 0915  
mark.rance@watchmakerfilms.com  
http://www.watchmakerfilms.com
## Schedule At A Glance

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### Exhibit Hours*

- **Room:** Catalina Ballroom
- **Thursday, March 18:** 10:00 am – 5:00 pm
- **Friday, March 19:** 10:00 am – 5:00 pm
- **Saturday, March 20:** 10:00 am – 5:00 pm
- **Sunday, March 21:** 8:00 am – 11:00 am

*hours subject to change

### Registration Desk(s) Hours*

- **Room:** International Lounge—Suite 310
- **Tuesday, March 16:** 3:00 pm – 5:00 pm
- **Wednesday, March 17:** 8:00 am – 5:00 pm
- **Thursday, March 18:** 8:00 am – 5:00 pm
- **Friday, March 19:** 8:00 am – 5:00 pm
- **Saturday, March 20:** 8:00 am – 4:30 pm
- **Sunday, March 21:** 8:00 am – 12:00 pm

*hours subject to change
## Special Panels and Events At A Glance

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<td><strong>SPECIAL EVENT</strong> — SCMS 2010 Los Angeles Off-Site Tours of the Academy of Motion Picture Arts and Sciences Margaret Herrick Library (prior reservation required)</td>
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<tr>
<td></td>
<td>2:00 pm</td>
<td><strong>SPECIAL EVENT</strong> — SCMS 2010 Los Angeles Off-Site Tours of the Academy of Motion Picture Arts and Sciences Margaret Herrick Library (prior reservation required)</td>
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Sponsor: French and Francophone Scholarly Interest Group | 64   |
|                | 2:00 – 3:45 pm | J17: SPECIAL SESSION — Mapping the Past and Future of Asian American Cultural Production in Hollywood  
Sponsor: Asian/Pacific American Caucus | 69   |
|                | 4:00 – 5:45 pm | K17: SPECIAL SESSION — Unheard Histories of Sound in Media and Cinema  
Sponsor: Sound Studies Scholarly Interest Group | 74   |
| Fri, March 19  | 8:00 – 9:45 am | L17: SPECIAL SESSION — Collaboration, Mentorship, Promotion: Women Mobilizing the Past & Future of SCMS  
Sponsor: Women’s Caucus | 80   |
|                | 10:00 – 11:45 am | M17: SPECIAL SESSION — Celebrating Chick Strand through Screenings and Discussion  
Sponsor: Experimental Film and Media Scholarly Interest Group | 85   |
|                | 4:00 – 5:45 pm | O17: SPECIAL SESSION — Queer Mentorship: Genealogies and Affiliations for the Future of LGBTQ Film Studies  
Sponsor: Queer Caucus | 94   |
|                | 5:45 pm       | **SPECIAL EVENT** — Program at UCLA’s Bridges Theater: Screening of *The Exiles* and UCLA Sponsored Reception (prior reservation required) | 95   |
| Sat, March 20  | 8:00 – 9:45 am | P17: SPECIAL SESSION — Nontheatrical Media from Celluloid to YouTube  
Sponsor: Nontheatrical Film and Media Scholarly Interest Group | 100  |
|                | 10:00 – 11:45 am | Q17: SPECIAL SESSION — Collaborative Research Programs: From Archive to Electronic Publication  
Sponsor: Women’s Film History Project | 105  |
|                | 12:00 – 1:45 pm | R17: SPECIAL SESSION — Transmedia Studies: The Hollywood Geek Elite Debates the Future of Television  
Sponsor: Television Studies Scholarly Interest Group | 110  |
|                | 2:00 – 3:45 pm | S17: SPECIAL SESSION — Aesthetics Now: Art History and Film Studies  
Sponsor: CinemArts: Film and Art History Scholarly Interest Group | 115  |
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(conducted in English and Japanese) | 116  |
|                | 10:00 – 11:45 am | T17: SPECIAL SESSION — Understanding the Past and Future of African American Media — A Discussion with Members from the Los Angeles School of Black Filmmakers  
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| Sun, March 21  | 8:00 – 9:45 am | U17: SPECIAL SESSION — Rethinking East European Cinema  
Sponsor: Central/East/ South European Cinemas Scholarly Interest Group | 126  |
|                | 10:00 – 11:45 am | V17: SPECIAL SESSION — Who Does the Work? Who Gets the Pay? New Battlegrounds for Creative Labor  
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|                | 12:00 – 1:45 pm | W17: SPECIAL SESSION — (Multi)Media Literacies: Challenges and Futures  
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### SCMS Caucus & Scholarly Interest Group Meeting Schedule

All meetings will be held in Los Feliz, Lobby Level

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<td>Thu, March 18</td>
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<td>Sound Studies Scholarly Interest Group</td>
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<td>4:00 – 5:45 pm</td>
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<td>74</td>
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<tr>
<td></td>
<td>7:30 pm</td>
<td>African/African-American Caucus</td>
<td>75</td>
</tr>
<tr>
<td>Fri, March 19</td>
<td>10:00 – 11:45 am</td>
<td>Women’s Caucus</td>
<td>85</td>
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<tr>
<td></td>
<td>2:00 – 3:45 pm</td>
<td>Nontheatrical Film and Media Scholarly Interest Group</td>
<td>90</td>
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<tr>
<td></td>
<td>4:00 – 5:45 pm</td>
<td>Middle East Caucus Meeting</td>
<td>95</td>
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<td></td>
<td>6:00 pm</td>
<td>French and Francophone Scholarly Interest Group</td>
<td>95</td>
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<tr>
<td>Sat, March 20</td>
<td>10:00 – 11:45 am</td>
<td>Queer Caucus</td>
<td>105</td>
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<td></td>
<td>12:00 – 1:45 pm</td>
<td>Video Game Studies Scholarly Interest Group</td>
<td>110</td>
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<td>2:00 – 3:45 pm</td>
<td>Central/East/South European Cinemas Scholarly Interest Group</td>
<td>115</td>
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<td></td>
<td>4:00 – 5:45 pm</td>
<td>CinemArts Scholarly Interest Group</td>
<td>120</td>
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<tr>
<td>Sun, March 21</td>
<td>8:00 – 9:45 am</td>
<td>Caucus Coordinating Committee</td>
<td>126</td>
</tr>
</tbody>
</table>

### Floor Plans — Westin Bonaventure

![Floor Plan Diagram](image)
Host Committee Recommendations for
GENERAL TOURISM AND TRANSPORTATION Information

Experience LA—http://www.experiencela.com/

Area Transportation

Airport Transportation
Estimated cab fare from LAX to downtown hotels, $45-$52

Airport Shuttles:
Super Shuttle—http://www.supershuttle.com/ 1-800-BLUE-VAN (1-800-258-3826)
The Flyaway bus arrives at and departs from Los Angeles' Union Station for $14.00 round trip

L.A. Metro Rail - www.metro.net
Although L.A. is not known for its mass transit, Metro Rail offers excellent opportunities to access Downtown and Hollywood, particularly, from the Bonaventure. The Red Line will take you from Union Station to the film-themed Hollywood and Vine station; the Gold Line will take you into Pasadena from downtown. The Bonaventure is close to the 7th Street/Metro Center Station, at which you can access the Metro Blue Line and Metro Red Line, from which connections can be made to other lines.

Metro Red Line Map—http://www.metro.net/riding_metro/red_line.htm
Metro Blue Line Map—http://www.metro.net/riding_metro/blue_line.htm

Current Metro fares can be found at http://www.metro.net/riding_metro/riders_guide/paying_fare-02.htm
A weekly pass, good for unlimited rides on the Metro from Sunday — Saturday is $17.00.

DASH System
The DASH shuttle/bus system is the easiest and most affordable way to get around Downtown Los Angeles. The DASH system operates in loops, so that shuttles stop (outside the Bonaventure) every 5 – 10 minutes, depending on the route. DASH routes include trips to Union Station (from which the Flyaway Shuttle departs for LAX), to Chinatown, the Fashion District, to LA Live, and to USC from Downtown. Fares cost .25 one way. For the DASH system map, see: http://www.ladottransit.com/dash/routes/downtown/downtown.pdf
For general DASH information, see: http://www.ladottransit.com/dash/
Host Committee Recommendations for FOOD/DRINK/RESTAURANTS

Restaurants Downtown

Cicada ($$$$)
www.cicadarestaurant.com; (213) 488-948-8617 S. Olive St. Los Angeles, CA 90014; Italian. Site of former Alexander and Oviatt haberdashery (built 1928); gorgeous art-deco style with lots of Lalique glass and double staircases with carved wood railings.

Ciudad (Mexican)
www.ciudad-la.com/; 445 S. Figueroa St., Los Angeles, CA 90071; phone: 213.486.5171; Across the street from the Bonaventure, Happy Hour, M-F, 4:00 – 7:00 pm, Features a $10 Quick Lunch menu, Dinner entrees/$26 and up.

Clifton’s Cafeteria
www.cliftonscafeteria.com/home.html; 648 South Broadway, Los Angeles, California 90014; 213-627-1673; Open 7 days a week – 6:30 am – 7:30 pm; Famed 1930s cafeteria in downtown LA.; landmark, famous for its refusal to turn anyone away during the Great Depression and for its indoor recreation of California redwood forest.

Empress Pavilion ($$)
www.empresspavilion.com; 988 North Hill Street Los Angeles, CA 90012-1750 (323) 230-4522; (inside the Chinatown Bamboo Plaza); Chinese (dim sum).

Grand Central Public Market
www.grandcentralsquare.com/; 317 S. Broadway; 213-624-2378; Monday – Sunday 9:00 am to 6:00 pm; An open-air market in downtown Los Angeles with a wide range of kiosks for various cuisines and fresh foods.

La Serenata de Garibaldi (Mexican)
www.laserenataonline.com/; 1842 East First Street, LA 90033; 323-265-2887; Entrees/$13 and up.

Langers Delicatessen and Restaurant ($)
www.langersdeli.com; 704 S Alvarado St. Los Angeles, CA 90057 (213) 483-8050; Famous for their pastrami sandwiches. Open since 1947.

Nickel Diner ($) 
www.nickeldiner.com; 524 South Main Street Los Angeles, CA 90013-1422 (213) 623-8301; Home of the maple bacon donut; breakfast, lunch and dinner.

Pacific Dining Car ($$$$)
1310 West 6th St. Los Angeles, CA 90017 (213) 483-6000; Famous for its steaks; open since 1921; also has a Santa Monica location.

The Pantry ($$)
www.pantrycafe.com (esp. for breakfast); 877 S. Figueroa St. Los Angeles, CA 90017 (213) 972-9279; Hearty, basic food; former Mayor Richard Riordan is an owner; throwback old-school greasy spoon; an LA landmark (opened in 1924, with the seasoned grills to prove it).

Philippe ($) 
www.philippines.com; 1001 N. Alameda St. Los Angeles, CA 90012 (213) 628-3781; Home of the original French Dip sandwich (opened in 1908); “community” style tables and sawdust on the floor.

Taylor’s Prime Steaks ($$$
www.taylorssteakhouse.com; 3361 W. 8th St. Los Angeles, CA 90005 (213) 382-8449; Famous for its quality, reasonably priced steaks; opened in 1953; has “old school” dark interior with red leather (pleather?) booths.

Water Grill ($$$$
www.watergrill.com; 544 S. Grand Ave. Los Angeles, CA 90017 (213) 891-0900; Famous for its seafood and raw bar; earned 1 Michelin star in 2008.

Wurstküche (Belgian Sausage, Fries and Beer)
www.wurstkucherenestaurant.com/; 800 E. 3rd St., LA 90013; 213.687.4444; Downtown Arts District “purveyor of exotic grilled sausages”; Wide selection of Belgian, German, and North American beers on tap; All food, under $10; Drink/$6-12.

Drinks Downtown

The Standard Hotel Rooftop Bar
www.standardhotels.com/los-angeles/restaurants-bars/rooftop-bar/; 550 South Flower; This is a popular and chic place for cocktails with panoramic views of downtown skyscrapers. Also features waterbed pods, a pool, and fireplace. It’s best at night, but bring a sweater.

The Edison
www.edisondowntown.com; 108 W. 2nd St. #101; 213-613-0000; Housed in Downtown LA’s first private power plant, the Edison “celebrates an era of invention and imagination—the blending of science, art and industry.” Features hand-crafted cocktails starting at $13/ea.
Cole’s
www.colesfrenchdip.com/; 118 E. Sixth Street; 213-622-4090; Cole’s claims (with Philippe’s) to be the inventor of the French Dip sandwich. Unlike Philippe’s, however, Cole’s also has a full bar.

Library Bar
www.librarybarla.com; 630 W Sixth St. Ste 116A; 213-488-1931; A quick walk from the Bonaventure—entrance on Hope Street just below 6th. Touts itself as “the perfect escape from the Hollywood bar scene.”

Golden Gopher
www.goldengopherbar.com; 417 W 8th St; 213-614-8001; The Golden Gopher’s antique (but still valid) 1905 liquor license allows a rarity in L.A. — a take-out/package option that allows patrons to take their booze “to go.” Has an outdoor smoking area, a selection of old school video games to accompany a rec room-meets-hunting-lodge-in-the-city vibe.

Restaurants in Neighborhoods Beyond Downtown

Alcove (breakfast/brunch foods)
www.alcovecafe.com/; 1929 Hillhurst Ave., Los Angeles 90027; 323-644-0100; M-Sat, 6:00 am — 11:00 pm; Sun, 7:00 am — 11:00 pm; Coffee and bakery items as well as full entrees; Outdoor/patio seating.

AOC on 3rd St (Wine Bar)

Ackee Bamboo Jamaican Cuisine
4305 Degnan Blvd., Ste. 100 (Leimert Park); 323-295-7275; Entrees/$7 – $12.

Animal ($$$)
www.animalrestaurant.com; 435 N. Fairfax Ave Los Angeles, CA 90048 (323) 782-9225; Eclectic menu (changes daily, depending on what’s fresh at the Farmers’ Markets); chefs are the stars of Food Network’s 2 Dudes Catering (Jon Shook and Vinny Dotolo); small and large plates; no-nonsense décor and atmosphere.

Apple Pan ($)
10801 W Pico Blvd Los Angeles, CA 90064-2105, (310) 475-3585; Homemade pies, burgers and sandwiches served at U-shaped counter. Open since 1947.

Aunt Kizzy’s Back Porch
www.auntkizzy’s.com/; 523 Washington Blvd., Marina Del Rey; 310-578-1005; Sunday Brunch; Daily lunch and dinner; Huge portions of LA’s best Southern food; Entrees from $14 — $19.

Bar Pintxos (Tapas)

Cliff’s Edge
www.cliffsedgecafe.com/; 3626 Sunset Blvd., LA 90026; 323-666-6116; Open for brunch Sat/Sun, 11:00 — 3:00 pm; and dinner Mon — Sat, 6:00 pm to close; Dinner Entrees/$14-20.

Comme Ca
www.commearestaurant.com/ ( $$$); 8479 Melrose Ave., West Hollywood 90069; 323-782-1104; David Myers’ French brasserie; Menus change regularly; Entrees range from $17-$30.

Fred 62 (24 hr diner)
www.fred62.com/; 1850 N. Vermont Ave.; 323.667.0062; Open 24-hours a day, 365 days a year; Range of diner-menu prices, from $3.00 — $15.00; Hip and scenester-y, especially later in the evening and during brunch.

Gingergrass (Vietnamese)
www.gingergrass.com/; 2396 Glendale Blvd., Silver Lake 90039; 323-644-1600; Entrees/$10 and up.

Hal’s Bar and Grill
www.halbarandgrill.com/pages/home.php; 1349 Abbot Kinney Blvd. (Venice Beach) 310-396-3105; Romantic and bustling, neighborhood comfy yet chic; Live Jazz; Located in the heart of Abbot Kinney’s row of boutiques and galleries. Entrees/$18-$30.

The Hump ($$$$)
www.thehump.biz; 3rd Floor, 3221 Donald Douglas Loop S, Santa Monica — (310) 313-0977; Sushi. Limited number of tables and sushi bar; overlooks the runway at the Santa Monica Airport.

Jar on Beverly Blvd.
www.thejar.com/; 8225 Beverly Blvd., LA, 90048; 323-655-6566; Suzanne Tracht’s take on a 1940s supper club/steakhouse.; Features a “little bites” menu on Thursdays, with appetizer-sized selections between $6-$10; Entrees between $20-$42 without sides.
The Kitchen (Brunch, lunch, dinner)
www.thekitchen-silverlake.com/; 4348 Fountain Ave. at Sunset Blvd.; 323-664-3663; Open Late (1 am Fri/Sat; Midnight, Mon-Thur; to 10:00 on Sundays); Brunch Saturday and Sunday (from 11:00 — 3:00 pm); All food between $7 – $12.

Kogi BBQ Truck
Korean bbq and tacos—chase on Twitter ($); http://kogibbqcom/.

La Serenata ($$)
www.laserenataonline.com; 1842 E. 1st St. Los Angeles, CA 90033; (323) 265-2887; Mexican; especially good grilled seafood entrees; owns two other restaurants on the Westside (West LA and Santa Monica).

Little Dom's (California/Italian)
www.littledoms.com/; 2128 Hillhurst Ave., 90027; 323.661.0055; entrees/$15 and up; intimate, neighborhood Italian restaurant in Los Feliz.

Matsuhisa ($$$$
129 N La Cienega Blvd. Beverly Hills, CA 90211-2206; (310) 659-9639; Flagship restaurant of internationally renowned chef Nobu Matsuhisa; famous for its “fusion” approach to sushi.

Nyala (Ethiopian)
www.nyala-la.com/; 1076 South Fairfax Ave.; 323-936-5918; One of the best on “Ethiopian Row” in the Fairfax District, south of Olympic.

Osteria Mozza ($$$$
www.mozza-la.com; 6602 Melrose Avenue Los Angeles, CA 90038; (323) 297-0100; Italian; joint venture between chefs Nancy Silverton and Mario Batali; Bar Menu, Thursdays and Sundays for $35 including three courses (dessert is one), and a glass of wine. Standing Menu: all items $12 and up, with entrees ranging from $17-$50.

Musso and Frank Grill ($$$
www.mussoandfrankgrill.com; 6667 Hollywood Blvd Hollywood, CA 90028; (323) 467-7788; “Old style” restaurant in the heart of Hollywood (open since 1919) with red-jacketed waiters and dry martinis.

Original Farmers Market
www.farmersmarketla.com/; At 3rd and Fairfax, adjacent to The Grove (shopping complex) and CBS Television City; Features a collection of restaurants, food and souvenir stands; live music most Fridays and Saturdays from 5:00 on.

Palate (Wine bar + food)
www.palatefoodwine.com/; 933 S. Brand Blvd., Glendale, CA 91204; 818.662.9463; Menu changes weekly; Mediterranean-influenced Californian fresh cuisine; Entrees/$12 and up.

The Pig n’ Whistle ($$
www.pignwhistle.com; 6714 Hollywood Blvd. Los Angeles, CA 90028-4605; (323) 463-0000; Pub food; most famous as the restaurant next to the Egyptian theater with 1920s era décor.

Pink’s ($)www.pinkshollywood.com; 709 North La Brea Avenue, Los Angeles, CA (323) 931-4223; Hot dogs; Hollywood landmark (opened in 1939); famous for its long lines and specialty “dogs” named after celebrities. Expect a line on weekends, but the people–watching is worth the wait.

Roscoe’s House of Chicken & Waffles
www.roscoeschickenandwaffles.com; 5006 W. Pico Blvd; 323-934-4405; ($$); LA landmark for, of course, fried chicken and waffles; Open early and open late; Plan for lines.

Susan Feniger’s Street
www.eatatstreet.com/; 742 N. Highland Ave., LA 90038; 323.203.0500; Entrees from $6 – $30; “Global streetfood”.

Sushi Roku
www.sushiroku.com/; 8445 W. 3rd St., West Hollywood, 90048; 323-655-6767.

Taco Zone Truck

Taurat Tandoori (Indian, in Koreatown)

Uncle Darrow’s Cajun Restaurant
www.uncledarrows.com; 2560 S. Lincoln Blvd., Marina Del Rey; 310-306-4862; Westside family-run Cajun for Breakfast, lunch, or dinner; Entrees from $7-$25 (for catch–of–the day at the high end; large portions).

Versailles Cuban Restaurant
www.versaillecuban.com/; 10319 Venice Blvd. (Culver City; other locations in mid–city, Huntington, and the Valley); 310-306-4862; Versailles Cuban Restaurant is a Westside family-run restaurant that is famous for its delicious Cuban dishes.

Yuca’s (Yucatan-style Mexican)
www.yucasla.com/; 2056 Hillhurst Ave., Los Feliz 90027; 323.662.1214; Mon-Sat 11:00 – 6:00 pm; All menu items under $5.00.

Zankou Chicken
www.yelp.com/biz/zankou-chicken-los-angeles; 5065 W. Sunset Blvd., LA 90027; 323-665-7842; Rotisserie garlic chicken you dream about between visits; Entrees/under $10.
Host Committee Recommendations for ENTERTAINMENT, ATTRACTIONS, and SHOPPING

Research/Archives/Libraries

Academy of Motion Picture Arts and Sciences/Margaret Herrick Library
www.oscars.org/library/index.html; 333 La Cienega Blvd., Beverly Hills, CA 90211; Closed on Wednesdays, Saturdays and Sundays; Open Monday, Thursday, Friday 10:00 am — 6:00 pm, Tuesdays 10:00 am — 8:00 pm.

Center for Visual Music
www.centerforvisualmusic.org/; 453 S. Spring St., Ste. 834; 213-683-1514; A nonprofit film archive dedicated to visual music, experimental animation, and avant-garde media. Website features current screenings and events and detailed information on archival collections, including holdings of film/video/digital media, papers, books, artwork, photography and artifacts. Collections include those of artists such as Oskar Fischinger, and Mary Ellen Bute, among others. Scholars are invited to contact the Center as advance appointments are required to access the collections, most of which are housed off-site. Inquiries should be directed to the phone number above or to cvmaccess@gmail.com.

Eddie Brandt’s Saturday Matinee
5006 Vineland Ave, North Hollywood; (818) 506-4242; Open Tue-Fri 12pm-6pm; Sat 8:30am-5pm; www.ebsmvideo.com; Eddie Brandt’s Saturday Matinee has the biggest video (VHS) collection of any video store in the Los Angeles area, and its staff has encyclopedic knowledge. In particular, they have a stunningly large collection of vintage television on tape. But Eddie’s may be most useful to visiting scholars for its other collection: FILM STILLS. They have a huge collection of stills, which patrons can browse casually and can buy on the spot for significantly less money than at traditional archives.

Los Angeles Public Library, Central Library
630 W. 5th Street; www.lapl.org/central/; 213-228-7000.

ONE National Gay & Lesbian Archives
909 W. Adams Blvd.; Tue. & Fri. 1:30pm — 5:30pm; Wed. & Thurs. 3:30pm — 9:00pm; Saturday 11:00am — 5:00pm, Sundays & Mondays — Closed; www.onearchives.org/; A useful archive with deep holdings of gay publications, subject clippings files, and cheap donated books for sale.

The Paley Center for Media
www.paleycenter.org/visit-palystla; 465 N. Beverly Drive; Beverly Hills, CA 90210; 310.786.1000; Open Wednesdays — Sundays, noon — 5:00 pm; In the heart of Beverly Hills’ shopping district; Programs can be called up for 2-hours of viewing time, with day’s admission. There is always a themed display in the building’s lobby and there is a collection of Al Hirschfield sketches of TV personalities and program casts on the second floor of the Richard Meier-designed building.

UCLA Arts Library

UCLA Film and Television Archive
UCLA Film & Television Archive holds over 250,000 films and television; programs produced from the 1890s to the present. The collection includes; independent and studio-produced shorts and feature films, local and network; TV programming, and 27 million feet of Hearst newsreels. The Archive; Research and Study Center (ARSC) coordinates thousands of individual viewing; appointments annually, facilitating access to the Archive’s rare; collections; in UCLA’s Instructional Media Lab. For information; on the collections of the Archive, please visit: www.cinema.ucla. edu/collections/collections.html; To coordinate a research visit, please review the archive’s FAQ at: www.cinema.ucla.edu/access/arscfaq.html; For assistance, please contact Mark Quigley at arsc@ucla.edu or 310.206.5388.

USC Cinema Library and Performing Arts Archive
In Doheny Memorial Library, on USC’s University Park Campus; 3550 University Park Drive; Los Angeles, CA 90089; Contact: Steve Hanson, 213.740.9377; Site: www.usc.edu/libraries/locations/cinema_tv/; Map: www.usc.edu/private/about/visit_USC/USC_UPC_map_color.pdf; USC’s campus is convenient to the Bonaventure by taking the DASH, Route F line.
Walking and Riding Tours

The Los Angeles Conservancy
www.laconservancy.org/tours/tours_main.php; The LA Conservancy offers tours of historic downtown architecture, with a focus on movie palaces, Art Deco, Victorian homes, classic hotels, or new skyscrapers. Check the website for the available tours.

Esotouric
www.esotouric.com; A bus tour company that offers unique perspectives on Los Angeles history and geography, including “True Crime” and Charles Bukowski-themed trips. Schedule of upcoming tours located on website.

“A Lost Angeleno’s Guide To the City of Bladerunner”
www.msgeek.com/brtour/; A wonderfully comprehensive guide compiled by S. Michelle Klein-Hass which, while touring Bladerunner sites, also offers great tips to touring Los Angeles, generally, with a focus on Bonaventure-adjacent walking and public transit.

Museums

Hammer Museum/Billy Wilder Theater
hammer.ucla.edu; 10899 Wilshire Blvd., 90024 (Westwood); 310-443-7000; Tue, Wed, Fri, Sat, 11:00 am – 7:00 pm; Thu 11:00 am – 9:00 pm; Sun, 11:00 am – 5:00 pm.

Huntington Library, Art Collection and Botanical Gardens
www.huntington.org; 1151 Oxford Road San Marino, CA 91108 626.405.2100; Located near Pasadena and established by a wealthy railroad and real estate tycoon in 1919, boasts extensive collections of rare books, manuscripts and fine art, as well as 120 acres of botanical gardens.

Museum of Contemporary Art
250 South Grand Ave; Weds: Closed, Thurs: 11am-8pm, Fri: 11am-5pm, Sat-Sun: 11am-6pm; www.moca.org 213-626-6222; Located near the conference hotel, this is the city’s leading venue for contemporary art.

Museum of Jurassic Technology
9341 Venice Blvd; Open Thu 2pm-8pm; Fri–Sun 12pm–6pm; www.mjt.org; A fascinating collection of curiosities and improbabilities that presents dimly lit and painstakingly curated historical hypotheses—all of which are probably hoaxes.

The Getty Museum
http://www.getty.edu/visit/; There is no admission fee for the Getty Museum and grounds, but parking is $15 a car (free after 5 pm).

The Getty Villa
http://www.getty.edu/visit/; Located in Pacific Palisades; visitors are issued a timed ticket (free, parking is $15) and only a certain number are issued for each day. Attendees interested in visiting the Villa should book their visit as soon as possible.

Los Angeles County Museum of Art
www.lacma.org; 5905 Wilshire Blvd., LA 90036; 323-857-6000; The largest art museum in the western US, the collection is particularly strong in “holdings of Asian art, . . . Latin American art, . . . and Islamic art.” The museum is closed Wednesdays; Pay what you wish after 5:00 pm (open until 8:00 pm M, Tu, Thu, Sat, Sun; until 9:00 on Friday); Opens at noon Mon–Fri; Opens at 11:00 Sat and Sun. Several galleries are currently under construction, while others are newly renovated—if there are particular collections you hope to visit, check the website or call first.

Downtown Music/Performing Arts

REDCAT
Cal Arts’ Downtown Center for Innovative Visual, Performing and Media Arts, housed in Walt Disney Concert Hall, 631 W. 2nd St.; Schedule at www.redcat.org; Walking from the Bonaventure, exit 4th St., walking east toward Hope; Turn Left onto Hope and proceed 3 blocks northeast to 2nd; or, take the DASH, Route A.

Music Center Performing Arts Center of Los Angeles County
Complex including Walt Disney Concert Hall, Dorothy Chandler Pavilion, Ahmanson Theater, and Mark Taper Forum; at 135 N. Grand Ave., www.musiccenter.org/ (213-972-7211); Walking from the Bonaventure, exit 4th St., walking east toward Hope; Turn Left onto Hope and proceed 3 blocks northeast to 2nd; or, take the DASH, Route A.
Downtown Neighborhoods to Explore

Downtown Arts District
Take DASH Route A; http://www.ladad.com.

Downtown Fashion District
Take DASH Route E; http://www.fashiondistrict.org/.

Downtown Union Station and El Pueblo Historic Park
Take DASH Route B or Metro Red Line.

Los Angeles’ Chinatown
Take DASH Route B or Metro Gold Line; http://chinatownla.com/.

Movie Theaters

American Cinematheque at the Egyptian Theater
6712 Hollywood Boulevard; office tel. 323.461.2020 | fax: 323.461.9737; 24-Hour recorded information: 323.466.FILM; www.americancinematheque.com/indexegyptian.html; One of the landmark movie palaces, the Egyptian Theater has an impressive courtyard and façade, though the interior has been modernized with stadium seating. Rep screeners are programmed by the American Cinematheque, specializing in Hollywood cinema not available on DVD. The screen is huge. Accessible by transit: take the Metro red line to Hollywood & Highland. The Egyptian’s sister theater on the Westside is the Aero in Santa Monica.

Cinefamily at the Silent Movie Theater
611 N Fairfax; http://cinefamily.org/; Despite the name Cinefamily, this venue features the most eclectic, original, and cult-oriented weekend programming of any repertory house in the city. They also still screen silent films on Wednesday nights.

Vista Theater
4473 Sunset Blvd; www.losfeliz.com/online/vista.htm; A beautifully restored neighborhood theater with movie palace ambitions. This theater features an Egyptian themed décor and tons of legroom. The matinees are among the cheapest first-run matinees in the city.

ArcLight Cinemas and Cinerama Dome
6360 W Sunset Blvd; www.arclightcinemas.com; The ArcLight is a high-end multiplex with reserved seating and premium presentation (also premium ticket prices), built adjacent to the vintage but updated Cinerama Dome. The Dome's screen is large but not as all-surrounding as you might expect. Accessible (with a bit of walking) by transit: metro red line to Hollywood and Vine, walk down to Sunset, turn right.

Studs Theater
7734 Santa Monica Blvd, West Hollywood; Open Daily 11am-5am; www.studstheatre.com; Los Angeles’s only gay adult cinema; In front of the venue, stars of the golden age of porn have imprinted their handprints, just like at Grauman’s Chinese theater.

Grauman's Chinese Theater
Hollywood & Highland mall recreation of Griffith's Intolerance set, and Hollywood Walk of Fame; 6801 Hollywood Blvd; http://www.manntheatres.com/chinese/; The main drag in Hollywood is kind of a dumpy tourist trap. The primary attractions are the historic celebrity hand and footprints in front of the Grauman's Chinese Theater. All the leading ladies’ feet are TINY. The theater is also beautiful inside and out but has a tendency to screen movies you’d never actually want to see. All are easily available by transit: take the Metro red line to Hollywood & Highland.

Shopping

Amoeba Music and Videos
6400 W Sunset Blvd; Mon-Sat 10:30am — 11pm, Sun 11am — 9pm; www.amoeba.com/; The largest selection of new and used music and DVDs in the city. One block from the Cinerama Dome and Arclight Cinemas. Accessible (with a bit of walking) by transit: metro red line to Hollywood and Vine, walk down to Sunset, turn right.

Eso Won Bookstore
4331 Degnan Blvd. (Leimert Park); 323-290-1048; www.esowonbookstore.com/; An essential stop when visiting historic Leimert Park. While specializing in titles focused on African American history and culture, as its website says, “ESO Won Books is more than a warehouse of reading materials. It is your personal gateway to inspiration, adventure, laughter, healthy living, social etiquette, history, and so much more.”

Iliad Bookshop
5400 Cahuenga Blvd., North Hollywood; Monday through Saturday 10 am to 10 pm , Sunday 12 pm to 6 pm; www. iliadbooks.com; The largest used bookstore in the area, the Iliad has impressively expansive sections on cinema, music, and star bios. Worth the trek for booklovers.
Touristy Fun

Disneyland/California Adventure/Downtown Disney

L.A. Live Entertainment Complex
A downtown entertainment “campus” bordered by Olympic Blvd., Figueroa and 11 Streets; home of the Nokia Theater and adjacent to the Staples Center; features numerous chain restaurants, bars, and a bowling alley.

Hollywood Museum (Max Factor Building)
www.thehollywoodmuseum.com; 1660 N. Highland Avenue Los Angeles, CA 323-464-7776; Contains several floors’ worth of Hollywood memorabilia; also features Max Factor’s original “color” rooms where he catered to the cosmetic needs of the stars (i.e. the “blonde” room; the “brunette” room). Located a block south of the Hollywood and Highland entertainment complex and Grauman’s Chinese Theater.

Paramount Studio Tour
www.paramountstudios.com/special-events/tours.html; 5555 Melrose Ave.; 323-956-1777; advance reservations required. Two hour guided walking tour.

Santa Monica Pier and Third Street Promenade
www.thirdstreetpromenade.org/menumachine/; Ocean Avenue between Wilshire and Broadway; Favorite area for film and TV locations, as well as outdoor shopping and a range of dining experiences.

TV Show Tapings
Check Audiences Unlimited, Inc. at www.tvtickets.com; Tickets should be ordered in advance; Dates for several series in production through March are currently posted online. See also, www.tvtix.com/.

Venice Boardwalk
www.westland.net/venice/; A great place to spend a quintessential SoCal day at the beach among eclectic crowds of surfers, street performers, artists, bodybuilders and vendors of all kinds.

Universal Studios/Universal City Walk
Accessible from the Bonaventure by transit: take the Metro red line to the Universal/Citywalk station or, the Bonventure is a pickup location for the Universal Studios Tour Shuttle (check with Concierge). www.universalstudioshollywood.com/visitor_info.html.

