# **SCMS** 2012 Conference Program

Boston Park Plaza Hotel and Towers March 21–25, 2012

COVER DESIGN: Mary Celeste Kearney & Del LeMond

#### No One Picture Can Capture All of Boston

Satellite photo: Boston, MA, April 10, 2001, NASA/Goddard Space Flight Center Scientific Visualization Studio Aerial photo: Back Bay, August, 28, 2010, credit Les Vants Aerial Photos, lesvants.com

Street level photos: "Acorn At Night," BigStock.com and "Faneuil Hall, Vibrant Contrast with the Modern Buildings in Background,"123RF.com

Closeup photo: "Portion of Boston's Freedom Trail. Marked on the Streets with a Double Line of Bricks," 123RF.com

#### Letter from President

Welcome to Boston and the Park Plaza Hotel!

I speak for the SCMS Board of Directors, the 2012 Program, Host, and Screening Committees, our Home Office staff and consultants, and any number of member volunteers when I wish everyone attending a stimulating and enjoyable conference! May you hear great papers, participate in energizing workshops, attend thought-provoking screenings, and savor meals, special events and other outings, and gatherings with old and new friends! Don't forget to visit the ever popular book exhibit, where you can interact with publisher and distributor representatives *and* see your pals as you browse!

Thanks to the quality of your submissions you will, I'm sure, find much to expand your intellectual horizons. You will likely notice how many contributions reflect international and inter-medial engagements at the same time as you appreciate how many investigations explore theory and media produced by and/or received in the U.S. and other (largely) Anglophone countries. We on the Board, together with the Program, Host, and Screening Committees, have done our best to provide opportunities for you to widen your social networks and increase your professional contacts as well. Come meet the Board at the two Orientations for New Members as well as the annual Members' Business Meeting: all are invited! Each of these meetings will offer opportunities to learn about SCMS, to welcome new colleagues and greet old comrades, to share your ideas, questions, and suggestions.

And please come cheer this year's award winners at the Awards Ceremony, held Friday afternoon! Special congratulations are due Vivian Sobchack, chosen as this year's Distinguished Career Achievement Award recipient from among an impressive group of candidates. Professor Sobchack's career of research, teaching, and service is exemplary. Now Professor Emerita in the Department of Theatre, Film & Television at UCLA, she is a prior recipient of the SCMS Distinguished Service Award. She was the first woman president of the Society, from 1985 to 1989. She has a knack for weaving academic inquiry into everyday questions in exciting ways. As a teacher and mentor, she has guided the careers of dozens of successful scholars. Her prolific scholarship on topics ranging from the science fiction genre to phenomenological approaches to cinema is deeply influential and quite deservedly internationally known. Kudos!

There are now so many awards (11 in all) that I cannot list all the winners here. I would sincerely like to applaud everyone, *en masse*, for their achievements. I would like to quickly single out three top award winners. Lecturer Marsha Cassidy is the fifth winner of the Pedagogy Award, so honored for her many pedagogical accomplishments teaching film and television at the University of Illinois-Chicago over the years. At a time when increasing numbers of our colleagues hold part-time and non-tenure track jobs, I'm pleased to see someone of Marsha's caliber and commitment acknowledged. Warm congratulations to Tim Corrigan, this year's winner of the prestigious Kovács Book Award, for his defining study of a vital and creative genre: *The Essay Film: From Montaigne, After Marker* (Oxford, 2011). His book asks the viewer to become a thinker, much as the films he studies also do. Bravo to Jussi Parikka, second winner of the Anne Friedberg Innovative Scholarship Award. His book, *Insect Media: An Archaeology of Animals and Technology* (Minnesota, 2010), ably illustrates Anne's conviction that "how the world is framed may be as important as what is contained within that frame."

Our not-to-be-missed, gala reception, co-sponsored by Emerson College and Boston University, will follow the Awards Ceremony Friday evening. On Thursday, Friday, and Saturday evenings you will find other special events, including a screening of new works with filmmaker Ernie Gehr in attendance, special selections from Women Make Movies's catalogue programmed in honor of their 40th anniversary, and a 35 mm screening of *The Last Command* accompanied by the famed Alloy Orchestra. During the day on Thursday and Friday you can screen specially selected films and other media showcasing the holdings of area film and media archives. Those of you interested in furthering the work of under-represented constituencies and those of you interested in joining in groups organized around particular areas of interest may wish to attend the annual meetings and events sponsored and programmed by SCMS's seven Caucuses and twenty Scholarly Interest Groups.

Please, everyone, join me in thanking Mary Kearney for her hard work not only as Secretary but also as Conference Program Committee Chair. Thanks also to other members of the Program Committee. (Each year Board members and volunteers evaluate the nearly two thousand abstracts we now receive.) Profound thanks to Eric Schaefer and Roy Grundmann for their able leadership of the Host and Screening Committees, respectively, and for securing unprecedented financial support for this conference's special events from area universities and colleges. Together with their committee members, they have done a magnificent job.

As always, we all owe tremendous gratitude to our invaluable Home Office staffers—the inimitable Jane Dye, dedicated Debbie Rush, talented Sarah Denton, and their gifted assistant, Sancia Goddard—and to our dedicated consultants—Leslie LeMond, Bruce Brasell, Del LeMond, and, most recently, Christina Peterson. Thanks to Justin Wyatt for his help securing the Park Plaza as our conference hotel. Last and not least, thanks to the outgoing members of the Board—Mary Kearney, Andrew Miller, Diane Negra, and Jackie Stewart, as well as *Cinema Journal* editor Heather Hendershot. Welcome to our incoming Secretary, Board members and our new *Cl* editor. Will Brooker!

Please feel free to contact me or any member of the Board of Directors at the conference or after you return home in person, via-e-mail or through our website if you have proposals or queries. We welcome volunteers interested in serving on our standing and annual committees, in being conference session chairs next year, or in helping in other capacities. On a personal note, do come say hi to me whether or not you already know me: more new friends and colleagues in cinema and media studies are always welcome in my world!

Again, I hope that each and every one of you returns home from this conference full of new ideas and with many happy memories! Warmly.

Chris Holmlund President, SCMS

## Letter from the Program Chair

Dear 2012 SCMS Conference Attendees.

Welcome to Boston, the Boston Park Plaza Hotel & Towers, and the 52nd annual Society for Cinema and Media Studies conference!

On behalf of the 2012 SCMS Conference Program Committee and the Board of Directors, I want to wish you an intellectually rewarding meeting, replete with provocative screening experiences and stimulating discussions about the latest film and media research. We hope that your time during the conference is also fun and socially enriching—a chance to reconnect with old friends while also exploring new relationships and possible collaborations.

It has been an honor and a pleasure for me to serve as Chair of the 2012 Conference Program Committee. Not only does this position allow for further learning about our Society, but it also offers a rare opportunity to witness the great breadth and depth of current scholarship in our field. If this year's conference is any indication, cinema and media studies continues to grow in both quantity and quality. This year we received 770 open call paper proposals, 311 preconstituted panel proposals, and 54 workshop proposals, resulting in over 420 conference sessions and our Society's largest meeting yet. Moreover, because the 2012 conference is almost a full day longer, we were able to include more quality panels, workshops, and screenings than we have in the past. I'm also pleased to report that many more panels and workshops are intermedial and international in scope.

While the 2012 conference does not have a particular theme, I hope that its location in one of the oldest U.S. cities will inspire your critical thinking about the relationships of place, history, education, and media. Boston is the unofficial capital of New England, as well as a national and international center for research and higher education. It is home not only to numerous media professionals and organizations, but to many film and media studies programs also. This year's conference program is enriched as a result.

History buffs are sure to find this year's conference site intriguing, both out and about on the streets of Boston, as well as within the conference hotel, which opened in 1927. According to its historian, the Boston Park Plaza Hotel & Towers (formerly the Boston Hotel) was the first hotel to introduce free radios in each guestroom, and WBZA once broadcast its programming from the hotel's penthouse. Formerly part of E. M. Statler's empire, the Park Plaza helped to perfect numerous other modern hotel conveniences, including several associated with media: in-room telephones, do not disturb signs, and complimentary newspapers. But my personal favorite is the "Servidoor," a uniquely designed guestroom door that allows valets to deliver laundry without disturbing guests.

Numerous people have made the 2012 conference possible, and they are each due a huge round of applause for their extraordinary contributions and service. Sincere thanks and appreciation to each of the members of the 2012 Conference Program Committee: SCMS members Norma Coates, Shelley Cobb, Christine Cornea, Devorah Heitner, Amanda Klein, Elana Levine, Jeffrey Middents, Meghan Sutherland, and Haidee Wasson, as well as SCMS Board members Bambi Haggins, Barbara Klinger (President-Elect), Diane Negra, Angelo Restivo, Yeidy Rivero, Jacqueline Stewart, and Pamela Wojcik. I am deeply grateful for the time, energy, and intellectual expertise each of you devoted to the proposal review process, as well as for your patience as we worked through the various bugs associated with our new online conference system.

Many thanks also to the 2012 Conference Host Committee: Eric Schaefer (chair), Benjamin Aslinger, Miranda Banks, Tom Doherty, Ken Feil, Peter Flynn, Ilene Goldman, Roy Grundmann, Haden Guest, Nina Huntemann, Christina Klein, Flavia Laviosa, Suzanne Leonard, Rebecca Meyers, David Rodowick, Maria San Filippo, Jane Shattuc, Sarah Sinwell, Anna Siomopoulos, William Uricchio, and Maruta Vitols. On behalf of all the conference attendees, I'm deeply grateful for your planning of the off-site events, as well as your compilation of a guide to local restaurants, photocopy houses, and other services we might need during

the conference. Major thanks are due as well to the members of the 2012 Conference Screening Committee—Roy Grundmann (chair), Deborah Jaramillo, David Pendleton, and Laura Dixon—who have scheduled a slew of compelling films for us. Thanks also to those individuals and groups that nominated films for this year's screening program.

While the folks mentioned above have worked hard to plan the content of this year's conference program, this event simply could not take place without a master architect to organize that content into a structure that functions well for each participant. Hence, my profound thanks and admiration go to Bruce Brasell for the considerable expertise he brings to conference programming and his masterful scheduling of this year's 400-plus sessions.

Additionally, thanks to Justin Wyatt for his help with securing the Boston Park Plaza & Towers as this year's conference site, and to Del LeMond for his creative and professional work on the conference program. Thanks also to the SCMS members who volunteered to chair the open call panels, as well as to members of the SCMS Board for their support during conference planning and programming. My thanks especially to President Chris Holmlund, who always made time to answer my questions about programming. Thanks also to Paula Massood (former SCMS Treasurer) and Andrew Miller (Information Technology Officer) for their help with the development of our new conference website.

Last but definitely not least, immense thanks and gratitude to Leslie LeMond, Debbie Rush, and Jane Dye for their expert help with conference management. Along with Sarah Denton, these three amazing women collectively serve as the "SCMS Office"— an awesome unit of professional support and institutional memory without which our ever-evolving organization would be hopelessly lost. In particular, my heartfelt thanks to Jane for her intelligence, professionalism, flexibility, and incredible wit as we worked together to resolve the new website's glitches as well as conflicts in the program schedule. Having her as my comrade-in-arms during this process surely kept me from going insane, and I was lucky to learn a life's-worth of lessons from her on how to be a great administrator.

If you have questions about the conference or our organization, please do not hesitate to be in touch with me, other SCMS Board members, or the SCMS Office staff, either at the meeting or when you return home. We welcome your suggestions, as well as volunteers who would like to become more involved with our Society.

Enjoy the conference!

Mary Celeste Kearney
SCMS Secretary and 2012 Conference Program Committee Chair

## Society for Cinema and Media Studies Board of Directors

Founded in 1959, SCMS is a professional organization of college and university educators, filmmakers, historians, critics, scholars, and others devoted to the study of the moving image.

Activities of the Society include an annual conference, *Cinema Journal*, the SCMS website, awards for excellence in film and media studies, and various other initiatives related to media research, education, and policy.