Warner Bros. Studios – VIP Tour
4000 Warner Blvd., Burbank; 818-972-TOUR; Advance reservations are recommended. Tours are different on each trip, as visitors see work in progress, then tour exterior sets and the on-lot museum. Tours take approximately 2.5 hours; each group is limited to 12 people and tickets cost $45.00. www2.warnerbros.com/vipstudiotour/.
New Perspectives on Iranian Cinema
Cinematic Space, Gender, Historical Introspection, and Diasporic Cinema
ROOM Santa Anita A
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”

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Sex and Politics
ROOM Santa Anita B
CHAIR Carol Siegel
Washington State University, Vancouver

Hoang Tan Nguyen * Bryn Mawr College * “Bottom Dwelling: Sexual Shame and Racial Politics”
Patrick Boyle * University of California, Irvine * “Corporeal Acts, Fle shy Desire, and Ideological Restraints: Performance and Colonial Discourse in Ang Lee’s Lust, Caution”
Nancy McVittie * University of Michigan, Ann Arbor * “Sending Camp to Kids: Youth Audiences and the Queer Politics of Paul Reubens and John Waters”
Carol Siegel * Washington State University, Vancouver * “Make Relationships Not War: The Place of Sexuality in Anti-war Films in 1968 and Now”

Perspectives on Authorship and Production
ROOM Santa Anita C
CHAIR Shu Ching Chan
University of Texas, Austin

Eva Redvall * University of Copenhagen * “The Collaborating Auteur: The Introduction of New Collaborative Screenwriting Practices in Danish Feature Filmmaking after Dogma 95”
Jecheol Park * University of Southern California * “Anticipating a Postnational Community to Come: A New Aesthetic in Hou Hsiao-Hsien’s Flight of the Red Balloon”
Mark Minett * University of Wisconsin, Madison * “Rethinking Television Style and Authorship: Robert Altman, Troubleshooters, and Combat!”
Shu Ching Chan * University of Texas, Austin * “Housekeepers of Hong Kong Cinema”

WORKSHOP
Erotic Activism
Rethinking Politics in Pornography and Autopornography
ROOM Palos Verdes
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
Mireille Miller-Young * University of California, Santa Barbara
Fatal Frames

ROOM: San Fernando
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”

Television Aesthetics/Television Theory

ROOM: San Gabriel A
CHAIR: Evan Lieberman ★ Cleveland State University

Steve Peacock ★ University of Hertfordshire ★ “The Absence of Stylistic Criticism in Television Studies”
Jason Jacobs ★ University of Queensland ★ “Sufficient Achievement? Television Aesthetics and Film Criticism”
Evan Lieberman ★ Cleveland State University ★ “Building the Story City: The Wire as Matrix Narrative”

Teaching Film and TV Theory to Undergraduate Students

ROOM: San Gabriel B
CHAIR: Harry Benshoff ★ University of North Texas
CO-CHAIR: Louise Spence ★ Kadir Has University-Istanbul

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”

Exhibition, Distribution, Marketing

ROOM: San Gabriel C
CHAIR: Soojeong Ahn ★ Korea National University of Arts

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

WORKSHOP PARTICIPANTS
Dudley Andrew ★ Yale University
Karen Vered ★ Flinders University
Sean Griffin ★ Southern Methodist University
David Lugowski ★ Manhattanville College
March 17

**A9**
Revisiting Europe’s Past
Japanese Anime Travelogues in Europe and the Future of Japanese Animation

- Jinying Li * New York University * “A European Past vs. a Futurist Tokyo: Mapping the Global Trajectory of Japanese Anime through Narrative Settings”
- Nikolina Dobreva * Middlebury College * “Monarchy or Republic?: 18th Century European Elites and Nationalism in the Japanese Anime Le Chevalier D’éon”
- Enrique Garcia * Middlebury College * “Naoki Urasawa’s Monster: An Ideological Travelogue Through Post-cold War Europe”

**A10**
Poetics of Cinema

- Silvia Carlorosi * University of Maryland * “Tracing A Trajectory of a Poetic Camera: From Michelangelo Antonioni to Franco Piavoli”
- 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”

**A11**
War, Power, Politics and the Subject

- Matthew Ramsey * Salve Regina University * “Carving Up Europe: Inter-war European and Minority Politics in Edgar G. Ulmer’s Moon Over Harlem”
- Mark Martinez * University of Minnesota * “Eye am Iron Man: Self-fashioning, Militarized Technological Innovation, and the Ethics of Impaired Vision”
- Patrick Gerster * San Jose City College * “Screening the Past via the Theatre of War: Tora, Tora, Tora and the Military Entertainment Complex”

**A12**
Deterritorializing the Past
History, Deleuze, and Cinema

- Yun-hua Chen * University of St Andrews * “Layered Space and Folded Time in Three Times (2005)”
- Justin Horton * Georgia State University * “‘What Do You See?’: Bazin, Deleuze, and David Gordon Green’s George Washington”
- Serazer Pekerman * University of St Andrews * “Negotiation of Borders and History in European Surveillance Films”
Wednesday March 17

8:00 am – 9:45 am

A13 Genre and the Transnational
Audiovisual Futures in the Asia-Pacific

ROOM Santa Barbara A

CHAIR Michelle Cho ★
University of California, Irvine

- The Negative Hermeneutics of Genre in the Films of Kim Ji-Woon
- Melodrama’s Impasse: Cinematic Intimacy and the Work of Yoshida Yoshishige
- Borderless Postmodernism: Nikkatsu Action Cinema and the Rise of Transnational Noir
- Digital Cinema as a Generic Form and the Role of Film Festivals

A14 Issues in European Cinema

ROOM Santa Barbara B

CHAIR Paulo Granja ★
University of Coimbra

- For a New Cinema: Modernism, Realism, and the New Portuguese Cinema
- What Does the Country Teach?: Tracing the Rural Pre-history of Michael Haneke’s Caché and Benny’s Video
- Il Mulatto: Representing Mixed-race Identity in the Italian Post-war Film
- The Cinéphile Tourism and the New Portuguese Cinema

A15 Time/Image/Memory

ROOM Santa Barbara C

CHAIR Kevin Fisher ★
University of Otago, New Zealand

- Theorizing Interactive Cinema: The Moving Image Shared and Divided
- The Political Unconscious of the Audiovisual Archive
- Past, Present, and Puppets: The Role of DVD Technology in Solidifying Television’s Role in the Creation of Popular Memory
- The Historicity of Time Machines and the Contraction of the Present in Timecrimes

A16 An Archaeology of Asian Screen
Representation and the Display of Oriental [De]cadence

ROOM Beaudry A

CHAIR Lindy Leong ★
UCLA/Purchase College, SUNY

- Destination Las Vegas: The Fabulous Kim Sisters and Variety Shows during the Cold War
- Inter-lingual ‘Translation’ and Epistemic Risk: Reflections on Multinational Casts and Dubbing in Asian Co-productions
- Bangkok Dangerous and the SE Asian [Dis]Connection: Inscrutability and Resistance in the Cinema of Apichatpong Weerasethakul and the Thai New Wave

RESPONDENT Hyung-Sook Lee ★
Ewha Woman’s University

SPONSOR Asian/Pacific American Caucus
March 17

WORKSHOP PARTICIPANTS

Christine Becker  *  University of Notre Dame
David Desser  *  University of Illinois
Susan Napier  *  Tufts University
Stephen Prince  *  Virginia Tech University

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

**Room B5**

Chair: Christopher Sieving  
University of Georgia

Liza Palmer  
University of North Carolina, Wilmington  

Marc Siegel  
Freie Universität, Berlin  
“The Performances and Film Diaries of Taylor Mead”

Carlos Kase  
University of Southern California/Loyola Marymount University  
“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”

**Site of War, State of Mind—Cinematic Consequences of Total War Part I**

**Room B7**

Chair: Rikke Schubart  
University of Southern Denmark

Robert Burgoyne  
University of St Andrews  
“Suicide in the War Film: Haunting, Possession, and Mecconnaissance in Letters from Iwo Jima, and Paradise Now”

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

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

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

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

**Digital Documentary**

**Room B6**

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 Leopardo  
Saint Mary’s College of California  
“The Simulation/World, the Human/Document: Documentary Studies and New Media Theory”

Juan Rodriguez  
Georgia Institute of Technology  
“Havana Online: Virtual Communities, Urban Imaginaries, and Documentary in the Digital Age.”

Kurt Lancaster  
Northern Arizona University  
“Video Journalists and the Birth of Web Documentaries”

**Silent Cinema**

**Room B8**

Chair: Kevin Sweeney  
University of Tampa

Brian Jacobson  
University of Southern California  

Paul Young  
Vanderbilt University  
“Thomas Ince’s Civil War and the Black Forest of Naturalism”

Shiori Hasegawa  
Tsukuba University  
“Sensational ‘Africa’: How Selig Company Celebrates the Panama Exposition”

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

Kevin Sweeney  
University of Tampa  
“Narrative Agency and Women’s Dual-character Roles in Hollywood Silent Cinema”
B9
ROOM San Pedro
CHAIR David Corpuz ★ Don Bosco Technical College
Representations of Gender in Philippine Cinema

Roehl Jamon ★ University of the Philippines Film Institute ★ “The Women of Fernando Poe, Jr: Portrayals of Women in FPJ Films”
Jose Gutierrez III ★ University of the Philippines Film Institute ★ “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”

B10
ROOM La Cienega
CHAIR Victoria Duckett ★ University of Melbourne
Decentering Theory
The Case of Japanese Film Theory

Massimo Locatelli ★ Università Cattolica, Brescia ★ “The Blue Flowers of Romanticism: Early Film Theory and the New Medium of Film”
Elena Mosconi ★ Università Cattolica del Sacro Cuore di Milano ★ “Saying It with Flowers: The Iconography of the Rose in Early Italian Diva Film”
Victoria Duckett ★ University of Melbourne ★ “La Dame aux Camélias’ Flowers, Floralism, and Third Wave Japonism in Early French Film”

B11
ROOM Los Cerritos
CHAIR Aniko Imre ★ University of Southern California
Media Convergence and Transition in the New Europe

Aniko Imre ★ University of Southern California and Ioana Uricaru ★ 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 ★ “Convergence and Supplementation: Spectatorship and Online Communities in Contemporary Romania”

B12
ROOM San Bernardino
CHAIR Aaron Gerow ★ Yale University
Decentering Theory
The Case of Japanese Film Theory

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

SPONSOR Central/East/South European Cinemas Scholarly Interest Group
March 17

**10:00 am**

**Transnational Asian Cinema**

**B13**

**ROOM** Santa Barbara A

**CHAIR** Christina Klein ★ Boston College

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

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

Kukhee Choo ★ National University of Singapore/University of Tokyo ★ “Playing the Global Game: Tokyo, the Anime Industry, and Nation State in Tekkon Kinkreet (2006)”

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

**11:45 am**

**Korean Cinema History**

**B15**

**ROOM** Santa Barbara C

**CHAIR** Nam Lee ★ Chapman University

Peter Paik ★ University of Wisconsin, Milwaukee ★ “Between Authoritarianism and Democracy: The Tragic Art of Park Chan-wook”

Young Eun Chae ★ University of North Carolina, Chapel Hill ★ “Capturing Japanese Colonialism in Recent South Korean Blockbuster Films: Postcolonial Trauma in 2009 Lost Memories (2002, Lee Si-Myung) and Hanbando (2006, Kang Woosuk)”


**Reconfiguring African Cinema at 50**

**B14**

**ROOM** Santa Barbara B

**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”

Sada Niang ★ University of Victoria ★ “Nationalist Aesthetics in African Cinema: S History Revisited”

Sheila Petty ★ University of Regina ★ “African, Woman or Both: The Importance of Women Directors in African Cinema”

**Neglected Romcoms**

**B16**

**ROOM** Beaudry A

**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 ★ Southern Illinois University, Carbondale ★ “Bringing out the Animal in Him: Nature Studies and Romantic Comedy”

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

28
SPECIAL EVENT
WEDNESDAY * MARCH 17
10:00 am
Academy of Motion Picture
Arts and Sciences
Margaret Herrick Library Tour
Research Archivist Barbara Hall is offering tours at 10 am and 2 pm. The
two-hour visit will include an introduction to using the library as well
as an extensive display of materials from the library’s collections.
Margaret Herrick/Academy Library
333 S. LaCienega Blvd.
Los Angeles, CA 90211
http://www.oscars.org/library/index.html
Prior reservation required.
**Wednesday March 17**

**C1**

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

**ROOM** Santa Anita A  
**CHAIR** William Luhr  
Saint Peter’s College

*William Luhr*  
Saint Peter’s College  
“Setting, Time, and Genre in The Big Lebowski”

*David Sterritt*  
Long Island University  
“Twilight in Tokyo: Ozu, Hollywood, and the Poetics of Film Noir”

*Krin Gabbard*  
State University of New York, Stony Brook  
“The Vanishing Love Song in Film Noir”

**C2**

**Girls and Their Media**

**ROOM** Santa Anita B  
**CHAIR** Sarah Projansky  
University of Illinois, Urbana-Champaign

*Donna de Ville*  
Concordia University  
“Joanie4Jackie: The Democratic Distribution and Archiving of Girls 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

**C3**

**WORKSHOP**

**Teaching Black Film and Media Today**

**ROOM** Santa Anita C  
**CHAIR** Jacqueline Stewart  
Northwestern University  
**CO-CHAIR** Kara Keeling  
University of Southern California

**WORKSHOP PARTICIPANTS**

*Frances Gateward*  
Ursinus College

*Miriam Petty*  
Princeton University

*Beretta Smith-Shomade*  
Tulane University

*Karen Bowdre*  
Indiana University

**SPONSOR**  
African/African American Caucus

**C4**

**WORKSHOP**

**Something Lost, Something Gained**

**ROOM** Palos Verdes  
**CHAIR** Richard Abel  
University of Michigan

**WORKSHOP PARTICIPANTS**

*Kaveh Askari*  
University of California, Berkeley

*Neepa Majumdar*  
University of Pittsburgh

*Laura Isabel Serna*  
University of California, Los Angeles

*Sheila Skaff*  
Hunter College
Performing under Duress

Voice, Expression, and Cultural Struggle in Hitchcock's Films

Debra White-Stanley ★ Indiana University/Purdue University, Indianapolis ★ “Hitchcock and Espionage: Gender, Surveillance, Audio-vision”

Erika Balsom ★ Brown University ★ “Remaking Fetishism, Fetishizing Cinema: The Hitchcock of Contemporary Art”

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”

Site of War, State of Mind— Cinematic Consequences of Total War, Part II

Terror, Training, and Total War Back Home

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”

Errol Morris’s Standard Operating Procedure

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.”

Arild Fetveit ★ University of Copenhagen ★ “The Power of Photography and the Material Aesthetics of Standard Operating Procedure”

The Economics, Politics, and Art of Film Festivals

Ramona Curry ★ University of Illinois, Urbana-Champaign ★ “Working Locally, Watching Globally: Origins and Impact of the San Francisco International Film Festival”

Cindy Wong ★ College of Staten Island, City University of New York ★ “Beyond Electric Shadows: The Hong Kong International Film Festival and the Globalization of Chinese Language Cinemas”

James Udden ★ Gettysburg College ★ “Political Pariahs, Festival Faves: Taiwan, Iran and the Cinematic Art of Cultural Diplomacy”

Lisa Dombrowski ★ Wesleyan University ★ “Bringing Festival Cinema Back Home: IFC’s First Take and Fest Direct”
wednesday
March 17

C9  Zoom in Cinematic China of the 1990s
The Local-global Uncanny on Multiple Displays
ROOM San Pedro  CHAIR Ping Fu  Towson University

Ping Fu  Towson University  “Encircling the City: Chinese Farmers on Screen”
Kai-man Chang  University of Tulsa  “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”
Dennis Broe  Long Island University  “Jia Zhangke’s Still Life and the Dialectics of Chinese Globalization”

C10  A Cinematic Bestiary
The Animal in Film and Philosophy
ROOM La Cienega  CHAIR Andrey Gordienko  University of California, Los Angeles

Agustin Zarzosa  Purchase College  “Pencil’s Senseless Death, Valentine’s Unspeakable Crime, and the Incongruous Animal Melodrama”
Pooja Rangan  Brown University  “Auto/matic Ethnography: Indexing the Animal in Recent Artworks”
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”

C11  Video/Digital Art
ROOM Los Cerritos  CHAIR Domietta Torlasco  Northwestern University

Dale Hudson  Texas State University, San Marcos  “Globalization’s Networks and Interfaces: New Media Art and Online Digital Video”
Domietta Torlasco  Northwestern University  “Digital Memory [after Douglas Gordon]”

C12  The Reality/Fiction Paradigm in Contemporary Spanish Film and Television
ROOM San Bernardino  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”
March 17

C13

**Interrogating Queer Spaces in Asian Cinema**

**ROOM** Santa Barbara A

**CHAIR** Patricia White * Swarthmore College

**Jose Capino** * University of Illinois, Urbana-Champaign * “Naked Brown Brothers: The Politics of Exhibitionism and the Erotics of Festival Cinema”

**Akiko Mizoguchi** * Hosei University * “Reading and Living Yaoi: Male–male Fantasy Narratives as Women’s Sexual Subculture in Japan”

**Jeffery Tan** * University of Cambridge * “Exploiting Lesbianism: The Shaw Studio’s Intimate Confessions of a Chinese Courtesan”

**Patricia White** * Swarthmore College * “Asian Lesbian Directors and Trans/national Spaces”

**SPONSOR** Queer Caucus

C14

**Latsploitation**

**Exploitation Cinema and Latin America**

**ROOM** Santa Barbara B

**CHAIR** Andy Willis * University of Salford

**Andy Willis** * University of Salford * “The Transatlantic Exploitation Cinema of León Klimovsky”

**Adán Avelos** * University of Southern California * “The Narco 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”

**SPONSOR** Latino/a Caucus

C15

**Approaching the Past/Present/Future**

**Cinematic Time Travels**

**ROOM** Santa Barbara C

**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]”

**Savi Munjal** * University of Delhi * “Politicising Fantasy/Fantasizing Politics: Narrative [Inter]Play in Guillermo Del Toro’s Pan’s Labyrinth”

C16

**The Discourses of Early Hollywood**

**New Histories of an Industry in Transition**

**ROOM** Beaudry A

**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 and Mark Garrett Cooper * University of South Carolina * “How Hollywood Invented the English Novel”

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

**SPONSOR** Queer Caucus
March 17

Television, Authorship, and the Creative Process

ROOM
Beaudry B

CHAIR
Norma Coates ★
University of Western Ontario

12:00 noon – 1:45 pm

Norma Coates ★
University of Western Ontario ★ “The Mad Monk Who Invented Television Music: Jack Good as Cultural Interloper”

Karen Vered ★
Flinders University ★ “Early Australian TV Variety: A Heterogeneous Aesthetic in a Non-networked Industry”

Heather Hendershot ★
Queens College, City University of New York ★ “Masters of Horror: TV Auteurism and the Progressive Potential of a Disreputable Genre”

Michele Hilmes ★
University of Wisconsin, Madison ★ “Television Authorship: Streaming Seriality, Sound, and the Problem of the Paradigmatic Text”
D1 | The Future of Germany’s Cinematic Pasts
ROOM Santa Anita A  CHAIR Brigitta Wagner * Indiana University

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

Brigitta Wagner * Indiana University * “Retrospectives and the Revival of Place”

William Martin * University of Chicago * “Rethinking Post-war German Film Comedy”

Tobias Nagl * University of Western Ontario * “Ethnography, Performance and Hybridity in the Weimar ‘Racial Film’”

D2 | Race, Space and Mobility
ROOM Santa Anita B  CHAIR Joshua Gleich * University of Texas, Austin

Michele Beverly * Georgia State University * “The Future of Black Representational Space”

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”

Joshua Gleich * University of Texas, Austin * “Jim Brown: Heroic Integration and Re-segregation in The Dirty Dozen and 100 Rifles”

D3 | Stars/Performance
ROOM Santa Anita C  CHAIR Andy Horton * University of Oklahoma

Deane Williams * Monash University, Melbourne * “Performance Poetics in Sean Penn’s The Indian Runner [1991]”

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

Alexander Doty * Indiana University * “Elizabeth Taylor: The Biggest Star in the World”

Andy Horton * University of Oklahoma * “Ernie Kovacs’ Cinematic Roles on the Big Screen”

D5 | Mobile Navigations
ROOM San Fernando  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”

Jeong Chang * University of Oregon * “Mobile Phones and Mobile Relationships: Telecommunications and the Network of Care in Take Care of My Cat”

William Boddy * Baruch College, City University of New York * “Every Face Counts’: Ubiquity, Mobility, and Surveillance in Contemporary Out-of-Home Media”
D6 Early Visual Education

ROOM San Gabriel A
CHAIR Brenda Austin-Smith ★ University of Manitoba

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”

D7 Imagining the Urban I

ROOM San Gabriel B
CHAIR Sabine Haenni ★ Cornell University

Ken Feil ★ Emerson College ★ “Sex, Comedy and the City: Kiss Me Stupid, What’s New, Pussycat?, and Metropolitan Taste”
Paula J. Massood ★ Brooklyn College, City University of New York ★ “Imagining a Promised Land: [The Historical Precedents of] Recent Gangster Films Set in Harlem”
Katherine Lawrie Van de Ven ★ University of California, Los Angeles ★ “Dramatic Loft Living: Gentrification in the Contemporary Cinematic City”
Pamela Wojcik ★ University of Notre Dame ★ “Whose Urbanism? The Black Apartment as Urban Critique”

D8 WORKSHOP The Art and Politics of Film Festival Programming

ROOM San Gabriel C
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

D9 Conflicted Visions

ROOM San Pedro
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”
RESPONDENT Chika Kinoshita ★ University of Western Ontario
Eivind Røssaak  ★ The National Library, Norway  ★ “Algorithmic Cultures: Beyond the Film/Photo-Divide”

Deniz Bayrakdar  ★ Kadir Has University, Istanbul  ★ “The Magic Carpet Ride: Mobilizing the Spectator”

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

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

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 Japanese Neness: Animation, Modernity, and National Identity”

Lora Mjolsness  ★ University of California, Irvine  ★ “The Brumberg Sisters: The Early Years of Soviet Animation”

Lucy Fischer  ★ University of Pittsburgh  ★

Denise Mann  ★ University of California, Los Angeles  ★ “Transmedia Czars & TV Wikinomics: Who’s Orchestrating Collectivity on Heroes 360?”

Jonathan Lupo  ★ Colorado State University  ★ “Pay for Gay: Launching and Branding Logo and Here! in the Age of Narrowcasting”

Kevin Sandler  ★ Arizona State University and Daniel Bernardi  ★ Arizona State University  ★ “Episodonomy: The Shield, FX, and Production Culture Studies”

Derek Johnson  ★ University of North Texas  ★ “Authorship Up for Grabs: Television Showrunners, Franchises, and the Negotiation of Networked Creativity”

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”

Eivind Røssaak  ★ The National Library, Norway  ★ “Algorithmic Cultures: Beyond the Film/Photo-Divide”

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Lucy Fischer  ★ University of Pittsburgh  ★
Wednesday
March 17

D14 Mobilizing the Ethical Collective
New Practices in Palestinian and Israeli Documentaries and Digital Media
ROOM Santa Barbara B
CHAIR Chris Lippard ★ University of Utah

Azadeh Saljooghi ★ American University, Dubai ★ “Guerilla Archive: Praxis of Citizen Journalism”
Raya Morag ★ Hebrew University ★ “Current Israeli Documentary Cinema and the Trauma of the Perpetrators”
Yael Friedman ★ University of Westminster ★ “Negotiations with the Past in Contemporary Palestinian Filmmaking in Israel”
Candice Haddad ★ University of Michigan, Ann Arbor ★ “An ‘Electronic Intifada’?: Examining the Facebook Network Controversy of Drawing Digital Palestinian and Israeli Borders”
SPONSOR Middle East Caucus

D15 East Meets Far East
Media Issues between Korea and the Philippines
ROOM Santa Barbara C
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 ★ SungKongHoe University ★ “Cold War National Formations in the Cinemas of Korea and the Philippines”

D16 Michelangelo Antonioni
His Life and Legacy
ROOM Beaudry A
CHAIR Timothy Shary ★ University of Oklahoma

Aaron Baker ★ Arizona State University ★ “Antonioni, Soderbergh, and the Color of Money”
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

D17 Film Theory and Art History
Intersections
ROOM Beaudry B
CHAIR Nora Alter ★ Temple University

Sharon Hayashi ★ York University ★ “Moments of Convergence: Film Theory in Japan”
Mary Ann Doane ★ Brown University ★ “Tightrope or Center? Theorizing Perspective in Art History and Film Studies”
Tarek Elhaik ★ Rice University ★ “Neuro/Ethno: The Futures of Neurocinematic Theory in the Age of Transculturalism”
Nora Alter ★ Temple University ★ “Between Documentary and Art: Placing Non-fiction”
SPONSOR CinemArts Scholarly Interest Group
SPECIAL EVENT

WEDNESDAY  *  MARCH 17

2:00 pm
Academy of Motion Picture Arts and Sciences
Margaret Herrick Library Tour

Research Archivist Barbara Hall is offering tours at 10 am and 2 pm. The two-hour visit will include an introduction to using the library as well as an extensive display of materials from the library’s collections.

Margaret Herrick/Academy Library
333 S. LaCienega Blvd.
Los Angeles, CA 90211
http://www.oscars.org/library/index.html
Prior reservation required.

SCREENING

Notes on Marie Menken
(Martina Kudlacek, USA, 2006, 97 min)

SPONSORS
Women's Caucus and Experimental Film and Media Scholarly Interest Group

Please see the synopsis for this screening on page 147.
**April 17, Wednesday**

**E1**

**Beyond Vitaphone**

The Early Sound Short in Its Contexts

**ROOM** Santa Anita A  
**CHAIR** Rob King  
**University of Toronto**

Mark Langer  
Carleton University  
“Illustrated Songs and Song Car–tunes: Cultural Practices and Sound Technology in Early Talkie Animated Films”

Rob King  
University of Toronto  
“The Spice of the Program: Early Sound Slapstick and the Small-town Audience”

Charles Wolfe  
University of California, Santa Barbara  
“Cross Talk: Vaudeville, Radio, and the Burns & Allen Comedy Film Short”

Phil Wagner  
University of California, Los Angeles  
“Sound Ideas: Fanchon & Marco, Inc., and the World of Talking Pictures”

**E2**

**From Jerry to Juno**

Pregnancy and Parenthood in Context and across Cultures

**ROOM** Santa Anita B  
**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”

**E3**

**WORKSHOP**

**Issues in Experimental Film and Media Scholarship**

Digital Horizons

**ROOM** Santa Anita C  
**CHAIR** Michael Zryd  
**York University**

**E4**

**WORKSHOP**

**Beyond Vitaphone**

The Early Sound Short in Its Contexts

**ROOM** Santa Anita A  
**CHAIR** Rob King  
**University of Toronto**

Mark Langer  
Carleton University  
“Illustrated Songs and Song Car–tunes: Cultural Practices and Sound Technology in Early Talkie Animated Films”

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University of California, Santa Barbara  
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Phil Wagner  
University of California, Los Angeles  
“Sound Ideas: Fanchon & Marco, Inc., and the World of Talking Pictures”

**E5**

**Miike Takashi**

**ROOM** San Fernando  
**CHAIR** Dylan Ellefson  
**University of Southern California**

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”

Dylan Ellefson  
University of Southern California  
“Televisual Nostalgia: Representations of Home and the Recent Past in Miike Takashi’s Osaka Coming-of-Age Films”

**WORKSHOP PARTICIPANTS**

- Dale Hudson  
  Texas State University, San Marcos
- Cindy Keefer  
  Center for Visual Music
- Tess Takahashi  
  York University
- Andrew Uroskie  
  State University of New York, Stony Brook

**SPONSOR** Experimental Film and Media Scholarly Interest Group
Mark Neumann  *  Northern Arizona University  *  “Projecting Alone: On the Legacy [and Possible Demise] of the Amateur Cinema Club”

Erin Hanna  *  University of Michigan  *  “Comic-con, Where Fans and Producers Make Media Industries”

Roya Rastegar  *  University of California, Santa Cruz  *  “New Frontiers off the Screen: ‘Physical Cinema’ at the Sundance Film Festival”

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”

Brendan Kredell  *  Northwestern University  *  “Le langage du cinéma est universel!: The Cinema of Gentrification in the Contemporary North American Motion Picture Industry”

Rochelle Simmons  *  University of Otago  *  “The City in New Zealand Film”

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”

Candice Wilson  *  University of Pittsburgh  *  “Empty Spaces, Repetition, and Remembrance: Kore-eda’s Still Cinema”

Andrijana Cvetkovic  *  Graduate School of Art  *  “The ‘Flowing’ Narrative in Contemporary Japanese Film”

Elena del Rio  *  University of Alberta  *  “Form and Performance of Death in the Cinema of Kitano Takeshi”

Corey Creekmur  *  University of Iowa
Wednesday
March 17

4:00 pm

E10 Film Titles/Film Remakes

ROOM La Cienega
CHAIR Kathryn Kalinak *
Rhode Island College

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

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

Vera Dika * New Jersey City University * “Arsamos Poe and the Post New Wave Remake: A Discussion of Unmade Beds [1976]”

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

5:45 pm

E11 The Future of Rancière

ROOM Los Cerritos
CHAIR Jonathan Hall * Pomona College

Targol Mesbah * California Institute of Integral Studies * “Time and Event in Bahman Ghobadi’s Turtles Can Fly”

Jonathan Hall * Pomona College * “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

E12 Saint Cassavetes’ Contemporary Independent Cinema

ROOM San Bernardino
CHAIR Ara Osterweil *
Muhlenberg College

Elena Gorfinkel * University of Wisconsin, Milwaukee * “Anna Biller’s Time Machine Cinema”

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

Ara Osterweil * Muhlenberg College * “Goodbye Cinema, Farewell New York”

E13 Elastic Pasts

ROOM Santa Barbara A
CHAIR Esther Yau * University of Hong Kong

RESOLUTION

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”
**E14**
**Transnational Perspective on Cinema and Media in Africa**

**ROOM** Santa Barbara B  
**CHAIR** Sylvie Blum-Reid  
University of Florida

**Michael Laramee**  
University of Miami  
“Oral Histories and Digital Futures: Why Nigerian and Ghanaian Film and Video Should Be In Focus”

**Aboubakar Sanogo**  
Carleton University  
“African and Asian Cinemas: Transversal Perspectives”

**Sylvie Blum-Reid**  
University of Florida  
“Filming the ‘Bled’—Nostalgia for the Country in Diasporic Cinema”

**E15**
**Unpacking a New Archive**

**ROOM** Santa Barbara C  
**CHAIR** Kyung Kim  
University of California, Irvine

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

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

**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

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**E16**
**Intra-Asian Cross Currents**

**ROOM** Beaudry A  
**CHAIR** Adam Knee  
Nanyang Technological University

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

**Michael Baskett**  
University of Kansas  
“Between the National and Transnational: Performing Identity in 1960s Pan–Asian Spy Films”

**Adam Knee**  
Nanyang Technological University  

**RESPONDENT** Poshek Fu  
University of Illinois, Urbana-Champaign

**E17**
**Documentary Theory, Pedagogy and Ethics I**

**ROOM** Beaudry B  
**CHAIR** Vinicius Navarro  
Georgia Institute of Technology

**Michael Renov**  
University of Southern California  
“Teaching Documentary: Toward a Goal–centered Pedagogy of the Documentary Film”

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

**Katherine Groo**  
Aberdeen University  
“Le Temps Disparu, [or] How Early Ethnographic Cinema Unmakes Anthropology’s Object”

**Vinicius Navarro**  
Georgia Institute of Technology  
“The Allure of Nonfiction: Performance, Documentary, and Self-display”
**E18**

**SCREENING**

Ella es el matador / She Is the Matador  
(Gemma Cubero and Celeste Carrasco, USA/Spain, 2009, 62 min)  
**SPONSOR**  
Latino/a Caucus

*Please see the synopsis for this screening on page 147.*

**E18**

**MEETING**

WEDNESDAY * MARCH 17  
4:00 pm – 5:45 pm  
Women’s Film History Project

**E**

**MEETING**

WEDNESDAY * MARCH 17  
5:45 pm – 7:30 pm  
Cinema Journal  
Editorial Board Meeting

The Tsubaki Lounge —Suite 1240 is on the 12th floor between the yellow and red towers.
To Compete and Outcompete
Soviet Cinema Looks West

F1
ROOM
Santa Anita A
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”

Brinton Trench Cooke
Drew University
“Clutter in Lieu of Cleanliness: Solaris Responds to 2001”

Transnational Masculinities

F2
ROOM
Santa Anita B
CHAIR
Kent A. Ono
University of Illinois, Urbana-Champaign

Lisa Patti
Cornell University
“Transnational Masculinities and Hollywood Co-productions”

Ryan Lizardi
Pennsylvania State University

Shilpa Dave
Brandeis University
“Speaking American: Representing Race, Masculinity, and Nationality in Harold and Kumar Escape from Guantanamo Bay”

Kent A. Ono
University of Illinois, Urbana-Champaign

To Compete and Outcompete
Soviet Cinema Looks West

F3
ROOM
Santa Anita C
CHAIR
Zabet Patterson
State University of New York, Stony Brook

Andrew Uroskie
State University of New York, Stony Brook
“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
State University of New York, Stony Brook
“Poem Fields and the Materiality of the Computational Screen”

SPONSOR
Experimental Film and Media Scholarly Interest Group

Revisions of Light
The Cinematography of International Cinema

F4
ROOM
Palos Verdes
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”
**March 17, Wednesday**

**F5**

**Transnational Architectures**

**ROOM** San Fernando  
**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”

- Luis Urbano  
  * University of Porto  
  “Silent Rupture, Space and Politics in Paulo Rocha’s The Green Years and Alvaro Siza’s Earliest Work”

- Daniel Bashara  
  * Northwestern University  
  “Gerald McBoing Boing Meets the Modernists: Architecture, Design, and the Postwar American Cartoon”

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

**F6**

**Transnational Television in Historical Perspective**

**ROOM** San Gabriel A  
**CHAIR** Jennifer Gillan  
**Bentley University**

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

- Youngchi Chang  
  * University of Michigan, Ann Arbor  
  “Singles in Seoul and the New Korean Womanhood: The Effect of Global Postfeminism in Popular Media”

- Tommy Gustafsson  
  * Linnaeus University  
  “Swedish Television News Coverage and the Historical Media Memory of the Rwandan Genocide”

- Jennifer Gillan  
  * Bentley University  

**F7**

**The Cinema and its Masses**

**Politics and Aesthetics**

**ROOM** San Gabriel B  
**CHAIR** Yuriko Furuhata  
**McGill University**

- Philip Rosen  
  * Brown University  
  “From ‘The Masses’ to ‘The Media’: Marxist Film Theory and Contemporary Critique”

- Yuriro Furuhata  
  * McGill University  
  “Theorizing Plasticity and the Masses: Hanada Kiyoteru and Sergei Eisenstein”

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

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

**F8**

**Interactivity, Space & Videogame History**

**ROOM** San Gabriel C  
**CHAIR** Maja Manojlovic  
**University of California, Los Angeles**

- Raiford Guins  
  * State University of New York, Stony Brook  
  “Things That Remain: Mame[metry] Trace and the Online Cryogenics of Videogame History”

- David O’Grady  
  * University of California, Los Angeles  
  “Beyond the Button: New Video Game Interfaces and the Implications for Embodiment, Performance, and Play”

- Harrison Gish  
  * University of California, Los Angeles  
  “America’s First Person Shooters: Violent Interactions with US History”

- Maja Manojlovic  
  * University of California, Los Angeles  
  “Speed Racer: Spatial Aesthetics and Kinesthesia as Simulations of Interactive Immersion”
F9  Classical Japanese Cinema
ROOM San Pedro  CHAIR Catherine Russell  * Concordia University
Hideaki Fujiki  * Nagoya University  * “Classical Japanese Cinema and the Question of Global Hegemony”
Catherine Russell  * Concordia University  * “Classic Modernity: Melodramatic Features of Japanese Cinema”
RESPONDENT Mark Nornes  * University of Michigan

F10  Cinematic Monuments
ROOM La Jicena  CHAIR Merrill Schleier  * University of the Pacific
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”

F12  Installation, Energy Monitor Project [EMP]
ROOM San Bernardino  CHAIR Heidi Cooley  * University of South Carolina
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

F13  Rethinking Aesthetic Heritage in East Asian Cinema
ROOM Santa Barbara A  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  * Chinese University of Hong Kong  * “Forging a Cultural Heritage: ‘Innovative’ Use of Chinese Music in Recent Movies”
Shuk Ting Yau  * Chinese University of Hong Kong, Shatin  * “A ‘Horrible’ Legacy: Noh and J-Horror”
RESPONDENT Stephanie DeBoer  * Indiana University, Bloomington
Wednesday
March 17

F14
Reimagining the Southern Past through Film and Television
ROOM Santa Barbara B
CHAIR Deborah Barker ★
University of Mississippi

Deborah Barker ★ University of Mississippi ★ “Redressing the Mammy: Tyler Perry’s Medea”

Riche Richardson ★ Cornell University ★ “It Jus’ Ain’t Fittin’: Mammy’s Mules and Rules”

Matthew Bernstein ★ Emory University ★ “Desegregation vs. Integration: Atlanta’s Movie Theaters, 1962—1973”

F15
WORKSHOP
Researching International Film Industries
ROOM Santa Barbara C
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
Alejandro Pardo ★ University of Navarra

SPONSOR Latino/a Caucus

F16
Redefining Censorship
ROOM Beaudry A
CHAIR Daniel H. Wild ★
Independent Scholar/ NYU School of Medicine

Broderick Fox ★ Occidental College ★ “Revolutionary Media? Biopower and the Myth of Digital Democracy”

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”

Daniel H. Wild ★ Independent Scholar/ NYU School of Medicine ★ “Bulcke’s Burden: The Figure of the Censor in Early 1920s Weimar Censorship Decisions”

F17
Traces and Echoes
Japan in Postcolonial/Postwar Korean Film
ROOM Beaudry B
CHAIR Steven Chung ★
Princeton University

Steven Chung ★ Princeton University ★ “Enlightenmentscapes in Colonial and Postcolonial Korean Cinema”

Chonghwa Chung ★ Chung-Ang University ★ “Hybrid Styles in South Korean Popular Films after the Korean War: Han Hyong-mo’s Genre Films in the 1950s”

Jinsoo An ★ Hongik University ★ “Entangled Gestures: Historiography, Representation, and Politics of Justice in the South Korean Film Yenaishang”

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
**SCREENINGS**

*Tiger Spirit*
(Min Sook Lee, Canada, 2008, 78 min)
Sponsors: Asian/Pacific American Caucus

*Hers at Last*
(Helen Lee, South Korea, 2008, 18 min)
Sponsors: Asian/Pacific American Caucus

Filmmaker Helen Lee will be available for questions.

*Please see the synopsis for these screenings on page 147.*
Thursday, March 18

**G1**  
**Comic Book Films and the Adaptation of Aesthetics**  
**ROOM Santa Anita A**  
**CHAIR**  
Drew Morton  
University of California, Los Angeles

Bob Rehak  
University of California, Berkeley  
“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”

Vincent M. Gaine  
University of East Anglia, Norwich  
“Borders of the Bat: Batman’s Liminal Heroism”

Drew Morton  
University of California, Los Angeles  
“Winsor McCay and the Adaptation of the Graphic/Cinematic Frame”

**G2**  
**Race, Ethnicity, and Film History**  
**ROOM Santa Anita B**  
**CHAIR**  
Peter Limbrick  
University of California, Santa Cruz

Yuanyuan Wang  
The Chinese University of Hong Kong  
“Nonsignification, Elusiveness and the Power of Fiction: Apichatpong Weerasethakul and the Cinematic Historicity”

Michael Meneghetti  
Brock University  
“Emotions in the Emulsion: Documentary and History in Acts”

Raphael 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”

**G3**  
**Convergence Comedy**  
**ROOM Santa Anita C**  
**CHAIR**  
Ethan Thompson  
Texas A&M University, Corpus Christi

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

Sean Griffin  
Southern Methodist University  

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

Ethan Thompson  
Texas A&M University, Corpus Christi  
“The In-between Humor of The Office On-line”

**G4**  
**Cyborgs, Mutants, and Other Border Crossers**  
**ROOM Palos Verdes**  
**CHAIR**  
Livia Monnet  
University of Montreal

Cary Elza  
Northwestern University  
“Galateas Gone Wild: Technology, Memory, and the Feminine in 1980s Cinema”

Katherine Farrimond  
Newcastle University  
“This Isn’t You: Mutant Femmes Fatales and Parasitic Power in Contemporary Cinema”

Plue Su  
Hong Kong Baptist University  
“Whose Resurrection?——Or ‘A Radical Question’ of ‘Who Cyborgs Will Be’: Issues of Transgression and Recuperation in Jeunet’s Alien Resurrection”

Livia Monnet  
University of Montreal  
**G5**

**Room**: San Fernando  
**Chair**: James Tobias  
*University of California, Riverside*

**Co-Chair**: Angelica Fenner  
*University of Toronto*

**J. Tobias**  
*University of California, Riverside*  
“Intimate Intimacy: Articulating the First Person Plural in Tokyo”

**G. Hanem**  
*Norwegian University of Science and Technology*  
“The Flatness in Cross-media Aesthetics”

**A. Fenner**  
*University of Toronto*  

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**G6**

**Room**: San Gabriel A  
**Chair**: Eirik Frisvold Hanssen  
*Norwegian University of Science and Technology*

**H. Amaya**  
*University of Virginia*  
“Mapping Television to the Nation: Spanish-Language Television Marginalization and Linguistic Rights”

**M. Sienkiewicz**  
*University of Wisconsin, Madison*  
“More than Money: The Not For Profit Globalization of Palestinian TV”

**E. Frisvold Hanssen**  
*Norwegian University of Science and Technology*  
“From Transnational to National: The Emergence of Television in Scandinavia”

Please note the associated screening in Session I18.

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**G7**

**Workshop**: Magic in the Method  
Research at the Intersection of Film, Media, and Information Technologies

**Room**: San Gabriel B  
**Chair**: Jamie Poster  
*Irvine Valley College*

**Co-Chair**: Matthew Tinkcom  
*Georgetown University*

**Workshop Participants**

**D. Crane**  
*University of California, Santa Cruz*

**M. Aronson**  
*University of Oregon*

**K. Keeling**  
*University of Southern California*

**L. Parks**  
*University of California, Santa Barbara*

**D. White-Stanley**  
*Indiana University/Purdue University, Indianapolis*

**Sponsor**: Information Technology Committee

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**G8**

**Room**: San Gabriel C  
**Chair**: James Leo Cahill  
*University of Southern California*

**Co-Chair**: Stephen Charbonneau  
*Florida Atlantic University*

**J. Nichols**  
*Christopher Newport University*  
“Cinema Activism: The Cleveland Cinema Club and the Enactment of Local Film Culture”

**N. Brennan**  
*New York University*  
“Speaking of Film: The High School Film Appreciation Movement and the Regulation and Democratization of Audience Volubility, 1930–1946”

**J. Leo Cahill**  
*University of Southern California*  
“Seeing Things? Some True Hullucinations in French Film Education from Eugène-Louis Doyen to Jean Painlevé”

**S. Charbonneau**  
*Florida Atlantic University*  
“Training Days: Injured Identities, the American Film Institute, and the War on Poverty”

**Sponsor**: Nontheatrical Film and Media Scholarly Interest Group
Thursday, March 18

8:00 am – 9:45 am

**G10**
**Explorations in Film and TV Studies**

**ROOM**
La Cienega

**CHAIR**
Kotaro Nakagaki ★
Daito Bunka University

*Mina Ahn* ★ Cornell University ★ “Affect of Marginalized Female Subjects: Melodramatic Contemporaneity among Korean, Japanese, and American Cinemas during and after the US Occupation Period”

*Timothy Shary* ★ University of Oklahoma ★ “The Radical Depictions of Amorous Elderly Characters in American Cinema”

*Thomas Dorey* ★ Carleton University ★ “Wes Anderson and the Supplement-enhanced Auteurism of the New Smart Cinema”


**G11**
**Screening the City**
Past, Present, and Future

**ROOM**
Los Cerritos

**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”

*Raphaelle Costa de Beauregard* ★ University of Toulouse Le Mirail ★ “Screening the City: Past, Present and Future in *Blade Runner* [1982]”

*Alain J.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]”

**G12**
**Phenomenological Encounters on and beyond the Screen**

**ROOM**
San Bernardino

**CHAIR**
Greg Tuck ★
University of the West of England

*Codruta Morari* ★ Harvard University ★ “Sensuousness of the Cinematic Body: Phenomenology of Style and ‘Feminine Truth’ in Rivette’s *La BelleNoiseuse* and Sautet’s *Un Cœur en hiver*”

*Lucy Bolton* ★ University of London, Queen Mary ★ “Luce Irigaray and Morvern Callar—Where the Look Itself Remains Tactile”

*Kate Ince* ★ University of Birmingham, UK ★ “Existential Phenomenology, Feminism and the Film Experience”

*Greg Tuck* ★ University of the West of England ★ “Dead Bodies, Live Flesh: the Embodiment of Love and Loss in Tsukamoto Shinya’s *Vital* [2004]”

**G13**
**Issues in Asian Cinema and Media**

**ROOM**
Santa Barbara A

**CHAIR**
Veena Hariharan ★
University of Southern California

*Jaiboom Kim* ★ Stanford University/Sungkyunkwan University and Young Eun Park ★ Seoul National University ★ “Cultural Discount in Inter-Asian Movies”

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

*Martin Picard* ★ McGill University and Marc Joly ★ University of Montreal ★ “Proxies and Fantasies of a Global Japan: Transculturality in Anime and Japanese Video Games”

*Veena Hariharan* ★ University of Southern California ★ “Screening out the Past: Documentary Representations of Violence in South Asia”
March 18

8:00 am – 9:45 am

**G14**

**ROOM** Santa Barbara B  
**CHAIR** Lucy Mazdon  
University of Southampton

**Lucy Mazdon**  
University of Southampton  
“Tracing the History of Franco-British Cinematic Relations”

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

**Catherine Wheatley**  
University of Southampton  
“The Language of Love? Three French Versions of *Lady Chatterley’s Lover*——and Their Reception by British Audiences”

**G15**

**ROOM** Santa Barbara C  
**CHAIR** Gloria Shin  
University of Southern California

**Michael Hammond**  
University of Southampton  
“‘Every Woman Who Has Loved Will Understand’: The PCA and the Issue of ‘Illicit Love’ in Frank Borzage’s Adaptation of *A Farewell to Arms* (1932)”

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

**James Thompson**  
University of Southern California/Duke University  
“I Believe in Harvey Dent, I Just Don’t Believe in the Wall Street Journal Editorial Page: Politics, the Superhero, and Classic Hollywood”

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

**G16**

**ROOM** Beaudry A  
**CHAIR** William Gardner  
Swarthmore College

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

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

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

**RESPONDENT** Richard Abel  
University of Michigan

**G17**

**ROOM** Beaudry B  
**CHAIR** Giorgio Bertellini  
University of Michigan

**Paul Schroeder**  
University of Hawaii, Manoa  
“Latin American Cinema’s Transition to Sound”

**Laura Isabel Serna**  
University of California, Los Angeles  
“Picturing the Virgin: Sentimental Nationalism and Ethnographic Display in *Tepeyac* [1918]”

**Daniel Sánchez-Salas**  
Universidad Rey Juan Carlos  
“From the ‘Pampa’ to the ‘Plaza’: Race and National Identity in Two 1910s Films from Argentina and Spain”

**Giorgio Bertellini**  
University of Michigan  
“Primitive Nobilities: *Nobleza Gaucha* [*Gaucha Nobility*, 1915] and Argentina’s Modern National Landscapes”

**SPONSOR**  
Latino/a Caucus
Thursday March 18

G18

SCREENINGS

Suffragettes in the Silent Cinema
(Kay Sloan, USA, 2003, 35 min)
SPONSOR Women’s Caucus

Room La Brea

Meeting

THURSDAY * MARCH 18
8:00 am – 9:45 am
Sound Studies
Scholarly Interest Group

Room Los Feliz

8:00 am
9:45 am

SHOOTING WOMEN

Alexis Krasilovsky, USA, 2008, 54 min
SPONSOR Women’s Caucus

Please see the synopsis for this screening on page 148.
From Kodak to Codec

**H1**

**ROOM** Santa Anita A  
**CHAIR** R. Rutsky  
San Francisco State University

Mauro Carassai  
University of Florida  
“Terminal Time: From Systemic Narrative to Image-based Subjective Behaviour”

R. Rutsky  
San Francisco State University  
“Digital Inscription, Generative Aesthetics, and the Posthuman Dispositif”

Kevin Sherman  
University of Florida  
“Indexicality in the Digital Age and the Loss of Faith in the Cinematic”

**RESPONDENT** Craig Saper  
University of Central Florida

Women and Film

**H2**

**ROOM** Santa Anita B  
**CHAIR** Suzanne Leonard  
Simmons College

Maryn Wilkinson  
University of Amsterdam  

Suzanne Leonard  
Simmons College  
“The Return of the Female Ensemble Film”

Kristen Hoerl  
Butler University  
“The Post-Nuclear Family and the Depoliticization of Unplanned Pregnancy in Juno, Knocked Up, and Waitress”

Victoria Sturtevant  
University of Oklahoma  
“They Call Me the Cautionary Whale: Classing Pregnancy in Contemporary American Film Comedy”

Perspectives on Audition

**H3**

**ROOM** Santa Anita C  
**CHAIR** Lisa Coulthard  
University of British Columbia

Kerim Yasar  
Columbia University  
“The Ears of Others: Representations of Technologized Listening”

Alanna Thain  
McGill University  
“Interior Sonologies: 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

WORKSHOP FROM PAPER TO BLOG

**H4**

**ROOM** Palos Verdes  
**CHAIR** Jennifer Porst  
University of California, Los Angeles  
**CO-CHAIR** John Bridge  
University of California, Los Angeles

WORKSHOP PARTICIPANTS

Jason Mittell  
Middlebury College

Eric Faden  
Bucknell University

WORKSHOP

**March 18**

10:00 am  
11:45 am
Thursday  
March 18

**H5**

More than Meets the Eye  
The Transnational Cinema of Alejandro González Iñárritu

- **Marimar Azcona-Montoliu**  
  Universidad de Zaragoza
- **Catherine Benamou**  
  University of California, Irvine
- **Glenn Man**  
  University of Hawaii, Manoa
- **Celestino Deleyto**  
  University of Zaragoza

**H6**

Memory and Film

- **Marimar Azcona-Montoliu**  
  Universidad de Zaragoza
- **Catherine Benamou**  
  University of California, Irvine
- **Glenn Man**  
  University of Hawaii, Manoa
- **Celestino Deleyto**  
  University of Zaragoza

**H7**

Palestinian and Israeli Cinemas Re-visited  
Witnessing, Remembering, and Redressing Wounds

- **Alia Arasoughly**  
  Birzeit University
- **Najat Rahman**  
  University of Montreal
- **Raz Yosef**  
  Tel Aviv University/Sapir College

**H8**

Transformations of the Flesh

- **Alia Arasoughly**  
  Birzeit University
- **Najat Rahman**  
  University of Montreal
- **Raz Yosef**  
  Tel Aviv University/Sapir College

**SPONSOR**  
Middle East Caucus

**ROOM** San Fernando  
**CHAIR** Marimar Azcona-Montoliu

**ROOM** San Gabriel A  
**CHAIR** Ute Lischke  
**WILLIFRED LAURIER UNIVERSITY**

**ROOM** San Gabriel B  
**CHAIR** Terri Ginsberg  
International Council for Middle East Studies

**ROOM** San Gabriel C  
**CHAIR** Sophia Harvey  
**CO-CHAIR** Mike Dillon  
**VASSAR COLLEGE**  
**UNIVERSITY OF SOUTHERN CALIFORNIA**

**Sponsor**  
Middle East Caucus

**Respondent**  
E. Ann Kaplan  
State University of New York, Stony Brook
March 18

**H9**

**Old and New in Contemporary Japanese Anime and Games**

*Animation in the Age of Digital Production and Consumption*

ROOM San Pedro

CHAIR 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”

Marc Steinberg ★ Concordia University ★ “Screens and Things: Materializing the Image in Japanese Anime”

**H10**

**Issues of Film Aesthetics**

ROOM La Cienega

CHAIR Lars Gustaf Andersson ★ Lund University

Amber Bowyer ★ University of Southern California ★ “Ghost Spaces”

Tracy Biga MacLean ★ Claremont Colleges and Jon Wagner ★ California Institute of the Arts ★ “Greenaway in Japan: Pages and Screens in The Pillow Book”

Lars Gustaf Andersson ★ Lund University ★ “In Real Earnest: Re-action and Cinephilia in Film and Video Works by Kerstin Cmelka”

**H11**

**The City and Film I**

ROOM Los Cerritos

CHAIR Homay King ★ Bryn Mawr College

Joanne Hershfield ★ University of North Carolina, Chapel Hill ★ “Urban Youth, Urban Culture: The Cinematic City in Contemporary Mexican Film”

Guo-Juin Hong ★ Duke University ★ “I Don’t Want to Have Sex Alone: Failed Intimacy and the Global City in Tsai Ming-liang’s Films”

Rei Magosaki ★ Chapman University ★ “The Other Sex and the City: Considering the Margins of the Global City”

Elizabeth Affuso ★ University of Southern California ★ “And Everything Begins Again: Urban Alienation, the Spectator, and the Screen in the Films of Doug Aitken”

**H12**

**What Is Immersion?**

ROOM San Bernardino

CHAIR Robin Curtis ★ Freie Universität, Berlin

Suzanne Buchan ★ University for the Creative Arts ★ “Vitalist Realities, Possible Worlds: A Dialectics of Immersion in the Quay Brothers’ Cosmogonies”

Joshua Yumibe ★ Oakland University ★ “Color Space in Early Cinema”

Robin Curtis ★ Freie Universität, Berlin ★ “Anti-mimesis and Mimetic Response: The Immersion of Einfühlung”

RESPONDENT Gertrud Koch ★ Freie Universität, Berlin
Thursday
March 18

H13
Contemporary Asian Film Industries
Festivals, Markets and Other Cosmopolitan Spaces

ROOM
Santa Barbara A
CHAIR
Aynne Kokas ★
University of Copenhagen, Los Angeles

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”

H14
Early Experimentation in European Cinema

ROOM
Santa Barbara B
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 Silents”
Michael Cowan ★ McGill University ★ “Interactive Puzzles and the Training of Perception: Guido Seeber and Paul Leni’s Rebus Films”
Janelle Blankenship ★ University of Western Ontario ★ “The Nature of Film: Nosferatu, Time Lapse, and Weimar Popular Science Film [1922–1928]”

H15
Horror in Cross-cultural Context

ROOM
Santa Barbara C
CHAIR
Meheli Sen ★ DePaul University

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”

H16
Bodies of Evidence in Contemporary Television Series

ROOM
Santa Barbara D
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”
RESPONDENT Jason Jacobs ★ University of Queensland
**MEETING**
**THURSDAY * MARCH 18**
10:00 am — 11:45 am
Asian/Pacific American Caucus

**SCREENING**
Black Business
(Osvalde Lewat, Cameroon, 2007, 90 min)
SPONSOR French and Francophone Scholarly Interest Group

Filmmaker Osvalde Lewat will be available for questions.
Audiences for this film may be interested to attend Special Session I17 on African Women Filmmakers and Session K1 on Francophone African Women Filmmakers, where this film will explicitly be discussed.

*Please see the synopsis for this screening on page 148.*
Thursday
March 18

Lost [and Found] in Translation
Translating, Remaking, and Redefining Asian Media for US Markets


Jun Okada ★ State University of New York, Geneseo ★ “Pacific Rim Overtures: Asian Cinema in Asian American Film Festivals”

Peter X Feng ★ University of Delaware ★ “Exports and Formats: U.S./Japan Television Collaboration”

Post Racial Imaginaries

Kristen Warner ★ University of Texas, Austin ★ “I’m Glad No One Was Hung up on the Race Thing: Grey’s Anatomy and the Innovation of Blindcasting in the Multicultural Era”

Nancy Inouye ★ University of Massachusetts, Amherst ★ “21st-Century Blackface: Performing Race in Tropic Thunder”

Roopali Mukherjee ★ Queens College, City University of New York ★ “The New Elite: Cultural Imaginaries of the ‘Post’ in ‘Post-racial’”

Meredith Raimondo ★ Oberlin College ★ “Justice All Around? The Queer Politics of the Isaiah Washington Controversy”

WORKSHOP

Going on the Job Market? Q & A

Federico Windhausen ★ California College of the Arts ★ “Structure, Space, Spectatorship: Pure Film in the Landscape of L.A.”

Mark Toscano ★ Academy Film Archive ★ “Fragments of Seeking: An Archeological Approach to Reconstructing the Los Angeles Avant-garde”

Morgan Fisher ★ Filmmaker ★ “Near but Far: Narrative Film as a Subject”

WORKSHOP PARTICIPANTS

Heather Hendershot ★ Queens College, City University of New York

Tara McPherson ★ University of Southern California

Walter Metz ★ Southern Illinois University Carbondale

Jane Park ★ University of Sydney

Charles Wolfe ★ University of California-Santa Barbara

SPONSOR

Experimental Film and Media Studies Scholarly Interest Group
Screening Decadence
The Legacies of the Maysles' Grey Gardens

Zoran Samardzija  * Columbia College Chicago  * “The Failures of ‘Authentic’ Aesthetics and the Commodification of Grey Gardens”

Defne Tuzun  * University of Wisconsin, Milwaukee  * “Garden of Ambivalence: The Topology of the Mother-Child Dyad in Grey Gardens”

Susan Kerns  * University of Wisconsin, Milwaukee  * “Returning the American Dream: The Beales as Anti-consumerist Models”

Ruth Wollersheim  * Century College  * “In the Garden of Edies, From Verité to Vogue: Reconsumbing Little Edie in the Age of HBO”

The Survival of Soap Opera
Past and Futures of a Legendary Television Genre

Samuel Ford  * Massachusetts Institute of Technology  * “As the World Turns and Soap Opera’s Unique Long-term Ensemble Casts”

C. Lee Harrington  * Miami University and Denise Brothers  * Miami University  * “Constructing the Older Audience: Age and Aging in Soaps”

Abigail De Kosnik  * University of California, Berkeley  * “Soaps for Tomorrow: Media Fans Making Online Drama from Celebrity Gossip”

Tristan Rogers  * Professional Actor  * “An Actor’s Perspective on Changes in Soaps’ Industry, Audiences, and Texts”

Media and Cultural Policy from the Bottom Up

Bill Kirkpatrick  * Denison University  * “Popular Radio Regulation Before 1927”

Alison Trope  * University of Southern California  * “Not on His Watch: Don Cheadle as Celebrity Activist”

Darrell Newton  * Salisbury University  * “Begin the Beguine as We See Britain: Vernacular Policy and the BBC”

Film Distribution and Exhibition Contexts around the World

Kathleen Lotze  * University of Antwerp  * “No Blockbusters for Antwerp—Film Distribution and Exhibition in a European City (Antwerp, Belgium) in the Late 1960s and Early 1970s”

Nadi Tofighian  * Stockholm University  * “Singapore and Manila—Regional Distribution Centres Pre–1930”

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”

Jasmine Trice  * Indiana University-Bloomington  * “Multiplex Fiestas: The Mall and New Philippine Cinema”
Thursday
March 18

12:00 noon – 1:45 pm

I0

Hollywood and Global Production Cultures

ROOM San Pedro
CHAIR Jonathan Buchsbaum
Queen’s College

Sylvia Martin ★ Babson College ★ “Mediate in the Immediate: An Ethnographic Study of Media Workers on the Production Floor of the Hollywood and Hong Kong Film/TV Industries”

Aurora Wallace ★ New York University ★ “When the Set Becomes Permanent: The Spatial Re-configuration of Hollywood North”

Laura Ruberto ★ Berkeley City College ★ “Hollywood on the Tiber: Sightseeing and Sights Unseen”


I10

Anatomies of Forensic Media

ROOM La Cienega
CHAIR Greg Siegel ★ University of California, Santa Barbara
CO-CHAIR Jules Odendahl-James ★ Duke University


Greg Siegel ★ University of California, Santa Barbara ★ “Wounds of Forensic Photography, Spaces of Cultural Modernity”

Patrik Sjöberg ★ Karlstad University ★ “As You Can Clearly See…: Forensic Media and Courtroom Rhetoric”

Kristen Fuhs ★ University of Southern California ★ “Documentary and the Forensics of Crime Scene Reenactment”

I11

Hollywood Myth-Conceptions
Rewriting Film History

ROOM Los Cerritos
CHAIR Richard Ness ★ Western Illinois University

Hilary Hallett ★ Columbia University ★ “New Women for a New West: Using Myth to Rewrite Hollywood’s Origins”


Sara Levavy ★ Stanford University ★ “The Interwar Newreel: Between Hollywood and History”

Jans Wager ★ Utah Valley State College ★ “She’s Watching: Richard Roundtree’s Female Spectators”

I12

Crafting Girlhood/Queering Childhood

ROOM San Bernardino
CHAIR Kristen Pike ★ Northwestern University

Barbara Brickman ★ University of West Georgia ★ “The Queer Kid and Women’s Lib, or How the Disney Family Turned ‘Freaky’”

Harry Benshoff ★ University of North Texas and Travis Sutton ★ University of North Texas ★ “Forever Family/Values: Twilight [2008] and the Modern Mormon Vampire”

Kirsten Pike ★ Northwestern University ★ “Managing Menstruation with Magic and Monsters in Disney’s Witch Mountain Movies”

SPONSOR Queer Caucus
March 18

**113**
**Filmic Horrors and Cinematic Hauntings**
ROOM Santa Barbara A
CHAIR Steven Shaviro ★
Wayne State University

- Melissa Lenos ★ Brookdale Community College ★ “Reboot, Retcon, Repeat: The Hauntology of Unoriginal Hollywood Film”
- Robert Alford ★ University of California, Berkeley ★ “Affective Effects: Ghosts, Musicals, and the Conversion to Sound”
- David Bering-Porter ★ Brown University ★ “Undead Labor: Necrorealism and Necropolitics in the Evolution of the Zombie Movie”
- Steven Shaviro ★ Wayne State University ★ “Taxidermia: Body Horror, State Spectacle, and Post-communist Cinema”

**114**
**Supernatural, Psychic and [Pseudo]-scientific Investigators**
ROOM Santa Barbara B
CHAIR Lindsay Steenberg ★
University of East Anglia

- Diane Negra ★ University College Dublin ★ “Televisions Vampire Detectives”
- Yvonne Tasker ★ University of East Anglia ★ “Smoke and Mirrors: “Psychic” Cops, Pseudo-science, and Male Intuition”

**115**
**Star Power**
DOCUMENTING ACTOR AGENCY
ROOM Santa Barbara C
CHAIR Amy Lawrence ★
Dartmouth College

- Linda Berkvens ★ University of Sussex ★ “Whose Name on the Marquee? Barbara Stanwyck’s Freelance Career and the Production of The Gay Sisters.”
- Allyson Field ★ University of California, Los Angeles ★ “‘You Wouldn’t Want Him as Your Next Door Neighbor’: Ethnic Coding in American Cinema and the Cross-racial Casting of Noble Johnson”
- Jerry Mosher ★ California State University, Long Beach ★ “John Bunny’s Stardom and American Silent Comedy in Transition”
- Amy Lawrence ★ Dartmouth College ★ “Valentino Takes Charge: Italian-American in the 1920s”

**116**
**Towards a New Cinema History**
ROOM Beaudry A
CHAIR Philippe Meers ★
University of Antwerp
CO-CHAIR Richard Maltby ★
Flinders University

- Robert Allen ★ University of North Carolina, Chapel Hill ★ “What Is/Was Cinema? Re-Imagining and Researching the Historical Experience of Cinema”
- Richard Maltby ★ Flinders University and Kate Bowles ★ University of Wollongong ★ “The New Cinema History: An Argument”
- Jeffrey Klenotic ★ University of New Hampshire, Manchester ★ “GIS and the Spatial History of Cinema”
Thursday, March 18

**SPECIAL SESSION**
African Women Filmmakers Today

**ROOM**
Beaudry B

**CHAIR**
Brigitte Rollet ★
University of London Institute in Paris

**CO-CHAIR**
Odile Cazenave ★
Boston University

**SESSION PARTICIPANTS**
Yifen Beus ★ Brigham Young University, Hawaii
Michelle Chilcoat ★ Union College
Zeinabu Davis ★ University of California, San Diego
Osvalde Lewat ★ Independent Filmmaker
Sheila Petty ★ University of Regina

**SPONSOR**
French and Francophone Scholarly Interest Group

Please note the associated screening in Session H18.

**SCREENING**
Live from Bethlehem
(Matt Sienkiewicz and Joseph C. Sousa, USA/Palestinian Territories, 2009, 36 min)

**ROOM**
La Brea

**SPONSORS**
Middle East Caucus

Filmmaker Matt Sienkiewicz will be available for questions.

Audiences for this film may be interested to attend Special Session G6 on Rethinking “National” Television, where the filmmaker will present a paper.

Please see the synopsis for this screening on page 149.
**J4**

**Mobilizing Sex and Race in Postwar American Cinema**

**RESONDENT**

**March 18**

**2:00 pm**

**Nayoung Kwon**

“Colonial Filmmaking, Co-productions, Code-Switching”

**Hiyoon Kim**

“An Impenetrable Fortress in Total War: Transnational Co-productions among Japan, Manchuria, and Korea”

**Sookyeong Hong**

“Between Ideology and Spectatorship: ‘Ethnic Harmony’ of Manchuria Motion Picture Corporation, 1937–45”

**Hwajin Lee**

“The Paradox of Colonial Korean Cinema in the Greater East Asian Co-prosperity Sphere”

**RESPONDENT**

**Takashi Fujitani**

University of California, San Diego

**J3**

**WORKSHOP**

Reflecting on the Origins of Television Studies

**CHAIR**

**Amanda Lotz**

University of Michigan

**WORKSHOP PARTICIPANTS**

**Robert Allen**

University of North Carolina, Chapel Hill

**Christine Geraghty**

University of Glasgow

**Mary Beth Haralovich**

University of Arizona

**John Hartley**

Queensland University of Technology

**Ellen Seiter**

University of Southern California

**SPONSOR**

Television Studies Scholarly Interest Group

**J2**

**Transcolonial “Co-productions” in the Japanese Empire**

Rethinking Wartime “Collaboration” and “Co-prosperity” across Japan, Korea, Manchuria Film Industries

**CHAIR**

**Nayoung Kwon**

Duke University

**CO-CHAIR**

**Hilaria Loyo**

Universidad de Zaragoza

**J1**

**Dialogues in Sex**

Three Case Studies of Intertextual References During and After the “Sexual Revolution”

**ROOM**

Santa Anita A

**CHAIR**

**Mariah Larsson**

Malmö University College

**Mariah Larsson**

Malmö University College • “Ingmar Bergman, Swedish Sexploitation, and Early Swedish Porn”

**Elisabet Björklund**

Lund University • “‘This Is a Dirty Movie’—Taxi Driver and the Myth about Sweden”

**Ingrid Ryberg**

Stockholm University • “Our Porn, Ourselves: North American Second-wave Feminist Body Politics in Contemporary European Feminist and Queer Porn Film Culture”

**RESPONDENT**

**Eric Schaefer**

Emerson College

**J3**

**WAYSHOP**

Reflecting on the Origins of Television Studies

**CHAIR**

**Amanda Lotz**

University of Michigan

**J4**

**Mobilizing Sex and Race in Postwar American Cinema**

**RESONDENT**

**Eric Schaefer**

Emerson College

**J2**

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Emerson College

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**CHAIR**

**Nayoung Kwon**

Duke University

**CO-CHAIR**

**Hilaria Loyo**

Universidad de Zaragoza
Thursday, March 18

J5  Silent Cinema and Film Theory
ROOM San Fernando  CHAIR Constance Balides ★ Tulane University

Beth Corzo-Duchardt ★ Northwestern University ★ “Primitivism as [Counter] Distinction: The Case of Vachel Lindsay”
Charles Burnett ★ Royal Holloway, University of London ★ “Chaplin as a Sentimental Classicist: ‘Genteel’ Tastes, Film Theory, and The Kid”
Laura Heins ★ University of Virginia ★ “Physiognomic Utopias: Béla Balázs between Socialist and Racialist Theories of Film and Bodily Legibility”

J6  Lessons from the Archive
ROOM San Gabriel A  CHAIR Shelley Streeby ★ University of California, San Diego

Liz Greene ★ Queen’s University, Belfast ★ “Future Proofing the Precarious Archive: Some Sound Lessons from the Sound Mountain Archive”
Jeff Van Hanken ★ University of Tulsa ★ “History Written in Riot: Confronting Issues of Authenticity while Building a Documentary Archive for the John Hope Franklin Center for Reconciliation in Tulsa, Oklahoma”
Emma Sando ★ Birkbeck College, University of London ★ “Mobilizing Imperial Cinema Histories and Archiving Cinema’s Legacy of Empire”
Shelley Streeby ★ University of California, San Diego ★ “Archiving Black Transnational Modernity: Hubert Harrison’s Scrapbooks”

J7  WORKSHOP  Working with Nontheatrical Archives
ROOM San Gabriel B  CHAIR Oliver Gaycken ★ Temple University

J8  Ether Experiences  Transitional and Defining Moments in Radio History
ROOM San Gabriel C  CHAIR Jane Turk ★ Columbia University

WORKSHOP PARTICIPANTS
Alison Griffiths ★ Baruch College, City University of New York
Jennifer Horne ★ The Catholic University of America
Alice Lovejoy ★ Yale University
Devin Orgeron ★ North Carolina State University
Dan Streible ★ Orphan Film Symposium/New York University

SPONSOR Nontheatrical Film and Media Interest Group

Amanda Keeler ★ Indiana University ★ “Defining a Medium: Early Radio’s Educational Agenda”
David Hendy ★ University of Westminster ★ “Painting with Sound: Lance Sieveking as a Forgotten Pioneer of Radio-as-Cinema”
Rosalin Krieger ★ University of Toronto ★ “The Way Life Should Be: Gertrude Berg’s Jewish-American Utopia”
**J9**

**The Essay Film Revisited**

**Room San Pedro** | **Chair** Shelley Cobb | **University of Southern California**

- **Alison Hoffman** | University of California, Los Angeles | “Home Bodies: Women’s Cinematic Experiments in [Re-]Inhabiting Domestic Space”
- **Stefano Baschiera** | University College Cork | “The Home before the Revolution: Domestic Spaces in Bertolucci and Belloccio’s Early Cinema 1962–1967”
- **Alexandra Bevan** | Northwestern University | “Archiving the Housewife: Nostalgia, Camp, and Retro–Aesthetics in Contemporary TV and Consumer Culture”
- **Shelley Cobb** | University of Southhampton | “Safe in this Little Trap: Historical Misplacedness and Postfeminist Representations of the Housewife’s Narrative in Little Children and Revolutionary Road”

**J10**

**The Artificial Life of Film**

**Room La Cienega** | **Chair** Allison De Fren | **University of Southern California**

- **Allison De Fren** | University of Southern California | “Danse Macabre du Cinéma: The Uncanny Pas de Deux of the Female Automaton and Her Lover”
- **Soyoung Yoon** | Stanford University | “Tableaux Vivant, Cinema, and the Instrumentality of the Body as Non-living Agent”
- **Shige Suzuki** | University of Colorado, Boulder | “The Nationalized Bodies of Cyborg: The “Japanoid” in Oshii Mamoru’s Innocence”

**J11**

**Social[ist] Cinema, from Cinema Novo to Chavez**

**Room Los Cerritos** | **Chair** Christine Sprengler | **University of Western Ontario**

- **Rick Warner** | University of Pittsburgh | “The Work of Gesture in the Video Essays of Godard and Miéville”
- **Scott Ferguson** | University of California, Berkeley | “Anxious Asymmetries: On the Dialogues of France/Tour/Détour/Deux/Enfants”
- **Christine Sprengler** | University of Western Ontario | “Cinema and Cultural Memory in the ‘Expanded’ Essay Film”

**J12**

**Room San Bernardino** | **Chair** Maria Vazquez Vazquez | **Hong Kong University**

- **Cacilda Rego** | Utah State University | “Saving the Savage Minds: Political Films, Visionary Dreams, and Revolutionary Auteurs”
- **Ana Ros** | Binghamton University | “Forty Years Later: Expressions of Political Commitment in Films by Sons and Daughters of Disappeared Activists in the Southern Cone”
- **Nilo Couret** | University of Iowa | “The Revolution Was [Over]Televised”
- **Maria Vazquez Vazquez** | Hong Kong University | “Contemporary Populist Cinema?”
March 18

2:00 pm – 3:45 pm

J13 Comparing Production Worlds
European Film Studios since the End of the Cold War

ROOM Santa Barbara A
CHAIR Patrick Vonderau ★ Ruhr University Bochum, Germany

Petr Szczepanik ★ Masaryk University, Brno/University of California, Los Angeles ★ “A Post-communist Production World: Barrandov Film Studios between the Cold War and Narnia”

Dorota Ostrowska ★ Birkbeck College, University of London ★ “Alternative Models of Film Production: Film Units in Poland after WWII”

Patrick Vonderau ★ Ruhr University Bochum-Germany ★ “In from the Cold: Recent Hollywood Productions in Babelsberg”

Melis Behlil ★ Kadir Has University ★ “All the World’s a [Sound]Stage: Studio Practices in Contemporary Turkish Popular Cinema”

J15 Reconsidering Vachel Lindsay

ROOM Santa Barbara C
CHAIR Kevin Esch ★ Hofstra University

David Gerstner ★ Graduate Center and College of Staten Island, City University of New York ★ “Langston Hughes and Vachel Lindsay: Cinematic Poetry in Black and White”

Kevin Esch ★ Hofstra University ★ “A Film Theorist Goes for a Walk: From Lindsay’s Walking Tours to His Film Writing”

Antonia Lant ★ New York University ★ “Vachel Lindsay and the New Hieroglyphics”

J14 Rethinking Reality

ROOM Santa Barbara B
CHAIR Daniel Smith-Rowsey ★ University of Nottingham

Jelle Mast ★ University of Antwerp ★ “Aesthetics and Ethics in Popular Hybrid Documentary: A Conceptualization of ‘Reality Television’”

Jennifer Jones ★ Indiana University, Bloomington ★ “Plain Fame: Susan Boyle and the Spectacle of the Ordinary in Reality TV”

David Raskin ★ Community College of Philadelphia ★ “Jackass’s Corporeal Punishment: Slapstick in the Age of Reality TV”

Jon Kraszewski ★ Seton Hall University ★ “Speculative Politics: Imagining Multiracialism after the 2000 Census on VH1’s Reality Dating Programs”

J16 Hollywood’s New Lease on Life
Practices of Production, Modes of Exhibition, and Patterns of Reception in the Post-movie Age

ROOM Beaudry A
CHAIR Roy Grundmann ★ Boston University

Barbara Klinger ★ Indiana University ★ “The Aftermarket: Film, Television, and Immortality”

J.D. Connor ★ Yale University ★ “Why No One Want Make Hulk 2?: Independence, Rebooting and Industrial Reflexivity”


RESPONDENT Kirsten Thompson ★ Wayne State University
SPECIAL SESSION
Mapping the Past and Future of Asian American Cultural Production in Hollywood

ROOM
La Brea

CHAIR
Celine P. Shimizu ★
University of California, Santa Barbara

CO-CHAIR
Karen Tongson ★
University of Southern California

WORKSHOP PARTICIPANTS

Celine P. Shimizu ★ University of California, Santa Barbara
Karen Tongson ★ University of Southern California
Jane Park ★ University of Sydney

SPONSOR
Asian/Pacific American Caucus

SCREENING
Pariah
(Dee Rees, USA, 2007, 28 min)

SPONSORS
African/African American Caucus, Queer Caucus, and Women’s Caucus

Filmmakers Dee Rees and Nekisa Cooper will be available for questions.