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## 2012 Conference Organization

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Roy Grundmann \* Boston University \* Chair Laura Dixon \* University of Texas

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Deborah Jaramillo ◆ Boston University
David Pendleton ◆ Harvard College

#### 2012 CONFERENCE ORGANIZERS

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: **Sancia Goddard** University of Oklahoma

Website Management & Coordination: Sarah Denton \* University of Oklahoma, Andrew Miller \* Sacred Heart University

and Christina Petersen + University of Chicago

#### Please Note

There will be boards for conference updates, special events, personal messages, and employment/networking adjacent to Registration.

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 Boston Park Plaza Hotel and Towers.

## 2012 Audio-Visual Policy

The following equipment will be standard in all panel/workshop rooms at the 2012 conference:

DVD Player (region 1 – standard for USA & Canada) LCD Projector (with sound) Wireless Internet Access (you will need to obtain a password for this at Registration)

We are NOT able to accommodate changes or requests for A/V equipment on-site. *Thank you for your cooperation.* 

## Nominations for Distinguished Career Achievement and Pedagogy Awards

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

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Five College Film Studies Program (Amherst, Hampshire, Mount Holyoke,and Smith Colleges and the University of Massachusetts, Amherst)

## Schedule of Events at a Glance

Wed, March 21	10:00 – 11:45am	Session A		12:15 – 2:00pm	Session K
	12:00noon – 1:45pm	Session B		12:15 – 2:00pm	Special Event—
	2:00 - 3:45pm	Session C			New England Archive Showcase—Northeast
	4:00 - 5:45pm	Session D			Historic Film
Thurs, March 22	9:00 – 10:45am	Session E		2:15 – 4:00pm	Orientation for New Members
	11:00am – 12:45pm	Orientation for New Members		2:15 – 4:00pm	Session L
	11:00am – 12:45pm	Session F		2:15 - 4:00pm	Special Event—
	11:00am – 12:45pm	Special Event— New England Archive Showcase—The			New England Archive Showcase—The Harvard Film Archive
		National Center for Jewish Film Session G Special Event— New England Archive Showcase—WGBH Media Library and Archives		4:15 – 5:30pm	Awards Ceremony
				5:30 – 7:30pm	Reception
	1:00 – 2:45pm			8:15pm	Special Event—
	1:00 – 2:45pm				Women Make Movies 40th Anniversary
			Sat, March 24	9:00 – 10:45am	Session M
				11:00am – 12:45pm	Session N
	3:00 - 4:45pm	Session H		1:00 - 2:45pm	Session O
	5:00 - 6:45pm	Session I		3:00 - 4:45pm	Session P
	7:00pm Reception 8:00pm Screening  Special Event— An Evening with Experimental Filmmaker Ernie Gehr	Special Event—		5:00 - 6:45pm	Session Q
			8:00pm	Special Event— Screening of <i>The Last</i> <i>Command</i> with Alloy	
Fri, March 23	9:00 – 10:45am	Session J			Orchestra
	11:00am – 12:00noon Members' Business Meeting		Sun, March 25	9:00 – 10:45am	Session R
		Meeting		11:00am – 12:45pm	Session S

## SCMS Caucus & Scholarly Interest Group Meeting Schedule

Wednesday, March 21	2:00 - 3:45pm	Sound Studies Scholarly Interest Group	Stanbro, Level 4
Thursday, March 22	9:00 – 10:45am	Animated Media Studies Scholarly Interest Group	Stanbro, Level 4
	11:00am – 12:45pm	Film and Media Festivals Scholarly Interest Group	Stanbro, Level 4
	1:00 - 2:45pm	Asian/Pacific American Caucus	Stanbro, Level 4
	3:00 - 4:45pm	Queer Caucus	Statler, Level 2
	3:00 – 4:45pm	Central/East/South European Cinemas Scholarly Interest Group	Stanbro, Level 4
	5:00 - 6:45pm	French and Francophone Scholarly Interest Group	Stanbro, Level 4
	5:00 - 6:45pm	Scholarly Interest Group Coordinating Committee	Statler, Level 2
	7:00 - 8:00pm	Cinema Journal Editorial Board Meeting	Holmes, Level 4
	7:00 – 8:45pm	Television Studies Scholarly Interest Group	Whittier, Level 4
	7:00 – 8:45pm	Comic Studies Scholarly Interest Group	Newbury, Level 4
Friday, March 23	9:00 – 10:45am	ORGANIZATIONAL MEETING: Proposed Radio Studies Scholarly Interest Group	Stanbro, Level 4
	12:15 – 2:00pm	Video Game Studies Scholarly Interest Group	Stanbro, Level 4
	2:15 – 4:00pm	Media Literacy and Pedagogical Outreach Scholarly Interest Group	Stanbro, Level 4
Saturday, March 24	9:00 – 10:45am	Caucus on Class	Stanbro, Level 4
	9:00 – 10:45am	Media Literacy and Pedagogical Outreach Scholarly Interest Group <i>Outreach Event</i>	Statler, Level 2
	11:00am – 12:45pm	Nontheatrical Film and Media Studies Scholarly Interest Group	Stanbro, Level 4
	1:00 - 2:45pm	Women's Caucus	Stanbro, Level 4
	3:00 - 4:45pm	CinemArts: Film and Art History Scholarly Interest Group	Stanbro, Level 4
	3:00 - 4:45pm	Media Industries Scholarly Interest Group	Cambridge, Level 4
	5:00 - 6:45pm	Documentary Studies Scholarly Interest Group	Stanbro, Level 4
	7:00 - 8:45pm	Middle East Caucus	Newbury, Level 4
	7:00 - 8:45pm	Latino/a Caucus	Stuart, Level 4
Sunday, March 25	9:00 – 10:45am	Caucus Coordinating Committee	Longfellow, Level 4
	9:00 – 10:45am	Urban Studies Scholarly Interest Group	Stanbro, Level 4
	11:00am – 12:45pm	Contemporary Theory Scholarly Interest Group	Stanbro, Level 4

#### **Exhibit Hours\***

Room: Georgian, Arlington, Berkeley & Clarendon, Level Two

THURSDAY, MARCH 22 10:30 – 11:45am 12:45 – 5:30pm

FRIDAY, MARCH 23 9:30 – 11:00am 12:00noon – 5:30pm SATURDAY, MARCH 24 9:00am – 12:00noon

1:00 – 6:00pm

\* hours subject to change

## Registration Hours\*

Room: Exeter, Level Two

WEDNESDAY, MARCH 21

9:00am - 5:00pm

THURSDAY, MARCH 22

8:00am - 5:00pm

FRIDAY, MARCH 23

8:00am - 5:00pm

SATURDAY, MARCH 24

8:30am - 5:00pm

SUNDAY, MARCH 25 8:30am - 12:00noon

### **Special Thanks**

We would like to thank the following for their support and assistance with the 2012 conference:

Paul B. Bell, Jr., Dean, College of Arts & Sciences, University of Oklahoma

Robin Blaetz Maureen Clark Cheryl Coutermarsh Peter Decherney

Tom Fiedler, Dean, College of Communication, Boston University

Roy Grundmann Haden Guest Inez Hedges Michael Kackman Amy Lawrence

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

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(The Eclipse at Taregna) rrchaudhary@gmail.com

#### Luisa Dantas

(Land of Opportunity)
ludant@joluproductions.com

#### Peter Flynn/BIFF Productions Inc

(Blazing the Trail)

peter flynn@emerson.edu

#### David L. Gould

(Two Sides of the Moon: The Honor Killing of Hatun Aynur Surucu) 2923 Radcliffe Avenue Iowa City, IA 52245

#### Sonali Gulati

(I Am)

sonalifilm@yahoo.com

#### George Larkin

(Speaking of Baghdad) George@asalark.com

#### Dr. Alan Marcus, University of Aberdeen

(The Memorial) a.marcus@abdn.ac.uk

#### Jinhee Park

(Voice Unknown) jeaniepark30@gmail.com

#### Jennifer Proctor

(A Movie by Jen Proctor)
proctorjennifer@gmail.com

#### Eric Stanley and Chris Vargas

(Criminal Queers) criminal queers film@gmail.com

#### Ming Wong

(Angst Essen/Eat Fear) studio.minqwonq@qooglemail.com

#### **DISTRIBUTORS**

#### Arovideo

(Coal Face) www.arovideo.co.nz

#### Jamie Baron

(Contemporary Inappropriations) jamierbaron@gmail.com

#### California Newsreel

(Maquilapolis: A City of Factories) contact@newsreel.org

#### Canadian Filmmakers Distribution Center

(Poised and in the Throes; The Secret Loves of Jesse James) 401 Richmond Street W; Suite 119 Toronto ON M5V 3A8 Canada

#### **DEFA Film Library UMass Amherst**

(The Dove on the Roof) defa@german.umass.edu

#### **Documentary Educational Resources**

(Uprising of '34; Forest of Bliss) docued@der.org

#### Docurama Films/New Video Group

(*The Same River Twice*) 902 Broadway, 9th Floor New York, NY 10010

#### **Eros Effect Foundation Indy Films**

(Veritas: Everybody Loves Harvard) ejindyfilm@gmail.com

#### Express Media LLC (Amazon)

(Working Girls) info@expressmedia.net

#### **Gravitas Docufilms**

(*These Amazing Shadows*) 1000 West Arlington Martinez, CA 94553

#### Kino Lorber, Inc.

(Film Socialisme) 333 W. 39th St., Ste. 503 New York, NY 10018 (212) 629-6880 contact@kinolorber.com

#### Liaison Distribution

(Coal Country)

www.liaisondistribution.com

#### Metro-Goldwyn-Mayer Studios Inc.

(Between the Lines) 10250 Constellation Blvd. Los Angeles, CA 90067-6241

#### Charles Musser

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#### New Day Films

(My Perestroika) 190 Route 17M, Suite D Harriman, NY 10926

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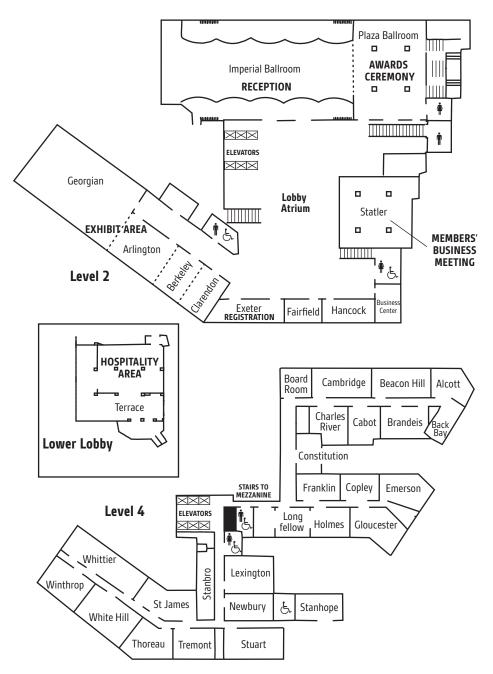
#### Video Out Distribution

(*Pirated; Untitled*) 1965 Main Street Vancouver BC V5T 3C1 Canada

#### Women Make Movies

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Floor Plans + Boston Park Plaza Hotel and Towers



Welcome to Boston: the City upon a Hill, the Hub of the Universe, the Athens of America, the Cradle of Liberty, City of Champions, or just plain old Beantown. Boston is often called the United States' "most European" of cities, but it is also quintessentially American as the Cradle of the American Revolution, the birthplace of the abolitionist movement, and as a literary, cultural, and educational center for hundreds of years. Metro Boston is home to more than fifty colleges and universities, many of which have cinema and media studies programs. We hope you enjoy your time in Boston and at the SCMS conference.

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www.cityofboston.gov/visitor

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#### BOSTON LOGAN AIRPORT SHUTTLE

(617) 567-8900 www.bostonloganairportshuttle.com

Shuttle service to and from the Boston and Cambridge area. Get a fare quote or make a reservation by calling or booking online. Shuttles depart from ground level of each terminal (outside of baggage claim) in the area marked "Shared and Scheduled Vans." You can also check the Massport Information Desk at Logan for more information.

#### ULTIMATE LIVERY AND SHUTTLE

(888) 437-4379 www.ultimateshuttle.com/hotels.html

Shuttle service to and from The Park Plaza Hotel for guests staying at the hotel. Make your scheduled shuttle reservation online or call toll free. Shuttle departs from ground level of each terminal (outside of baggage claim) in the area marked "Shared and Scheduled Vans." \$17 one way, \$34 round trip for adults and children 3 and older; children under 3 ride for free.