Momentum: A Story of Black Women Ph.D.s at UCSD
(Zeinabu Irene Davis, USA, 2009, 40 min)

SPONSORS
African/African American Caucus and Women’s Caucus

Filmmaker Zeinabu Irene Davis will be available for questions.

Audiences for this film may be interested to attend Special Session T17, featuring Zeinabu Irene Davis and other members of the Los Angeles School of Black Filmmakers.

Please see the synopsis for these screenings on page 149.
Thursday March 18

K1 Francophone African Women Filmmakers Today
Screening the Past, Preparing the Future
ROOM Santa Anita A
CHAIR Chris Holmlund ★
University of Tennessee

K2 Indigenous Visualities
New Perspectives on Contemporary American Indian Independent Film and Video
ROOM Santa Anita B
CHAIR Denise Cummings ★
Rollins College

4:00 pm – 5:45 pm


Michelle Chilcoat ★ Union College ★ “The Past Track Forward: Osvalde Lewat and African Cinema”


RESPONDENT Odile Cazenave ★ Boston University

SPONSOR French and Francophone Scholarly Interest Group
Please note the associated screening in Session H18.

K3 Reading the “Bromance”
ROOM Santa Anita C
CHAIR Michael DeAngelis ★
DePaul University

K4 The New Documentary
ROOM Palos Verdes
CHAIR Mattias Frey ★
University of Kent

Ron Becker ★ Miami University ★ “Making Sense of the Bromance: An Audience Study of I Love You, Man”

Karen Williams ★ New York University/ Fordham University ★ “‘You Know How I Know You’re Gay?’: The 40-Year-Old Virgin, Postfeminist Masculinity, and the Queering of Romantic Comedy”

Michael DeAngelis ★ DePaul University ★ “Identification and Desire in the Contemporary Bromance Film”

Cecilia Sayad ★ University of Kent ★ “Documenting Presence: The Author, the Body, and the Nation in the Films of Eduardo Coutinho”

Henrik Gustafsson ★ University of Bergen ★ “New Topographies in Late 20th-Century Nonfiction Film”

Mattias Frey ★ University of Kent ★ “From Crisis Structure to Schadenfreude: Emotional Underpinnings of the New Documentary”
K5

**Hollywood in Europe**

The Economics, Aesthetics, and Politics of Postwar “Runaway” Productions

**Room:** San Fernando

**Chair:** Daniel Steinhart *University of California, Los Angeles*

**Co-Chair:** Rebecca Prime *Hood College*

Daniel Steinhart *University of California, Los Angeles*  “Iced Coin, Labor, and Backgrounds: Debates and Configurations of Hollywood Foreign Productions in the Postwar Era”

Anna Sloan *University of Warwick*  “Travel Subjects as an Aesthetic Strategy in 1950s Hollywood”

Rebecca Prime *Hood College*  “Un-American Activities: Blacklisted Filmmakers and the Politics of ‘Runaway’ Production in Postwar Europe”

Saverio Giovacchini *University of Maryland*  “Runaways in the Age of Dé hospitality: Attack and Retreat and the Globalization of the “Good Italian” Mythology”

K6

**Boo Hoo Ha Ha**

Comedy at Work in Genres of Disease, Violence, and Death

**Room:** San Gabriel A

**Chair:** Martha Nochimson *Cineaste*

**Co-Chair:** Thomas Leitch *University of Delaware*

Lester Friedman *Hobart and William Smith Colleges*  “Painful Laughter: Comedy’s Role in the Medical Drama”

Murray Pomerance *Ryerson University*  “The Gangster Giggles: Bloody Funny Situations and the Dramaturgy of Crime”

Thomas Leitch *University of Delaware*  “Noir at Play”

Martha Nochimson *Cineaste*  “Garbage, It’s Our Bread and Butter’: Vision and Irony in The Sopranos”

K7

**Camp and Asian Cinema**

**Room:** San Gabriel B

**Chair:** Kenneth Chan *University of Northern Colorado*

Athena Tan *University of California, Santa Barbara*  “A Third World Place in First World Drag: Camp Aesthetics in Philippine Comedy”

Chunchi Wang *National Dong Hwa University*  “Camp in Context: Rethinking Camp through Contemporary Taiwanese Gay Film”

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

Kenneth Chan *University of Northern Colorado*  “The Shaw-Tarantino Connection: Globalizing the Camp Pleasures of Hong Kong Trash Cinema”

K8

**Contemporary Narratives of Violence**

**Room:** San Gabriel C

**Chair:** Dennis Rothermel *California State University, Chico*

Natasha Patterson *Simon Fraser University and Camilla Sears*  “Letting Men off the Hook? Domestic Violence and the Postfeminist Celebrity”

Isabel Pinedo *Hunter College, City University of New York*  “Entertaining Torture: Debating Torture in Battlestar Galactica, 24, and Torture Porn Films”

Carmela Coccimiglio *University of Ottawa*  “The Godmother: Women Gangsters in the American Gangster Genre”

Dennis Rothermel *California State University, Chico*  “Men Bunching in Violence, Separating in Dance in Mean Streets, Diner, Reservoir Dogs, and Swingers”

March 18

Thursday

4:00 pm

5:45 pm
Thursday, March 18

K10
Local/Global Negotiations in World Cinema

ROOM: La Cienega
CHAIR: Deniz Gokturk
University of California, Berkeley

Aga Skrodzka-Bates
Clemson University
“Grounded: Vernacular Cinema of Glocalizing East Central Europe”

Denilson Silva
Federal University, Rio de Janeiro
“At the Heart of The World: Between Until the End of The World by Wim Wenders, The World by Jia Zhang-Ke and Beyond”

Nadine Chan
University of Southern California
“Cosmopolitan Cinema: Towards A New Trajectory in Cosmopolitan Theory”

Deniz Gokturk
University of California, Berkeley
“The Archive in Transit: Immobile Features in a Mediated World”

K11
Instructional Film

ROOM: Los Cerritos
CHAIR: Christie Milliken
Brock University

Carolyn Cunningham
University of Texas, Austin
“Lady, I Don’t Have to Listen to You’: Race, Class, and Gender in Media Education”

Amy Beste
Northwestern University/Art Institute of Chicago
“Training the Teachers: Encyclopaedia Britannica Films, University of Chicago, and Classroom Exhibition”

Michelle Kelley
New York University
“What About this Business of Brotherhood?: Racial Liberalism and Labor Relations in The United Auto Workers’ Brotherhood of Man [1946]”

Christie Milliken
Brock University
“Peer Pedagogy and ‘The Industry’: Reinventing Celluloid Sex Education”

K12
Agamben, Badiou, Rancière
Differences and Repetitions in Continental Philosophy on Cinema

ROOM: San Bernardino
CHAIR: Nico Baumbach
Columbia University

Nico Baumbach
Columbia University
“Cinema as Emergency Break: Giorgio Agamben and the Philosophy of Cinema after Benjamin and Deleuze”

Luka Arsenjuk
Duke University
“The “Plus-One” of Arts: The Historicity of Cinema According to Alain Badiou”

Abraham Geil
Duke University
“The Political is Impersonal: The Question of the Spectator in Badiou and Rancière”

K13
Parody, Irony, and the Media

ROOM: Santa Barbara A
CHAIR: Joshua Beaty
University of Chicago

Whitney Phillips
University of Oregon
“Transcending Irony: Mapping the Relationship Between Technology, Politics and Humor”

Curt Hersey
Georgia State University
“Television News Parody as a Critique of Journalistic Objectivity”

Racquel Gates
Northwestern University
“Signifyin[g] on Shonuff: Black Belt Jones, Bruce Leroy, Busta Rhymes, and the Afroasian Action Hero”

Joshua Beaty
University of Chicago
“Parody Movie: Film References and the Amnesiac Audience”
WORKSHOP PARTICIPANTS

Wendy Chun ★ Brown University
Mark B. N. Hansen ★ Duke University
Caetlin Benson-Allott ★ University of California, Santa Cruz
Lucas Hilderbrand ★ University of California, Irvine
Mara Mills ★ University of Pennsylvania

WORKSHOP PARTICIPANTS

Richard Neupert ★ University of Georgia
Jonathan Kahana ★ New York University
Catherine Jurca ★ California Institute of Technology
Jon Lewis ★ Oregon State University

WORKSHOP PARTICIPANTS

Robert Pearson ★ University of Nottingham

WORKSHOP PARTICIPANTS

D. Travers Scott ★ University of Southern California ★ “Seeing Proper Sounds: Telephone Training Films”
Helen Hanson ★ University of Exeter ★ “Commanding All the Sounds of the Universe: Post-production Sound, Soundscapes and Sound Design in Hollywood’s Studio Era”
Robert Miklitsch ★ Ohio University ★ “House Sound: Reverb, Voice-over, and Off-screen Sound in Early RKO Film Noir”

SPONSOR

Sound Studies Scholarly Interest Group
thursday
March 18

SCREENING

The Solar System
(Tom Smith, USA, 1977, 17 min)
SPONSOR Nontheatrical Film and Media Scholarly Interest Group

Filmmaker Tom Smith will be available for questions.

pdA / LA: freeway, beach, mall, and media
(Peter d'Agostino, USA, 1980 and 2008, 18 min)
SPONSOR Experimental Film and Media Scholarly Interest Group

Filmmaker Peter d'Agostino will be available for questions.

Please see the synopsis for these screenings on page 150.
AWARD CEREMONY
THURSDAY * MARCH 18
6:00 pm—7:30 pm
2009/2010 SCMS Award Winners
Patrice Petro  *  University of Wisconsin, Milwaukee  *  SCMS President

Service Award
2009: James Castonguay  *  Sacred Heart University
2010: Jane Dye  *  SCMS/University of Oklahoma
Leslie LeMond  *  SCMS
Debbie Rush  *  SCMS/University of Oklahoma

Student Writing Award
2009: First Place — Eric Hoyt  *  University of Southern California  *  “Desny v. Wilder: The ‘Fantastic, Unusual’ Case of Ace in the Hole”
Second Place (Tie) — Michael Talbott  *  New York University  *  “A Global Language for World Cinema: The Twin Aesthetics of North-South Coproduction.”
and Colleen Glenn  *  University of Kentucky  *  “The Traumatized Veteran: Jimmy Stewart’s Post-WWII Roles.”
2010: First Place — Paul Flaig  *  Cornell University  *  “Lacan’s Harpo”
Second Place — Casey Riffel  *  University of Southern California  *  “Dissecting Bambi: Multiplanar Photography, the Cel Technique, and the Flowering of Full Animation”
Third Place — Jennifer Porst  *  University of California, Los Angeles  *  “The 16mm Case: Hollywood’s Feature Films and Early Television”

Dissertation Award
2009: Caetlin Benson-Allott  *  Cornell University  *  “Imperio-Video: Motion Pictures, Spectatorship, and the Politics of New Media.”
Honorable Mention — Abigail Salerno  *  Duke University  *  “Seeing Blindness: Cinema’s Sensory Disabilities.”
2010: Stephanie Ricker Schulte  *  University of Arkansas  *  “State Technology to State of Being: The Making of the Internet in Global Popular Culture”

The Katherine Singer Kovács Essay Award

The Katherine Singer Kovács Book Award
2010: Nancy Condee  *  University of Pittsburgh  *  The Imperial Trace: Recent Russian Cinema, Oxford University Press, 2009

Pedagogy Award
2009: Barry Keith Grant  *  Brock University

Distinguished Career Achievement Award
2009: E. Ann Kaplan  *  State University of New York, Stony Brook
2010: Teresa de Lauretis  *  University of California, Santa Cruz (Emerita)
**friday**
**March 19**

**L1**
**Anxieties of Manhood in American Film**
ROOM Santa Anita A  
CHAIR Rick Worland  
Southern Methodist University

**L2**
**The Internet and Its Uses**
ROOM Santa Anita B  
CHAIR Michele White  
Tulane University

8:00 am

-  
9:45 am

**Jenna Weinman**  
University of California, Irvine  
“The Not So Tender Trap: Romantic Comedy and Male Immaturity in the Fifties and Now”

**Bjorn Nordfjord**  
University of Iceland  
“Laying Dirty Harry to Rest; American Cars and Working Class Heroes in Clint Eastwood’s *Gran Torino*”

**Sara Ross**  
Sacred Heart University  
“Make a Commitment: ‘Right’ and ‘Wrong’ Men in Contemporary Romantic Comedy”

**Rick Worland**  
Southern Methodist University  
“Pads and Dads: Male Anxiety in Middle-class Social Comedies of the Kennedy Era”

**Patricia Lange**  
University of Southern California  
“Quieting the Monads: Comparing the Aesthetics and Social Struggles of Italian Neo-realist and Video Bloggers”

**Heather Warren-Crow**  
University of Wisconsin, Milwaukee  
“Forever Under Construction: Girling the Past and the Future on *Mouchette.org*”

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

**Michele White**  
Tulane University  
“Organizational Logic and Disordered Homes: eBay’s Rendering of Binary Gender, Heterosexuality, and Disarray”

**L3**
**The ‘Screen Discourse’ of Accommodation**
Neoliberal logics in Asian Film and Media
ROOM Santa Anita C  
CHAIR Bliss Cua Lim  
University of California, Irvine

**L4**
**Film Form and Documentary Aesthetics**
ROOM Palos Verdes  
CHAIR Joshua Malitsky  
Indiana University

**Lan Duong**  
University of California, Riverside  
“Reformation and Redemption: Vietnamese Cinema Laws and the Figure of Woman”

**Arnika Fuhrmann**  
Institute for Cultural Inquiry, Berlin  
“*Nang Nok*: Sexual Anachronism and the Neoliberal Thai ‘Heritage Body’”

**Patty Ahn**  
University of Southern California  
“Transgender Brand? Harisu, Neoliberalism, and Cosmetic Femininity in South Korea”

**Bliss Cua Lim**  
University of California, Irvine  
“From Pito-Pito to *Bet Collector*: Neoliberal Rationality in the Films of Jeffrey Jeturian”

**Laszlo Strausz**  
University College London  
“On the River: History as a Palimpsestic Narrative in *The Danube Exodus*”

**Paige Sarlin**  
Brown University  
“Form and Context: The Filmed Interview in an Expanded Field”

**Ohad Landesman**  
New York University  
“This is Not a Love Song: Sound and Experience in the Animated Documentary *Waltz with Bashir*”

**Joshua Malitsky**  
Indiana University  

**Sponsor**  
Asian/Pacific American Caucus
Alejandro Pardo  *  University of Navarra  *  “Hollywood–Europe, A Marriage of Convenience? Cooperating and Competing in the Global Film Industry”

David Newman  *  Simon Fraser University  *  “Empire and Hollywood in Asia: Contrasts in Film Policy in Hong Kong and Singapore during the 1920s and 30s.”


Isabel Molina  *  University of Illinois  *  “Selling Frida: How the Production and Reception of Latina Bodies Function in Global Hollywood”

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Jason Sperb  *  Indiana University  *  “A Period of Acute Racial Sensitivity: Coonskin, Disney’s Song of the South, and White Flights of Fancy”

Jason LaRiviere  *  Columbia University  *  “A Didactic Tragedy: On the Place of Coonskin in Hip Hop Culture”

---

Amelie Hastie  *  Amherst College  *  “An Obsessive Preoccupation with Gadgetry: Columbo’s Studious Detective”

Julie Russo  *  Brown University  *  “Sex Detectives: Law & Order: SVU’s Fans, Critics, and Characters Investigate Lesbian Desire”

Lynne Joyrich  *  Brown University  *  “Distance Learning: Re-thinking the Tele-epistemology of Tele-Vision [or, My Struggles Trying to Teach without a VCR]”

---

Yael Sherman  *  Emory University  *  “Dress Your Best across the Atlantic: Femininity, Class, and Nation in Makeover Television.”

Eddy Mueller  *  Emory University  *  “Little House on the Telly: Middle-class Mobility, Lifestyle Television and Reflections of Domesticity on the Surface of the Global Housing Bubble”

Frances Bonner  *  University of Queensland  *  “Variations on a Culinary Theme: Food Cultures on Television”

---

Jason Sperb  *  Indiana University  *  “Knowing Television: The Text, the Technology, the Scholar, the Fan”

Lynne Joyrich  *  Brown University  *  “Traveling Television: Lifestyle Television under a Transnational Lens”

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Roopali Mukherjee  *  Queens College, City University of New York  *  “Brer Rabbit with a Switchblade’ 35 Years with [and without] Ralph Bakshi’s Coonskin”

John McCullough  *  York University  *  Chair
**March 19**

**8:00 am – 9:45 am**

**L9**

**Radio Voices**

**Technologies, Performance Styles, and Politics of Voice in Early U.S. Broadcasting**

**ROOM San Pedro**

**CHAIR**

Kathy Fuller-Seeley ★ Georgia State University

**CO-CHAIR**

Shawn VanCOUR ★ Carleton College

**Kathy Fuller-Seeley** ★ Georgia State University ★ “Selling the Senses: Vocal Performance and the Taste, Smell, and Visuality of Jello on the Radio”

**Shawn VanCOUR** ★ Carleton College ★ “Announcing Radio: Defining Preferred Forms of Radio Speech for Early Twentieth Century American Broadcasting”

**Alexander Russo** ★ Catholic University of America ★ “Passing Pappy’s Biscuits: Dynamics of Uneven Modernization in Regional Radio Voices”

**Kathleen Battles** ★ Oakland University ★ “The Voice of Authority: Intimacy, Professionalism, and Hierarchy in Radio Crime Dramas”

**L10**

**Explorations in Film Analysis**

**ROOM La Cienega**

**CHAIR**

Jonah Corne ★ University of Manitoba

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


**Andrew Ritchey** ★ University of Iowa ★ “Baudry’s Favorite Film: Mediterranea and the Cinematographic Apparatus Revisited”

**Heather Collette-VanDeraa** ★ University of California, Los Angeles ★ “Lost Girls and Liminal Spaces: Searching for the Disappearing Subject in Hardcore and Picnic at Hanging Rock”

**L11**

**The City and Film II**

**ROOM Los Cerritos**

**CHAIR**

Anthony Kinik ★ University of New Brunswick

**Brigitte Humbert** ★ Middlebury College ★ “Nostalgia and Modernity in Recent Paris Films”

**Evan Elkins** ★ Independent Scholar ★ “Sometimes So Young-seeming, Sometimes So Ancient: Guy Maddin’s My Winnipeg and the Excavation of Self, City, and Media”

**Katrina Sark** ★ McGill University ★ “Fashion Documentaries: Locationality of Fashion, Film, and Cities”

**Anthony Kinik** ★ University of New Brunswick ★ “Manhattan Project: New York and the Origins of the City Symphony”

**L12**

**German Cities/German Cinema**

**ROOM San Bernardino**

**CHAIR**

Marco Abel ★ University of Nebraska

**Priscilla Layne** ★ University of California, Berkeley ★ “Reading Rainer Werner Fassbinder’s Whity [1971] as National Allegory and Universal Lesson of Freedom”

**Laura Frahm** ★ Humboldt University, Berlin ★ “Modernity’s Past[s]: Temporality and Transformation in German City Films of the 1950s and 1960s”

**Hans Staats** ★ State University of New York, Stony Brook ★ “Re-envisioning Postwar Berlin: Childhood and National Identity in Fred Zinnemann’s The Search, and Gianni Amelio’s Le Chiavi di casa”

**Marco Abel** ★ University of Nebraska ★ “Yearning for Genre: The Cinema of Dominik Graf”
### L13
**The Aesthetics of Mobility**  
Film Theory and the Transnational  
**Room Santa Barbara A**  
**Chair** Soumitra Ghosh  
Oklahoma State University  
**Co-Chair** Lesley Stern  
University of California, San Diego

- Angelo Restivo  
  Georgia State University  
  “Notes Toward a Geocinema”
- Scott Krzych  
  Oklahoma State University  
  “Auto-motivations: Technologies of Movement in Kiarostami’s Digital Cinema”
- Soumitra Ghosh  
  Oklahoma State University  
  “Luck by Chance, or The Aesthetics of Over-stylization”

### L14
**Surveillance Cultures and the Media**  
**Room Santa Barbara B**  
**Chair** Ina Hark  
University of South Carolina

- Sudeep Sharma  
  University of California, Los Angeles  
  “Surveillance, Crime, and the Modernist/Postmodernist City in Fritz Lang and HBO’s The Wire”
- Joshua Gooch  
  University of Iowa  
  “Beyond Panopticism: Immaterial Labor in Early Twenty-First Century Films of Surveillance and War”
- Michael DelNero  
  Bowling Green State University  
  “The Political Life of Surveillance in Cinema: From The Black Hand to the Bourne series”
- Ina Hark  
  University of South Carolina  
  “Needing a Broader View: Constructions of Race and Gender in Brink’s Home Security Commercials”

### L15
**Film Festival Research Methodology**  
**Room Santa Barbara C**  
**Chair** Ragan Rhyne  
University of St Andrews  
**Co-Chair** Skadi Loist  
University of Hamburg

### L16
**The More Things Change...**  
Writing for Television in the 21st Century  
**Room Beaudry A**  
**Chair** Sharon Ross  
Columbia College-Chicago

### Workshops Participants

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Participants</th>
</tr>
</thead>
</table>
| L13      | Neal Baer  
NBCUniversal  
Lisa Seidman  
NBCUniversal  
Mark Brown  
WGA  
Kevin Murphy  
Syfy  
Noreen Halpern  
E1  |
| L14      | Sudeep Sharma  
University of California, Los Angeles  
Joshua Gooch  
University of Iowa  
Michael DelNero  
Bowling Green State University  
Ina Hark  
University of South Carolina  |
| L15      | Angelo Restivo  
Scott Krzych  
Soumitra Ghosh  |
| L16      | Ragan Rhyne  
Skadi Loist  
Su-Anne Yeo  
University of London, Goldsmiths  
Roya Rastegar  
University of California, Santa Cruz  
Brendan Kredell  
Northwestern University  |
Friday, March 19

**SESSION PARTICIPANTS**

Lisa Nakamura  *  University of Illinois, Urbana-Champaign  
Nina Huntemann  *  Suffolk University  
Melissa Click  *  University of Missouri  
Constance Penley  *  University of California, Santa Barbara

**SPONSOR**  Women’s Caucus

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**SPECIAL SESSION**

**Collaboration, Mentorship, Promotion**
Women Mobilizing the Past & Future of SCMS

**ROOM**  Beaudry B  
**CHAIR**  Miranda Banks  *  Emerson College

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**SCREENING**

**Revue**  
(Sergei Loznitsa, Russia, 2008, 82 min)

**ROOM**  La Brea  
**SPONSOR**  Central/East/South European Cinemas Scholarly Interest Group

*Please see the synopsis for this screening on page 150.*
March 19

**M1**

**Sex in the Seventies**

**ROOM** Santa Anita A  
**CHAIR** Damon Young  
**University of California, Berkeley**

Damon Young  *University of California, Berkeley*  *“Radical Feminism and the Political Theory of Sex in the ’70s”*

**Ryan Powell**  *King’s College, London*  *“The Camp-Zap Erotics of American Cream [1972]”*

**Elizabeth Venell**  *Emory University*  *“Barbara Hammer and the Repressive Narrative”*

**Gregory Youmans**  *University of California, Santa Cruz*  *“Sexual Libertarianism as a Bulwark against the Gay Liberal Turn of the Late 1970s: Rosa von Praunheim’s Army of Lovers, or Revolt of the Perverts [1979]”*

**SPONSOR** Queer Caucus

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**M2**

**The Aesthetics of Transnational Geographies**

**ROOM** Santa Anita B  
**CHAIR** Kathleen Newman  
**University of Iowa**

Kathleen Newman  *University of Iowa*  *“Beyond Peripheral Modernity: Transnational Political Geographies in Argentine Cinema of the 1920s and 1930s”*

**Marvin D’Lugo**  *Clark University*  *“Luis Buñuel’s Gran Casino, or Early Constructions of Transnational Space in Hispanic Cinema”*

**Laura Podalsky**  *Ohio State University*  *“Migrant Feelings”*

**Deborah Shaw**  *Portsmouth University*  *“Babel: A Hollywood World Cinema Text”*

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**M3**

**No Boundaries to the Beat**

**ROOM** Santa Anita C  
**CHAIR** Kelly Kessler  
**DePaul University**

Tim Anderson  *Old Dominion University*  *“Not So Easy Listening: The Critical Employment of Popular Music Recordings in Mad Men”*

**Kevin John Bozelka**  *University of Texas, Austin*  *“Narrative and Industrial Tensions in Early Rock ‘n’ Roll Musicals”*

**Jay Beck**  *DePaul University*  *“Another Music in a Different Kitchen, or Personal Music for Public Consumption”*

**Kelly Kessler**  *DePaul University*  *“Primetime Goes Hammerstein: The Musicalization of Primetime Fictional Television”*

**SPONSOR** Sound Studies Scholarly Interest Group

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**M4**

**More or Less White**

**ROOM** Palos Verdes  
**CHAIR** Amy Corbin  
**Muhlenberg College**

Sylvia Chong  *University of Virginia*  *“Marlon Brando’s Method Yellowface: Assimilation versus Racial Masquerade in The Teahouse of The August Moon [1956]”*

**Arne Lunde**  *University of California, Los Angeles*  *“Nordic Natural’: Hollywood, Third Reich Cinema, and the Ideological War over Ingrid Bergman’s Hyperwhite Star Persona”*

**Amy Corbin**  *Muhlenberg College*  *“White Multiculturalism: How Contemporary Cinematic Imagery has Recuperated the White South”*

**Scott Combs**  *St. John’s University*  *“White Face, Redneck: Performance and White Trash Eroticism”*
M5

Workers of the World [Above-the-Line]
Case Studies in Global Creative Labor

ROOM
San Fernando

CHAIR
Mark Gallagher ★
University of Nottingham

Grace An ★ Oberlin College ★ “The French Jane Fonda”
Heather Addison ★ Western Michigan University ★ “Islamophobia? Persepolis [2007] as Transnational Memoir”
Mark Gallagher ★ University of Nottingham ★ “Soderbergh Abroad: American Indie or Global Auteur?”
Elaine Roth ★ Indiana University South Bend ★ “The Future of Cinema: International Auteurs”

M6

Perspectives on Film Comedy

ROOM
San Gabriel A

CHAIR
William Paul ★ Washington University

Leger Grindon ★ Middlebury College ★ “A Genre History of the Hollywood Romantic Comedy Film: Principles and a Profile”
Hilde D’haeyer ★ Academy of Fine Arts, University College Ghent ★ “Stop, Look, Laugh: Gag-related Special Effects Photography in Mack Sennett’s Comedy Shorts of the 1920s.”
William Paul ★ Washington University ★ “No Escaping the Depression: Reality, Fantasy and the Aesthetics of Escapism in Frank Capra’s You Can’t Take It with You”

M7

Brave New Educators
Research+Remix=Electracy

ROOM
San Gabriel B

CHAIR
Virginia Kuhn ★
University of Southern California

Virginia Kuhn ★ University of Southern California ★ “The Front Lines of Education: The Three R’s: Rip, Research, Remix”
Vicki Callahan ★ University of Wisconsin, Milwaukee ★ “Figuring the Fifth Estate: Remixing Robert Greenwald’s [Brave New Films] Rethink Afghanistan”
Eric Faden ★ Bucknell University ★ “The Rhetorical Strategies of Remix”
Robert Greenwald ★ Brave New Films ★ “Brave New Educators”

M8

The “Limits” of Television

ROOM
San Gabriel C

CHAIR
Max Dawson ★ Northwestern University
CO-CHAIR
Elizabeth Evans ★ University of Nottingham

Max Dawson ★ Northwestern University ★ “Promotion, Authorship, and Labor at Television’s ‘Limits’”
Elizabeth Evans ★ University of Nottingham ★ “10AM, Carnaby Street: Agency, Ephemeralty and the Producer-Viewer Relationship in Online Drama”
Ethan Tussey ★ University of California, Santa Barbara ★ “The Viral Water Cooler: Transmedia Storytelling Goes to Work”
Jon Dovey ★ University of Western England ★ “When Television Became Old: Facing Evolutionary Challenge”
M9

**From Colonial Memories to the Korean Dream**

Remapping Korea’s Cinematic Place
Under an Asian Sun

**ROOM** San Pedro

**CHAIR** Mina Shin ★ Michigan State University

**WORKSHOP PARTICIPANTS**

Youngmin Choe ★ University of Southern California ★ “Moving Intermediary Displays: The Pre-travel Film and the Framing of Reconciliation”

Aaron Magnan-Park ★ University of Notre Dame ★ “Chung Chang-Wha in Hong Kong: A Redemptive Action Cinema of Confucian Virtue”

Mina Shin ★ Michigan State University ★ “Embracing Multiculturalism: The Korean Dream and Ethnic Minorities in Recent Korean Films”

M10

**Cinephilia/Cinephobia**

**ROOM** La Cienega

**CHAIR** Steve Rybin ★ Ohio University

**WORKSHOP PARTICIPANTS**

Carole Piechota ★ Wayne State University ★ “Touching Sounds: Audiovisual Aesthetics in Contemporary Cinema”

Benjamin Sher ★ University of California, Los Angeles ★ “Political Pleasures: Feminism and the Revitalization of Cinephilia.”

Andrew Covert ★ Concordia University ★ “Cinephilia/Cinephobia: The Hidden Dialectic”

Steve Rybin ★ Ohio University ★ “Nicholas Ray and Architectural Cinephilia”

M11

**Global Hybrid Cinema**

**ROOM** Los Cerritos

**CHAIR** Akira Lippit ★ University of Southern California

**WORKSHOP PARTICIPANTS**

Caveh Zahedi ★ Eugene Lang College, The New School ★ “Documentary/Fictions Hybrids”

Akira Lippit ★ University of Southern California ★ “IWI Shunji and the Space between Worlds”

Yanhong Zhu ★ Washington and Lee University ★ “Truth or Fiction? Embracing the Hybrid Nature of Cinematic Representations of the Nanjing Massacre”

M12

**The Global Movements of Indian Film Culture**

Paradigms, Practices and Publics

**ROOM** San Bernardino

**CHAIR** Nitin Govil ★ University of California, San Diego

**CO-CHAIR** Priya Jaikumar ★ University of Southern California

**WORKSHOP PARTICIPANTS**

Rosie Thomas ★ University of Westminster

Ranjani Mazumdar ★ Jawaharlal Nehru University

Aswin Punathambekar ★ University of Michigan

Rachel Dwyer ★ University of London

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friday
March 19
March 19, 2019

**M13**

Ecocriticism in Contemporary Cinema

**ROOM**
Santa Barbara A

**CHAIR**
Victor Fan ★ Yale University

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**M14**

Writing and Publishing the Single Film/Single TV Series Book

**ROOM**
Santa Barbara B

**CHAIR**
Diane Negra ★ University College Dublin

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**M15**

Screening Reproduction, Mobilizing Anxiety
Reproductive Politics, Trauma, and Terror in Alfonso Cuarón’s *Children of Men*

**ROOM**
Santa Barbara C

**CHAIR**
Heather Latimer ★ Simon Fraser University

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**M16**

The Hollywood Studio System
Emergence, Triumph, and Collapse

**ROOM**
Beaudry A

**CHAIR**
Wheeler Winston Dixon ★ University of Nebraska

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- **Clint Bergeson** ★ University of Pittsburgh ★ “Built Worlds: Nature and Craft in Recent American Cinema”
- **Jon Hegglund** ★ Washington State University ★ “Ecocritical Legacies of the Modernist Avant-garde: The Framed Environments of Patrick Keiller”
- **Inga Pollmann** ★ University of Chicago ★ “The Soap Bubbles of the City Kid: Vitalist Theories of Environment and Film Theory”
- **Charles Musser** ★ Yale University ★ “The Environmental Documentary and the Contemporary Moment”

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- **Sayantani DasGupta** ★ Columbia University ★ “[Re]Conceiving the Surrogate: Maternity, Race, and Reproductive Technologies in Alfonso Cuarón’s *Children of Men*”
- **E. Ann Kaplan** ★ State University of New York, Stony Brook ★ “Trauma Future Tense: Cultural Anxiety and the Child in Cuarón’s *Children of Men*”
- **Heather Latimer** ★ Simon Fraser University ★ “Bioreproductive Politics: The Fetus, the Refugee, and the Limits of Citizenship in Alfonso Cuarón’s *Children of Men*”
- **Katherine Sugg** ★ Central Connecticut State University ★ “Competition and Collaboration: Trade Organizations, Oligopoly, and the Pre-history of the American Studio System [1915–1922]”
- **Wheeler Winston Dixon** ★ University of Nebraska ★ “Twilight of the Gods: The Collapse of the Studio System”
M17

SPECIAL SESSION

Celebrating Chick Strand Through Screenings and Discussion

ROOM Hollywood Ballroom  CHAIR Robin Blaetz * Mount Holyoke College

SESSION PARTICIPANTS

Maria Pramaggiore * North Carolina State University
Irina Leimbacher * University of California, Berkeley
Dominic Angerame * Canyon Cinema

Three of Strand’s films will be screened during this session:
Angel Blue Sweet Wings, 1966, 3 min
Moso Monika, 1970, 20 min
Cartoon le Mousse, 1979, 15 min

The Experimental Film and Media Scholarly Interest Group celebrates the life and work of west-coast filmmaker, co-founder of Canyon Cinema, and editor of Canyon Cinema News, Chick Strand, who died this past June at the age of 78. We will screen and discuss a number of her short films and consider her essential place in the institutional development of the avant-garde as a field of study and her inspirational life. With this event, we hope to acquaint more people with Strand’s work and to launch new scholarship in relation to her films.

SPONSOR  Experimental Film and Media Scholarly Interest Group

M18

SCREENING

American Radical: The Trials of Norman Finkelstein
(David Ridgen and Nicolas Rossier, USA, 2009, 84 min)

SPONSORS  Middle East Caucus

Please see the synopsis for this screening on page 151.

M19

MEETING

FRIDAY * MARCH 19

10:00 am – 11:45 am

Women’s Caucus

MEETING

FRIDAY * MARCH 19

12:00 noon – 1:45 pm

Members’ Business Meeting

Refreshments will be provided.
Friday
March 19

N1
Performing Sexuality
ROOM Santa Anita A
CHAIR Nick Davis * Northwestern University

2:00 pm
Curran Nault * University of Texas, Austin * “All Punks Are Gay: Bruce LaBruce and the Punk as ‘Total Fag’”
Donna Peberdy * Southampton Solent University * “You Commie, Homo-loving Sons of Guns’: Performance, Sexuality, Hollywood and Milk”
Nick Davis * Northwestern University * “Beau Travail: Time-images and Trans-cinema”

3:45 pm
Daniel Humphrey * Texas A&M University * “Queer Dialectics and the Space Between: From Sergei Eisenstein to William E. Jones”

N2
Trans/National Asian Identities in Mainstream Cinemas
ROOM Santa Anita B
CHAIR Philippa Gates * Wilfrid Laurier University

Adrian Khactu * University of Pennsylvania * “Visualizing the Modern Asian American: Or Anna May Wong’s Transnational European Vacation”
Lisa Funnell * Wilfrid Laurier University * “Migrating West... to the East: Transnational Asian Canadians in Hong Kong Action”
Valerie Soe * San Francisco State University * “Exiled: Hong Kong and Chinese American Identities in the Films of Johnny To and Justin Lin”

N3
Gendered Spectatorship and Melodramas of Manhood
ROOM Santa Anita C
CHAIR Janet Staiger * University of Texas, Austin

Molly Schneider * University of Southern California * “Over My Dead Body: Structural Integrity and the Male Body in Crisis in Rescue Me”
Amy Woodworth * Temple University * “The Great Man Weepie: Masochism, Male Melodrama, and Feminism”
Seth Friedman * Indiana University, Bloomington * “Start Making Sense: Male Fandom, New Technologies, and the Contemporary Hollywood Misdirection Film”
Janet Staiger * University of Texas, Austin * “The First Bond Who Bleeds, Literally and Metaphorically: Gendered Spectatorship for ‘Pretty Boy’ Action Movies”

N4
The Archive
ROOM Palos Verdes
CHAIR Melanie Bell * University of Newcastle-upon-Tyne
CO-CHAIR Sarah Street * University of Bristol

Sarah Street * University of Bristol * “Archive Fever and the History of Colour: Negotiating the Archives in the Quest for Colour in British Cinema”
Harrison Glancy * University of London * “Stepping out of Hollywood’s Shadow: Rudolph Valentino and Popular British Film Culture”
Melanie Bell * University of Newcastle-upon-Tyne * “Diversity and Cross-media Practices: Researching Women’s Film History through Women’s Film Criticism”
Sue Harper * University of Portsmouth, UK * “Beyond the Archive: Film and Cultural History”
N5  Rights, Contracts, Action!  
Hollywood and the Law  

ROOM San Fernando  
CHAIR Eric Hoyt  
University of Southern California  
CO-CHAIR Emily Carman  
University of California, Los Angeles

Eric Hoyt  University of Southern California  “Copyrights, Moral Rights, and the Colorization Controversy”

Emily Carman  University of California, Los Angeles  “The Star Contract and Film Historiography: Onscreen Legend and Off-screen Industrial Practice in Robert Aldrich’s The Big Knife [1955]”

Philip Drake  University of Stirling  “Swimming with Sharks: Contracts, Creative Disputes, and Authorship in New Hollywood”

Tom Kemper  Crossroads School  “Writing Cinema as Civil Rights”

RESPONDENT Paul McDonald  University of Portsmouth

N6  Marketing Transnational Auteurism  

ROOM San Gabriel A  
CHAIR Marit Knollmueller  
University of Cambridge/London Southbank University

Rahul Hamid  New York University  “Abbas Kiarostami and the Discourse of International Art Cinema”

Doug Dibbern  New York University  “Apichatpong Weerasethakul and the International Film Festival Circuit”

Marit Knollmueller  University of Cambridge/London Southbank Univ.  “Tom Tykwer & Krzysztof Kieslowski: A Match Made in Heaven or Miramax?”

RESPONDENT Cynthia Lucia  Rider University

N7  Joel and Ethan Coen and No Country for Old Men  

ROOM San Gabriel B  
CHAIR John Bruns  
College of Charleston

Julius Turner  Hamline University  “Two Sides of the Same Coin: Collisions of Evil and Naïveté in No Country for Old Men”

John Bruns  College of Charleston  “The Map is Not the Country”

Mike Reynolds  Hamline University  “I Laugh Too Sometimes: The Spectator’s Pleasure as a Tool for Moral Engagement”

Arnab Chakladar  Carleton College  “A Country for Pregnant Women: Landscape and Community in Two Films by the Coen Brothers”

N8  The Sounds of Television  

ROOM San Gabriel C  
CHAIR Lori Landay  
Berklee College of Music


Erin Copple Smith  University of Wisconsin, Madison  “Music Supervision for Fun & Profit: Alexandra Patsavas and the Logics of Television Music”

Gina Giotta  University of Iowa  “Silencing Sex: Sound Design and The Girls Next Door”

Lori Landay  Berklee College of Music  “I Love Ricky: Desi Arnaz, the Latin Music Craze, & Representations of the Other in I Love Lucy”

CHAIR Lori Landay  Berklee College of Music
March 19

**The Western Revisited**

**ROOM**
San Pedro

**N9**

**CHAIR**
Maureen Turim ★ University of Florida

2:00 pm – 3:45 pm

Torey Liepa ★ Bilkent University ★ “A Moveable West: Nation, the Western, and the Transnational Remake”

Bradley Schauer ★ University of Wisconsin, Madison ★ “Good Old Cowboy Fun’: Warhol and the Western”

Jennifer Petersen ★ University of Virginia ★ “A Kinder, Gentler Myth?: Sexuality, Gender, and the American West”

Maureen Turim ★ University of Florida ★ “Framing the Land: Engaging Locations with Variation in Three Hollywood Westerns”

**Cinematic Canines**

**ROOM**
La Cienega

**N10**

**CHAIR**
Joanna E. Rapf ★ University of Oklahoma

2:00 pm – 3:45 pm


Kelly Wolf ★ University of Southern California ★ “Promoting Lassie: The Animal Star Laborer and Constructions of ‘Ideal’ Citizenship”

Katie Mills ★ Occidental College ★ “Begging for Scraps: The ‘Neo-realist Pathos’ of Dogs in Umberto D and Wendy and Lucy”

Adrienne L. McLean ★ University of Texas, Dallas ★ “Marking New Territory: What Can Happen to a Film When You Hurt the Dog”

**Re-examining the Avant-garde**

**ROOM**
Los Cerritos

**N11**

**CHAIR**
Sylvia Chong ★ University of Virginia

2:00 pm – 3:45 pm

Sarah Bishop ★ University of Virginia ★ “Compiling the New White Negro: Indexical Resistance and Norman Mailer’s Maidstone”

Greg Cohen ★ University of California, Los Angeles ★ “Spot Radical: From the Discourse of Political Modernism to the Aesthetics of Advertising in Alberto Fischerman’s The Players vs. Angeles caídos”

Michael Baumgartner ★ Independent Scholar ★ “Jean-Luc Godard’s Prénom Carmen: A Conceptual Experiment in Narrative and Musical Form”

Irene Chien ★ University of California, Berkeley ★ “War Misremembrance in the Machinima Trilogy of Eddo Stern”

**Historical Case Studies in English-language Journalistic Film Criticism**

**ROOM**
San Bernardino

**N12**

**CHAIR**
Jan Olsson ★ Stockholm University

2:00 pm – 3:45 pm

Kathleen Feeley ★ University of Redlands ★ “‘At Least a Dozen Joan Crawfords’: Gender Ideology in 1920s and 1930s Film Journalism”

Melanie Selfe ★ University of Glasgow ★ “Film Criticism in the Dock: Examining the Proper Performance of Cultural Critique in Postwar Britain”

Zoë Constantinides ★ Concordia University ★ “Cultural Cringe in Canadian Cinema: Early Film Writing and the Characterization of a National Cinema”

Jan Olsson ★ Stockholm University ★ “Yellow Press/Yellow Cinema: Transitional Cinema and New York City Journalism”
**N13**

**From Transgression to Redemption**

Towards an Axiology of Cinema

**ROOM** Santa Barbara A

**CHAIR** Anne Kern ★ Purchase College, State University of New York

**CO-CHAIR** Patricio Boyer ★ University of Notre Dame

Anne Kern ★ Purchase College, State University of New York ★ “Creative Redemption: Transitional Space in the Early Films of Jean Renoir”

Brian Bergen-Aurand ★ Nanyang Technological University ★ “Authority Turning Away from the Use of Force: The Films of Derviş Zaim”

Patricio Boyer ★ University of Notre Dame ★ “Violence, Power, and the State in Werner Herzog’s Aguirre, the Wrath of God”

Sam B. Girgus ★ Vanderbilt University ★ “Antonioni’s L’Avventura and Levinas: Redemption and the Feminine”

**N14**

**WORKSHOP**

Media Citizenship

Past and Future Concepts

**ROOM** Santa Barbara B

**CHAIR** John McMurry ★ University of California, San Diego

**CO-CHAIR** Laurie Ouellette ★ University of Minnesota

**WORKSHOP PARTICIPANTS**

Sarah Banet-Weiser ★ University of Southern California

L. S. Kim ★ University of California, Santa Cruz

John McMurry ★ University of California, San Diego

Marwan M. Kraidy ★ University of Pennsylvania

2:00 pm – 3:45 pm

**N15**

**WORKSHOP**

The Future of the SCMS Conference

**ROOM** Santa Barbara C

**CHAIR** Avi Santo ★ Old Dominion University

**CO-CHAIR** Kathleen Fitzpatrick ★ Pomona College

**WORKSHOP PARTICIPANTS**

Jeremy Butler ★ University of Alabama

Judd Ruggill ★ Arizona State University

Joshua Green ★ University of California, Santa Barbara

Tim Anderson ★ Old Dominion University

Michael Kackman ★ University of Texas, Austin

Allison McGuffie ★ University of Iowa ★ “Tracing the Colonial in the Postcolonial: Historicizing the Transnational Industry and Discourse of Sub-Saharan Educational Film”

Anne Ciecko ★ University of Massachusetts, Amherst ★ “Non-public Cinema: Challenges and Possibilities for Film Culture in Saudi Arabia”

**N16**

**The Possibility of Cinema in Africa and the Middle East**

**ROOM** Beaudry A

**CHAIR** Anne Ciecko ★ University of Massachusetts, Amherst

**CO-CHAIR** Kathleen Fitzpatrick ★ Pomona College

**WORKSHOP PARTICIPANTS**

Jeremy Butler ★ University of Alabama

Judd Ruggill ★ Arizona State University

Joshua Green ★ University of California, Santa Barbara

Tim Anderson ★ Old Dominion University

Michael Kackman ★ University of Texas, Austin

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Anne Ciecko ★ University of Massachusetts, Amherst ★ “Non-public Cinema: Challenges and Possibilities for Film Culture in Saudi Arabia”
FRIDAY * MARCH 19

2:00 pm – 3:45 pm

Nontheatrical Film and Media Scholarly Interest Group

N17

‘Dumbing Down’ in Cinema and Media Studies
Historical Politics and Contemporary Practices

ROOM
Beaudry B

CHAIR
Diane Carson
St. Louis Community College, Meramec

WORKSHOP PARTICIPANTS

Gayatri Devi * Lock Haven University, Pennsylvania
Terri Ginsberg * International Council for Middle East Studies
Hossein Khosrowjah * University of Rochester
Mark Langer * Carleton University
Frank Tomasulo * Florida State University

SPONSOR
Middle East Caucus, Teaching Committee, Caucus on Class, and Asian/Pacific American Caucus

Please see the synopsis for these screenings on page 151.

N18

Contemporary (In)appropriations
Program 1

(Various directors, years, and countries of origin, 72 total min)

ROOM
La Brea

SPONSOR
Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles Filmforum will be available for questions.

The Blockbuster Tapes (Daniel Martinico, 2008, 5 min)
Theatless Waters (Elizabeth Henry, 2007, 13 min)
Utopia Variations (Gregg Biermann, 2008, 5 min)
Time Away (Aubriand, a.k.a. Carole O’Brien, 2007, 7 min)
The Game (Tasman Richardson, 2007, 4 min)
windshield baby gameboy movie (Clint Enns, 2009, 2 min)
Intermittent Delight (Akosua Adoma Owusu, 2006, 4 min)
Flicker On Off (Caroline Koebel, 2008, 20 min)
Speechless (Scott Stark, 2008, 13 min)

Please see the synopsis for these screenings on page 151.
Cinema and the Postmetropolis

01

ROOM
Santa Anita A

CHAIR
Anna Notaro
University of Dundee

Lawrence Bird
University of Manitoba
“Post Metropolis: Re-animations of Global Power in the Animated City”

Christoph Lindner
University of Amsterdam
“The Post Metropolis 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

Yeidy Rivero
University of Michigan, Ann Arbor
“Televising the ‘Real’ and Fictional Revolution, 1959–1960”

Luisela Alvaray
DePaul University, Chicago
“The Transitional and Transnational Localities of Latin American Cinema”

Gilberto Blasini
University of Wisconsin, Milwaukee
“De encantos y espantos: 20 Years of Puerto Rican Films [1989—2009]”

Cristina Venegas
University of California, Santa Barbara
“Filmmaking and Film History in the Latin American Documentary Film”

SPONSOR
Latino/a Caucus

Picture, Stage, Screen
Intermediality in International Silent Cinema

03

ROOM
Santa Anita C

CHAIR
Manishita Dass
University of Michigan

Kaveh Askari
University of California, Berkeley
“Picture Study/Picture Craft: Intermediality and American Cinema in the Early 1920s”

Weihong Bao
Columbia University
“Plastic Cinema, Flexible Media: Dan Duyu’s Amateur Art of Beauty and the Politics of Intermedial Embodiment in 1920s China”

Manishita Dass
University of Michigan
“Myths of Origin: Notes Towards an Intermedial History of Indian Silent Cinema [1910s—1920s]”

RESPONDENT
Tom Gunning
University of Chicago

Tess Takahashi
York University
“Animation and Boundary Crossing: Contemporary Experiments with Documentary”

Maureen Furniss
California Institute of the Arts
“From Marey to Mo-Cap: Documenting Motion through Animation”

Sheila Sofian
University of Southern California
“Animated Documentary—Perceptions of Reality”

Jacqueline Goss
Bard College
“Voice and Image in Stranger Comes to Town [2007] and Animated Propaganda”

RESPONDENT
Karen Beckman
University of Pennsylvania

SPONSOR
Experimental Film and Media Scholarly Interest Group

Experiments in Documentary Animation

04

ROOM
Palos Verdes

CHAIR
Sheila Sofian
University of Southern California

Friday
March 19

4:00 pm

5:45 pm
Friday
March 19

05 The Way We Learn[ed]
Educational Film and the Academy
ROOM San Fernando
CHAIR Marsha Orgeron *
North Carolina State University

06 Italian Cinema and
[Post]Colonial Desires
ROOM San Gabriel A
CHAIR Veronica Pravadelli *
Università di Roma Tre

Katerina Loukopoulos * Birkbeck College, University of London
* "Shown By Request: Public Service Films in Postwar Britain [1945–1951]"

Devin Orgeron * North Carolina State University * "The Rhetoric of Instruction: Locating the Cinematic in 'Golden Age' Education Films"

Dan Streble * Orphan Film Symposium/New York University * "What the Educational Film Institute of New York University Learned"

Thomas Smith * Filmmaker/Producer * "A Galaxy of Undiscovered Films and Histories"

Sponsor: Northeastern Film and Media Scholarly Interest Group
Please note the associated screening in Session K18.

07 Hooray for Horrorwood
"Famous Monsters of Filmland" and Fandom
ROOM San Gabriel B
CHAIR Matt Yockey *
University of California, Irvine

08 The Poetics of Pilots
ROOM San Gabriel C
CHAIR Sean O’Sullivan *
Ohio State University

Mark Hain * Indiana University * "How to be a Lost Film Fan: Famous Monsters of Filmland, the Archiving of London After Midnightr, and the Construction of Subcultural Fan Identities"

Matt Yockey * University of California, Irvine * "Monster Mashups: Horror Fandom at Home"

Natasha Ritsma * Indiana University * "Lurking in the Shadows: Famous Monsters of Filmland and its Female Fans"

Respondent: Henry Jenkins * University of Southern California

Jacqueline Reich * State University of New York, Stony Brook * "Slave to Master: The Maciste Films and Italian Colonialism in the 1920s"

Veronica Pravadelli * Università di Roma Tre * "Identity, Masculinity, and the Postcolonial Scenario in Gianni Amelio's America"

Vito Zagaria * Università di Roma Tre * "Libya: Colonialism, Postcolonialism, Identities and Genres in Fascist Cinema and Contemporary Italian Film"
**09**

**Songs of Cinema, Capital, and Empire**

Music in Japanese Films from the Showa Depression through the Second World War [1929–1945]

**Room:** San Pedro  
**Chair:** Sachiko Mizuno  
University of California, Los Angeles

**Co-Chair:** Hana Washitani  
Meiji-Gakuin University

Sachiko Mizuno  
University of California, Los Angeles  
“Orchestrating Modern Nation: Japanese Urban Fantasy Musicals of the 1930s”

Ryoko Misono  
University of Tokyo  
“Nationalizing the People: National Mobilization and Film Music in Japanese Melodrama of the 1930s”

Hana Washitani  
Meiji-Gakuin University  
“A Song for My Mother [1939] and Popular Culture for Women and Children [onna-kodomo] in the 1930s Japanese Cinema”

Miyoko Shimura  
Waseda University  
“Military Songs in Japanese National Policy Films during the Pacific War”

**011**

**Producing Punk Media**

**Room:** Los Cerritos  
**Chair:** Laurel Westrup  
University of California, Los Angeles

Laurel Westrup  
University of California, Los Angeles  
“Dragging the Bottom: The Place of Detritus in Punk Cinema”

Corella DiFede  
University of California, Irvine  
“Capitalism Is the New Punk: DIY Culture and Economic Change”

Michael Stock  
Loyola Marymount University  
“The Spectacle of Society, the Society of Failure: Failure and the Authentication of Punk.”

**Respondent:** David Laderman  
College of San Mateo

**012**

**Film and Digital Form**

**Room:** San Bernardino  
**Chair:** Seung-hoon Jeong  
Yale University

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

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

Sheila Murphy  
University of Michigan  
“LOL Theory—Remaking Theory for the New Media Age”

Aymar Christian  
University of Pennsylvania  
“LOL: Intimacy, the Digital Aesthetic and Networked Film”

**013**

**Archiving Decline and Mobilizing Correctives**

**Room:** Santa Barbara A  
**Chair:** Paula Rabinowitz  
University of Minnesota

Jennifer Smyth  
University of Warwick  
“Women’s Historical Cinema in the Studio Era”

Paula Rabinowitz  
University of Minnesota  
“Hollywood, Documentary and the Visual Ecology of the 1930s”

Teresa Podlesney  
Keene State College  
“Drunks and Old Men: Comedy and the Dismantling of the Hollywood Western”

Cynthia Lucia  
Rider University  
“Natalie Wood: Hollywood Stardom and Its Vicissitudes”
014  The Actor's Archive  Problems and Promises

ROOM  Santa Barbara B  CHAIR  Anne Petersen  *  University of Texas, Austin
CO-CHAIR  Colin Tait  *  University of Texas, Austin

Gaylyn Studlar  *  Washington University in St. Louis  *  "Reshaping Shirley: David O. Selznick, Shirley Temple, and the Vicissitudes of Love"

Colin Tait  *  University of Texas, Austin  *  "True? True? True?: De Niro, Casino and History"

Anne Petersen  *  University of Texas, Austin  *  "How To Deal With a Coffin Full of Sugar?: Gloria Swanson, Kenneth Anger, and Self-authorship Through the Star Archive"

Susan Ohmer  *  University of Notre Dame  *  "Narratives in Play: Star Archives, Star Bios"

015  WORKSHOP  Publishing Books about Television

ROOM  Santa Barbara C  CHAIR  Jonathan Gray  *  University of Wisconsin, Madison

WORKSHOP PARTICIPANTS
Amanda Lotz  *  University of Michigan
Ken Wissoker  *  Duke University Press
Matthew Byrnie  *  Routledge
Michele Hilmes  *  University of Wisconsin, Madison
Eric Zinner  *  New York University Press

SPONSOR  Television Studies Scholarly Interest Group

016  Spectatorship, Emotions, and Media Affect

ROOM  Beaudry A  CHAIR  Sasha Torres  *  University of Western Ontario

Carl Plantinga  *  Calvin College  *  "Affective Dissonance and Emotional Counterpoint in Moving Image Media"

Michele Pierson  *  King's College London  *  "The Feeling of Thought: Mood in Lewis Klahr's Films"

Lisa Akervall  *  Free University Berlin  *  "The Cinematic Uncanny: Deleuze, Cavell and the Cinematic Experience of Incapacity in Gus Van Sant's Paranoid Park"

Sasha Torres  *  University of Western Ontario  *  "Television and the Transmission of Affect"

017  SPECIAL SESSION  Queer Mentorship  Genealogies and Affiliations for the Future of LGBTQ Film Studies

ROOM  Beaudry B  CHAIR  Hoang Tan Nguyen  *  Bryn Mawr College

SESSION PARTICIPANTS
Alexandra Juhasz  *  Pitzer College
Alexander Doty  *  Indiana University
Joseph Wlodarcz  *  University of Western Ontario
Adrian Khactu  *  University of Pennsylvania
B. Ruby Rich  *  University of California, Santa Cruz

SPONSOR  Queer Caucus
**SCREENING**

*Finding Dawn*
(Christine Welsh, Canada, 2006, 73 min.)

**MEETING**

*Fridays * MARCH 19

4:00 pm – 5:45 pm

Middle East Caucus

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**SPECIAL EVENT**

*Fridays * MARCH 19

5:45 pm

Program at UCLA's Bridges Theater:

Screening of *The Exiles* and UCLA Sponsored Reception

Buses depart from Bonaventure at 5:45 pm (see registration for more info)

Reception at The Bridges Theater Lobby, from 6:30 pm – 8:00 pm

Screening and Program at The Bridges Theater, UCLA's Westwood Campus, 8:15 pm

SCMS is proud to host a special off-site screening event, in keeping with the 2010 conference theme, “Celebrating Fifty Years: Archiving/Screening/Mobilizing the Pasts and Futures of SCMS.” The Bridges Theater at UCLA's beautiful Westwood campus will be our host for a 35 mm screening of the UCLA Film & Television Archive's own, newly restored print of *The Exiles* (Kent Mackenzie, 1961). Released in 1961, set in Los Angeles, and featuring what the Los Angeles Times recently hailed as “astonishing restoration,” the film will be introduced by UCLA Film and Television Archivist Ross Lipman. The screening will be followed by a panel discussion, moderated by Jan-Christopher Horak of the UCLA Film and Television Archive. Panelists are scheduled to include Lipman, Thom Anderson (director of Los Angeles Plays Itself, 2003 and Professor at California Institute of the Arts), John Morrill (*The Exiles* cinematographer and co-producer), Merl Edelman (*The Exiles* crew member), and Erik Daaeud (a cinematographer for *The Exiles*).

Preceding the screening and panel, attendees are encouraged to celebrate at a reception hosted by UCLA's Department of Film, Television, and Digital Media. The reception will feature light snacks, beer, and wine, while also offering a preview of UCLA's unparalleled archival resources for film and television and the opportunity to socialize with members of our Cinema and Media Studies graduate student organizations on the lovely UCLA campus in Westwood.

UCLA map (The Bridges Theater is adjacent to Melnitz Hall, in quadrant F2): http://www.ucla.edu/map/map-w-bldgs-jul08.pdf

*The Exiles* (dir. Kent Mackenzie, 1961) “chronicles one night in the lives of young Native American men and women living in the Bunker Hill district of Los Angeles. Based entirely on interviews with participants and their friends, the film follows a group of exiles—transplants from Southwest reservations—as they fling, drink, party, fight, and dance.”—http://www.exilesfilm.com/

Photographed and exhibited in stunning black and white, 35mm film, *The Exiles* both portrays Los Angeles of just under fifty years ago, and communicates timeless questions regarding exile and community.

Reception coordinated by Allyson Nadia Field and hosted by the UCLA Department of Film, Television, and Digital Media. Special Event Screening and Program coordinated by Jennifer Peterson, and curated and hosted by the SCMS Media Archives Committee.

Prior reservation required.

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**MEETING**

*Fridays * MARCH 19

6:00 pm

French and Francophone Scholarly Interest Group
March 20

8:00 am – 9:45 am

ROOM Santa Anita A
CHAIR Tina Kendall ★ Anglia Ruskin University

**P1**
A Cinema of Explicit Sex
Realization, Provocation, and Domestic Atrocity

Tina Kendall ★ Anglia Ruskin University ★ “Christophe Honoré’s Ma Mère: Reading Bataille’s Remains in the New French Extremism”

Tanya Horeck ★ Anglia Ruskin University, Cambridge, England ★ “The British ‘Extreme’: Real Sex and the Kitchen Sink”

Beth Johnson ★ Keele University ★ “No Holes Barred: Sex, Semblance and Shortbus”

RESPONDENT Elizabeth Constable ★ University of California, Davis

ROOM Santa Anita B
CHAIR Poshek Fu ★ University of Illinois, Urbana-Champaign

**P2**
Theorizing the Asian Studio System
State, Cinema, and Modernity in Postwar East Asia


Grace Yan-yan Mak ★ Hong Kong Baptist University ★ “Embrace Singapore, Disengage from Hong Kong: The Lion City [1960]”

Alexander Zahlten ★ Meiji Gakuin University, Tokyo ★ “Decomposition and Internationalization: Negotiating Nation, Region, and ‘The World’ in the Afterlife of the Japanese Studio System”

ROOM Santa Anita C
CHAIR Brenda Weber ★ Indiana University

**P3**
Women in Men’s Genres
A Hybrid Consideration

Linda Mizejewski ★ Ohio State University ★ “Calamity Jane and Masculinities in Deadwood”

Brenda Weber ★ Indiana University ★ “She-Man in the Male Proving Grounds: Reality TV’s New American Frontier”

Chris Holmlund ★ University of Tennessee ★ “Sigmoury Weaver in Action: Woman Warrior, Working Girl”

Caitlin Lewis ★ University College Dublin ★ “A Woman’s Place in a Man’s Game: Sofia Coppola as Celebrity Filmmaker”

RESPONDENT Elizabeth Constable ★ University of California, Davis

ROOM Palos Verdes
CHAIR Juana Suarez ★ University of Kentucky

**P4**
Film and Media Politics in South America

Noah Zweig ★ University of California, Santa Barbara ★ “The Cultural and Media Politics of the Bolivarian Revolution”

Michael Talbott ★ New York University ★ “A Global Language For World Cinema: The Twin Aesthetics of North-South Coproduction”

Leslie Marsh ★ Georgia State University ★ “Taking up Arms and [Re]claiming Affective Bonds of Citizenship in Cabra-Cega [2005]”

Juana Suarez ★ University of Kentucky ★ “Going Global or Going to Hollywood? Paradoxes of the Emerging Colombian Filmmaking Industry”
**March 20, Saturday**

**ROOM San Fernando**

**Chair**  Matthew Reynolds  *Whitman College*

**Taking Place**

How Film, Media and the Visual Arts are Reshaping Hollywood, California

**P5**

Eric Gordon  *Emerson College*  “The Database City: Hollywood Boulevard as Platform for Emerging Patterns of Digital Spectatorship”

Anne Bray  *L.A. Freewaves*  “Freewaves Bargains Between Artists and Audiences in Hollywood”

Josh Stenger  *Wheaton College*  “‘Foreign Quarters’ or ‘The Great White Way of the West,’ or Just What is Los Angeles ‘Redeveloping’ in Hollywood?”

Matthew Reynolds  *Whitman College*  “‘Ed Ruscha’s Moving Pictures: Hollywood Boulevard Then & Now”

**ROOM San A**

**Chair**  Saige Walton  *Australian Centre for the Moving Image*

**Explorations of Film Genre I**

**P6**

Julian Hanich  *Free University Berlin*  “Dread versus Terror: On Why the Category of ‘Suspense’ is Too Fuzzy”

Phyllis Frus  *Hawaii Pacific University*  “‘True Stories’: A New Method for Classifying History Films”

Anna Siomopoulos  *Bentley University*  “Cult-ural Learnings from *Boor*: A Model for the New Standardized Cult Film”

Saige Walton  *Australian Centre for the Moving Image*  “Skin-deep: Baroque Texturology, *Trouble Every Day* [2001], and Cannibalistic Horror”

**ROOM San Gabriel B**

**Chair**  Ora Gelley  *North Carolina State University*

**Neorealism to Modernism**

Re-thinking Postwar Italian Film Culture

**P7**

Daniel Morgan  *University of Pittsburgh*  “‘Thinking France through Italy: Godard on Bazin on Neo-realism”

Noa Steimatsky  *University of Chicago*  “Elemental Housing in the Postwar Imaginary”

Ora Gelley  *North Carolina State University*  “Neorealism at the Margins”

Alexander Greenhough  *Stanford University*  “Umberto’s Shadow: Solitude and the Problem of Subjectivity in Vittorio De Sica’s *Umberto D*”

**ROOM San C**

**Chair**  Daniel Marcus  *Goucher College*

**Television and the Nation**

**P8**

Michele Tager  *University of Johannesburg*  “Are We over the Rainbow? The SABC’s Use of Soap Operas to Promote a Post-apartheid South African Sensibility”

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Daniel Marcus  *Goucher College*  “Barack Obama in Conservative Television News during the 2008 Presidential Campaign”

**Taking Place**

How Film, Media and the Visual Arts are Reshaping Hollywood, California

**P5**

Eric Gordon  *Emerson College*  “The Database City: Hollywood Boulevard as Platform for Emerging Patterns of Digital Spectatorship”

Anne Bray  *L.A. Freewaves*  “Freewaves Bargains Between Artists and Audiences in Hollywood”

Josh Stenger  *Wheaton College*  “‘Foreign Quarters’ or ‘The Great White Way of the West,’ or Just What is Los Angeles ‘Redeveloping’ in Hollywood?”

Matthew Reynolds  *Whitman College*  “‘Ed Ruscha’s Moving Pictures: Hollywood Boulevard Then & Now”

**ROOM San A**

**Chair**  Saige Walton  *Australian Centre for the Moving Image*

**Explorations of Film Genre I**

**P6**

Julian Hanich  *Free University Berlin*  “Dread versus Terror: On Why the Category of ‘Suspense’ is Too Fuzzy”

Phyllis Frus  *Hawaii Pacific University*  “‘True Stories’: A New Method for Classifying History Films”

Anna Siomopoulos  *Bentley University*  “Cult-ural Learnings from *Boor*: A Model for the New Standardized Cult Film”

Saige Walton  *Australian Centre for the Moving Image*  “Skin-deep: Baroque Texturology, *Trouble Every Day* [2001], and Cannibalistic Horror”

**ROOM San Gabriel B**

**Chair**  Ora Gelley  *North Carolina State University*

**Neorealism to Modernism**

Re-thinking Postwar Italian Film Culture

**P7**

Daniel Morgan  *University of Pittsburgh*  “‘Thinking France through Italy: Godard on Bazin on Neo-realism”

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Daniel Marcus  *Goucher College*  “Barack Obama in Conservative Television News during the 2008 Presidential Campaign”
March 20

8:00 am – 9:45 am

P9

Cinema as Archive
History and Temporality

ROOM: San Pedro
CHAIR: Ryan Friedman * Ohio State University

8:00 am

Bettina Bildhauer * University of St Andrews * “Sign of the Times: The Semiotics of Time, History, and Event in Sirk’s Sign of the Pagan”

Linda Robinson * University of Wisconsin, Whitewater * “The Cinematic Past as Mediated Object: Martin Scorsese’s The Age of Innocence and Beyond”

Trae DeLellis * University of Miami * “Meta-remakes: Mining the Cinematic Past for Its Future in Olivier Assayas’ Imma Vep and Nobuhiro Suwa’s H Story”

Ryan Friedman * Ohio State University * “National Subjectivity as Spectatorship: The Moving Image Archive in Forrest Gump and The Curious Case of Benjamin Button”

9:45 am

P10

The Aesthetics of Violence

ROOM: La Cienega
CHAIR: April Miller * University of Northern Colorado


April Miller * University of Northern Colorado * “Pure Cinema, Pure Violence: Murder as Avant-garde Aesthetic in Germaine Dulac’s La Coquille et Le Clergyman and La Souriante Madame Beudet”

P11

Gear
Technologies of Media Production, Exhibition, and Consumption

ROOM: Santa Barbara A
CHAIR: Mary Kearney * University of Texas, Austin

Eric Freedman * Florida Atlantic University * “Resident Racist: Embodiment and Game Controller Mechanics”

Mary Kearney * University of Texas, Austin * “Behind the Camera: Designing Filmmaking Gear for Girls”

Sue Scheibler * Loyola Marymount University * “Making Movies with Video Game Engines: Machinima, the Industry, and Ordinary Citizens”

Leo Enticknap * University of Leeds * “The Philips DP–70 Theatre Projector and the Economic Processes of Integration of New Exhibition Technologies”

P12

The Cinema Authorship of Lindsay Anderson

ROOM: San Bernardino
CHAIR: Karl Magee * University of Stirling

Karl Magee * University of Stirling * “The Auteur in the Archive… Finding Lindsay Anderson”

Christophe Dupin * Queen Mary, University of London * “The Auteur vs. the Institution: The Rise and Fall of the Relationship between Lindsay Anderson and the British Film Institute”

Kathryn Mackenzie * University of Stirling * “The Trouble with The Old Crowd—Examining Collaboration and Authorship”
WORKSHOP PARTICIPANTS

Howard Chaykin  *  Marvel Comics
Marc Guggenheim  *  Marvel Comics
Hank Kanalz  *  DC Comics/Wildstorm
Jeff Katz  *  American Original
John Rogers  *  Kung Fu Monkey Productions

SPONSOR  Television Studies Scholarly Interest Group

SPECIAL SESSION

Nontheatrical Media
from Celluloid to YouTube

ROOM  Beaudry B  CHAIR  Kirsten Ostherr  *  Rice University

Charles Tepperman  *  University of Calgary  *  “Amateur Cinema from First Wave to Web”
Kirsten Ostherr  *  Rice University  *  “Avatar in the OR: From Medical Motion Pictures to Second Life”
Will Straw  *  McGill University  *  “‘100 Action Classics’: Delapidation from the Big Screen to the Budget DVD Corpus”

RESPONDENT  Priya Jaikumar  *  University of Southern California

SPONSOR  Nontheatrical Film and Media Scholarly Interest Group
March 20, Saturday

8:00 am – 9:45 am

P18

**SCREENING**

Joymoti

(Jyoti Prasad Aggarwala, India, 1935, 90 min)

**ROOM** La Brea

**SPONSOR** Asian/Pacific American Caucus

Audiences for this film may be interested to attend Session W2 on Indian Identity and National Cinema, where this film will explicitly be discussed.