#### **SUBWAY**

www.mbta.com

Boston's subway is called the "T" and costs \$2 per ride. Hop on the free Massport Shuttle (located outside of the baggage claim area in each terminal) to the subway's Airport Station on the Blue Line. Take an "inbound" train to the Government Center Station. There, go up the stairs to the Green Line, where you will transfer to any "outbound" train (trains are labeled B, C, D, and E). They all go to the Arlington Station, where you will exit. Once you're out of the station, head south on Arlington Street. (You're heading in the correct direction if you pass St. James Avenue.) The Park Plaza Hotel will be on your left. See below for more information about the T.

#### TAXI

Taxis queue up outside the baggage claim areas at all terminals. Cab fare from Logan to the Park Plaza Hotel is approximately \$25 plus tip. Authorized Boston taxi companies are:

Top Cab	(617) 266-4800
Boston Cab Association	(617) 536-3200
I.T.O.A. Cab Association	(617) 825-4000
City Cab Association	(617) 536-5100
Metro Cab Association	(617) 782-5500
Tunnel Taxi	(617) 567-2700
617 TaxiCab Inc.	(617) 829-4222

#### FROM SOUTH STATION AMTRAK AND BUS TERMINAL:

Take the T Red Line inbound to the Park Street Station. Change to any westbound Green Line trolley (B, C, D or E) and take it two stops to the Arlington Station. When you exit the station head south on Arlington Street about a block to the Park Plaza Hotel. Taxi fare from South Station to the hotel is approximately \$7.00, plus tip.

#### **GETTING AROUND TOWN**

#### WALKING

Boston is a walking city. As a result, there's something of a battle of wills between Boston's eager pedestrians and aggressive drivers. Our advice is to avoid mimicking the locals. Cross at corners and abide by the traffic signals, you'll be just fine. There are many shops and restaurants that are a short walk from the hotel, and the perimeter of several neighborhoods and destinations (Back Bay, Chinatown, The South End, Beacon Hill) are all within a 10-minute walk. Sidewalks in some of the historic neighborhoods are paved with brick or cobblestones that may become loosened after a long winter, so watch your step! Pleasant strolls can be had through the United States' oldest public park, the Boston Common, and the Boston Public Garden. Both are just a couple blocks from the Park Plaza Hotel. The Commonwealth Avenue Mall, extending from the western edge of the Public Garden, is a grand tree-lined mall punctuated by statuary and memorials. Just a little further away is the Esplanade on the Charles River basin, separating Boston and Cambridge. Walk north on Arlington Street, crossing Beacon Street to get to the Arthur Fiedler Foot Bridge, which takes you over Storrow Drive to the Esplanade.

Because many of Boston's streets were not laid out on a traditional grid (legend has it that the early streets followed cow paths), we recommend that you to pick up a map from the hotel concierge or use maps on your cellular device. As is the case with any major city, if you plan to be out very late or early in the morning, it is good to walk in pairs or groups.

#### RIDING THE "T"

#### www.mbta.com

Boston's MBTA subway system, the oldest in the United States, is simply known as the "T." It is a great option for getting around in inclement weather or to more distant locations. Single rides on the subway cost \$2.00. A one-week pass, good for unlimited subway and local bus rides is available for \$15.00. Children under 11 ride for free with a paying adult. The closest subway station to the Park Plaza Hotel is the Arlington Station, about a block north of the hotel. Take any "inbound" car at Arlington to Park Street Station to change to the Red Line (to South Station, Cambridge) or to Government Center Station to change to the Blue Line (to Logan Airport). Trains run about every 8-12 minutes, more frequently during rush hours and a bit less frequently on weekends. Highest congestion on the T is weekdays between 8 and 9 am and 5 and 6 pm. One of the best views of the Boston skyline can be found on the Red Line as the subway crosses the Longfellow Bridge into Cambridge. Important Note: The T stops running shortly after midnight, before resuming again in the morning. Make sure you're at a T stop by midnight to avoid a costly cab ride. Visit the T's website for information about routes, schedules, and more.

#### **TAXIS**

Taxi service is available outside the Park Plaza Hotel's main entrance around the clock. Rates are \$2.60 for the first 1/7 mile and .40 for each 1/7 mile thereafter. Cabs can be found near most hotels and T stops, or flagged down on the street. See above for a list of authorized cab companies in Boston.

#### LIFE'S NECESSITIES

#### Bacco's Wine and Cheese

31 St. James Ave (617) 574-1751

www.baccoswineandcheese.com

Located a block west of the hotel, Bacco's is one-stop shopping for that little party you're planning to have in your room. A small, but carefully selected selection of wines and beers is complemented by a changing selection of cheeses and charcuterie along with breads and crackers. A limited number of sandwiches are prepared every day and available for take-out. Mon—Sat 10am—8pm, Sun 12—6pm.

#### **Beacon Hill Wine and Spirits**

63 Charles St (617) 742-8571 www.beaconhillwine.com This family-run neighborhood shop is located about two blocks north of the Boston Public Garden. It carries a nice selection of fine wines and spirits and they deliver. Mon—Thu 11am—10pm, Fri—Sat 11am—11pm, Sun 12—8pm.

#### Clarendon Wine Company

563 Boylston St (617) 266-6688

A full, if somewhat small, selection of wine, beer and spirits about four blocks west of the Park Plaza Hotel. Mon–Fri 8am–11pm, Sat 9am–11pm, Sun 12–6pm.

#### CVS Pharmacy

587 Boylston St (617) 437-8414

Located about four blocks from the hotel and across from Copley Square, this full service pharmacy is open 24 hours a day, seven days a week.

#### 7-11

8 Park Plaza #6 (617) 589-0908

This convenience store is about two blocks east of the hotel on Stuart Street, about a half-block east of Charles Street South intersection.

#### Shaw's Supermarket

53 Huntington Ave (617) 262-4688

The largest full service grocery store near the hotel is the Shaw's located about six blocks west of the hotel. The store is open 24 hours a day, seven days a week.

#### Trader Joe's

899 Boylston St (617) 262-6505

Located about six blocks from the hotel, near the Prudential Tower, Trader Joe's sells a full range of food and beverages.

Mon—Sun 9am—10pm.

#### **COFFEE SHOPS/BREAKFAST SPOTS NEAR PARK SQUARE**

#### Croissant du Jour S

31 St James Ave (617) 451-1561

Tucked inside the arcade of the Park Square Building, this small shop has a devoted following for their bagels and breakfast sandwiches. Sandwiches, wraps, and salads are available for lunch. Mon–Fri 6am–3:30pm.

#### Mike and Patty's \$

12 Church St (617) 423-3447 www.mikeandpattys.com Located on a quiet Bay Village street a few blocks from the hotel, Mike and Patty's is a small, but busy spot with a big following devoted to their "fancy" bacon and egg sandwich, migas, and other breakfast selections, served until closing. For lunch try the fried green tomato BLT or cubano. Vegetarian selections available. Wed-Fri 7:30am-3pm, Sat 8am-2pm, Sun 9am-2pm, closed Mon and Tue.

#### Panera Bread \$

450 Boylston St (617) 638-3260

Baked egg soufflés, breakfast sandwiches, bagels, granola and yogurt, and pastries are among the breakfast options. Lunch choices range from sandwiches, salads, and soups. Mon–Sat 6am–10pm, Sun 6:30am–9:30pm.

#### The Paramount S

44 Charles St (617) 720-1152 www.paramountboston.com The Paramount has been serving up diner food on the flat of Beacon Hill since 1937. A full menu of omelets, egg sandwiches, pancakes, and waffles is served until late afternoon. The Paramount also offers a full range of salads and sandwiches for lunch, and a nice selection of dinner offerings, most under \$20. Beer and wine available. Breakfast/lunch, Mon-Fri 7am-4:30pm, Sat-Sun 8am-4:30pm; Dinner, Sun-Thu 5-10pm, Fri-Sat 5-11pm.

#### Rebecca's Cafe S

500 Boylston St (617) 536-5900 www.rebeccascafe.com Rebecca's offers a selection of hot and cold breakfast items, salads, soups, and sandwiches for lunch, as well as a changing selection of daily hot entrees. (It's located in the building that served as the exterior of Crane, Poole & Schmidt on ABC's Boston Legal.) Mon–Fri 7am–5pm.

#### The Thinking Cup \$

165 Tremont St (617) 482-5555 www.thinkingcup.com A great place to satisfy your cappuccino cravings, this cafe also serves pastries, breakfast, and sandwiches, all at reasonable prices. It also features arguably the best French hot chocolate in town. Mon—Thu 7am—10pm. Fri—Sun 7am—11pm.

#### RESTAURANTS

Average price of a dinner entrée: \$ = \$15; \$\$ = \$15-\$20; \$\$\$ = \$21-30; \$\$\$\$ = \$35 and above.

At one time Boston's culinary repertoire largely revolved around baked beans and baked scrod. Julia Child helped create a revolution in American eating habits from her kitchen in Cambridge in the 1960s only to be followed by a group of chefs in the 1980s and '90s who transformed Boston's restaurant scene. Whether you're a high roller with reservations at one of Boston's nationally renowned destinations, like o ya or Menton, or if a bowl of pho in Chinatown is at the top of your budget, you'll find a wide range of cuisines and prices in the neighborhoods near the hotel. Check *Boston Magazine*'s website for the "Best of Boston," "Cheap Eats" and other guides at www.bostonmagazine.com. Open Table's Boston link (www.opentable.com) offers reservations and reliable user reviews. Sites like Yelp (www.yelp.com/c/boston/restaurants), and Urban Spoon (www.urbanspoon.com/c/4/Boston-restaurants), and Chowhound (chowhound.chow.com/boards/12) offer reviews and advice—often very opinionated.

We have tried to emphasize as many reasonably priced dining options in this guide as possible, with some mid-level and pricier favorites thrown into the mix. Many restaurants near the hotel have bar menus that offer cheaper alternatives to their main dining rooms. There are also a number of fast food places on Boylston Street, heading west. Restaurants listed near the hotel are just a short walk away, while those listed in surrounding neighborhoods are within a 15- to 20-minute walk. Establishments in the "Further Afield" category may require a subway or cab ride. Check the Shopping section of this guide for additional dining options.

#### IN THE PARK PLAZA HOTEL BUILDING

#### Au Bon Pain S

26 Park Plaza (617) 338-8948

This ubiquitous chain is convenient for breakfast sandwiches, yogurt, oatmeal and pastries. Soups, salads, hot and cold sandwiches and wraps fill out the lunch menu. Cookies and other goodies are available all day and the coffee and tea are always flowing. Vegetarian options available. Mon—Fri 6am—9pm, Sat 6:30am—9pm, Sun 7am—8pm.

#### Finale \$

1 Columbus Ave (617) 423-3184 www.finaledesserts.com Award-winning desserts paired with a formidable wine and cocktail menu make Finale the destination for the post-theatre crowd. Entrées include Teriyaki-glazed salmon and truffle macaroni and cheese. But life is short—eat dessert first! Try one of their desserts like the crème brûlée with a sampling flight of port or sherry. Vegetarian friendly. Take out bakery available, lunch counter open until 4:30pm during the week and until 3:30pm on the weekends. Sun—Mon 11am—11pm, Tue—Thu 11am—11:30pm, Fri—Sat 11am—12am.

#### McCormick & Schmick's \$\$\$

34 Columbus Ave (617) 482-3999 www.mccormickandschmicks.com

McCormick & Schmick's operates dozens of seafood restaurants around the country. The menu changes daily, allowing them to draw on the freshest seafood. The raw bar features an array of chilled local oysters and clams; rich clam chowder and Maine lobster bisque are always on hand; entrees might include stuffed Atlantic salmon and prosciutto encrusted haddock. Meat and vegetarian entrees are on the menu and the wine list that features a number of bottles under \$40. Sun—Thu 11:30am—12am. Fri—Sat 11:30am—1am.