*Please see the synopsis for this screening on page 152.*
Bad Boys, Dudes, Monsters, and Pitchmen
Comedic Articulations of Masculinity

Room Santa Anita A
Chair David Gurney * Northwestern University

Kimberly McColl * Vanderbilt University * “The Bad Boys of Early Slapstick”
Joshua Moss * University of Southern California * “Performative Queerness and Jewish Masculinity in Sacha Baron Cohen’s Brüno”
Peter Alilunas * University of Michigan * “Playing Defense: Protecting Masculinity with Humor in the 'Dude Flick’”
David Gurney * Northwestern University * “But Wait, There’s More!: Subverting the Pitchman through Comedic Appropriation and Recirculation”

Gender and Sex in Silent Cinema

Room Santa Anita B
Chair Nicholas Baer * University of California, Berkeley

Alexandra Seibel * University of Vienna * “The Killing of a Jewish Femme Fatale: Re-reading G. W. Pabst’s The Joyless Street [1925] and Hugo Bettauer’s [anti-]Semitic Source Novel”
Christina Petersen * University of Chicago * “‘Doesn’t That Music Go Right to Your Feet?’: The Jazz-mad Flapper and the Construction of the 1920s Mimetic Youth Spectator”
Michael Frangos * University of California, Santa Barbara * “The Vamp and the Floating Weeds: Modernism, Decadence, Japanese Silent Film”
Nicholas Baer * University of California, Berkeley * “The Dialectic of the Aufklärungsfilm: Richard Oswald’s Anders Als die Andern and the Wake of the 'Long Nineteenth Century’”

Sir Sidney Poitier
The Actor, His Films, and the Measure of a Man

Room Santa Anita C
Chair Mark Reid * University of Florida

Trea Andrea Russworm * University of Massachusetts, Amherst * “Sidney Poitier and the Psychoanalysis of Race”
Arthur Knight * College of William and Mary * “It’s No Great Joy to be a Symbol: Poitier’s Performance of Seriousness and Pleasure”
Mark Reid * University of Florida * “Sir Sidney Poitier: The Actor, His Films, and the Measure of a Man”

African/African American Caucus

B/Hollywood and Transnational Cinema
Hybridity or Appropriation? Past, Present and Future Tendencies

Room Palos Verdes
Chair Elena Oliete * University of Zaragoza

Ajay Gehlawat * Sonoma State University * “Recalling Bollywood in a Time of Slumdog’s: Summoning the Past to Shape Whose Future?”
Ivan Villarrea * Universidad de Zaragoza * “Transcultural Parody and Autobiography in Nina Paley’s Sita Sings the Blues”
Swapnil Rai * Southern Methodist University * “The Slumdog Effect': Transnational Indian Cinema on Global Screens”
Elena Oliete * University of Zaragoza * “Transnational Cinema and Cultural Prejudices: East and West, Past and Future, Tradition and Change Meet in Gurinder Chadha’s Bride and Prejudice [2001]”
Saturday
March 20

Q5
Museums and Moving Images
ROOM San Fernando
CHAIR Malte Hagener ★ Leuphana Universität Lueneburg
Doug Cunningham ★ United States Air Force Academy ★ “Framing the Experience: The Aesthetic Rhetorics of Federal Visitor-center Films”
Allison Whitney ★ Texas Tech University ★ “Attraction Cinema: IMAX and the Museum”
Roger Hallas ★ Syracuse University ★ “Objects, Ruins, and Moving Images: Documentary Screens in Contemporary Museum Display”
Haidee Wasson ★ Concordia/Harvard University ★ “A Different Kind of Art Cinema: Screens and Scale at the Metropolitan”

Q6
Pipecleaners
ROOM San Gabriel A
CHAIR Daniel Herbert ★ University of Michigan
Aswin Punathambekar ★ University of Michigan ★ “Bollywood in the World: Diasporic Entrepreneurs and the Promise of Digital Media”
Daniel Herbert ★ University of Michigan ★ “From Art House to Your House: Boutique Video Distributors and Their Challenges”
Jeff Scheible ★ University of California, Santa Barbara ★ “Video Store Closures: Field Notes on the Death of Cinema”
Jennifer Holt ★ University of California, Santa Barbara ★ “Which Way Is the Mothership? New Directions in Digital Distribution”
RESPONDENT Sheila Murphy ★ University of Michigan

Q7
Avant-garde Affects
ROOM San Gabriel B
CHAIR Johannes vonMoltke ★ University of Michigan
Paul Dobryden ★ University of California, Berkeley ★ “Attraction, Repulsion, and Distance in The Student of Prague”
Jonathan Flately ★ Wayne State University ★ “Like: Collecting, Collectivity and Andy Warhol’s Screen Tests”
RESPONDENT Steven Shaviro ★ Wayne State University

Q8
New Waves and Film Festivals
ROOM San Gabriel C
CHAIR Malte Hagener ★ Leuphana Universität Lueneburg
Malte Hagener ★ Leuphana Universität Lueneburg ★ “A New Wave without Films? The Curious Case of the Young German Cinema”
Christian Jungen ★ University of Zurich ★ “There Must Be Something Going On’: New Waves as an Obsession of Festival Programmers and Film Critics”
Su-Anne Yeo ★ University of London-Goldsmiths ★ “A Will to Cinema’ in Post–97 Hong Kong: Minor Transnationalism and the Hong Kong Asian Independent Film Festival”
March 20

Q9

Grounded Subjects and Visceral Narration
The Flat Ontology of the Ordinary Cosmopolitan in International Cinema

Tim Bergfelder ★ University of Southampton ★ “In Transit: Vernacular Cosmopolitanism, Cinema, and Transnational Desire”
Erica Carter ★ University of Warwick ★ “The Cosmopolitan Sensibility: Understanding the Emigré Audience”
William Marshall ★ University of Stirling ★ “Connecting Membranes of Local and Global: Robert Lepage’s Quebec City Films”
Stephanie Hemelryk Donald ★ RMIT University ★ “Grounded Cosmopolitanism and the Right to the City: Children and Local Mobility in Film”

RESIDENT Christoph Lindner ★ University of Amsterdam

Q10

Apparatus From Scopic Control to Scopic Potentials

McLain Clutter ★ University of Michigan ★ “Imaginary Apparatus: Film Production and Urban Planning in John V. Lindsay’s New York City”
James O’Leary ★ University of the Arts, London and Kristen Kreider ★ Royal Holloway, University of London ★ “Displaced Occupations: Revisiting the Atmospheric Space of Tarkovsky’s Nostalgia”
Jon Yoder ★ Syracuse University ★ “Inhabit the Image: The Widescreen Apparatuses of John Lautner”

RESIDENT Erkki Huhtamo ★ University of California, Los Angeles

Q11

Motion Studies New Perspectives on Chronophotography

Kenneth White ★ Stanford University ★ “Muybridge Skies”
David Fresko ★ Stanford University ★ “Time Made [Im] Material: Muybridge’s Magic Lantern”
Laura Dixon ★ University of Texas, Austin ★ “Gleaning Time: The Digital Re-mediation of Etienne-Jules Marey’s Motion Studies in Agnès Varda’s The Gleaners and I”

RESIDENT Karla Oeler ★ Emory University

Q12

WORKSHOP The Book Review

WORKSHOP PARTICIPANTS

Gerald Butters ★ Aurora University
Kristen Hatch ★ University of California, Irvine
Paula J. Massood ★ Brooklyn College, City University of New York
10:00 am

**Q13**

**New Perspectives on Television History**

**ROOM** Santa Barbara A  
**CHAIR** Susan Murray  * New York University

Quinn Miller  * Northwestern University  * “Gefilte Swish: Queer Jewish History in 1950s TV”

Daniel Metz  * University of Texas, Austin  * “The Archetype of the Comedian Emeritus: Defining a Late-night Talk TV Guest Type Through the Career of Groucho Marx”

Mark Williams  * Dartmouth College  * “Old Means, New Ends: The Orchid Award and TV Historiography”

Susan Murray  * New York University  * “A Bevy of Hues: The Reception and Aesthetics of Early Color Television”

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**Q14**

**Re-positioning the Set**

**New Perspectives on the Theoretical Foundations of Television Studies**

**ROOM** Santa Barbara B  
**CHAIR** Meghan Sutherland  * Oklahoma State University

**WORKSHOP PARTICIPANTS**

Mark Andrejevic  * University of Iowa

Victoria E. Johnson  * University of California, Irvine

Scott Krzych  * Oklahoma State University

Laura McMahon  * University of Cambridge

Meghan Sutherland  * Oklahoma State University

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**Q15**

**Experimental and Avant-garde Cinema and Education**

**ROOM** Santa Barbara C  
**CHAIR** Tammy Ko Robinson  * San Francisco Art Institute

**CO-CHAIR** Sudarat Musikawong  * Siena College

**WORKSHOP PARTICIPANTS**

Tomonari Nishikawa  * State University of New York, Binghamton

Chalida Uabumrunjit  * Thai Film Foundation

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

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**Q16**

**Television and Popular Memory**

**ROOM** Beaudry A  
**CHAIR** Graeme Turner  * University of Queensland

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

**WORKSHOP PARTICIPANTS**

Sue Turnbull  * La Trobe University  * “A Gap in the Records: Television Audiences and the Construction of History”

Chris Healy  * University of Melbourne  * “Television, Memory and Historicity.”

Alan McKee  * Queensland University of Technology  * “The History of Australian Television According to YouTube on the 27 May 2009.”

John Hartley  * Queensland University of Technology  * “Towards a Consumer-created Understanding of Television.”
Q18 ★★★★★★ SCREENING
Sacred Places
(Jean-Marie Téno, Cameroon, 2009, 70 min)
SPONSOR African/African American Caucus

Filmmaker Jean-Marie Téno will be available to answer questions.

Audiences for this film may be interested to attend Session S12 on New Approaches in African Documentary Filmmaking, where Téno’s work will explicitly be discussed and he will provide a formal response.

Please see the synopsis for this screening on page 152.

Q17 ★★★★★★ SPECIAL SESSION
Collaborative Research Programs
From Archive to Electronic Publication

ROOM Beaudry B
CHAIR Mark Garrett Cooper ★ University of South Carolina
CO-CHAIR Jane Gaines ★ Columbia University

SESSION PARTICIPANTS
Jane Gaines ★ Columbia University
Mark Garrett Cooper ★ University of South Carolina
Drake Stutesman ★ Framework
Jan-Christopher Horak ★ University of California, Los Angeles
Mark Lynn Anderson ★ University of Pittsburgh

SPONSOR Women’s Film History Project

Q ★★★★★★ MEETING
SATURDAY ★ MARCH 20
10:00 am – 11:45 am
Queer Caucus

ROOM Los Feliz
saturday
March 20

12:00 noon – 1:45 pm

R1
ROOM Santa Anita A
CHAIR Keir Keightley ★
FIMS, University of Western Ontario

Synchronizing Sound and Image
History, Intermediality, Ontology

Keir Keightley ★ FIMS, University of Western Ontario ★ “Pantophonographics, or the Perverse Pleasures of Synchronization”

Kyle Barnett ★ Bellarmine University ★ “Listening to [Silent] Stardom: Talk-O-Photo Records and Cross-promotional Synchronization”

Steven Pustay ★ Georgia State University ★ “‘Becoming-music’: The Synchronization of Aural and Visual Refrains in the Cinema of Busby Berkeley”

Matt Malsky ★ Clark University ★ “Scoring Ruttmann’s Berlin: Considering a Soundtrack’s Meaning in Historical and Modern Contexts”

SPONSOR Sound Studies Scholarly Interest Group

R2
ROOM Santa Anita B
CHAIR Laura Horak ★
University of California, Berkeley

Female Masculinities, Queer Sexualities
Revisiting Cinema’s First Decades

Susan Potter ★ University of Auckland ★ “Traces, Specks and Glimmers: Early Cinema’s ‘Lesbian’ Archive”

Kristen Anderson Wagner ★ University of Southern California ★ “‘When Women Will Wear Mustaches’: Male Impersonation and Gender Inversion in Silent Comedy”

Laura Horak ★ University of California, Berkeley ★ “Seeing Lesbians: Consolidating Visual Codes on the American Screen”

SPONSOR Queer Caucus

R3
ROOM Santa Anita C
CHAIR Barry Keith Grant ★
Brock University

Madness, Sexuality, and the Radical Horror Film

SPONSOR Transnational Korean Cinema

Mikita Brottman ★ Pacifica Graduate Institute ★ “The New Uncanny: Drag Me to Hell”

Will Dodson ★ University of North Carolina, Greensboro ★ “The Sapphic, the Sadean, and Jess Franco”

Barry Keith Grant ★ Brock University ★ “‘When the Woman Looks’: High Tension and the Horrors of Heteronormativity”

Christopher Sharrett ★ Seton Hall University ★ “Revisiting Corman’s Poe: Male Hysteria in 60s Horror”

R4
ROOM Palos Verdes
CHAIR Hye Seung Chung ★
University of Hawaii, Manoa

Transnational Korean Cinema

Hye Seung Chung ★ University of Hawaii, Manoa ★ “From the Ugly to the ‘Weird’: The Hideous Hybridity of Korea’s Manchurian Westerns”

David Scott Diffrient ★ Colorado State University ★ “From Gojira to Gwoemul: ‘Host’ Cities and ‘Post’ Histories in East Asian Monster Movies”

Hyung-Sook Lee ★ Ewha Woman’s University ★ “Hollywood Goes to Korea: Film Remaking and the Reconfiguration of the Global Cultural Order”

Walter Lew ★ University of Miami ★ “Turning Stray Poets into Pyōnsa: Korean Cinema in U.S. Creative Writing Workshops”

Sylvie Thouard  *  Université Paris-Est  *  “Traduction en documentaire : Transparence, réflexivité, performativité”

Patricia Caillé  *  Université de Strasbourg  *  “Le Maghreb, les femmes et la réalisation documentaire: Les termes de la construction de l’entre-deux”

Robert Lang  *  University of Hartford  *  “Inventer la nation postcoloniale / Construire un passé utile : La télé arrive [Tunisie, 2006] de Moncef Dhouib”

Jean Christophe Rachid  *  Université de Paris 3—Sorbonne Nouvelle  *  “Occupation and the spectators: Narrative and Cinematic Representation of the Algerian War”

Sylvie Thouard  *  Université Paris-Est  *  “La télévision et le récit : les termes de la construction de l’entre-deux”

Robert Lang  *  University of Hartford  *  “The Visual Culture of the Maghreb: From the Colonial to the Postcolonial Era”
**March 20, Saturday**

**12:00 noon – 1:45 pm**

**R9** The Nonrepresentational within the Documentary

- **ROOM** San Pedro
- **CHAIR** Benedict Stork  
  University of Minnesota

Kristopher Fallon  
University of California, Berkeley  

Benedict Stork  
University of Minnesota  
“(Re)Encountering the Document: Appropriated Images and Documentary Realism”

Claudia Salamanca  
University of California, Berkeley  
“Resisting Death”

**R10** Speculative Globalities

- **ROOM** La Cienega
- **CHAIR** Bhaskar Sarkar  
  University of California, Santa Barbara

Rita Raley  
University of California, Santa Barbara  
“Biopolitical Informatics”

Colin Milburn  
University of California, Davis  
“Nanopolitanism”

Aimee Bahng  
Dartmouth College  
“The Speculative Futures of Race, Reproduction, and Citizenship”

**R11** Still Photography and the Moving Image

- **ROOM** Los Cerritos
- **CHAIR** Ruth Johnston  
  Pace University

Catherine Fowler  
University of Otago  
“Do I Add to the Images in Movies? Pensiveness and the Moving Image in Gallery Films”

Maija Howe  
University of New South Wales  
“‘Animated Stills’: Photographicity and the Mid-twentieth-century Home Movie”

Rebecca Sheehan  
University of Pennsylvania  
“The Time of Sculpture: Rodin, Photography and the Avant-garde Film”

Ruth Johnston  
Pace University  
“The Trauma of the Moving Image”

**R12** Film Stardom and Gender

- **ROOM** San Bernardino
- **CHAIR** Mary Desjardins  
  Dartmouth College

Elisabetta Girelli  
University of St Andrews  
“Man and Boy: Montgomery Clift as a Queer Star in *Wild River* and *The Misfits*”

Antonella Palmieri  
University of East Anglia  
“Anna Magnani: Another Name for Animal Magnetism”

Kristy Rawson  
University of Michigan, Ann Arbor  
“No White Wedding: Lupe Velez, Gary Cooper and the Limits of Modern Mexican Assimilation”

Mary Desjardins  
Dartmouth College  
“The Ladies Men: Gender, Genre, and the ‘Fallen Man’ Film of the 1930s”
**New Hollywood Redux**

Revisiting 1970s American Cinema

**WORKSHOP**

**The Avant-garde and the Archive**

**WORKSHOP PARTICIPANTS**

- **Todd Berliner**  
  University of North Carolina, Wilmington  
  “Stylistic Eccentricity in Seventies Hollywood and the Marketing of Directorial Style”

- **Maya Montañez Smukler**  
  University of California, Los Angeles  

- **Maria San Filippo**  
  Wellesley College  
  “Histories of Violence: The Political Unconscious of 1970s Film Noir”

- **Vernon Shetley**  
  Wellesley College  
  “I Don’t Know My Way around the Village: Incest, Economics, and Modernity in Martin Scorsese’s Mean Streets”

**RESPONDENT**  
**Thomas Elsaesser**  
University of Amsterdam

**Race in Histories of New Media**

**SPECIAL SESSION**

Transmedia Studies

**WORKSHOP PARTICIPANTS**

- **Tara McPherson**  
  University of Southern California  
  “Color Coding: Race and the Origins of Digital Media in the Post-war U.S.”

- **Curtis Marez**  
  University of Southern California  
  “Screening Farm Workers: ‘New’ Media Technology and the Rise and Fall of Cesar Chavez and the United Farm Workers”

- **Anna Everett**  
  University of California, Santa Barbara  
  “Black Blogospherics: The Online Politics of Race and Gaming”

**RESPONDENT**  
**Thomas Elsaesser**  
University of Amsterdam
Saturday, March 20

Screening

California Company Town
(Lee Anne Schmitt, USA, 2008, 76 min)

Room: La Brea

Sponsors: Caucus on Class

Filmmaker Lee Anne Schmitt will be available to answer questions.

Please see the synopsis for this screening on page 153.

Meeting

Saturday, March 20

12:00 noon – 1:45 pm

Video Game Studies
Scholarly Interest Group
S1: Revisiting Hollywood Masculinities

- **Room**: Santa Anita A
- **Chair**: Santiago Fouz-Hernández
- **University of Durham**

**Speakers**
- **Brian Faucette**: University of Kansas and Chuck Berg
  - “Dick Powell, The Peoples’ Crooner: Representations of Youth and New Deal Masculinities”
- **Peter Lehman**: Arizona State University and Susan Hunt
  - Santa Monica College
  - “Observing and Reporting on Phallic Masculinity”
- **Santiago Fouz-Hernández**: University of Durham
  - “Gazing at Gladiators: Then and Now”
- **Johnson Cheu**: Michigan State University
  - “To Love Wolverine: The Solitary Man in the Making”

S2: YouTube, YouToo

- **Room**: Santa Anita B
- **Chair**: Carol Vernallis
- **Arizona State University**

**Speakers**
- **Sarah Banet-Weiser**: University of Southern California
  - “Broadcast Yourself: Girls’ Media Production, Youtube and Self-branding”
- **Steve Spence**: Clayton State University
  - “Grassroots Historiography: The Civil Rights Movement on YouTube”
- **Josh David Jackson**: University of Wisconsin, Madison
  - “The Conflict of Content: Youtube and Users’ Rights to Access and Share Culture Online”
- **Boel Ulfsdotter**: University of Reading
  - “Canon Formation Goes YouTube”

S3: New Directions in Adaptation

- **Room**: Santa Anita C
- **Chair**: Jack Boozer
- **Georgia State University**

**Speakers**
- **Dudley Andrew**: Yale University
  - “At Last the Equal of the Novelist: Adapting without Drama”
- **Timothy Corrigan**: University of Pennsylvania
  - “Adaptations, Refractions, & Obstructions: The Prophecies of Andre Bazin”
- **Kamilla Elliott**: Lancaster University
  - “Jekyll to Hyde: Literature to Film”
- **Jack Boozer**: Georgia State University
  - “Authorial Intention in Novel and Film: Dying Animals and Elegies”

S4: Japanese Cinema at the Crossroads

- **Room**: Palos Verdes
- **Chair**: Ayako Saito
- **Meiji Gakuin University**

**Speakers**
- **Mark Roberts**: University of California, Berkeley
  - “High-growth Satire: Masumura Yasuzō in the Showa 30s”
- **Michael Raine**: University of Chicago
  - “Masumura Yasuzō and the Significance of ‘Film Study’”
- **Ayako Saito**: Meiji Gakuin University
  - “The Melodramatic Body as a Discursive Critique of Patriarchy in Masumura Yasuzō’s Films of the 1960s”

**Respondent**: Naoki Yamamoto
- Meiji Gakuin University
Saturday
March 20

2:00 pm

ROOM
San Fernando

S5

Reframing Standard Operating Procedure
Errol Morris and the Creative Treatment of Abu Ghraib

Linda Williams ★
University of California, Berkeley

Bill Nichols ★
San Francisco State University ★ “Are There Limits to Academic Discourse? SOP and Feelings of Revulsion”

Jonathan Kahana ★
New York University ★ “Speech Images: Standard Operating Procedure and the Staging of Interrogation”

Linda Williams ★
University of California, Berkeley ★ “Cluster Fuck: The Forcible Frame in Errol Morris’s Standard Operating Procedure”

RESPONDENT Irina Leimbacher ★
University of California, Berkeley

2:40 pm

ROOM
San Gabriel A

S6

Contemporary Commercial Strategies Influencing Hollywood Films

Janet Wasko ★
University of Oregon

Eileen Meehan ★
Southern Illinois University, Carbondale and Deborah Tudor ★
Southern Illinois University, Carbondale ★ “Star Trek’s Prime Directive: To Exploit and Protect”

Ernest Mathijs ★
University of British Columbia ★ “Look at the Size of that Thing: The Reception of Cult Blockbusters”

Claire Perkins ★
Monash University and Constantine Verevis ★
Monash University ★ “Film Trilogies: New Critical Approaches”

Mary Erickson ★
University of Oregon ★ “The Independent Brand: Corporate Partnerships and Independent Film”

3:45 pm

ROOM
San Gabriel C

S8

Early Sound Cinema across the Globe

Rosie Thomas ★
University of Westminster

Meredith Ward ★
Northwestern University/Johns Hopkins University ★ “The Studios Battle the Shamans of Sound: Early Sonic Negotiations and the Personnel in Hollywood”

Hyungshin Kim ★
Northwestern University ★ “Cinematic Looks and Sounds of the Écriture of Korean Vernacular under Japanese Colonial Rule”

Christopher Natzén ★
National Library of Sweden ★ “Have You Heard It Yet?”—The ‘Musicness’ of the Ads for the First Sound Films in Sweden

Rosie Thomas ★
University of Westminster ★ “Distant Voices, Magic Knives: Lal-e-Yaman and the Transition to Sound in Bombay Cinema”

Gregory Waller ★
Indiana University ★ “Excerting Hollywood for the Depression-era Classroom”

Charles Acland ★
Conordia University ★ “Edgar Dale—From Film Appreciation to Information Explosion”

Marsha Orgeron ★
North Carolina State University ★ “Black Power in the Classroom Educational Film, Social Order, and the Unusual Case of 220 Blues [1970]”

Eric Smoodin ★
University of California, Davis ★ “Cinema in the Asylum: Film Education and Insanity, 1915—1940”

Sponsor Nontheatrical Film and Media Scholarly Interest Group
S9  Selling TV
ROOM  San Pedro  CHAIR  Stephen Tropiano  Ithaca College

Jennifer Clark  Fordham University  “Marketing Mad Men”
Alessandro Catania  University of Nottingham  “The Abridged Version: TV Recaps as Promotional Strategy for Serials and Brands.”
David Resha  University of Wisconsin, Madison  “On the Spot: Errol Morris and Television Advertising”

S10  Explorations of Film Genre II
ROOM  La Cienega  CHAIR  Jorge Pérez  University of Kansas

Kevin Flanagan  University of Pittsburgh  “Retreat into Madness: Post-war British Aristocracy, The Ruling Class, and the Movie Musical”
R. Bruce Brasell  Independent Scholar  “Sweet Are the Uses of Degeneracy: Southern Gothic, Film Genre, and Queer Theory”
Jorge Pérez  University of Kansas  “Cultural Roundabouts: Spanish Film on the Road”

S11  Cinema and Ecology I
Theoretical Perspectives
ROOM  La Cerritos  CHAIR  Adrian Ivakhiv  University of Vermont

Adrian Ivakhiv  University of Vermont  “The Anthro-bio-geomorphic Machine: Stalking the Zone between Cinema Worlds and the Real”
Paula Willoquet-Maricondi  Marist College  “The Place of Ecocriticism in Film Studies”
David Ingram  Brunel University  “Ecocriticism and Screen Media Theory: Some Research Questions”
RESPONDENT  Leo Braudy  University of Southern California

S12  New Approaches in African Documentary Filmmaking
ROOM  San Bernardino  CHAIR  Olivier Tchouaffe  Southwestern University

Kristin Pichaske  Columbia College  “Black Stories, White Voices: The Challenge of transforming South Africa’s Documentary Film Industry”
RESPONDENT  Jean-Marie Teno  Hampshire College

Please note the associated screening in Session Q18.
Saturday March 20

2:00 pm – 3:45 pm

S13 Fantastic Displacements
    Gender, Historicity, and Science Fiction
    ROOM Santa Barbara A
    CHAIR Christopher Dumas * Independent Scholar

Christoph Dumas * Independent Scholar
* "Dreams From My [Anal] Father: Anxiety and Genre in 1953"

Jeffrey Bennett * University of Iowa
* "There Are Many Copies: Queer Subtext and Performative Reiteration in Battlestar Galactica"

Claire King * Vanderbilt University
* "Allegorical Discontents: The Gendered Shell Game in District 9"

RESPONDENT Joan Hawkins * Indiana University-Bloomington

S14 Film Historiography and Chinese Cinemas
    ROOM Santa Barbara B
    CHAIR Guo-Juin Hong * Duke University
    CO-CHAIR Weihong Bao * Columbia University

WORKSHOP PARTICIPANTS
    Yomi Braester * University of Washington
    Jason McGrath * University of Minnesota, Twin Cities
    Ru-Shou Chen * National Chengchi University
    Xinyu Dong * Stanford University

SPONSOR Asian/Pacific American Caucus

S15 Professional Opportunities outside the Classroom
    ROOM Santa Barbara C
    CHAIR Karen Beckman * University of Pennsylvania

WORKSHOP PARTICIPANTS
    Brian Price * Oklahoma State University
    Howard Besser * New York University
    Jacqueline Reich * State University of New York, Stony Brook
    David Pendleton * Harvard University

SPONSOR Professional Development Committee

S16 Hollywood History / Jewish History
    The Past and Future of a Popular Jewish Identity
    ROOM Beaudry A
    CHAIR Scott Balcerzak * Northern Illinois University

Vincent Brook * University of Southern California
* "The Four Jazz Singers: Mapping the Jewish Assimilation Narrative"

Steven Carr * Indiana University/Purdue University
* "Movies, Jews, and Profits to Lose: Hollywood and the European Market Before World War II"

Scott Balcerzak * Northern Illinois University
* "Whitefacing the Nebbish: Eddie Cantor’s Assimilation and Influence"

Michael Rennett * Moorpark College
* "An Eye for an Eye?: Post-holocaust Issues of Revenge and Forgiveness in Spielberg’s Films"

RESPONDENT Lester Friedman * Hobart and William Smith Colleges
**S17**

**ROOM**
Beaudry B

**CHAIR**
Jennifer Wild ☆ University of Chicago

**SPECIAL SESSION**
Aesthetics Now
Art History and Film Studies

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**S18**

**ROOM**
La Brea

**SCREENING**
Shorts of Bryan Green
(Bryan Green, USA, 2003-2009, 60 total min)

**SPONSOR**
African/African American Caucus

Filmmaker Bryan Green will be available to answer questions.

*Please see the synopsis for this screening on page 153.*

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**WORKSHOP PARTICIPANTS**

- **Tom Gunning** ☆ University of Chicago
- **Rosalind Galt** ☆ University of Sussex
- **George Baker** ☆ University of California, Los Angeles

**SPONSOR**
CinemArts: Film and Art History Scholarly Interest Group

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**S17**

**ROOM**
Los Feliz

**MEETING**

SATURDAY MARCH 20

2:00 pm – 3:45 pm

Central/East/South European Cinemas Scholarly Interest Group
**March 20**

**T1**

**SPECIAL SESSION**

New Directions in Contemporary Japanese Animation

**ROOM** Santa Anita A  **CHAIR** Fukuyuki En  **★** Josai International University

**SESSION PARTICIPANTS**

Yoshio Kuroda  **★** Animation Director
Kayo Takefuji  **★** Josai International University  **★** Producer, Director & Assoc. Professor
Fukuyuki En  **★** Josai International University  **★** Dean & Professor
Jiro Plutschow  **★** Josai International University  **★** Composer, Engineer & Assoc. Professor

Conducted in English and Japanese

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**T2**

Cultural Exchange in/and the Media of the Americas

**ROOM** Santa Anita B  **CHAIR** Dolores M. Tierney  **★** University of Sussex

**PARTICIPANTS**

Dolores M. Tierney  **★** University of Sussex  **★** “On the Road with Alfonso Cuarón”
Camilla Fojas  **★** DePaul University  **★** “Hollywood Border Films: Westerns with a Vengeance”
Victoria Ruetao  **★** University of Alberta  **★** “Painting the Pampas with Light: John Alton in Argentina”

**RESPONDENT** Chad Beck  **★** Indiana University, Bloomington

**SPONSOR** Latino/a Caucus

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**T3**

Creative, Professional, Practitioner

Defining Producers in the Study of Film/Television Production

**ROOM** Santa Anita C  **CHAIR** Vicki Mayer  **★** Tulane University

**PARTICIPANTS**

Bridget Conor  **★** Goldsmiths College, University of London  **★** “Screenwriters as ‘Creatives’: Problematising the Term ‘Creative’ in Screenwriting Labour Research”
Christine Cornea  **★** University of East Anglia  **★** “The ‘Practitioner’ in Film and Television: Utility and Limits of a Term”

**RESPONDENT** Miranda Banks  **★** Emerson College

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**T4**

Mining the Archives

The Logics of Film Preservation and Historiography

**ROOM** Palos Verdes  **CHAIR** Rebecca Bell-Metereau  **★** Texas State University

**PARTICIPANTS**

Travis Vogan  **★** Indiana University  **★** “Compartmentalizing Emotion: Notes on the NFL Films Archive”
Leslie DeLassus  **★** University of Iowa  **★** “Authoring the Archive: A Case Study of the Relationship between Primary Source Material and the Construction of Film History”
Paul McEwan  **★** Muhlenberg College  **★** “The Birth of a Nation and Postwar Film Culture: New Documents on Censorship Controversies in the 1940s and 50s from the Collection of John Griggs”
Rebecca Bell-Metereau  **★** Texas State University  **★** “Preservation, Censorship, and Shame: Effacing Documentary History”
Sarah Delahousse  *  Wayne State University  *  “American Detectives, French Criminals: An Examination of Crime, Modernity, and the New Woman in An Hour Before Dawn [1913], The Hazards of Helen [1914–17], Les Vampires [1915], and Judex [1917]”

Kathleen Murray  *  University of Pittsburgh  *  “Doing the Lego’work: The Investigating Woman in Traffic in Souls [1913], The Mystery of the Double Cross [1917], and The Penalty [1920]”

Anne Morey  *  Texas A&M University  *  “The New Woman as Criminal: Films and Novels by Alice Duer Miller and Adela Rogers St. Johns”

Racquel Gonzales  *  University of Texas, Austin  *  “Big Scores and Speed-runs: Exploring YouTube as an Archive for Video Game Performance”

P. Konrad Budziszewski  *  Indiana University  *  “We’re the Cutting Edge of Technology and the Leading Edge of Imagination: Discourses of Innovation, Progress, and Change in the Electronic Games Industry.”

Zach Whalen  *  University of Mary Washington  *  “Zork and the Problem of a Video Game Canon”

Karen Petruska  *  Georgia State University  *  “Il Cinema Ritrovato: At the Intersection of the Filmic Past and the Digital Future”

Ger Zielinski  *  New York University  *  “On the Pragmatics of Programming and Archives of Feelings at LGBT Film Festivals”

Saer Ba  *  University of St Andrews  *  “An Emergent Canon/Field? Of Diaspora, African Cinema and the Film Festival”

Toby Lee  *  Harvard University  *  “Festival City: Public Culture and the Production of Locality in Thessaloniki”

James Hay  *  University of Illinois, Urbana-Champaign  *  “The Birth of the ‘Neoliberal’ City and Its Media”

Laurie Ouellette  *  University of Minnesota  *  “Parking Wars: Television and the Regulation of Public Space”

Victoria E. Johnson  *  University of California, Irvine  *  “The Persistence [and Necessity?] of Flyover America in an Age of Digital Transition”

Hollis Griffin  *  Northwestern University  *  “Flyover Feelings: Affect, Taste, and the Poltics of Television Studies Today”
T9 Film and/as National Historiography

ROOM San Pedro
CHAIR Rayna Denison ★ University of East Anglia, Norwich

Dan Chyutin ★ University of Pittsburgh ★ “Negotiating Political Ambiguity in the Contemporary Israeli War Film: Joseph Cedar’s Beaufort (2007)”

Julia Wright ★ University of California, Los Angeles ★ “Threads for a Yarn: Kinuyo Tanaka and the Fragments of a History”

Jasmijn Van Gorp ★ Utrecht University ★ “Cinema and the Russian Federation: State-sponsored Transnationalism to Reinforce the Nation”

Rayna Denison ★ University of East Anglia, Norwich ★ “20th Century Boys: Remembering Japan’s Past in Its Future”

T10 Filming Contemporary Multiplicity

ROOM La Cienega
CHAIR Ned Schantz ★ McGill University

Hilary Schor ★ University of Southern California ★ “Doubling Vision/Sliding Home: The Thinking Heroine, Twice Over”

Criscilla Benford ★ Duke University ★ “Alienation, Intercollectivity, and the Multiplot Structure: Reading Haggis’s Crash through Forster’s Stranger than Fiction”

Ned Schantz ★ McGill University ★ “Touching Fates: La Jetée; Run, Lola, Run; Primer”

RESPONDENT Robyn Warhol-Down ★ Ohio State University

T11 Cinema and Ecology II

ROOM Los Cerritos
CHAIR Cynthia Chris ★ College of Staten Island, City University of New York

Elena Past ★ Wayne State University ★ “Cinema and the Ecology of Arrival in Two New Worlds”

Patrick Brereton ★ Dublin City University ★ “Finding Nature: Into the Wild, Grizzly Man and Into the West”

Stephen Rust ★ University of Oregon ★ “Hollywood and the Changing Climate”

Salma Monani ★ University of Minnesota, Twin Cities ★ “Environmental Film Festivals: Expressions of Ecomedia Inspiring Change?”

T12 Mortified Remains

ROOM San Bernardino
CHAIR Michele Schreiber ★ Emory University
CO-CHAIR Deron Overpeck ★ Auburn University

Catherine Zimmer ★ Pace University ★ “Surveillance and/as Torture in Contemporary Horror”

Jennifer M. Barker ★ Georgia State University ★ “Dro[w]ning Out Desire: Noxious Noise in High Tension”

Deron Overpeck ★ Auburn University ★ “Why They Hate Us: The Body as Guilt Incarnate in Hostel and Turistas”

Michele Schreiber ★ Emory University ★ “The Horror of the Unknown in David Fincher’s Zodiac”
**Margins of Classicism**
Film Practice at the Periphery of Classical Hollywood Cinema

**Encountering Garbo, Eagels, Davis, and Taylor as Stars and Actors in Film**

**WORKSHOP**
Writing About Film
Style, Themes, and Variations

**Moving Not So Straightforward**
Queer Soundtracks over Time

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**ROOM**
Santa Barbara A
**Chair**
Scott Higgins ★ Wesleyan University

**ROOM**
Santa Barbara B
**Chair**
Cynthia Baron ★ Bowling Green State University

**ROOM**
Santa Barbara C
**Chair**
William Rothman ★ University of Miami

**ROOM**
Beaudry A
**Chair**
Caryl Flinn ★ University of Arizona

**WORKSHOP PARTICIPANTS**

- Adrienne L. McLean ★ University of Texas, Dallas
- Murray Pomerance ★ Ryerson University
- William Rothman ★ University of Miami
- Vivian Sobchack ★ University of California, Los Angeles
- David Sterritt ★ Long Island University
- Lesley Stern ★ University of California, San Diego
- David Lugowski ★ Manhattanville College ★ “The Unresolved Score: Queering the Historiography of Early Sound Film Music via the Films of James Whale, 1932—1936”
- Kass Banning ★ University of Toronto ★ “From Gertrude and Brecht to Affect: Conjugating Black Vocality in *Fig Trees*”
- Caryl Flinn ★ University of Arizona ★ “Killing the Thing You Love: Musical Repetition and Queer Desires”
- Krin Gabbard ★ State University of New York, Stony Brook
- **RESPONDENT**
- **SPONSOR**
  Queer Caucus

**Meeting Information**

- **March 20**
- **4:00 pm – 5:45 pm**

Saturday, March 20

T17

**SPECIAL SESSION**
Understanding the Past and Future of African American Media
A Discussion with Members from the Los Angeles School of Black Filmmakers

**ROOM**
Beaudry B

**CHAIR**
Karen Bowdren * Indiana University

**CO-CHAIR**
Zeinabu Davis * University of California, San Diego

**SESSION PARTICIPANTS**
Charles Burnett * Independent Filmmaker
Julie Dash * Independent Filmmaker
Barbara McCullough * Independent Filmmaker
Cauleen Smith * University of California, San Diego and Filmmaker
Billy Woodberry * California Institute for the Arts and Filmmaker

**SPONSOR**
African/African American Caucus

Please note the associated screening in Session J18.

T18

**SCREENINGS**

**VITAL SIGNALS**
Japanese and American Video Art of the 1960s and 1970s
(Various directors, USA and Japan, 1960-1979, 95 total min)

**ROOM**
La Brea

**SPONSORS**
Asian/Pacific American Caucus and Experimental Film and Media Special Interest Group

SCMS is proud to screen the works included in the "Language of Technology" program, including the following titles:

- Digital Experiment at Bell Labs (Nam June Paik, 1966, 5 min)
- Computer Movie No. 1 (CTG, 1968, 8 min)
- Electronic Linguistic (Gary Hill, 1977, 4 min)
- Metastasis (Toshio Matsumoto, 1971, 8 min)
- Image Modulator (Katsuhiro Yamaguchi, 1969, 2 min)
- Ooi and Environments (Katsuhiro Yamaguchi, 1977, 2 min)
- Mona Lisa (Toshio Matsumoto, 1973, 3 min)
- Breath No. 3 (Keigo Yamamoto, 1977, 6 min)
- Bath (James Byrne, 1974, 4 min)
- Hand No. 2 (Keigo Yamamoto, 1976, 8 min)
- Camera, Monitor, Frame (Takahiko Iimura, 1976, 17 min)
- Oh! My Mother (Kohei Ando, 1969, 14 min)
- The Recognition Construction (Morihiro Wada, 1975, 10 min)

Please see the synopsis for these screenings on page 153.
To celebrate our fiftieth year as a scholarly association, this Plenary session will feature former and current Presidents of the Society for Cinema and Media Studies who will offer remarks on their greatest challenges and accomplishments while in office. Please join us for this very special event and the all members reception to follow. We will celebrate the accomplishments of all SCMS Presidents at this Plenary, and offer a special tribute to our former President-Elect, Anne Friedberg, who passed away this year.

**Society of Cinematologists/SCS/SCMS Presidents**

(an asterisk next to the name indicates Presidents who are able to join us for this event):

<table>
<thead>
<tr>
<th>President</th>
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<tbody>
<tr>
<td>Robert Gessner</td>
<td>1959-61</td>
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<td>Gerald Noxon</td>
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<td>Richard Griffith</td>
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March 21

8:00 am – 9:45 am

**U1**

**On and Off the Digital Screen**

**ROOM** Santa Anita A

**CHAIR** HyeRyoung Ok ★ University of California, Irvine

**Bernard Geoghegan** ★ Northwestern University / Bauhaus University ★ “Digital Computers, Now on Your TV! Transmedia Circulation and Divergence in the 1950s”

**Ariel Rogers** ★ University of Chicago ★ “As Big as the Side of a House, As Small as the Palm of Your Hand: The Close-Up on Screens Wide and Pocket-Sized”

**David Parisi** ★ College of Charleston ★ “‘The Tongue of the Skin’: Frank Geldard’s Adventures at the Cutaneous Communication Lab and their Ramifications for Media Historiography”

**HyeRyoung Ok** ★ University of California, Irvine ★ “Outdoor Screens: Networked Urban Spectacle”

**U2**

**Cinematic Cartographies of Latin America**

**Citizenship, Marginality, Violence, and Memory**

**ROOM** Santa Anita B

**CHAIR** Raul Rubio ★ John Jay College, City University of New York

**Hector Dominguez-Ruvalcaba** ★ University of Texas, Austin ★ “The Place of Violence: Representation of Women Bodies and Urban Space in Documentaries on Femicides in Ciudad Juarez”

**Isis McElroy** ★ Arizona State University ★ “Cartographies of Atlantic Memory: Raquel Gerber and Beatriz Nascimento’s Trails to Quilombos”

**Jeremy Lehnen** ★ University of New Mexico ★ “Cartographies of Violence, Masculinity, and Nation Inscribed Upon the Body: Sin destino”

**Leila Lehnen** ★ University of New Mexico ★ “Mi Buenos Aires Olvidada: Israel Adrián Caetano’s Cinematographic Narratives of Urban Misery”

**Raul Rubio** ★ John Jay College, City University of New York ★ “Reflexive Artificiality: Cuba’s Fernando Pérez — Suite Habana [2003] and Madrigal [2007]”

**U3**

**WORKSHOP**

**Teaching Television in a Post-network Era**

**ROOM** Santa Anita C

**CHAIR** Serra Tinic ★ University of Alberta

**WORKSHOP PARTICIPANTS**

**Marsha Cassidy** ★ University of Illinois, Chicago

**Tim Havens** ★ University of Iowa

**Jon Kraszewski** ★ Seton Hall University

**Jonathan Nichols-Pethick** ★ DePauw University

**Serra Tinic** ★ University of Alberta

**U4**

**Racial Minorities and Media Representations**

**ROOM** Palos Verdes

**CHAIR** Shazia Iftkhar ★ University of Michigan

**Lori Lopez** ★ University of Southern California ★ “Asian American Stereotypes On-screen and On the Ground: How Does Theory Translate?”

**Andrew McAlister** ★ University of Tampa and Silvia Giagnoni ☆ Auburn University, Montgomery ★ “Spike Lee: Representations, Situated Realism and the Cultural Struggle”

**Shazia Iftkhar** ★ University of Michigan ★ “What is an Acceptable Muslim? Citizenship and the ‘Arabo-Muslim’ in the 2003–2004 Headscarf Debate in France”
**The Moving Archive**

ROOM: San Fernando  
**Chair:** Chelsey Crawford  
*Oklahoma State University*

- Gregory Brown  
  *Oklahoma State University*  
  "L'Histoire Impossible: Histoire[s] du cinéma and Historical Contingency"

- Chelsey Crawford  
  *Oklahoma State University*  
  "T[wo] Become One: A Theory of Cinematic Quotation"

- Adrian Martin  
  *Monash University*  
  "Films Beget Films . . . But How, Exactly?"

---

**Scientific Discourse, Technological Developments, and the Cinema**

ROOM: San Gabriel A  
**Chair:** Heather Heckman  
*University of Wisconsin, Madison*

- Ryan Pierson  
  *University of Pittsburgh*  
  "Illusions, Hallucinations, and Deceptions: Scientific American before Moving Pictures"

- Murray Leeder  
  *Carleton University*  
  "Méliès's Skeleton: The Vanishing Lady in the Light of the X-Ray"

- Dawn Fratini  
  *University of California, Los Angeles*  
  "A Very Special Prism: The Adventures of Sodium Vapor Image Separation Technology in the Cold War Era"

- Heather Heckman  
  *University of Wisconsin, Madison*  
  "Overvalued Stock? Hollywood's Conversion to Eastmancolor, 1952–1965"

---

**Visual Grammar and Cultural Politics**

ROOM: San Gabriel B  
**Chair:** Miryam Sas  
*University of California, Berkeley*

- Mark Silver  
  *Middlebury College*  
  "Chewing Gum, Chocolate, and Cameras: Documentary Photography and Political Allegory in Early Postwar Japan"

- Deborah Shamoon  
  *University of Notre Dame*  

- Miryam Sas  
  *University of California, Berkeley*  
  "Between Manga and Animation: Oshima Nagisa's Experimental Cinema of Revolution [Ninja Bugeichô, 1967]"

---

**The Meaning of Independence**

ROOM: San Gabriel C  
**Chair:** Mary Erickson  
*University of Oregon*

- Doris Baltruschat  
  *Independent*  
  "Independent Filmmaking in the High Arctic"

- Barry King  
  *Auckland University of Technology*  
  "Being Global in a Context of a Thin National Identity"

- Murat Akser  
  *Kadir Has University*  
  "The New Independent Elitism of American Films: The Case of Independent Film"

- Mark Ryan  
  *Queensland University of Technology*  
  "Independent from Everyone! Producing Australian Horror Movies for Global Markets"
U9

**Female Authorship**

**ROOM**
San Pedro

**CHAIR**
Beth Mauldin ★
Georgia Institute of Technology

<table>
<thead>
<tr>
<th>Panelist</th>
<th>Institution</th>
<th>Title</th>
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<tbody>
<tr>
<td>Jennifer Moorman</td>
<td>University of California, Los Angeles</td>
<td>“Explicitly Feminist: Women Sexperimental Filmmakers”</td>
</tr>
<tr>
<td>Lucia Blanchet</td>
<td>Northwestern University</td>
<td>“Found in Translation: Picturing Female Authorship through Little Women and Mansfield Park”</td>
</tr>
<tr>
<td>Becky Peterson</td>
<td>University of New Mexico</td>
<td>“Maya Deren: Fabric in Film and Film as Fabric”</td>
</tr>
</tbody>
</table>

U10

**Flow**

**Narratives of Water on Screen**

**ROOM**
La Cienega

**CHAIR**
Linda Ehrlich ★
Case Western Reserve University

<table>
<thead>
<tr>
<th>Panelist</th>
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<tbody>
<tr>
<td>Linda Ehrlich</td>
<td>Case Western Reserve University</td>
<td>“Kore-eda’s Ocean Views”</td>
</tr>
<tr>
<td>David Melbye</td>
<td>University of Southern California</td>
<td>“River Allegories: Externalized Portrayal of Inner Conflict &amp; Transformation in Cinema”</td>
</tr>
<tr>
<td>Kenneth Shima</td>
<td>Nihon University</td>
<td>“Sunny Seaside: Youth, Seaside and Opposition of the Showa–30s”</td>
</tr>
<tr>
<td>Diane Carson</td>
<td>St. Louis Community College, Meramec</td>
<td>“Flow: For Love of Water [2008]”</td>
</tr>
<tr>
<td>James Tweedie</td>
<td>University of Washington</td>
<td>“A Hydrological History of the Chinese New Wave”</td>
</tr>
</tbody>
</table>

U11

**Explorations in Film Studies**

**ROOM**
Los Cerritos

**CHAIR**
Catherine Portuges ★
University of Massachusetts, Amherst

<table>
<thead>
<tr>
<th>Panelist</th>
<th>Institution</th>
<th>Title</th>
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<tbody>
<tr>
<td>Nicole Starosielski</td>
<td>University of California, Santa Barbara</td>
<td>“Surfacing Undersea Cables: Infrastructural Narratives and the Production of Global Spaces”</td>
</tr>
<tr>
<td>Michelle Ton</td>
<td>University of California, Los Angeles</td>
<td>“Being ‘Less than Dust’: Reconciling an Exilic Destiny in The Beautiful Country”</td>
</tr>
<tr>
<td>Catherine Portuges</td>
<td>University of Massachusetts, Amherst</td>
<td>“From Korda to Curtiz: Hungarian Émigré Directors in Los Angeles”</td>
</tr>
</tbody>
</table>

U12

**Film outside of Hollywood**

**Production Centers/Textual Forms**

**ROOM**
San Bernardino

**CHAIR**
Kyle Conway ★
University of North Dakota

<table>
<thead>
<tr>
<th>Panelist</th>
<th>Institution</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>Kevin Sanson</td>
<td>University of Texas, Austin</td>
<td>“Being English is Easier: Production Culture in Global Glasgow”</td>
</tr>
<tr>
<td>David Lerner</td>
<td>University of Southern California</td>
<td>“Bad Education: Exploitation and the Disavowal of Taste in 1960s and 1970s Drug Films”</td>
</tr>
<tr>
<td>Beth Mauldin</td>
<td>Georgia Institute of Technology</td>
<td>“Winnipeg as Regional Media Capital”</td>
</tr>
</tbody>
</table>
Robert Spadoni  ★  Case Western Reserve University  ★  “The Old Dark House and the Space of Attraction”

Adam Hart  ★  University of Chicago  ★  “Terrible Spaces: Spatial Anxiety in the Modern Horror Film”

Adam Lowenstein  ★  University of Pittsburgh  ★  “Space, Memory, Horror: The Historical Poetics of Kiyoshi Kurosawa”

Matthew Fee  ★  Ithaca College  ★  “The Country is Just Not My Thing: Rural Horror and Contemporary Irish Cinema”

Lauren Steimer  ★  New York University  ★  “Skylight Cinema: Film and Urban Space in Los Angeles”

Scott Ruston  ★  University of Southern California  ★  “In Situ Analysis: Intersecting Place and Text with Mobile Media”

Alexander Chase  ★  University of Southern California  ★  “Labyrinths of Desire: Architecture, Ambience and Virtuality in Hard-core Spaces of Los Angeles”

Shannon Mattern  ★  The New School  ★  “Phoning Fredric Jameson: Bonaventure Hyperspace and Pre-Cinematic LA”

Daniel Faltesek  ★  University of Iowa  ★  “The Post-Fordist Body Slam”

Louisa Stein  ★  San Diego State University  ★  “Growing Up Noir: A Study of Bravo’s NYC Prep”

Shawn Shimpach  ★  University of Massachusetts-Amherst  ★  “The New Time and Space of Television Narrative”

Sarah Matheson  ★  Brock University  ★  “They’re Gonna Say Some Things, and Then You’ll Say Some Things and Then We’re Done: Auto/biography, Television Narrative and A&E’s Intervention”

Christoph Wahl  ★  Ruhr University, Bochum  ★  “I Don’t Like the Germans: Herzog’s Difficult Relationship to his Homeland.”

Rembert Hueser  ★  University of Minnesota  ★  “Herzog’s Chicken Shit”

Eric Ames  ★  University of Washington  ★  “Spoofing Herzog and Herzog Spoofing”

Brad Prager  ★  University of Missouri  ★  “Herzog in Solitude”
SUNDAY MARCH 21

8:00 am – 9:45 am

SESSION PARTICIPANTS

Aniko Imre * University of Southern California
Zoran Samardzija * Columbia College Chicago
Bruce Williams * William Paterson University
Shekhar Deshpande * Arcadia University

SPONSOR
Central/East/South European Cinemas
Scholarly Interest Group

ROOM
Beaudry B

CHAIR
Meta Mazaj *
University of Pennsylvania

ROOM
La Brea

Meeting

Caucus Coordinating Committee
March 21

10:00 am

V1

Screening Wartime Masculinity

ROOM Santa Anita A
CHAIR Anna Froula * East Carolina University

Colleen Glenn * University of Kentucky * “A Real Swinger of a Nightmare: Sinatra’s Service in the Movies”

Karen Randell * Southampton Solent University * “Revisiting Casualties of War: A Consideration of Trauma and Masculinity in Brian De Palma's Redacted [2007]”

Stacy Takacs * Oklahoma State University * “Professional Men at War: Over There, Generation Kill and the Policing of Empire”

Anna Froula * East Carolina University * “Going Commando with ‘Operation Iraqi Stephen’: Mr. USO’s Post–9/11 Satirical Masculinity”

V2

Perspectives on Chinese Cinema

ROOM Santa Anita B
CHAIR Qi Wang * Georgia Institute of Technology

Mila Zuo * University of California, Los Angeles * “Banned in China: The Necessary S-exile of Chinese Cinefeminism”

Haoyue Zhang * Southern Illinois University at Carbondale * “Changing Childhood in Post Socialist China: Comparative Study of Two Chen Kaige’s Films”

Qi Wang * Georgia Institute of Technology * “Red Phantasmagoria of a Forsaken Child: Personal Memories of High Socialism in Independent Chinese Cinema and Media”

V3

Erotics, Pornography, and the Cinema

ROOM Santa Anita C
CHAIR Moya Luckett * New York University

David Church * Indiana University * “Stag Films, Vintage Porn, and the Marketing of Necro-erotic Desire”

Hannah Allen * Michigan State University * “Absence Makes the Heart Grow Fonder: [In]visible Erotics and the Spectacle of [Fe]male Desire in The Invisible Man”

Austin Miller * University of Southern California * “Wild Screen Reviews: Reconceiving the Sexploitation Film in Adults-only Publications, 1963–1969”

Moya Luckett * New York University * “Female Nudity in Early Feature Films: Femininity, Allegory, Art”

V4

Global Documentary Strategies

ROOM Palos Verdes
CHAIR Bruno Lessard * Ryerson University

Anuja Jain * New York University * “Making the Political Personal: Testimonies in Contemporary Indian Documentary”

Jean Walton * University of Rhode Island * “Mudflat Turf Wars: Eviction Documentaries and the NFB in Vancouver in the early 1970s”

Andreea Marinescu * University of Michigan * “Narratives of Exilic Return in Chilean Documentary Film”

Bruno Lessard * Ryerson University * “The Man with the Digital Video Camera: On Kiarostami’s Truthful Images”
**Sunday, March 21**

**V5**  
**Contract, Credit, and Authorship**  
The Role of Law in Media Production  
**Chair:** Matt Stahl  
University of Western Ontario  

**Room:** San Fernando  

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**V6**  
**[Re]constructing a Wireless World**  
Reading Radio’s Past as Prologue  
**Chair:** Noah Arceneaux  
San Diego State University  

**Room:** San Gabriel A  

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10:00 am – 11:45 am

**Jay Dougherty**  
Loyola Law School, Los Angeles  
“The Credit ‘Tail’ versus the Production ‘Dog’: Market Power and Credit Negotiation in Hollywood Filmmaking”

**Matt Stahl**  
University of Western Ontario  
“Seven Year Switch: Olivia De Havilland, the California Labor Code and the Politics of Star Employment”

**Catherine Fisk**  
University of California, Irvine  
“The History of Screen Credit for Writers in Hollywood”

**Respondent:** Vicki Mayer  
Tulane University

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**V7**  
**The New Bazin**  
**Chair:** Elena Oxman  
University of North Carolina, Chapel Hill  

**Room:** San Gabriel B  

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**Elena Oxman**  
University of North Carolina, Chapel Hill  
“Revaluing the Real: Bazin and the Critical Stakes of Phenomenology”

**Tom Conley**  
Harvard University  
“The Image-event: Reading Bazin through Deleuze”

**Respondent:** Daniel Morgan  
University of Pittsburgh

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**V8**  
**Adaptation and Nationhood**  
**Chair:** Nina Martin  
Connecticut College  

**Room:** San Gabriel C  

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**Gohar Siddiqui**  
Syracuse University  
“Defamiliarizing Femininities through Transnational Remakes”

**Ann-Marie Cook**  
Menzies Centre-King’s College London  
“Unruly Passions: [Un]Queering the Schoolgirl Romance in Bruce Beresford’s *The Getting of Wisdom* [1978] and Peter Weir’s *Picnic at Hanging Rock* [1975]”

**Nina Martin**  
Connecticut College  
“‘Not Such a Long Way, Baby’: Remakes, Postfeminism, and *The Women*”
**March 21**

**ROOM** Room San Pedro
**Chair** Hugh Manon ★
University of California, Santa Barbara

**Jason Landrum ★ Southeastern Louisiana University ★**
“Shaky-cam Aesthetics, or the Desire to See it Not-all”

**Richard Pope ★ York University ★**
“The Cinematic Remains: Form and Frame in Contemporary Screen Media”

**Hugh Manon ★ Oklahoma State University ★**
“Getting Cute with CGI”

**Hilary Neroni ★ University of Vermont ★**
“Documentaries and the Crude Aesthetic: A New Map of the Unconscious”

**December 21**

**ROOM** Room San Bernardino
**Chair** Scott Nygren ★
University of Florida

**George Toles ★ University of Manitoba ★**
“Acting Ordinary in The Shop Around the Corner”

**Diane Stevenson ★ Sarah Lawrence College ★**
“Work and Play, Men and Women, in Some Films by Howard Hawks”

**George Wilson ★ University of Southern California ★**
“Love and Bullshit in Santa Rosa: On the Coen Brothers’ The Man Who Wasn’t There”

**Gilberto Perez ★ Sarah Lawrence College ★**
“The Bridge and the Ballad: Work and Love in Jean Renoir’s Toni”

**Perspectives on African Cinema**

**ROOM** Room San Bernardino
**Chair** Scott Nygren ★
University of Florida

**Rahul Mukherjee ★ University of California, Santa Barbara ★**
“Staging the Court in a Courtyard: Rhetorical Mappings and Playful Imaginings in Bamako”

**Alexander Fisher ★ Queen’s University Belfast ★**
“Modes of Griot Inscription in African Cinema”

**Jacqueline Maingard ★ University of Bristol ★**

**Scott Nygren ★ University of Florida ★**
“Teguia’s Lines of Flight: Re-imaging a Post-colonial Algeria”

**SPONSOR** African/African American Caucus
sunday
March 21

10:00 am
V13
ROOM
Santa Barbara A
CHAIR
Nicholas Sammond ★
University of Montreal
and
Pierre Chemartin ★
University of Montreal
★ “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?”

11:45 am
V14
ROOM
Santa Barbara B
CHAIR
Derek Kompare ★
Southern Methodist University
★ “Is it TV? Quality, Taste, and Value”
Caryn Murphy ★
University of Wisconsin, Oshkosh
★ “Stories without Endings: Negotiations of ‘Quality’ and the Prime Time Serial”
Adam Segal ★
New York University, Tisch
★ “Only ‘Double Access’ Viewers Allowed: The FX Network and Vulgarity”
Derek Kompare ★
Southern Methodist University
★ “CSI Effects: Framing the [Alleged] Powers of Popular Television”
Michael Kackman ★
University of Texas, Austin
★ “Value, Taste, Complexity: Cultural Politics and Formalist Television Studies”

WORKSHOP PARTICIPANTS
Nadi Tofighian ★
Stockholm University
Amelie Hastie ★
Amherst College
Kimberly Springer ★
King’s College London
Gerald Sim ★
Florida Atlantic University
Vicki Callahan ★
University of Wisconsin, Milwaukee
Irene Lusztig ★
University of California, Santa Cruz

WORKSHOP CHAIRS
V15
ROOM
Santa Barbara C
CHAIR
Yiman Wang ★
University of California, Santa Cruz
★ “What’s in an Archive? Methodologies of Archive Research”

V16
ROOM
Beaudry A
CHAIR
André Gaudreault ★
Université de Montréal
★ “Animation: New Perspectives on the Moving Image at the Turn of the Century”
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?”
SPECIAL SESSION
Who Does the Work?
Who Gets the Pay?
New Battlegrounds for Creative Labor

March 21

10:00 am – 11:45 am

Susan Ryan ★ College of New Jersey ★ “Does Television’s Future Lie in Reality?”

Bonnie Blake ★ Ramapo College of New Jersey ★ “Bleeding the Itinerant Creative Labor Force: When One Area of Expertise Is Not Enough”


SPONSOR: Caucus on Class

SCREENING
Contemporary (In)appropriations:
Program 2
(Various directors, years, and countries of origin, 60 total min)

La Brea

10:00 am – 11:45 am

Programmer Jaimie Baron of the Los Angeles Filmforum will be available for questions.

See Screening Session N for background information about this program.

Contemporary (In)appropriations: Program 2 includes the following films:

The Ship (Brandon Downing, 2009, 5 min)
The Animated Heavy-Metal Parking Lot (Leslie Supnet, 2008, 2 min)
The Legend of Pwdre Ser (Dave Griffiths, 2008, 2 min)
Emergence (Marcin Blajecki, 2008, 4 min)
Outlaw (Ann Steuernagel, 2008, 5 min)
That’s Right (Matthew Causey, 2008, 5 min)
Anemic Cinema with Z Coordinate (Jorge Sa, Portugal, 3 min)
The Motions of Bodies (Ann Steuernagel, 2008, 4 min)
Isolating Landscapes (Heidi Phillips, 2007, 5 min)
The Last Interview in Exile (McLean Fahnstock, 2008, 1 min)
Profanations (Oriol Sanchez, 2008, 20 min)

Please see the synopsis for these screenings on page 154.
Sunday, March 21

12:00 noon – 1:45 pm

**W1** Homage to Chick Strand

**ROOM** Santa Anita A

**CHAIR** Kathryn Ramey ★ Emerson College

**Kathryn Ramey** ★ Emerson College ★ “Chick Strand: Finding a Third Voice”

**Louis-Georges Schwartz** ★ Ohio University ★ “The A-personal is Political: Film History and the Promise of Chick Strand”

**Ofer Elia** ★ Ohio University ★ “Forms of Description in the Films of Chick Strand”

**RESPONDENT** Caitlin Horsmon ★ University of Missouri, Kansas City

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

**W2** Indian Identity and National Cinema

**ROOM** Santa Anita B

**CHAIR** Rashna Richards ★ Rhodes College

**Nandan Bose** ★ University of North Carolina, Wilmington ★ “Chronicles of Resistance and Negotiation: The 1990s Bombay Film ‘Industry’ and Its Trade Press Discourse”


**Sushmita Banerji** ★ University of Iowa ★ “Ghatak’s Subernarekh: Genre-bending as Cinematic Mourning”

**Rashna Richards** ★ Rhodes College ★ “Kramer v. Kumar: Cross-cultural Makeovers and the Glocal Masala Film”

Please note the associated screening in Session P18.

**W3** Constructing Lesbian & Gay Identities in Print, Television, & Online Media

**ROOM** Santa Anita C

**CHAIR** Julia Himberg ★ University of Southern California

**Julia Himberg** ★ University of Southern California ★ “Creating a Niche Market: Lesbian Women as Consumers and TV Audiences”

**Jimmy Draper** ★ University of Michigan ★ “Queer Readings? The Construction of Sexual Identity By Men’s Magazine Editors”

**John Wolf** ★ Syracuse University ★ “Out in the Blogosphere: Sexual Identity and Blogging”

**RESPONDENT** Ron Becker ★ Miami University

**SPONSOR** Queer Caucus

**W4** The Contemporary Media Industries

**ROOM** Palos Verdes

**CHAIR** Kimberly Owczarski ★ University of Arizona

**Chuck Tryon** ★ Fayetteville State University ★ “Redbox or Red Envelope, or What Happens When the Infinite Aisle Swings through the Grocery Store”

**Courtney Brannon Donoghue** ★ University of Texas ★ “Global Cataclysms and Connectivity: Sony and the Contemporary Tentpole Picture”

**Alisa Perren** ★ Georgia State University ★ “A Brand New Identity: The Revival of the Made-for-TV Movie”

**Kimberly Owczarski** ★ University of Arizona ★ “Simple Surrender or Smart Strategy? NBC’s Decision to Air The Jay Leno Show”
W5
ROOM San Fernando
CHAIR Carol Donelan ★ Carleton College

Far and Wide
Film Exhibition Beyond the Urban Movie Theater

Andrea Kelley ★ Indiana University ★ “The Sights of Soundies: Imagining Exhibition in the Jukebox Film”

Paul S. Moore ★ Ryerson University ★ “Fast, Far, and Wide on the Prairie: The Pace and Extent of Cinema’s Early Mass Market in 1896 and 1897”

Alex Kupfer ★ New York University ★ “From the Electric Dynamo to the Middleton Family: The Changing Role of Motion Pictures in Westinghouse Exhibits at the World’s Fairs, 1904–1939”

Carol Donelan ★ Carleton College ★ “For the Birds: Audubon Screen Tours, 1943–1958”

SPONSOR Nontheatrical Film and Media Interest Group

W6
ROOM San Gabriel A
CHAIR Kara Lynn Andersen ★ Brooklyn College, City University of New York

The French New Wave at 50 Years and After

James Rowlins ★ University of Southern California ★ “50 Years On: Is the French New Wave Finally Out of Breath?”

Orlene McMahon ★ University of Cambridge ★ “Towards an Atonal Cinema: Musicality in ‘Rive Gauche’ Films”

Rebecca DeRoo ★ Washington University, St. Louis ★ “Reassembling the Archive: Self-fiction in Varda’s The Beaches of Agnes”

W7
ROOM San Gabriel B
CHAIR Alexander Zahlten ★ Meiji Gakuin University-Tokyo

WORKSHOP State or the Art
International Co-production in East Asia

WORKSHOP PARTICIPANTS
Stephanie DeBoer ★ Indiana University, Bloomington
Sangjoon Lee ★ New York University
Chieko Murata ★ Unijapan
Anna Kokourina ★ Twentieth Century Fox International

W8
ROOM San Gabriel C
CHAIR Jean Ma ★ Stanford University

The Global Musical

Michael Hetra ★ University of Iowa ★ “John Carney’s Once [2006], the Film Musical, and the Musical Everyday”

Xiangyang Chen ★ New York University ★ “Theatricality as Mirror: The Case of Cantonese Opera Film”

Kiranmayi Indraganti ★ University of Nottingham ★ “Understanding ‘Rotten Singers’: Debates around Playback Singing in 1940s Indian Cinema”

Jean Ma ★ Stanford University ★ “Grace Chang, Cathay, and the Hong Kong Musical”

sunday March 21
sunday
March 21

12:00 noon – 1:45 pm

**W9**

**Modern Spaces**
From City to Wilderness

**ROOM**
San Pedro

**CHAIR**
Jennifer Peterson ★ University of Colorado, Boulder

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**W10**

**Death From Above**
Flying Machines, Bombings, and Cinema

**ROOM**
La Cienega

**CHAIR**
Stephen Groening ★ Brown University

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**Greg Miller** ★ University of Oregon ★ “The Soviet ‘I’in Kalatozov’s I am Cuba: Cinema and the Nostalgia of Socialist Modernization”

**Aubrey Anable** ★ Hamilton College ★ “Aspen Movie Map: The Urban Crisis and Techno-paranoia in the 1970s”

**Carla Marcantonio** ★ New York University ★ “Homelessness of Narrative: The Vacated Melodrama of Pedro Costa’s Colossal Youth”

**Jennifer Peterson** ★ University of Colorado, Boulder ★ “Wilderness Noir: Landscape in On Dangerous Ground and Day of the Outlaw”

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**W11**

**Theorizing Cinematic Privacy, Temporality, Truth**

**ROOM**
Los Cerritos

**CHAIR**
Michael Walsh ★ University of Hartford

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**W12**

**The Place of the Museum in Film**

**ROOM**
San Bernardino

**CHAIR**
Brigitte Peucker ★ Yale University

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**Josh Guilford** ★ Brown University ★ “Publicity, Overexposure, and the Private Visions of the New American Cinema”

**Laura McMahon** ★ University of Cambridge ★ “Incalculable Demand: Derrida and Nancy on Film”

**Mark Benedetti** ★ Indiana University ★ “Deleuzian Collage: Rose Hobart’s Temporalities”

**Michael Walsh** ★ University of Hartford ★ “A Passion for the Real: Badiou and Film Theory”

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**Steven Jacobs** ★ Sint Lukas College of Art Brussels ★ “Galleries of the Gaze: Museums in Viaggio in Italia and Vertigo”

**Brigitte Peucker** ★ Yale University ★ “Museum and ShowRoom Visual Display in Hitchcock’s Cold War Films”

**Clarke Elgin** ★ Queen’s University Belfast ★ “Cinema Museologica: Representations, Reflections, Convergence”

**Susan Fellemann** ★ Southern Illinois University, Carbondale ★ “She Fixed His Eyes Upon Herself: Subjects, Objects, and Erotic Upheaval at Pemberly [Pride & Prejudice, 2005]”

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CinemArts Scholarly Interest Group
Television Industry Transformations

**W13**
ROOM
Santa Barbara A
CHAIR
Barbara Selznick ★
University of Arizona

Ryan Bowles ★ University of California, Santa Barbara ★ “Measuring the Nielsens”

Josh Heuman ★ Texas A&M University ★ “What Happens in the Writers’ Room Stays in the Writers’ Room: Lyle v. Warners, Creative Necessity, and the Contingencies of Professional Creative Status”

Erin Hill ★ University of California, Los Angeles ★ “The Gendering of Film and Television Casting”

Barbara Selznick ★ University of Arizona ★ “Brands before Branding: Network Identification in the ’70s and ’80s”

Looking Backwards and Thinking Forwards

**W14**
ROOM
Santa Barbara B
CHAIR
Andrew Miller ★
Sacred Heart University

Catherine Grant ★ University of Sussex ★ “Intertextuality and Anomalousness: Luis Buñuel’s *The Young One* [1960]”

Craig Giesliowski ★ University of Florida ★ “The 87-second Adventure: Teaching Antonioni and Auteur Theory”

Christian Keathley ★ Middlebury College ★ “Preminger’s Plan Séquence”

Andrew Miller ★ Sacred Heart University ★ “The Cowboys of Cool: A Contemporary Exploration of Masculinity in 1960’s *The Magnificent Seven*”

WORKSHOP

**W15**
ROOM
Santa Barbara C
CHAIR
Karla Oeler ★
Emory University

WORKSHOP PARTICIPANTS

Nora Alter ★ Temple University

Jean-Michel Frodon ★ Paris 1

Bill Krohn ★ Cahiers du cinema

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French and Francophone Scholarly Interest Group

Southern California Borders

**W16**
ROOM
Beaudry A
CHAIR
David Coon ★
University of Washington, Tacoma

David Coon ★ University of Washington, Tacoma ★ “Parallel Lines: Crossing Local and National Borders in *Weeds*”

Mary Beltran ★ University of Wisconsin, Madison ★ “Fast and Bilingual: *Fast and Furious’s* Lucrative Embodiment of U.S. Borderlands”

Chad Beck ★ Indiana University, Bloomington ★ “Azte’ca: Cross-border Mexican Communities Get Closer on Azteca America Television”

RESPONDENT
Camilla Fojas ★ DePaul University
sunday
March 21

12:00 noon–1:45 pm

W17
SPECIAL SESSION
[Multi]Media Literacies
Challenges and Futures

ROOM Beaudry B
CHAIR James Castonguay ★
Sacred Heart University

SESSION PARTICIPANTS
Tessa Jolls ★ Center for Media Literacy
Carole Gerster ★ University of California, Santa Cruz
Amanda Shaffer ★ Occidental College
Jane R. Ballinger ★ California State Polytechnic University, Pomona
Holly Willis ★ University of Southern California

SPONSOR Media Literacy and Outreach Scholarly Interest Group

W18
SCREENING
Living Room Cinema
(Various directors, USA/UK, 2007, 60 total min)

ROOM La Brea

SPONSORS Media Archive Committee

Center for Home Movies board member
Snowden Becker will be available
to answer questions.