#### M.J. O'Connor's \$\$

27 Columbus Ave (617) 482-2255 www.mjoconnors.com There is no shortage of Irish bars in Boston but this one, on the south side of the Park Plaza building, is certainly the closest! Favorites like Guinness beef stew, Harp battered fish and chips, and shepherd's pie, highlight the dinner menu and are all under \$16. A wide range of appetizers, soups, salads and sandwiches are also offered and there's even a traditional Irish breakfast served at lunch. There is a \$6 happy hour and late night menu of pub snacks. Sun—Sat 11:30am—2am.

#### Pairings \$\$\$

50 Park Plaza (617) 262-3473

The Park Plaza's "hotel restaurant," Pairings opens at 6:30am for breakfast, offers lunch service from 11:30am–2pm, and dinner from 5–10pm. A limited bar menu is available from 10 to closing.

#### The Melting Pot \$\$\$

76 Arlington St (617) 357-7007 www.meltingpot.com This is a local outpost of this far-flung chain of fondue restaurants. Mon–Fri 4–10pm, Sat–Sun 12pm–11pm.

#### NEAR THE PARK PLAZA HOTEL/BACK BAY

#### **CASUAL**

#### Boloco \$

2 Park Plaza (617) 778-6772 www.boloco.com Freshly-made burritos and smoothies make Boloco a popular spot for students and the budget-conscious. Try the "Classic Mexican" for a traditional burrito experience, or sample the more adventurous Cajun, Memphis BBQ, or Bangkok Thai burritos. You are also able to build your own burrito. Vegetarian and vegan-friendly. Daily 7am—11pm.

#### The Rattlesnake Bar and Grill \$\$

384 Boylston St (617) 859-7772 www.rattlesnakebar.com Located just around the corner from the Park Plaza, Rattlesnake is a Mexican-inspired joint under the direction of Brian Poe. Imaginative tacos (lamb, duck, quail) compete with weekly specials and a long list of margaritas. A good spot for larger groups. The kitchen serves until 1am. Daily 11:30am–2am.

#### City Place \$

8-10 Park Plaza

Located just a block east of the Park Plaza Hotel is City Place in the Massachusetts State Transportation Building. A food court in an atrium setting offers a bright, if sometimes noisy, place to grab a bite and relax for a bit. Eateries include Herrera's Burritos, Sandella's Flatbread Cafe, D'Angelo's Sub Shop, Osaka Express, Dunkin' Donuts, Starbucks and more. Hours of individual stands and restaurants vary.

#### Club Café \$\$

209 Columbus Ave (617) 536-0966 www.clubcafe.com This long-standing GLBT-friendly bar, restaurant, and nightclub serves dinner nightly. Most entrees, like pan-seared salmon and tagliatelle pasta with shrimp, are under \$20, and they offer 2-for-1 meal deals Sunday through Thursdays. Check their website for entertainment listings. Sun—Thu 5:30—10pm, Fri—Sat 5:30—11pm, bar open until 2am.

#### Davio's to Go S

10 St. James St (617) 357-4556

This take-out operation of the popular—and expensive—Davio's Italian Steakhouse is a favorite with local office workers. The emphasis is on sandwiches (free range, natural chicken salad; ham with brie and fig jam on baguette), soups, and salads. Additional lunch specials change daily. Located in the Galleria at 10 St. James St; also accessible through 75 Arlington St. Mon—Fri 7am—4pm.

#### Fire + Ice \$\$

205 Berkeley St (617) 842-3473 www.fire-ice.com "Fire" refers to the cuisine: You to pick meats and/or vegetables and noodles from their broad selection of fresh items, and they cook it up on the Mongolian style grill with the sauce of your choice. "Ice" is a nod to the chilled classics at the bar. Popular with college students and the budget-minded, lunch is \$9.99, dinner, \$16.99. Mon-Thu 11:30am-10pm, Fri-Sat 11:30am-11pm, Sun 10am-10pm.

#### Geoffrey's Cafe \$

142 Berkeley St (617) 424-6711 www.geoffreyscafebar.com Geoffrey's has been a neighborhood favorite for many years. Every entree on the dinner menu (running from pasta, to comfort food, like chicken and dumplings, to bistro fare, such as beef bourguignon) is under \$15. That, combined with a full bar, make this a popular spot for those on a budget. Lunch and weekend brunch served. Mon–Fri 11am–12am, Sat–Sun 10am–1am.

#### Four Burgers \$

134 Boylston St (617) 426-4041 www.fourburgers.com Four burgers—locally sourced grass-fed beef, natural turkey, wild salmon, and vegan—are at the heart of this local chain. Round out your meal with hand-cut fries and chips or a salad. A cut above average fast food joints; beer and wine available. Mon—Tue 11am—10pm, Wed—Sat 11am—11pm, Sun 12pm—10pm.

#### Parish Cafe \$

361 Boylston St (617) 247-4777 www.parishcafe.com Very close to the conference hotel; a good spot to get a good sandwich. The concept: famous local chefs were invited to create a sandwich for the menu. The results are fresh and affordable, and there are a handful of beers on tap. Mon–Sat 11:30am–2am, Sun 12pm–2am.

#### The Salty Pig \$\$

130 Dartmouth St (617) 536-6200 www.thesaltypig.com The name says it all. Construct your own charcuterie plate from their offerings of cured meats and cheeses, try one of their mains, such as short rib and grits or pig trotter ragout, or a wood grilled pizza. Daily 11am—1am.

#### Souper Salad \$

209 Berkeley St (617) 350-5380 www.soupersaladboston.com This lunch spot offers a well made, rotating selection of soups and chowders, salads, sandwiches, and wraps, quickly for those on the go. Vegetarian offerings. Breakfast items are available until 10am. Mon–Fri 6:30am–5pm.

#### Vapiano \$

191 Stuart St (857) 445-0236 www.vapianointernational.com/vapiano With an emphasis on the hip and the casual, this European chain specializes in made-to-order hand tossed pizzas, fresh pastas, and salads. Vapiano offers a full bar, beer and wine. Mon—Wed 11am—11pm, Thu 11am—12am, Fri—Sat 11am—1am, Sun 11am—10pm.

#### UPSCALE

#### Atlantic Fish \$\$\$

761 Boylston St (617) 267-4000

Consistently highly rated by locals and tourists, Atlantic Fish offers fresh fish grilled, broiled, fried, pan seared, blackened, or baked. Seafood specialties, salads, and chowders round out the menu. Sun—Thu 11am—11pm, Fri—Sat 11am—12am.

#### Avila \$\$\$

1 Charles St South (617) 267-4810 www.avilarestaurant.com The tastes of Spain, Italy, France, and Portugal inspire Avila's pan-Mediterranean cuisine. Enjoy several small plates, one of their handmade pastas, or entrees, such as braised short rib with goat cheese croquettes or monkfish osso bucco. A menu featuring plates under \$15 is offered in the bar. Sun—Tue 5—10pm, Wed—Sat 5—11pm.

#### Bistro du Midi \$\$\$

272 Boylston St (617) 426-7878 www.bistrodumidi.com This warm, lovely room overlooks the Public Garden and features a menu that leans heavily on cooking in the Provencal style. Try the classic bouillabaisse or roasted monkfish. The bar menu (also available at lunch is mostly under \$20 and includes items like croque monsieur and lamb merguez bolognese. Bar menu, Mon–Sun 11:30–11pm; Dinner, Mon–Sun 5:30–10pm; Brunch, Sat–Sun 11am–3pm.

#### Erbaluce \$\$\$\$

69 Church St (617) 426-6969 www.erbaluce-boston.com Chef Charles Draghi creates a new Italian menu nightly, drawing on the best local, seasonal ingredients for dishes, like rack of wild boar roasted over walnut shells or fettuccini with roasted beets, beet greens, spec, and sage. This intimate restaurant is the winner of many accolades and was recently named "Best Italian Restaurant" in the city by *The Improper Bostonian*. Sun, Tue—Thu 5:00—10pm, Fri—Sat 5—11pm, closed Mon.

#### Viaa \$

304 Stuart St (617) 542-7200 www.vigaeatery.com
The line often extends out the door at this small take-out shop
just west of the Park Plaza. The emphasis is on casual Italian
sandwiches and wraps, calzones, and pizza. Try the Pavarotti
(prosciutto, salami, ham, provolone, roasted peppers, lettuce,
and tomato) or the Palmero (grilled chicken breast, dill sauce,
grilled eggplant, fresh mozzarella, lettuce, and tomato). Mon—
Fri 11am—3pm.

#### Legal Seafood \$\$\$

26 Park Plaza (617) 426-4444 www.legalseafoods.com This mini-empire started in Cambridge in the 1960s and now has more than 30 restaurants along the east coast. If not always inspired, the food is always good, and there's a wealth of healthy items on the menu. You can find a number of dining options available for under \$20, or you can break the bank with lobster dishes and more exotic fishes. Other locations nearby in Copley Place, Harvard Square, and the Prudential Center. Mon—Thu 11:30am—11pm, Fri—Sat 11:30am—12am, Sun 12pm—11pm.

#### Post 390 \$\$\$

406 Stuart St (617) 399-0015 www.post390restaurant.com The first floor of this "urban tavern" is dominated by a large bar and fireplace and features an affordable (about \$20 and under) "tavern menu" of entrees, sandwiches, and sweets. A wrought iron staircase leads to a second floor dining room with views of Back Bay landmarks; classics like herb-roasted chicken and grilled swordfish are served. Lunch, Mon–Fri 11:30am–2:30pm; Dinner, Mon–Sat 5–11pm, Sun 5–10pm.

#### Via Matta \$\$\$

79 Park Plaza (617) 422-0008 www.viamattarestaurant.com Via Matta boasts that it brings the cuisine of Italy's Piedmont, Tuscany, Liguria, and Emilia Romagna regions to the Back Bay. Popular, if a bit noisy, the food is consistently good. Lunch features sandwiches, salads, pizzas, and pastas. The dinner menu contains pasta staples (prosciutto and potato stuffed ravioli; homemade cavatelli with peas and crumbled pork sausage) as well as solid "secondi" options, such as salmon with cucumber and grilled steak with smoked eggplant. The wine list is all-Italian. Lunch, Mon-Fri 11:30am-2:30pm; Dinner, Mon-Thu 5:30–10pm, Sat-Sun 5:30–11pm. Closed Sun.

#### Tico Boston \$\$\$

222 Berkeley St (617) 351-0400 www.ticorestaurant.com Central American cuisine from chef Michael Schlow of many noted upscale spots in Boston, Tico is more casual, especially the bar area, which serves food late. Fresh and flavorful, with tacos and small plates making it possible to have a good and reasonably priced meal. Entrées are a bit pricier. It can be a bit of a scene at night, but is a good lunch option. Mon–Fri 11:30am–2am, Sat–Sun 11am–2am.

#### **BEACON HILL**

#### 75 Chestnut \$\$\$

75 Chestnut St (617) 227-2175 www.75chestnut.com Tucked into a quiet side street on the flat of Beacon Hill, 75 Chestnut has been a neighborhood favorite for years. Serving dishes like beef stew and marinated steak tips, the emphasis is on comfort food in this cozy establishment. Many entrees are below the \$20 price point. Dinner nightly 5–10pm; the bar is open until midnight Sun–Thu, and until 1am on Fri and Sat.

#### Beacon Hill Bistro \$\$\$

25 Charles St (617) 723-7575 www.beaconhillhotel.com/bistro This cozy bistro on Charles Street offers a savory menu of seasonal dishes prepared with imagination and consistent quality. BHB is a favorite with locals and with visitors. A reasonably priced full breakfast menu is served until 10am. Dinner, Mon–Sat 5:30–11pm, Sun, 5:30–10pm.

#### THE SOUTH END

#### Addis Red Sea \$

544 Tremont St (627) 426-8727 www.addisredsea.com Tasty and affordable Ethiopian cuisine; excellent choices among the beef, lamb, and vegetarian menus. Mon–Fri 5–11pm, Sat–Sun 12–11pm.

#### Aquitaine \$\$\$

569 Tremont St (617) 424-8577 www.aquitaineboston.com Aquitaine has been a South End favorite for many years, plating bistro favorites like salade lyonnaise, steak tartare, and sole meuniere. Wines lean heavily toward French selections, and they're joined by an imaginative selection of cocktails. Lunch Mon–Fri 11:30am–3pm; Brunch Sat–Sun 10am–3pm; Dinner Sun–Wed 5:30–10:30pm, Thu–Sat 5:30–11pm.

#### Fias \$\$

42 Charles St (617) 742-3447

Thin crust gourmet pizza (think fig and prosciutto, spicy shrimp, roasted pulled chicken with gruyere) is the name of the game at Figs. Pasta and salad are also on the menu. Beer and wine only. Sun 12–10pm, Mon–Thu 11:30am–10pm, Fri–Sat 11:30am–11pm.

#### Lala Rokh \$\$

97 Mt. Vernon St (617) 720-5511 www.lalarokh.com Serving authentic home-style Persian cuisine since 1995, Lala Rokh has become a staple of the Boston dining scene. Aromatic roasted dishes, stews, and soups are seasoned with saffron, cinnamon, rose petals, and other exotic ingredients. Beer and wine. Daily 5:30–10pm.

#### Toscano Restaurant SSS

41-47 Charles St (617) 723-4090 www.toscanoboston.com Toscano has been a Beacon Hill fixture for years, appreciated by locals and visitors alike. This warm, inviting restaurant serves a wide range of Italian favorites, including pasta, gnocchi, risotto, roast fish, chicken and veal dishes, and vegetarian options. Daily 11:30am—10pm.

#### The Beehive \$\$\$

541 Tremont St (617) 423-0069 www.beehiveboston.com Located at the Boston Center for the Arts in the historic Cyclorama building, Beehive exudes a Bohemian vibe. Share the Mezze Platter Deluxe, a platter from their raw bar, or tuck into entrees, such as seared za'atar spiced swordfish, roast mustard and herb-crusted rack of pork, or the Beehive Burger. The Beehive features live music every night, and there's never a cover. Dinner, Mon–Sun 5pm–2am; Sat–Sun; Jazz brunch 10am–3pm.

#### Delux Cafe \$\$

100 Chandler St (617) 338-5258

The Delux seems to fall into the "either you love it or you hate it" category. The crowd skews young and hip, the food leans Tex-Mex, the dive-y vibe trends kitsch: walls splashed with late great pop culture icons from Elizabeth Taylor to Elvis. Cheap drinks. Cash only. Mon—Sat 5:30pm—1am.

#### Flour Bakery + Cafe \$

1595 Washington St (617) 267-4300 www.flourbakery.com Enticing selection of made-to-order sandwiches and salads created from fresh, organic ingredients, topped off by mouthwatering baked goods. Order at the counter from the friendly, efficient staff, then find a place amidst the communal tables and outdoor seating. Additional locations in Central Square and Fort Point. Mon–Fri 7am–9pm, Sat 8am–6pm, Sun 9am–3pm.

#### Hamerslev's Bistro \$\$\$\$

553 Tremont St (617) 423-2700 www.hamersleysbistro.com One of Boston's most acclaimed restaurants, Hamersley's Bistro puts a French twist on American classics. Try their amazing roast chicken and their corn ice cream. Vegetarian options. Mon–Fri and Sun 5:30–9:30pm, Sat 5:30pm–10pm.

#### CHINATOWN

#### Gourmet Dumpling House \$

52 Beach St (617) 338-6222 www.gourmetdumpling.com As its name suggests, Gourmet Dumpling House specializes in dumplings, but also offers a wide range of Chinese cooking, from north to south. Braised foods, hot pots, and soups complement the fresh dumplings and buns. Vegetarian options available. Sun—Sat 11am—1am.

#### Jacob Wirth \$\$

31-37 Stuart St (617) 338-8586 www.jacobwirth.com Located on the edge of Chinatown, Jacob Wirth has been a Boston favorite since 1868. Along with German specialties like sauerbraten, wiener schnitzel, and wursts, Jake's serves fish and chips, pasta, burgers, sandwiches, soups, salads, and small plates. The large beer selection flows freely, and every Friday is sing-along night in the bar. Sun—Mon 11:30am—9pm, Tue—Wed 11:30am—10pm, Thu 11:30am—12am, Fri—Sat 11:30am—1am.

#### My Thai Vegan Cafe S

3 Beach St (617) 451-2395

Above Pho Pastuer, the Cafe offers an all-vegan menu of Thai dishes featuring tofu and "meat" protein. Sun—Thu 11am—10pm, Fri—Sat 11am—11pm.

#### Sibling Rivalry \$\$\$

525 Tremont St (617) 338-5338 www.siblingrivalryboston.com Sibling Rivalry combines the simple elegance of classical cooking with the rich, bold flavors of Modern American cuisine. Chefs David and Bob Kinkead created a "dueling" menu that showcases their talents with different interpretations of seasonal ingredients. Mon–Thu 5:30–11pm, Fri 5:30–11pm, Sat 5–11pm. Sun 4–9pm.

#### Masa \$\$\$

439 Tremont St (617) 338-8884 www.masarestaurant.com Masa brings the flavors of the Southwest to the Northeast with consistently delicious results. Mix and match appetizers and small plates or shoot for entrées, such as fire roasted pork loin with chorizo. Masa offers an excellent brunch on Saturday and Sunday (10am–3:30pm and 9am–3:30pm respectively). Dinner, Mon–Thu 5–10pm, Fri–Sat 5–11pm, Sun 6–10pm.

#### Mvers + Chang \$\$

1145 Washington St (617) 542-5200 www.myersandchang.com Husband and wife team Christopher Myers and Joanne Chang serve an innovative take on Taiwanese "soul food" and Asian street food. The "garlicky spicy coal-black" chicken wings will knock your socks off. Sun—Wed 11:30am—10pm, Thu—Sat 11:30am—11pm.

#### New Jumbo Seafood \$\$

5 Hudson St (617) 542-2823

www.newjumboseafoodrestaurant.com

Make sure to order the pea pod stems and the salt and pepper shrimp, before you pick out your own lobster or black sea bass from the fish tank to be cooked to order. A nice selection of vegetarian offerings is available, and the staff is very helpful and friendly. Mon–Sun 11am–2am.

#### New Saigon Sandwich \$

696 Washington St (617) 542-6296

The traditional Banh Mi sandwich is just \$3.25. Variations include BBQ, teriyaki, and curry chicken. Box lunches are also served. Mon—Sun 8:30am—6pm.

#### Peach Farm \$\$

4 Tyler St (617) 482-1116

Like New Jumbo Seafood, Peach Farm is known for its fresh fish and delicately cooked vegetables. Open late every night. Mon—Sun 11am—3am.

#### Penano S

685 Washington St (617) 451-6372

While most restaurants in Chinatown serve variations on Chinese, Thai, and Vietnamese food, Penang specializes in Malaysian cuisine. Noodles, roti, soups, and rice-based dishes are on the menu along with many vegetarian options. Sun—Thu 11:30am—11pm, Fri—Sat 11:30am—11:45pm.

#### Pho Pasteur S

682 Washington St (617) 482-7467 www.phopasteurboston.net Very fresh and very affordable Vietnamese cuisine. You can't go wrong with a noodle bowl loaded with lime, fresh basil, and bean sprouts. Sun 8am–10:45pm; Mon–Sat 9am–10:45pm.

#### THE THEATER DISTRICT / DOWNTOWN CROSSING

#### Kingston Station \$\$

25 Kingston St (617) 482-6282 www.kingstonstation.com This unassuming spot features well prepared food at reasonable prices. Most entrees, such as braised duck risotto and Vietnamese roasted chicken, are around \$20. Vegetarian options. Try the truffle fries with gruyere cheese. Mon—Wed 11:30am—12am, Thu—Fri 11:30am—2am, Sat 5pm—2am.

#### Petit Robert Central SS

34 Summer St (617) 737-1777 www.petitrobertcentral.com Traditional, reasonably priced French bistro fare is the hallmark of Petit Robert. Most lunch items are under \$12, and most dinner entrees, such as coq au vin, roast chicken, and sautéed scallops, are around \$20. Mon—Thu 11am—10pm, Fri 11am—11pm, Sat 5pm—11pm.

#### WATERERONT / FORT POINT / I FATHER DISTRICT

#### Sportello \$\$\$

348 Congress St (617) 737-1234 www.sportelloboston.com Well worth the wait for first-come, first-served seats at the bar, this pizzeria and more is the newest creation of Boston restaurateur Barbara Lynch. Between the sleek decor and hip crowd, it feels almost like being in Rome; downstairs "it" bar Drink adds to the festive atmosphere. Mon-Thu 11:30am—10pm, Fri 11:30am—11pm, Sat 10:30am—11pm, Sun 10:30am—10pm.

#### Les Zygomates \$\$\$

129 South St (617) 542-5108 www.winebar.com Swanky but relaxed French bistro and oyster bar, with a superb wine list and polished, friendly staff. They do a basic but excellent steak frites as well as more eclectic dishes. The vibe is chic and cozy, in the Boston neighborhood that comes closest to Soho. Mon—Thu 11:30am—10pm, Fri 11:30am—11pm, Sat 5:30pm—11pm.

#### Windsor Dim Sum Cafe S

10 Tyler St (617) 338-1688

You won't find rolling steam carts here, but you will find an extensive array of fresh dim sum favorites that can be ordered off the menu, including dumplings, noodles, and buns. Vegetarian options available. No alcohol served. Daily 9:00am—10pm.

#### Xinh Xinh S

7 Beach St (617) 422-0501

Preferred by some to Pho Pasteur, this quieter storefront has delicious Vietnamese dishes, including an amazing lemongrass vermicelli with tofu. Mon–Sun 10:30am–10pm.

#### Silvertone \$\$

69 Bromfield St (617) 338-7887 www.silvertonedowntown.com Located steps from the T's Park Street station and Downtown Crossing, Silvertone has earned accolades as one of Boston's best bars and for its menu of American comfort food, including macaroni and cheese, meatloaf, steak tips, shepherd's pie, and roast chicken. This spot is always bustling from 5–8pm, but quiets down some as the evening progresses. Mon–Fri 11:30am–2am, Sat 6pm–2am. Kitchen closes at 11pm nightly.

#### Teatro \$\$

177 Tremont St (617) 778-6841 www.teatroboston.com Under an elegant, vaulted ceiling, Teatro buzzes as diners enjoy house-made pasta dishes, such as spinach and mascarpone ravioli, all available in full portions for \$20 or half portions for \$10. Risotto, a few meat and seafood entrees, pizza, and hot and cold antipasti round out the menu. Tue—Thu 5–10:30pm, Fri—Sat 5–11:30pm, Sun 4–10pm.

#### o va \$\$\$\$

9 East St (617) 654-9900 www.oyarestaurantboston.com If you've just landed that new job, or if money is no object, o ya should be your dining destination in Boston. Great sushi is always an art, but here Chef Tim Cushman raises it to the sublime. Each small bite is engineered to dazzle, and each one succeeds. Reservations are a must, and expect dinner to set you back three figures. Tue—Thu 5—9:30pm, Fri—Sat 5—10pm.

#### THE NORTH END

The North End is Boston's own "Little Italy." Now more accessible with the completion of "The Big Dig," the North End can be reached in 20-30 minutes by foot or you can take the T to the Government Center station, from which the neighborhood is about a tenminute walk. Crowded with literally dozens of restaurants, cafés, pizza shops, bakeries, gelataria, and salumeria, there are simply too many places we recommend to eat to list here. We invite you to take a stroll through the colorful and historic North End. For more information visit www.northendboston.com

#### **FURTHER AFIELD**

KENDALL SQUARE/CENTRAL SQUARE (CAMBRIDGE) (Red Line T to the Kendall/MIT or Central Square stops)

#### Baraka Cafe S

80 ½ Pearl St (617) 868-3951 www.barakacafe.com Excellent and affordable Algerian cuisine. Everything on the menu is loaded with flavorful spices. Make sure that you order a glass of lemonade flavored with rose petals. No alcohol served. Tue—Sun 5:30—10pm.

#### The Blue Room \$\$\$

1 Kendall Sq, Ste 200 (617) 494-9034 www.theblueroom.net The Blue Room is simple casual comfort. Housed in a renovated woven hose factory, this nationally acclaimed restaurant is composed of bare wood beams, brick and granite walls, cozy chenille banquettes, soft lighting, and zinc-topped tables. Chef Jorge Lopes puts his wood-burning grill to work creating dishes with influences from Mediterranean to Asian and Local to Latin American. Along with the lively atmosphere comes an interesting, eclectic, and affordable wine list. Dinner, Mon—Thu 5–10pm, Fri–Sat 5–11pm, Sun 5–9pm; Brunch, Sun 11am—2:30pm.