Please see the synopsis
for this screening on page 154.
What Women Want

Madeleine Esch * Salve Regina University * “Home Improvements: Gender and Lifestyle Television before Neoliberalism”

Anne Gilbert * Rutgers University * “Hate the Demon, Not the Woman it’s Inside: Audiences, Misogyny, and Supernatural”

Wazhmah Osman * New York University * “Thinking Outside the Box: Television and Gender in the Afghan Culture Wars”

Heather Osborne-Thompson * California State University, Fullerton * “Drama Draped in Black Humor: Nurse Jackie and Genre Hybridity in Post-network Era Women’s TV”

Cross-cultural Approaches to Asian Melodrama

Bulbul Tiwari * Stanford University * “The Badashah of Pathos or Bathos?: Guru Dutt, Urdu Poetics and Hindi Film Melodramas”

Hong Zeng * Carleton College * “Exile, Postmodernism and Melodrama in Contemporary Chinese Films”

Song Jegal * Columbia University * “Excess in Melodrama and Kim, Ki-Young’s The Housemaid”

Eunsun Cho * Yonsei University, Seoul Korea * “Tears and Translation of Time in Postwar Korean Melodrama”

Blackness and Black Power

Laura Cook Kenna * George Washington University * “Black Audiences, Blaxploitation, and the Question of ‘Black Cinema’”

Tom Symmons * University of London * “Sounder: The Black Historical Film in the Era of Blaxploitation”

Leah Aldridge * University of Southern California * “Gregory Everett’s 41st & Central: Toward a Spatial Trialectic of Urban Black Subjectivity”

Christine Acham * University of California, Davis * “Representing Black Masculinity in the Black Power Era: The Liberation of L.B. Jones”

Popular Film Criticism in Media Culture

James Kendrick * Baylor University * “Internet Criticism 15 Years Later”

Rachel Thibault * University of Massachusetts, Amherst * “What We Talk About When We Talk about [Movie] Love’: Gendered Cinephilia in the Digital Age”

Will Scheibel * Indiana University, Bloomington * “The Mexican New Wave: Directors, Reviewers, and the Flow of Cultural Reputation”

Lorrie Palmer * Indiana University, Bloomington * “Past-future Imperfect: Will Smith and the Dialogue of Race”

SPONSOR African/African American Caucus
**sunday March 21**

**X5**

**The Incendiary Gesture**
New European Genre Cinemas

- **Room**: San Fernando
- **Chair**: David Pettersen ★ Davidson College

**2:00 pm**
**Steve Choe** ★ University of Iowa
“Allegories of Detention: On Oliver Hirschbiegel’s *Das Experiment* [2001]”

**3:45 pm**

**Jonathan Haynes** ★ University of California, Berkeley
“Haute Tension: Torture Porn Enters the French Cinematic Imaginary”

**David Pettersen** ★ Davidson College
“*Banlieue 13* and *Nid de guêpes*: Negotiating the ‘Frenchness’ of Genre Cinema through Socio-political Contest”

**X6**

**The Horror, Science Fiction, and Fantasy Film Remake II**

- **Room**: San Gabriel A
- **Chair**: John Marmysz ★ College of Marin

**Costas Constandinides** ★ University of Nicosia, Cyprus
“Film Remake or Film Adaptation? New Media Hollywood and the Digitizing of Gothic Monsters in *Van Helsing*”

**Zilia Papp** ★ Hosei University, Tokyo

**Scott Lukas** ★ Lake Tahoe Community College
“Horror Video Game Remakes and the Question of Medium: Remaking *Doom*, *Silent Hill*, and *Resident Evil*”

**X7**

**Shall We Play A Game?**

- **Room**: San Gabriel B
- **Chair**: Mark J. P. Wolf ★ Concordia University, Wisconsin

**Christopher Hanson** ★ University of Southern California/University of Michigan
“Replaying the Past, Present and Future: Braid and Temporal Navigation Games”

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

**Mark J. P. Wolf** ★ Concordia University, Wisconsin
“Non-Euclidean Space in Video Games”

**X8**

**TV Imaginations**

- **Room**: San Gabriel C
- **Chair**: Philip Sewell ★ Washington University, St. Louis

**Malgorzata Rymsza-Pawlowska** ★ Brown University
“The Past is a Foreign Country? History on Television in the 1970s”

**Michael Cramer** ★ Yale University
“Utopian Television vs. the Culture Industry: Contextualizing Rossellini’s Pedagogical Project”

**Doron Galili** ★ University of Chicago
“Media History and Popular Literature: Tom Swift’s Three Inventions of Television”

**Philip Sewell** ★ Washington University, St. Louis
“The Ghosts of Howard Beale: The Cultural Imagination of Network Executives”
X9
ROOM
San Pedro
CHAIR
Tami Williams * University of Wisconsin, Milwaukee
CO-CHAIR
Jennifer Johung * University of Wisconsin, Milwaukee

Tami Williams * University of Wisconsin, Milwaukee * “An Invitation to a Voyage: Cross-medial Spatial Metaphors, Modes of Transport, and Sexual Liberation in the Silent Films of Germaine Dulac”
Tung-Hui Hu * University of Michigan * “Walter De Maria’s Hard Core for the Atomic Age”
Erica Levin * University of California, Berkeley * “The Spatial Imaginary in Chris Marker’s Experimental Television”
Jennifer Johung * University of Wisconsin, Milwaukee * “Mobilizing Virtual Bodies: Architecture’s Second Life”

X11
ROOM
Los Cerritos
CHAIR
Jonah Horwitz * University of Wisconsin, Madison

Charles O’Brien * Carleton University * “The Technology and Aesthetics of Pathécolor”
John Powers * University of Wisconsin, Madison * “Optical Printing: Aesthetics and Technology in the Avant-garde”
Jonah Horwitz * University of Wisconsin, Madison * “Innovation or Indecency?: The Zoom Controversy in the New Hollywood”
Katherine Spring * Wilfrid Laurier University * “MetaSynth: Eisenstein’s Synaesthesia in the Age of Digital Film Music Composition”

X10
ROOM
La Cienega
CHAIR
Marc Furstenau * Carleton University

Marc Furstenau * Carleton University * “Difficult to Explain, but Easy to Understand: Visual Clarity and the Question of ‘Style’ in Film Theory”
Adam Rosadiuk * Concordia University * “Prime Movers of Film Style: The Influence of ‘Disinterestedness’ in the Film Theory of Stanley Cavell”
Matthew Crooms * Carleton University * “Algeria Deferred: The Logic of Trauma in Muriel and Cache”

X12
ROOM
San Bernardino
CHAIR
Sara Sullivan * University of Iowa

Robert Cavanagh * Northwestern University * “Football as Never Before”
Gloria Kim * University of Rochester * “Future Tense: Public Health Documentary, Avian Flu and Engineering the Immanent Threat”
sunday
March 21

X13  Collaborating with the Director
    ROOM Santa Barbara A  CHAIR Corinn Columpar ★
    University of Toronto

2:00 pm

X14  Media, Celebrities, and Society
    ROOM Santa Barbara B  CHAIR James Morrison ★
    Claremont McKenna College

3:45 pm

Alexis Carreiro ★ University of Texas, Austin ★ “Script to Screen: Intertextual Ruptures in Scorsese and Schoonmaker’s Raging Bull”

Jennifer Rosales ★ University of Southern California ★ “Ayn Rand and Hollywood: Starring Cecil B. DeMille”


Corinn Columpar ★ University of Toronto ★ “A Permeable Practice: The Politics of Cinematic Collaboration”

2:00 pm

WORKSHOP

X15  The Intrigue and Accessibility of Amateur Film and Home Movie Collections
    ROOM Santa Barbara C  CHAIR Janna Jones ★
    Northern Arizona University

3:45 pm

WORKSHOP PARTICIPANTS

Katia Augusta Maciel ★ Federal University, Rio de Janeiro ★ “Cross-media Stars in the Franchised Favela”

Chelsea Bullock ★ University of Oregon ★ “The Fame of Lady Gaga: How Affect, Assemblage, and Authentic Insincerity are Transforming Celebrity”

Bryce Renninger ★ Rutgers University ★ “Ellen Degeneres and the Problem with Being a ‘Political’ Lesbian Celebrity”

James Morrison ★ Claremont McKenna College ★ “Enforcers Right and Left: Clint Eastwood and Bruce Willis”

X16  Archiving and Researching Virtual Worlds
    ROOM Beaudry A  CHAIR Donald Snyder ★
    University of Maryland

WORKSHOP

X15  The Intrigue and Accessibility of Amateur Film and Home Movie Collections
    ROOM Santa Barbara C  CHAIR Janna Jones ★
    Northern Arizona University

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Nontheatrical Film and Media Scholarly Interest Group

Please note the associated screening in Session W18.

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2010 SCMS Screening Synopses

SCREENING D

Notes on Marie Menken
(Martina Kudlacek, USA, 2006, 97 min)
SPONSORS  Women’s Caucus and  Experimental Film and Media Scholarly Interest Group

This documentary tells the story of the legendary artist Marie Menken (1909–1970), a Lithuanian immigrant who became one of New York’s outstanding underground experimental filmmakers of the 1940s through the 1960s, inspiring such artists as Stan Brakhage, Andy Warhol, Jonas Mekas, Kenneth Anger, and Gerard Malanga. The large, loud and tempestuous Menken also became a Warhol Superstar, making memorable appearances in The Life of Juanita Castro and Chelsea Girls.

Originally an abstract painter and collage artist, Menken produced nearly two dozen experimental shorts, using a hand-held Bolex to create rhythmic patterns of light, color, form and texture, visual poems that extracted beauty from the world around her. Notes on Marie Menken features lengthy excerpts from many of her films as well as never-before-seen footage by the filmmaker salvaged from basements and storage vaults. Featuring interviews with the filmmaker’s friends, relatives, and colleagues, who discuss Menken’s distinctive film technique, her artistic struggle, and her personal life, Notes on Marie Menken provides colorful reminiscences of both Menken and the New York art scene of her era.

SCREENINGS E

Ella es el matador / She Is the Matador
(Gemma Cubero and Celeste Carrasco, USA/Spain, 2009, 62 min)
SPONSOR  Latino/a Caucus

For Spaniards—and for the world—nothing has expressed the country’s traditionally rigid gender roles more powerfully than the image of the male matador. So sacred was the bullfighter’s masculinity to Spanish identity that a 1908 law barred women from the sport. Ella es el matador (She Is The Matador) reveals the surprising history of the women who made such a law necessary and offers fascinating profiles of two female matadors currently in the arena, the acclaimed Maripaz Vega and the neophyte Eva Florencia. These women are gender pioneers by necessity, confronting both bull and social code. But what emerges in the film as their truest motivation is their sheer passion for bullfighting, all in pursuit of a dream.

Tiger Spirit
(Min Sook Lee, Canada, 2008, 78 min)
SPONSOR  Asian/Pacific American Caucus

Korea is a divided nation. Millions of families were split apart in the 1950s when war broke out between the Soviet-occupied North and the American-controlled South. For more than a generation, families have not been able to visit, speak to, or even write one another. Tragically, the last survivors to remember a unified Korea are dying without ever having seen their grandchildren—nobody knew their good-byes would be forever.

Korean-Canadian director Min Sook Lee’s search for both the real and symbolic “Tiger Spirit” of Korea leads her on an amazing journey along the Koreas’ border. With unprecedented access and never-before-seen footage of North Korea’s industrial zone and state-sanctioned reunification centers, Lee brings us an emotionally charged journey into Korea’s broken heart, exploring the rhetoric and realism of reunification through the extraordinary stories of ordinary families.

Hers at Last
(Helen Lee, South Korea, 2008, 18 min)
SPONSOR  Asian/Pacific American Caucus

Filmmaker Helen Lee will be available for questions.

Solongo is a Mongolian expatriate residing in Seoul with her American husband. Myungjin is a Korean painter recently returned from ten years abroad. Strangers to one another, both
are outsiders in the city they call home. The two women’s daily lives intersect in a brief moment, via a 10-year-old girl weaving through the streets of Seoul on a kick scooter, invoking times that have passed, lingering regrets, and hopes for the future. Award-winning filmmaker Helen Lee, born in Seoul and raised in Toronto, has also published as a music critic and a writer on independent cinema and is currently a lecturer in the graduate program of the School of Film, TV & Multimedia at the Korea National University of Arts (KNUA).

SCREENINGS G

**Suffragettes in the Silent Cinema**  
(Kay Sloan, USA, 2003, 35 min)  
**SPONSOR**  
Women’s Caucus

In the days before movies could talk, silent films spoke clearly of sexual politics, and in *Suffragettes in the Silent Cinema*, historian and writer Kay Sloan has assembled rare and wonderful footage that opens a historic window onto how women’s suffrage was represented in early American cinema. Taking advantage of the powerful new medium, early filmmakers on both sides of the contentious issue of suffrage used film to create powerful propaganda and images about women. *Suffragettes in the Silent Cinema* contains clips from many films from the era, including: *A Lively Affair* (1912); *A Busy Day* (1914), which stars a young Charlie Chaplin in drag portraying a suffragist; and the pro-suffragist film, *What 80 Million Women Want* (1913), which includes an eloquent speech from the president of the Women’s Political Union, Harriet Stanton Blatch.

**Shooting Women**  
(Alexis Krasilovsky, USA, 2008, 54 min)  
**SPONSOR**  
Women’s Caucus

Featuring more than 50 camerawomen from around the world, and shot over a period of six years, *Shooting Women*, by pioneering filmmaker and cinema studies professor Alexis Krasilovsky, celebrates the amazing talent and unflinching spirit of image-making women from the sets of Hollywood and Bollywood to the war zones of Afghanistan. This internationally-acclaimed documentary, based on Krasilovsky’s book *Women Behind the Camera*, broaches the persistent issues of the glass ceiling, sexual harassment, and childcare for professional camerawomen around the globe—working from environments where raising such issues is seen as “unprofessional.”

From historic footage of Mao’s travels, care of China’s first camerawoman, to the secretly filmed beatings of women in Afghanistan, *Shooting Women* offers its viewers a glimpse of how women behind the camera are changing the world.

SCREENING H

**Black Business**  
(Osvalde Lewat, Cameroon, 2007, 90 min)  
**SPONSOR**  
French and Francophone Scholarly Interest Group

Filmmaker Osvalde Lewat will be available for questions.

The President of the Republic of Cameroon instituted the Operational Command Unit, a special group of law enforcement personnel, in order to tackle rampant banditry in the region of Douala. During the single year of 2000, this Unit was responsible for the disappearance of more than 1,000 people. Wole Soyinka asks, “They say Africans are not ready for democracy, so I wonder, have they ever been ready for dictatorship?” A few years later, Osvalde Lewat makes that question her own, preoccupied by events which she ignored at the time they took place, and concerned about the families of the victims who are still battling to find out what happened to their children, husbands, and brothers. Mr Momo, an interview subject who defends the victims of the Operational Command Unit with determination and courage, declares in the film, “As long as it’s black business, an issue of niggers, people don’t care.” *Black Business* unforgottably insists that it is up to us to make these scandals a human issue, of pertinence to all men and women.

Audiences for this film may be interested to attend Special Session I17 on African Women Filmmakers and Session K1 on Francophone African Women Filmmakers, where this film will explicitly be discussed.
SCREENING I

Live from Bethlehem
(Matt Sienkiewicz and Joseph C. Sousa, USA/Palestinian Territories, 2009, 36 min)
SPONSOR Middle East Caucus

Filmmaker Matt Sienkiewicz will be available for questions.

The Bethlehem-based Ma’an News Agency (MNA) emerged out of the ashes of the second Intifada to become the only independent news network in the Palestinian Territories and an increasingly prominent and influential journalistic force in the wider Middle East. Live from Bethlehem tells MNA’s remarkable story. It chronicles the agency’s struggles and successes through the eyes of the station’s reporters, producers, and photographers, in the process quietly revealing the humanity of ordinary Palestinians as they go about their daily business. The documentary trains its focus on people more than on abstract issues, yet it never loses sight of the myriad social and political forces and pressures that Ma’an journalists are forced to negotiate as they try to gather and report balanced information. What results is an admirably nuanced portrait of how news gets produced, and how Palestinians live, in one of the world’s most troubled regions.

Audiences for this film may be interested to attend Special Session G6 on Rethinking “National” Television, where the filmmaker will present a paper.

SCREENINGS J

Pariah
(Dee Rees, USA, 2007, 28 min)
SPONSORS African/African American Caucus, Queer Caucus, and Women’s Caucus

Filmmakers Dee Rees and Nekisa Cooper will be available for questions.

A black lesbian teenager in the Bronx juggles conflicting identities in order to please friends and families. Torn by mounting pressures from home, school, and within, the line between her dual personas wears thin, with explosive consequences. Pariah has been a major prizewinner at many prestigious festivals, earning Audience Awards at the Los Angeles Film Festival and the San Francisco International Gay and Lesbian Film Festival, and top prizes for a short film at the Urbanworld Film Festival and the Chicago Gay and Lesbian International Film Festival. Spike Lee credits Pariah as “a moving short film that relates the struggles of LGBTQ youth of color and their families in a compelling way...giving access to a world seldom seen.”

Momentum: A Story of Black Women Ph.D.s at UCSD
(Zeinabu Irene Davis, USA, 2009, 40 min)
SPONSORS African/African American Caucus and Women’s Caucus

Filmmaker Zeinabu Irene Davis will be available for questions.

Momentum: A Story of Black Women Ph.D.s at UCSD allows viewers to listen in on a conversation among African American women as they recount some of their experiences obtaining the highest academic achievement. The five multigenerational women discuss such issues as feelings of isolation and the essential need for community support; stereotypes and their possibility of shutting down a person’s potential; the double consciousness of language and knowledge; the meaning of Black womanhood; the struggles and strategies employed by a single parent while pursuing the Ph.D.; the transformative power of teaching; and, finally, the implications of the Obama presidency on a “post-racial” society. The women interviewed come from the disciplines of Communication, Education, and Ethnic Studies and hail from diverse backgrounds from all over the country prior to their study at UCSD. Three women finished their doctorate in 2009 and 2 finished their qualifying examinations. Interwoven among the stories are historical footage of Blacks in higher education, the filmmaker’s reflections on her 20-year university teaching career, and images from UCSD’s Black Student Graduation ceremony.

Audiences for this film may be interested to attend Special Session T17, featuring Zeinabu Irene Davis and other members of the Los Angeles School of Black Filmmakers.
**SCREENINGS K**

**The Solar System**  
(Tom Smith, USA, 1977, 17 min)  
**SPONSOR** Nontheatrical Film and Media Scholarly Interest Group

Filmmaker Tom Smith will be available for questions.

Director Tom Smith will discuss the educational film industry on a panel titled "The Way We Learned" (see Session O5). Many of his examples will refer directly to his acknowledged masterwork, *The Solar System*, one of Smith’s last films for the Encyclopedia Britannica Educational Corporation. It took over a year to create and is a showcase for creative traveling matte techniques. Through the use of innovative visual effects, the film takes the viewer on a ride through space and remains a key example of the educational film’s ability to make the invisible (or the inaccessible) visible to the student. When George Lucas saw this film in 1979, he hired Smith to run his visual effects facility, Industrial Light & Magic (ILM) from 1980 to 1986, overseeing the visual effects for such blockbuster features as *Raiders of the Lost Ark* (1981), *E.T. the Extra-Terrestrial* (1982), *Poltergeist* (1982), *Star Trek II* and *III* (1982/83), *Return of the Jedi* (1983), *Indiana Jones and the Temple of Doom* (1984), and many others. He also wrote the best selling visual effects book *Industrial Light & Magic: The Art of Special Effects*, now in its twelfth printing. *The Solar System* is not currently in distribution except through direct arrangement with the filmmaker, so this screening represents an extremely rare and welcome opportunity for SCMS members.

**pdA / LA: freeway, beach, mall, and media**  
(Peter d’Agostino, USA, 1980 and 2008, 18 min)  
**SPONSOR** Experimental Film and Media Scholarly Interest Group

Filmmaker Peter d’Agostino will be available for questions.

A program of LA-centric new media projects, originally exhibited as loop installations at a Century City storefront in 1980 and on a Hollywood Boulevard storefront in 2008, and at the Los Angeles Filmforum. *LA (Century City)* (1980, 9 min) presents two characters under surveillance in four related Los Angeles environments—freeway, beach, mall, and media. Structured like a continuously changing TV dial, with interruptions and information fragments, this work presents television as a form of surveillance, where the act of watching and being watched is a pervasive experience of daily life. This film was originally programmed alongside *Dayton MALLing* (1980, 6 min), in which the architecture of suburbia—shopping malls, freeways, showrooms—is juxtaposed with television sounds and visuals in this deconstruction of mass media manipulation and consumer culture. A more recent work, *LA: Dean BURST* (2008, 2 min), represents an iconic and eternal Hollywood story based on two juxtaposed visits to the Griffith Observatory more than a half century apart: one by the filmmaker in 2007, and one by James Dean for the film *Rebel Without a Cause* in 1955.

**SCREENING L**

**Revue**  
(Sergei Loznitsa, Russia, 2008, 82 min)  
**SPONSOR** Central/East/South European Cinemas Scholarly Interest Group

As he did with his critically acclaimed *Blockade* (an official SCMS screening in 2007), filmmaker Sergei Loznitsa has once again scoured the Russian film archives for *Revue*, selecting excerpts from newsreels, propaganda films, TV shows, and feature films that present an evocative portrait of Soviet life during the 1950s and 1960s.

With scenes taken from the length and breadth of the Soviet Motherland, *Revue* illustrates industry and agriculture, political life, popular culture, and technology, in a fascinating flow of disparate scenes representing typical Soviet life of the period. Seen from today’s perspective, the footage is alternately poignant, funny, and tragic. The cumulative impact reveals a life of hardship, deprivation, and seemingly absurd social rituals, but one always inspired by the vision, or illusion, of a communist future. Seen from these dual historical and contemporary perspectives, *Revue* is both a nostalgic and an instructive look back at a communist past that represents social engineering on a grand and frightening scale.
American Radical:
The Trials of Norman Finkelstein  
(David Ridgen and Nicolas Rossier, USA, 2009, 84 min)  
SPONSOR: Middle East Caucus

Norman Finkelstein is one of the most principled and focused critics, scholars, and intellectuals speaking today on US-Israel policy and Palestine-Israel relations. The son of Holocaust survivors, and a respected and brilliant academic at DePaul University until he was denied tenure at that institution for his anti-Zionist views, Finkelstein’s stance on Arab-Israeli relations—and, in particular, US aid and abetting of the Israeli occupation and settlement of Palestinian land—continues to rouse the ire of politicians, policy makers, and Zionist supporters worldwide. In the documentary American Radical, which premiered at the Chicago Underground Film Fest on September 13, 2009, acclaimed documentary directors David Ridgen and Nicolas Rossier follow Finkelstein as he travels around the world, negotiating a historical overview for a dignified solution to the crisis in Palestine, in the wake of the unchecked Zionist mandate, while allowing his detractors and critics equal time to voice their arguments as well. The directors have stated that Finkelstein’s “dogged, often self-destructive pursuits of his principles and of his foes can often both inspire and repel. Few will go where he does. A Jew deliberately walking into Hizbollah headquarters, a Palestinian refugee camp, into a room filled with those who vehemently oppose his views, to speak his mind. And to what end? When radicals collide, does it create understanding?” We invite the SCMS audience to watch the documentary and answer these questions for themselves.

Please support American Radical during its commercial theatrical run. The film opened in New York on Feb. 11th and will be playing in other major markets in the U.S. and Canada through the spring of 2010.

Contemporary (In)appropriations: Program 1  
(Various directors, years, and countries of origin, 72 total min)  
SPONSOR: Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles Filmforum will be available for questions.

Whether you call it collage, compilation, found footage, detournement, or recycled cinema, the incorporation of previously shot materials into new artworks is a practice that has generated novel juxtapositions of elements, yielding new meanings and ideas that may not have been intended by the original makers—that are, in other words, “inappropriate.” This act of appropriation may produce revelations that lead viewers to reconsider the relationship between past and present, here and there, intention and subversion. Fortunately for our purposes, the past decade has seen the emergence of a wealth of new audiovisual sources that can be appropriated into new works. Vernacular archives, home movie collections, and digital archives, in addition to official state and commercial archives, have provided fascinating source material that may be repurposed in such a way as to give it new meanings and resonances.

The Blockbuster Tapes (Daniel Martinico, 2008, 5 min)  
Through these Trackless Waters  
(Elizabeth Henry, 2007, 13 min)  
Utopia Variations (Gregg Biemann, 2008, 5 min)  
Time Away (Aubriand, a.k.a. Carole O’Brien, 2007, 7 min)  
The Game (Tasman Richardson, 2007, 4 min)  
windshield baby gameboy movie (Clint Enns, 2009, 2 min)  
Intermittent Delight (Akosua Adoma Owusu, 2006, 4 min)  
Flicker On Off (Caroline Koebel, 2008, 20 min)  
Speechless (Scott Stark, 2008, 13 min)
**SCREENING O**

**Finding Dawn**  
(Christine Welsh, Canada, 2006, 73 min.)  
**SPONSOR** Women’s Caucus

Dawn Crey, Ramona Wilson, and Daleen Kay Bosse are just three of the estimated 500 Aboriginal women who have gone missing or been murdered in Canada over the past 30 years. Acclaimed Métis filmmaker Christine Welsh embarks on an epic journey to shed light on these murders and disappearances that remain unresolved to this day. She begins at Vancouver’s skid row where more than 60 poor women disappeared, and she travels to the “Highway of Tears” in northern British Columbia, where more than two dozen women (all but one of them Native) have vanished. This engrossing film illustrates the deep historical, social, and economic factors that contribute to the epidemic of violence against Aboriginal women. It highlights the disturbing, world-wide culture of impunity that allows murders of women—especially those who are poor, indigenous, or sex workers—to go unsolved and unpunished.

**SCREENING P**

**Joymoti**  
(Jyoti Prasad Aggarwala, India, 1935, 90 min)  
**SPONSOR** Asian/Pacific American Caucus

*Joymoti* is considered to be the first Assamese film, hailing therefore from Northeast India. The film is based on the play on the life of Sati Joymati, written by Lakshminath Bezbaruah, and was produced and directed by Jyoti Prasad Aggarwala in 1935, under the strong aesthetic influence of Soviet social realism. The film is known for bringing to center stage a female protagonist who was mobilized within a nationalist consciousness of the state of Assam. *Joymoti* is also exceptional in its use of outdoor locations and set design inspired by the folk material culture of the northeastern regions of India, furnishing a stark contrast to the mainstream mythological films produced by the Mumbai studio system. Parts of *Joymoti* were lost for many years, and the film has only recently been restored digitally by the Assamese filmmaker Altaf Mazid, who has generously made the film available for an extremely rare public screening at this year’s SCMS Conference. Audiences for this film may be interested to attend Session W2 on Indian Identity and National Cinema, where this film will explicitly be discussed.

**SCREENING Q**

**Sacred Places**  
(Jean-Marie Téno, Cameroon, 2009, 70 min)  
**SPONSOR** African/African American Caucus

Filmmaker Jean-Marie Téno will be available to answer questions.  

*Sacred Places* is set in St. Leon, a modest neighborhood tucked between the cathedral and two mosques in the city of Ouagadougou, the capital of Burkina Faso. Here, for forty years, the world’s famous FESPACO (Pan African Film Festival of Ouagadougou) showcases the best achievements of African filmmaking. *Sacred Places* is a film about the fight to survive and to maintain one’s dignity in a hostile environment. Through the lives of three characters—Jules Cesar, the djembé maker and player, Bouba, the manager of a neighborhood movie salon that also serves as a praying place, and Abbo, a 50-year-old technician who decides to become a public letter writer—Jean-Marie Téno skillfully lays out his rich, complex, and profound observations on many paradoxes of today’s Africa, including the absence of African films in Africa. Audiences for this film may be interested to attend Session S12 on New Approaches in African Documentary Filmmaking, where Téno’s work will explicitly be discussed and he will provide a formal response.
SCREENINGS R

California Company Town
(Lee Anne Schmitt, USA, 2008, 76 min)
SPONSOR Caucus on Class

Filmmaker Lee Anne Schmitt will be available to answer questions.

This documentary extends a critical gaze at the landscape of California industrial towns built and abandoned by large corporations during the mid-20th century era of U.S. capitalist expansion. Analytic editing juxtaposes these dilapidated landscapes with archival images from their pasts, in turn producing startling—if subtle—recognition of the limitations and structured absences of the visual archive and of the epistemology of traditional documentary reliance upon the archive as a guarantee of historical truth and authenticity. Hence this film may be described, after Foucault, as an archaeology of cinematic knowledge with regard to these working-class ghost-towns. California Company Town also serves as a prophetic warning about the direction of the social struggle bound up with histories and memories of these towns in the wake of their replacement (also depicted in the film) by overpriced middle-class housing and hi-tech office parks. Ironically, these developments prove just as easily subject to devastation and decay amidst today's heightened cycles of economic boom and bust.

SCREENINGS S

Shorts of Bryan Green
(Bryan Green, USA, 2003-2009, 60 total min)
SPONSOR African/African American Caucus

Filmmaker Bryan Green will be available to answer questions.

African American filmmaker Bryan Green has directed a number of provocative shorts regarding the black male experience in the United States. His innovative use of technique has garnered him numerous awards. This screening will include the shorts William's Plight, an experimental documentary about an 18-year-old black man falsely accused of a crime; Crunchy Oblivion; Sensational Death; American Logic; and his most recent work, Amiri Baraka: Something in the Way of Things, which will be screened at Baraka's 75th birthday celebration.

SCMS 2010

Vital Signals: Japanese and American Video Art of the 1960s and 1970s
(Various directors, USA and Japan, 1960-1979, 95 total min)
SPONSORS Asian/Pacific American Caucus and Experimental Film and Media Special Interest Group

This program entails a collaboration between Ann Adachi of Electronic Arts Intermix (EAI) in New York, Shintaro Matsunaga of the Yokohama Museum, curatorial advisor Hirofumi Sakamoto of Nagoya City University, and Yukie Kamiya, chief curator at the Hiroshima City Museum of Contemporary Art. The program explores early video art from America and Japan, illustrating some of the significant parallel developments in these countries. The complete program, which has already screened to tremendous acclaim in several cities, encompasses three separately curated collections of films.

SCMS is proud to screen the works included in the “Language of Technology” series, one of three thematic subsections of the larger Vital Signals program. This series includes the following titles:

- Digital Experiment at Bell Labs (Nam June Paik, 1966, 5 min)
- Computer Movie No. 1 (CTG, 1968, 8 min)
- Electronic Linguistic (Gary Hill, 1977, 4 min)
- Metastasis (Toshio Matsumoto, 1971, 8 min)
- Image Modulator (Katsuhiko Yamaguchi, 1969, 2 min)
- Ooi and Environs (Katsuhiko Yamaguchi, 1977, 2 min)
- Mona Lisa (Toshio Matsumoto, 1973, 3 min)
- Breath No. 3 (Keigo Yamamoto, 1977, 6 min)
- Both (James Byrne, 1974, 4 min)
- Hand No. 2 (Keigo Yamamoto, 1976, 8 min)
- Camera, Monitor, Frame (Takahiko Iimura, 1976, 17 min)
- Oh! My Mother (Kohei Ando, 1969, 14 min)
- The Recognition Construction (Morihiro Wada, 1975, 10 min)
Contemporary (In)appropriations: Program 2
(Various directors, years, and countries of origin, 60 total min)

SPONSOR
Experimental Film and Media Scholarly Interest Group

Programmer Jaimie Baron of the Los Angeles Filmforum will be available for questions.

See Screening Session N for background information about this program.

Contemporary (In)appropriations: Program 2 includes the following films:

- The Ship (Brandon Downing, 2009, 5 min)
- The Animated Heavy-Metal Parking Lot (Leslie Supnet, 2008, 2 min)
- The Legend of Pwдрe Ser (Dave Griffiths, 2008, 2 min)
- Alone (Gerard Freixes Ribera, 2008, 4 min)
- Emergence (Marcin Blajecki, 2008, 4 min)
- Outlaw (Ann Steuernagel, 2008, 5 min)
- That’s Right (Matthew Causey, 2008, 5 min)
- Anemic Cinema with Z Coordinate (Jorge Sa, Portugal, 3 min)
- The Motions of Bodies (Ann Steuernagel, 2008, 4 min)
- Isolating Landscapes (Heidi Phillips, 2007, 5 min)
- The Last Interview in Exile (McLean Fahnestock, 2008, 1 min)
- Profanations (Oriol Sanchez, 2008, 20 min)

Living Room Cinema
(Various directors, USA/UK, 2007, 60 total min)

SPONSOR
Media Archive Committee

Center for Home Movies board member Snowden Becker will be available to answer questions.

The Center for Home Movies’s Living Room Cinema is a groundbreaking compendium of films culled from the first years of the annual, international Home Movie Day event. This Living Room Cinema screening, designed to complement the SCMS workshop about home-movie and amateur film collections (see Session X15), shows a rich sampling of home movies as home movies—not as decontextualized snippets or historical wallpaper. Commentaries from the filmmakers and their families as well as background information are provided for each of the compiled films, helping to make this an ideal home movie screening. Approximately 60 minutes of the full 120-minute Living Room Cinema program will be exhibited, leaving time for a comprehensive Q&A session.
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In the past three years, the Program in Moving Image Studies has added to its faculty three exciting young scholars. Sharon Shahaf is the co-editor, with Tasha Oren, of Global Television Formats: Circulating Culture, Producing Identity (Routledge). Jennifer Barker is the author of The Tactile Eye: Touch and the Cinematic Experience (California). Alessandra Raengo, who works on race and visual culture, has co-edited several collections of essays coming out of the Udine Conference.

Other recent publications by our faculty include Greg Smith, Beautiful TV: the Art and Argument of Ally McBeal (Texas); Kathryn Fuller-Seeley, Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing (California); Jack Boozer, Authorship in Film Adaptation (Texas); and Alisa Perren (co-editor with Jennifer Holt), Media Industries: History, Theory, and Method (Wiley).

Greg Smith and Kathryn Fuller-Seeley have recently been promoted to Full Professors, and Angelo Restivo (Graduate Director) has been promoted to Associate Professor.

The Program in Moving Image Studies is a relatively young doctoral program, fostering theoretically engaged and historically grounded research in cinema, television, new media, and visual culture. We are located in downtown Atlanta, a thriving international media center. We also offer the MA in critical studies, screenwriting, and digital production.

For more information contact
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MEDIA, CINEMA, AND DIGITAL STUDIES

Building on its traditions of innovative graduate study in cinema and critical theory, UW-Milwaukee’s English Department offers a unique, interdisciplinary graduate curriculum in Media, Cinema, and Digital Studies. The Master’s and Doctoral program combines studies of film, media, and popular culture with studies of developing digital technologies and textualities. Students are encouraged to pursue their own areas of concentration from courses in:

- film
- television
- media theory
- cultural studies
- critical theory
- multimedia writing
- alternative textual production
- technology
- digital studies
- gaming
- cultural studies
- technology theory
- and more

FACULTY

Gilberto Blasini: third cinemas, cultural studies, film and television criticism; Lian Callanan: digital textualities, cross media writing/production;

Dave Clark: digital textualities, web production and theory; Elena Gorinsky: film history, gender and sexuality, avant-garde and cult cinema; Lane Hall: digital textualities, experimental narrative, multimedia production; Gregory Jay: African American film, race and critical theory; Jennifer Johung: digital culture, media art, performance studies;

Thomas Mallaby: gaming, video game industry and culture; Andrew Martin: film, television, popular culture; Tasha Oren: film, global media history and theory, digital culture;

Peter Paik: world cinema, anime, political philosophy; Patrice Petro: film history and theory, global and media studies; Peter Sands: science fiction, techno-culture, internet law;

Tami Williams: French cinema, early cinema, digital culture; Anne Frances Wysocki: digital rhetors, textualities, and culture; digital production

For more information, visit

http://www4.uwm.edu/letsci/english

or contact Tasha Oren, Director of Graduate Studies:

tgoren@uwm.edu
MSMI
Music, Sound and the Moving Image

Music, Sound, and the Moving Image is the first international scholarly journal devoted to
the study of the interaction between music and sound with the entirety of moving image
media – film, television, music video, advertising, computer games, mixed-media installation,
digital art, live cinema, et alia. The journal is truly interdisciplinary, inviting contributions across a
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popular music studies, cultural theory, aesthetics, semiotics, sociology, marketing, sound
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WE’RE PROUD TO PLAY A SUPPORTING ROLE.

The Academy of Motion Picture Arts and Sciences congratulates its 2009 Film Scholars, Peter Decherney (Hollywood's Copyright Wars) and Harlow Robinson (Lewis Milestone: A Hollywood Career).

Since 2000, the Academy has provided $500,000 in grant support to 20 scholars pursuing a wide range of film-related projects.

For application information, please visit www.oscars.org/grants
IN MEMORIAM

Paul Arthur
Jack Ellis
Anne Friedberg
Keiko McDonald
Robin Wood