#### Cambridge Brewing Company \$\$

1 Kendall Sq, Bldg 100 (617) 494-1994 www.cambrew.com CBC brews a selection of house and rotating seasonal beers, ales, and stouts and pours them by the glass, the pitcher, or "the tower." But humans do not live by beer alone, so accompany your beverage with dishes like beer brined chicken, pumpkin ravioli, or pork schnitzel. Mon–Thu 11:30am–10pm, Fri–Sat 11:30am–11pm, Sun 11am–10pm.

#### Central Kitchen \$\$\$

567 Massachusetts Ave (617) 491-5599 www.enormous.tv/central

Perched on the confluence of alternative and yuppie life, Central Kitchen is resplendent in dark wood and copper tables. A long, stylish slate bar spans the room, where young Cantabrigians cool their heels over wines by the glass. The menu, best described as Mediterranean-inspired comfort fare, includes items like mussels steamed in Stella Artois and double-thick pork chop with apricot confit. Dinner daily, 5:30–11:00pm; Lunch, Mon–Fri 11:30am–3:00pm.

#### Craigie on Main \$\$\$\$

853 Main St (617) 497-5511 www.craigieonmain.com
One of the most important destinations for foodies in the area,
Craigie on Main is also one of the most innovative restaurants in
Boston. You can't go wrong with anything on Chef Tony Maws'
menu, but carnivores should definitely order the bone marrow.
Tue—Thu and Sun 5:30pm—10pm, Fri—Sat 5:30pm—10:30pm.

#### The Friendly Toast \$

1 Hampshire St (617) 621-1200 www.thefriendlytoast.net Diner style food comes to Tech Square with the Friendly Toast. Known for their big, filling breakfasts, The Toast also serves sandwiches, burritos, and stir-fries at lunch and dinner. And this is probably the only place in town you can get a Moxie Milkshake. Sun—Tue 8am—10pm, Wed—Sat 8am—1am.

#### Green Street Grill \$\$\$

280 Green St (617) 876-1655 www.greenstreetgrill.com Upscale pub feel, with cozy ambiance and old Cambridge charm. Enticing, flavorful assortment of traditional American meat and seafood dishes. Also a good place to stop in for cocktails and small plates, though the bar area can get crowded and noisy. Daily 5:30pm-1am.

#### Rendezvous \$\$\$

502 Massachusetts Ave (617) 576-1900 www.rendezvouscentralsquare.com

Chef / owner Steve Johnson changed the game at this former Burger King location with his menu focused on locally sourced, seasonal ingredients. The braised pork and veal meatballs with toasted orecchiette, miatakes, and piave cheese is a marvel of simple, clear flavors. Sun—Thu 5—10pm, Fri—Sat 5—11pm.

#### Veggie Galaxy Diner and Vegan Bakery \$

450 Massachusetts Ave (617) 497-1513 www.veggiegalaxy.com Vegetarians and vegans rejoice! This is the place for you. Enjoy a vegan omelet, a vegan BLT, or a vegan lemon meringue pie. (Yes, you read that correctly.) Add the fun diner atmosphere and friendly wait staff, and you will be in veggie heaven. Mon–Fri 7am–10pm, Sat–Sun 9am–10pm.

## HARVARD SQUARE (Red Line T to the Harvard Square Stop)

#### 9 Tastes \$

50 JFK St (617) 547-6666 www.9taste.com Fine Thai cuisine in a relaxed atmosphere with reasonable prices. Try their pad thai or the crispy basil chicken. Lunch, Mon-Fri 11:30am-3pm, Sat-Sun 12-4pm; Dinner, Mon-Thu 5-10pm, Fri 5-10:30pm, Sat 4-10:30pm, Sun 4-10pm.

#### Algiers Coffee House \$\$

40 Brattle St (617) 492-1557

Upstairs from the historic independent Brattle Theater, this building houses a two-floor coffeehouse, the perfect place to while away an hour or two. In addition to the extensive coffee and tea menu, there is delicious homemade red lentil soup and falafel, lamb kabobs, and other unfussy North African fare. Daily 8am—12am

#### Mr. Bartley's Burger Cottage \$

1246 Massachusetts Ave (617) 354-6559 www.mrbartley.com Since 1960 Barley's has been burger central in Harvard Square. Despite the cutesy names, these are serious burgers. The chuck is ground fresh every day, and the Bartley product has frequently been ranked "Best of Boston." Veggie burgers, salads, and other items satisfy the non-carnivore. Mon—Sat 11am—9pm.

#### Café Pamplona \$

12 Bow St (617) 492-0352

Café Pamplona is Harvard Square's oldest and one of its most iconic coffee and teahouses. Founded in 1958, it is the only café in Harvard Square with table service. Serving coffee and an extensive selection of teas, daily panini and Tortilla Espanola specials, and garlic soup. Daily 11am—12am.

#### Cambridge 1 \$

27 Church St (617) 576-1111 www.cambridge1.us A variety of charcoal-grilled pizzas, cold beer, and great wine selection from the owners of Miracle of Science, Audubon Circle, and Middlesex Lounge. 42" plasma TVs, takeout available, and comfortable, oversized booths with a sleek fireslate bar. Sun—Thu 11:30am—12am, Fri—Sat 11:30am—1am.

#### Casablanca \$\$\$

40 Brattle St (617) 876-0999 www.casablanca-restaurant.com A Harvard Square institution located next to the historic independent Brattle Theater, with a casual ambience sustained by an eclectic jukebox, friendly staff, and lively array of small dishes (the Turkish meze plate and flatbread pizza are standouts), and backdoor-smoked barbeque. Lunch, Mon–Sat 11:30am–2:30pm, Sun 11:30am–3pm; Dinner, Mon–Thu, Sun 5:30–10pm, Fri-Sat 5:30–10:30pm.

#### Charley's Kitchen \$

10 Eliot St (617) 492-9646 www.charlieskitchen.com Three bars, two floors, a beer garden, cheap grub, 18 beers on draft and a fun cocktail list. All those elements account for why Charley's has been a Harvard Square institution for more than forty years. Sun—Wed 11am—1am, Thu—Sat 11am—2am.

#### Chez Henri \$\$\$

1 Shepard St (617) 354-8980 chezhenri.com Located a few blocks from the Harvard Square T stop, Chez Henri is Chef Paul O'Connell's French restaurant with a Latin twist. A 3-course prix fixe is usually available for \$39. The real star at Chez Henri is the pressed Cuban sandwich, only served at the bar–it is a wonder. Mon–Thu 5:30–10pm, Fri–Sat 5:30–10:30pm, Sun 5:30–9:30pm.

#### Clover Food Lab \$

7 Holyoke St (617) 640-1884) www.cloverfoodlab.com This austere, lab-like space serves vegetarian food in large portions at cheap prices. Chickpea fritters and rosemary fries are among their most popular dishes. Soylent Green is not on the menu. Daily 7am—10pm.

#### Crema Cafe \$\$

27 Brattle St (617) 876-2700 www.cremacambridge.com Thought by many to serve the best coffee in the Square, this friendly spot frequented by students serves up drinks and light fare including pressed sandwiches, soups, and baked goods. Mon–Fri 7am–9pm. Sat–Sun 8am–9pm.

#### Grafton Street Pub \$\$

Sat until 2am.

1230 Massachusetts Ave (617) 497-0400 www.graftonstreetcambridge.com Grafton Street serves classics like beef short rib "pot roast," pan roasted chicken breast, and baked lobster macaroni and cheese in a cozy atmosphere. Beer, wine, and specialty cocktails lubricate the conversation. Food served daily 11am–11pm; late menu Thu–Sat until 1am; bar open Sun–Wed until 1am, Thu–

#### Grendel's Den Restaurant and Bar \$

88 Winthrop St (617) 491-1160

Located in the heart of Harvard Square, Grendel's Den offers a delicious seasonal beer selection and an eclectic menu featuring something for everyone. Everything on the food menu is half-price with a \$3 beverage purchase between  $5-7:30 \, \mathrm{pm}$  every day and from  $9-11:30 \, \mathrm{pm}$  Sunday through Thursday. Vegetarian and vegan friendly. Daily  $11:30 \, \mathrm{am} - 1 \, \mathrm{am}$ .

#### Harvest \$\$\$\$

44 Brattle St (in the walkway) (617) 868-2255 www.harvestcambridge.com

Harvest has been a training ground for some of Boston's most renowned chefs. Its tradition of excellence continues under Chef Mary Dumont, who works closely with local purveyors to provide gems like foraged mushroom soup, housemade potato and sage gnocchi, and seared Atlantic halibut. A menu available in the bar offers dining options under \$20. Sun—Thu 5:30—10pm, Fri—Sat 5:30—11pm.

#### Russell House Tavern \$\$

14 JFK St (617) 500-3055 www.russellhousecambridge.com A vibrant bar scene keeps the Russell House hopping with cocktails like "Harvey Goes to Amsterdam" and "Journey Through the Night." The interesting menu has many small plates and appetizers along with sandwiches, tavern pizza, and entrees. Lunch Mon–Fri 11am–4pm; Brunch Sat–Sun 10am–4pm; Dinner nightly 5pm–12am.

#### Sandrine's Bistro \$\$\$

8 Holyoke St (617) 497-5300 www.sandrines.com French food with an accent on the Alsace region is the specialty of Sandrine's with specialties such as tarte flambée and Alsatian choucroute. Sandrine's offers a three-course prix fixe menu for \$40 every night. Vegetarian selections available. Lunch, Mon—Sat 11:30am—2:30pm; Dinner, Sun—Thu 5:30—9:30pm, Fri—Sat 5:30—10:00pm.

#### Tory Row \$\$

3 Brattle St (617) 876-8769 www.toryrow.us Serving breakfast, lunch and dinner, and brunch on weekends, Tory Row has a limited but focused menu. Burgers, sandwiches and salads, flatbreads, and a small number of entrees are available for lunch and dinner. Beer and wine. Daily 9am—11pm.

#### UpStairs on the Square \$\$\$\$

91 Winthrop St (617) 864-1933 www.upstairsonthesquare.com This whimsically decorated restaurant, heavy on pinks and gold, is a Cambridge favorite. The Monday Club Bar and Zebra Room are slightly more casual, with entrees coming in around \$20. The pricier Soiree Dining Room offers such entrees as charcoal sirloin with pineapple-glazed veal cheek, and omnivore, vegetarian, and vegan tasting menus. The Monday Club Bar and Zebra Room are open daily from 11am—1am. The Dining Room is open for dinner Tue—Thu 5—10pm, Fri—Sat 5:30—11pm.

#### **BARS**

Most restaurants in the area have full bars. We've listed a few special locations below, all within walking distance of the Park Plaza Hotel.

#### Marliave \$\$

10 Bosworth Street (617) 422-0004 www.marliave.com Interesting cocktails and food, too. \$1 oysters and clams daily from 4–6pm and then again from 9–10pm. Go upstairs for a quiet spot to talk and relax. The bar is open daily 11am–1am; food is served until 10pm.

#### Cheers S

84 Beacon St (617) 227-9605 www.cheersboston.com Sorry, not everyone will know your name here. In fact no one will, unless you come with friends. That doesn't stop thousands from flocking to this iconic entryway for a shot of '80s TV nostalgia and the chance to pose for pictures in front of the famous facade. It's something of a tourist trap, and don't expect it to look like the "real" Cheers inside, but they do serve cold beer and typical pub grub. Half-price appetizers Mon–Fri 4–6pm. Daily 11am–2am.

#### Drink \$\$

348 Congress Street (617) 695-1806 www.drinkfortpoint.com This is the place to go for craft cocktails taken very seriously. Tell the bartender what kind of spirits you like, and go from there. One of Boston celeb-chef Barbara Lynch's projects, there are yummy bar snacks, too. This place gets very busy, but they keep it from being packed by limiting numbers inside. Sun—Sat 4pm—1am.

#### Encore Lounge \$\$

275 Tremont St (617) 728-2162

A cozy, friendly, if somewhat pricey, jazz/piano bar with music nightly. Located in the Courtyard Marriott, this is not your typical hotel bar. No food is served, but the bar, while small, is well stocked. Open nightly until 12:30am.

#### Flash's Cocktails S

310 Stuart St (617) 574-8888 www.flashscocktails.com Located a block away from the Park Plaza, Flash's is all about classic cocktails. A menu of sandwiches and appetizers is offered to help soak up the sauce. Mon—Sat 11:30am—2am, Sun 5pm—2am. Food service until 12am nightly.

#### The Good Life S

28 Kingston St (617) 451-2622 www.goodlifebar.com This is a popular after work spot with two floors and three bars and a reasonably-priced food menu. Most nights after 9:30 DJs spin a mix of music for dancing and chilling. Mon–Fri 11:30am– 2am, Sat 11am–2am, Sun 11am–10pm.

#### Intermission Tavern \$\$

228 Tremont St (617) 451-5997 www.intermissiontavern.com Just a few blocks from the hotel, the Intermission is a cozy bar that serves generous cocktails at reasonable prices. In addition to cold martinis and beer, they offer a menu of warming comfort food, including meat loaf, steak tips, and a variety of specialty burgers. Kitchen open until 1am.

Mon-Sat 11am-2am, Sun 12pm-2am.

#### The Oak Bar \$\$

138 St. James Ave (617) 267-5300 www.theoakroom.com/oakbar

The Oak Bar is old school Boston and frequently voted the Best Hotel Bar in the city. Martinis and Manhattans are served in individual carafes, resting in crystal ice buckets. You almost expect to see Nick and Nora Charles rushing in for a quick cocktail. Live entertainment Wed—Sat evenings starting at 8:15pm. Mon—Sun from 11am.

#### The Tam S

222 Tremont St (617) 482-9182

If your taste leans to dives, The Tam will fill the bill. Neon signs, cheap drinks, and video games in back. The Tam is frequently, and affectionately, described as "the best dive bar in Boston." Cash only. Mon–Wed 8am–1am, Thu–Sat 8am–2am, Sun 12pm–1am.

#### **CLUBS AND NIGHTLIFE**

Boston has a reputation as a town that rolls up the sidewalks and turns in early. But with tens of thousands of college students living in the area, that rap may not be entirely deserved. There are quite a few dance clubs near the hotel, and live music venues are located all over town. We suggest you pick up one of Boston's alternative publications, such as *The Boston Phoenix* or *The Improper Bostonian* (free, look for the boxes on many street corners), for the latest on the music and club scene. *The Phoenix* also has an extensive listing of clubs online, searchable by genre or locale, at www.thephoenix.com/Boston/Music. Click on "club directory."

#### ARTS AND ENTERTAINMENT

#### ArtsBoston

www.artsboston.org

The performing arts scene in Boston is wide and varied with nationally renowned live theatre companies, dance events, and a thriving comedy scene. The ArtsBoston website is your guide to local arts programming. Ticketing is available through the site.

#### ArtsEmerson

559 Washington St (617) 824-8400 www.artsemerson.org Public film programming takes place in the Paramount Center Friday–Sunday; live theater and music performances are programmed in the Paramount Center and the Cutler Majestic throughout the week. The Paramount Center is the renovated 1932 Paramount Theatre, once a 1700 seat picture palace; the Cutler is the renovated 1903 Majestic Theatre, a Beaux-Arts opera house. Check the website for current offerings.

#### AMC Loews Boston Common 19

175 Tremont St (617) 423-5801 www.amctheatres.com/boston This spacious multiplex is located several blocks from the Park Plaza Hotel and runs current Hollywood hits.

#### The Brattle Theater

40 Brattle St, Cambridge (617) 876-6837 www.brattlefilm.org In 1953 Bryant Haliday and Cyrus Harvey, Jr. converted the Brattle into an "art house" cinema. Two years later Holiday and Harvey formed Janus Films to distribute foreign films in the United States. The Brattle was the birthplace of the "Bogie Cult" in the 1950s, and nearly sixty years later it continues to program a mix of classics, foreign films, and independent cinema. Visit their website to see what's showing during the conference.

#### The Coolidge Corner Theater

290 Harvard St (617) 734-2500 www.coolidge.org Opened as a neighborhood art deco movie theater in 1933, the Coolidge Corner serves as a hub of the local film scene with its mix of indie, foreign, and art cinema. The Coolidge is easily accessible on the T by taking a C train outbound from the Arlington station to the Coolidge Corner stop. The theater is one block north of the T stop.

#### The Harvard Film Archive

24 Quincy St (617) 495-4700 www.hcl.harvard.edu/hfa The Harvard Film Archive's cinematheque presents films Friday through Monday nights year round. Open to the public, all screenings are held in the Archive's 200-seat theater featuring state-of-the-art film and digital projection located in the historic Carpenter Center for the Arts. The Archive is a few minutes walk from Harvard Square, through the Harvard Yard. Programming details can be found online.

#### MUSEUMS/ATTRACTIONS

Boston has a wealth of world-class museums and attractions, so the following is only a brief listing of what can be found in the area. For a full listing, go to www.cityofboston.gov/visitors and click on the "Museum" and the "Things to Do in Boston" tabs on the left.

#### Faneuil Hall Marketplace

Government Center

Made up of four places (Faneuil Hall, Quincy Market, North Market, and South Market), this area has been the home to merchants, fisherman, and other vendors since 1742. It also played an important part in the American Revolution, earning its nickname "The Cradle of Liberty." Today, the area features street performers, shops, clubs, and restaurants. T accessible by taking the Green Line to Government Center. Upon exiting the station, walk past Boston City Hall, and cross Congress St to Faneuil Hall. Daily, Mon–Sat 10am–9pm, Sun 11am–6pm.

#### The Freedom Trail

Boston Common www.thefreedomtrail.org
Starting at the Visitors' Center on the Boston Common (across from 150 Tremont Street), the Freedom Trail is a walking tour of major historical sites in Boston. You can pay for a guide or walk it on your own. Among the spots you'll see are the Granary Burying Ground (final resting place of John Hancock, Paul Revere, and Sam Adams), the Old South Meeting House, the Old State House, Faneuil Hall, the Paul Revere House, the Old North Church, and, crossing the bridge into Charlestown, the U.S.S. Constitution and the Bunker Hill Monument.

#### Harvard Art Museums

485 Broadway, Cambridge (617) 495-9400 www.harvardartmuseums.org

Comprised of three museums, The Fogg (Western art), Busch-Reisinger (art from Germanic countries), and Sackler (ancient Asian, Islamic, and Indian art), you can currently see holdings from all three in one location while renovations are taking place. T accessible by taking the Red Line to Harvard Square. Tue—Sat 10am—5pm.

#### The Institute of Contemporary Art

100 Northern Avenue (617) 478-3103 www.icaboston.org Boston's home for contemporary art only moved to its current location on the waterfront, a building designed by award-winning architects Diller Scofidio + Renfro, in 2006. It serves as the cornerstone of the city's waterfront redevelopment. Along with its relatively young permanent collection, the ICA features exhibitions of both emerging and established artists, and offers an interesting film program. T accessible by taking the Red Line to South Station and transferring to the Silver Line Waterfront. The ICA is a short walk from either the World Trade Center or Courthouse stations. Tue, Wed, Sat and Sun 10am—5pm, Thu—Fri 10am—9pm.

#### The Isabella Stewart Gardner Museum

280 The Fenway (617) 566-1401 www.gardnermuseum.org One of the foremost female patrons of the arts of her time, Isabella Stewart Gardner traveled the world, collecting everything from Italian Renaissance paintings to tapestries to ancient Roman sarcophagi to Moroccan tiles. She built her mansion in 1903, now the Gardner Museum, to house her eclectic and unique collection. T accessible by taking the Green Line E train outbound to the Museum of Fine Arts stop. Tue—Sun 11am—5pm.

#### The John F. Kennedy Presidential Library and Museum

Columbia Point (617) 514-1600 www.jfklibrary.org Immerse yourself in all things JFK, and get a glimpse into the life and legacy of the 35th President of the United States. T accessible by taking any Ashmont or Braintree bound train to the JFK/UMass stop. From there take the "JFK" shuttle (running every 20 minutes) to the library. Daily 9am–5pm.

#### The Museum of Fine Arts, Boston

465 Huntington Avenue (617) 267-9300 www.mfa.org Home to one of the most impressive collections of Impressionist painting in existence, the MFA recently opened the notable Art of the Americas and the Contemporary Art wings. They also feature a rich film program. T accessible by taking the Green Line E train outbound to the Museum of Fine Arts stop. Sat—Tue 10am—4:45pm, Wed—Fri 10am—9:45pm.

#### The Museum of Science. Boston

1 Science Park (617) 723-2500 www.mos.org
Dedicated to inspiring a life-long love and appreciation of
science and technology, the Museum is home to permanent and
traveling exhibits and contains the Mugar Omni Theatre, which
regularly shows IMAX films on its 5-story tall dome screen. They
also regularly project 3-D digital films. T accessible on the Green
Line by taking any inbound Lechmere train. Exit at Science Park.
Sat—Thu 9am—5pm, Fri 9am—9pm.

#### U.S.S. Constitution Museum

Charlestown Navy Yard (617) 426-1812 www.ussconstitutionmuseum.org
Learn more about this Boston landmark, nicknamed "Old Ironsides," and discover how the nation's oldest commissioned ship has remained undefeated since 1797. Daily 10am—5pm.

#### **SHOPPING**

#### Charles Street

Across the Boston Public Garden and on the "flat" of Beacon Hill is Charles Street, running north to the Charles Street T stop on the Red Line and Massachusetts General Hospital. This six-block stretch includes tony boutiques and restaurants, galleries, gift shops, antique stores, a chocolate shop, a hardware store, pizza joints, and bakeries. At the far end of Charles Street, you'll find Savenor's, a tiny, high-end grocery store. Walk up Mt. Vernon Street toward the State House for a peek at the brownstones on exclusive Louisburg Square. 85 Mt. Vernon served as the location of Steve McQueen's house in the original version of *The Thomas Crown Affair*.

#### Copley Place

100 Huntington Ave www.simon.com/Mall/?id=784 Located about four blocks west of the Park Plaza Hotel, Copley Place is an upscale urban shopping mall anchored by Neiman Marcus and Barneys New York and houses other retailers such as Tiffany, Coach, and Williams-Sonoma. The western end of the complex runs through the Marriott Hotel and connects to the Prudential Center (see below) allowing for a good deal of walking protected from the elements. Retail hours are Mon—Sat 10am—8pm, Sun 12pm—6pm.

#### Harvard Square www.harvardsquare.com

People often rue the changes the Square has undergone over the years, but it's still home to a Harvard Book Store, one of the last great independent book shops in the Boston area, the Harvard Coop, the Grolier Poetry Book Shop, and The Million Year Picnic, an excellent comic shop. Clothing stores and gift shops are interspersed with swank restaurants and cheap eats, as well as specialty shops like Burdick's Chocolates, Leavitt  $\Theta$  Pierce Tobacconists, and Black Ink. From the Arlington station take the Green Line T inbound to Park Street and switch to the Red Line to Alewife to get to Harvard Square. Travel time is approximately 25 minutes.

#### Newbury Street www.newbury-st.com

Running west from the Boston Public Garden eight blocks to Massachusetts Avenue, Newbury Street is lined with galleries, boutiques, restaurants, and coffee shops. Ranging from the high end (Chanel, Zegna, Armani) to the mid-range shops (Banana Republic, H&M), you will even find a few consignment stores sprinkled into the mix. To get to Newbury Street, exit the hotel on the Arlington Street side, and walk three blocks north to Newbury. There are many restaurants on the street including cheap pizza shops, modestly price cafes, Thai and sushi joints, to more upscale spots, such as La Voile. Whether your intent is to stimulate the economy by doing some shopping or to simply stretch your legs and do some people watching, Newbury Street is a great place to get the feel of Boston.

#### The Shops at the Prudential Center

800 Boylston St www.prudentialcenter.com
Lord & Taylor and Saks Fifth Avenue are the largest retailers
in this complex, which is home to many other clothing stores,
specialty stores, and boutiques. There is a food court in the
mall that includes Boston Chowda, Gourmet India, Pizzeria
Regina and more. Restaurants at the Prudential Center range
from reasonably priced chains (5 Napkin Burger, Wagamama,
California Pizza Kitchen), to mid-level options (Sel de la Terre,
Legal Seafood), to one of Boston's most exclusive fine dining
establishments (L'Espalier). The Shops at the Prudential Center
are accessible through Copley Place (see above), or on Boylston
Street. Mon–Sat 10am–9pm, Sun 11am–6pm.

#### **JUST FOR KIDS**

#### Boston Children's Museum

308 Congress Street (617) 426-6500 www.bostonkids.org Many hours of fun for kids of all ages. There's an energy-burning climbing structure, a messy bubble-making activity, and a Japanese house. There's only one exit, so you can let your older kids roam free while you drink coffee by the door. Eat lunch at the Au Bon Pain in the Museum or at nearby kidfriendly restaurants. Daily 10am—5pm. Open until 9pm on Fridays.

## Harvard Museum of Natural History and the Peabody Museum of Archeology and Ethnography

26 Oxford St, Cambridge (617) 495-3045 www.hmnh.harvard.edu

Located on the Harvard campus, these museums are full of cool old things from around the world, many in beautiful glass cases. T accessible, take the Red Line to Harvard Square. Daily 9am–5pm.

#### The Museum of Science, Boston

See Museums/Attractions

#### Playground on the Boston Common

There is a great playground near the Frog Pond in the North-East quadrant of the Common, walking distance from the hotel. It is often full of children, which creates good opportunities for socializing and pleasing mayhem.

#### Make Way for Ducklings Sculpture, Public Garden

The Public Garden is adjacent to the Common and is bounded by Charles, Beacon, Arlington, and Boylston Streets. The sculpture is near the corner of Charles and Beacon, walking distance from the hotel. Fun for little kids who know Robert McCloskey's classic *Make Way for Ducklings*, which is a must-read for any child visitors to the city.

#### **Puppet Showplace Theatre**

32 Station Street, Brookline (617)731-6400 www.puppetshowplacetheatre.org
For 37 years, the Puppet Showplace Theatre has delighted audiences of all ages with award-winning puppet shows.
Located in Brookline Village near an array of lovely restaurants and cafes, this is a great weekend outing for the whole family. T accessible on the outbound D line. Exit at the Brookline Village Station. Shows at 1 and 3pm on weekends.

## WHILE WE ARE IN TOWN Winter Restaurant Week - Boston March 18-23 & 25-30, 2012

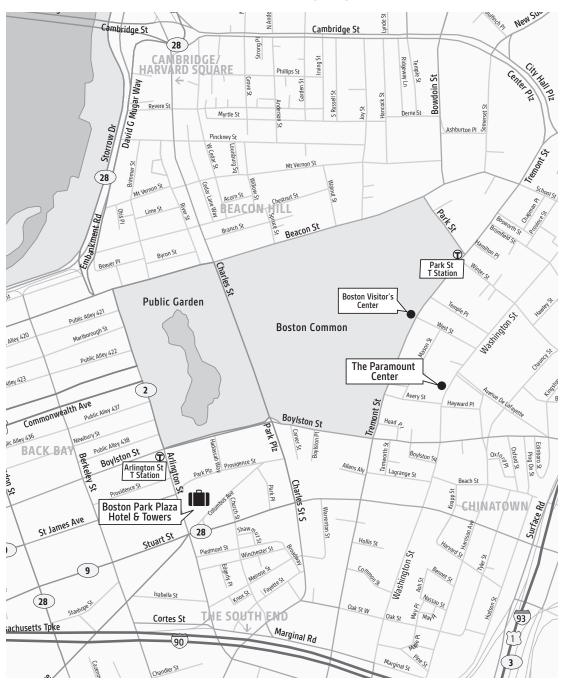
Restaurant Week Boston® is brought to you by the Greater Boston Convention & Visitors Bureau and American Express. Twice a year in March and again in August, area restaurants design special 3-course prix fixe menus for lunch and dinner.

Prices are per person and exclude beverages, tax, and gratuities.

Diners can choose from old favorites to the latest culinary hot spots, from nationally known chain restaurants to local chef owned bistros, from Asian or Argentinean fare to French, Italian, tapas, and sushi, from the award-winning restaurants of Boston and Cambridge to the gourmet gems in the suburbs north, west, and south of the city.

For more information about Restaurant Week, see visit http://www.bostonusa.com/faqs.

## Boston-Vicinity Map



## **Instructions**

## FOR PANEL AND WORKSHOP CHAIRS

- 1. Please keep panel presentations to 20 minutes and workshop presentations to no more than 10 minutes.
- 2. When one panelist goes over time, other panelists or workshop participants are deprived of a fair opportunity to present their research/comments.
- 3. Audience members are rightfully upset when there is no time to ask questions.
- 4. Papers should be no longer than 8 double-spaced pages for a 20-minute talk, and fewer pages if there are clips. If your panelists have more than this, ask them to cut down in advance.
- 5. We are finding that technology problems are cutting into panel time. Please have the panelists check their technology (DVDs, laptops, thumbdrives) in advance.
- 6. Please check that all visuals and sound function before your session begins.
- 7. Chairs should give their panelists signals for 5 minutes left, 2 minutes left, and "please wrap up" at the 20-minute mark.
- 8. Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
- 9. Please end your panel or workshop promptly at 15 minutes before the hour to allow participants and audience members enough time to get to the next panel or workshop.

## You're Invited!

Please plan to attend the upcoming meetings and events.

#### **ORIENTATION FOR NEW MEMBERS**

Thursday March 22, 11:00am – 12:45pm, and Friday March 23, 2:15 – 4:00pm Statler, Level 2

If you are new to SCMS, please plan to attend one of the two orientation sessions for new members.

You will learn more about the Society, the conference, the journal,
the website, and other benefits of membership.

#### MEMBERS' BUSINESS MEETING

Friday, March 23, 11:00am — 12:00noon Statler. Level 2

All SCMS members are encouraged to attend the annual Members' Business Meeting to learn more about SCMS and current strategic planning processes. Members will also meet the officers and Board members, the newly elected Secretary and Board members, and the leadership of the SCMS Caucuses and Scholarly Interest Groups.

#### **AWARDS CEREMONY**

Friday, March 23, 4:15 – 5:30pm Plaza Ballroom. Level 2

Please help us to acknowledge and honor this year's awards recipients.

#### RECEPTION

Friday, March 23, 5:30 – 7:30pm Imperial Ballroom, Level 2

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



## 10:00 - 11:45am



## Political Cinema from the "Periphery"

CHAIR: Bruce Williams 

William Paterson University

Leslie Marsh \* Georgia State University \* "Postmemory, Violence, and Trauma in *La teta asustada* (2009) and *Quase Dois Irmãos* (2004)"

Alex Lykidis \* Montclair State University \* "Allegories of Peripheral Modernity in Giorgos Lanthimos' Dogtooth"

Ali Sengul \* University of Texas, Austin \* "Transnationality and the Geopolitics of Kurdish Cinema"

Bruce Williams ◆ William Paterson University ◆ "In the Heat of Agitprop: The Global Fires of *The Hour of the Furnaces*"



## Cyborgs, Avatars, Immigrant Terminators

Eye-Jabbing Aesthetics and the Cinematic Body

CHAIR: Katarzyna Marciniak ◆ Ohio University

RESPONDENT: Neda Atanasoski + University of California, Santa Cruz

Allison de Fren \* Occidental College \* "Eye Robot: The Critical Function of the Visual Uncanny in Ghost in the Shell 2: Innocence"

Bruce Bennett \* Lancaster University \* "An Eye-Watering Aesthetic: Avatar and the Technological Fantasies of 3-D Cinema"

Katarzyna Marciniak \* Ohio University \* "Immigrant Rage Fantasy and Mexican Terminators: Robert Rodriguez's Machete"



## WORKSHOP Teaching the Moving Target

CHAIR: Craig Dietrich ◆ University of Southern California

#### Workshop Participants:

Virginia Kuhn ♦ University of Southern California

Vicki Callahan + University of Wisconsin, Milwaukee

Sean O'Sullivan ◆ Ohio State University

Anne Moore \* Tufts University

Craig Dietrich ◆ University of Southern California

SPONSOR: Media Literacy and Pedagogical Outreach
Scholarly Interest Group



## Masculinity and the National Body

CHAIR: Aaron Magnan-Park • University of Notre Dame

Man Fung Yip \* University of Oklahoma \* "Embodied Modernities: Corporeal Representation and Colonial-Capitalist Imaginaries in Hong Kong Martial Arts Cinema"

Katarzyna Paszkiewicz \* University of Barcelona \* "Clowns, Gender, and Genre in *The Last Circus* (2010) by Álex de la Iglesia"

Victoria Kearley \* University of Southampton \* "Popular Genre Pastiche, Masculinity, and Mexican Ethnic Identity in Robert Rodriguez's *El Mariachi*"

Aaron Magnan-Park \* University of Notre Dame \* "Chivalrous Nationalism: Chang Cheh and the 'Youxia' (Chinese Knight Errant) Revival"



## 10:00 - 11:45am



#### The Television Procedural

Early Precedents and Contemporary
Manifestations

CHAIR: Jonathan Nichols-Pethick ◆ DePauw University

Kathryn VanArendonk \* Stanford University \* "Bones, the Victorian Procedural, and the Problem of Sequence: Episodic Mystery in the Nineteenth-Century and on Television"

Claudia Calhoun \* Yale University \* "The Story You Are
About to Hear Is True: Civic Architecture and Civic
Instruction in Postwar Police Procedurals"

Jonathan Nichols-Pethick DePauw University The Multiple Logics of the 21st-Century Television Police Drama"



## Gendering Animation/ Animating Gender

CHAIR: Lora Miolsness • University of California, Irvine

Forrest Greenwood Independent Scholar Mechanical Girls
and Postmodern Animals: Interrogating the Function of
Female Characters in Otaku-Oriented Media

Lora Mjolsness \* University of California, Irvine \* "Animated Russian Women Warriors and the Men Who Love Them: Medieval Russia, National Identity, and the Russian Animation Industry"

Andrea Wood \* Winona State University \* "Boys Will Be Girls and Girls Will Be Boys: Gender Identity Expression and Bodies in Transition in Takako Shimura's Wandering Son"

Michele Torre \* Southern Illinois University, Carbondale \*
"Animating Archer, Sterling Archer: Bad Ass Spy or the
Ultimate Mama's Boy?"

SPONSOR: Animated Media Scholarly Interest Group



## Harder Than You Think

The Difficulty and Digital Games

chair: Felan Parker ◆ York University

Felan Parker \* York University \* "No One Shall Live: The Idea of Difficulty in Digital Games"

Bobby Schweizer \* Georgia Institute of Technology \* "Easy, Normal, Hard: Superficial Difficulty Settings in Videogames"

Mariam Asad ◆ Georgia Institute of Technology ◆
"Proceduralizing Difficulty: Reflexive Play Practices in
Masocore Games"

SPONSOR: Video Game Studies Scholarly Interest Group



# Cinema and Community/Cinema as Community

CHAIR: Colleen Kennedy-Karpat ◆ Bilkent University

Jennifer Malkowski \* Smith College \* "'It's Not Your Story': Ethnography, Community, and Collaboration in *Ten Canoes*"

Megan Vrolijk \* University of California, Berkeley \*
"Codependent Lesbian Space Aliens Coming to a
Town Near You: Community Building as a Road to
Distribution"

Mark Hain → Indiana University → "'Community History Is Film History': Remembering through Repurposing in Echo Park Film Center's Youth Filmmaking Project Edendale Follies"



#### 10:00 - 11:45am



#### Korean Cinema Cultures

Mariam Lam 

University of California, Riverside

Marc Raymond \* Kyungwon University \* "Contaminating the Cleanest Race: Politics and Sexuality in the Films of Hong Sang-soo"

Hyung-Sook Lee \* Ewha Womans University \* "From Hallyu Stars to World Stars: The Transnational Careers of Korean Actors"

Hyongshin Kim 
University of Southern California

The New
Generation on Screen: Youth Culture and Youth Cinema
in South Korea since the 1990s"

Mariam Lam ◆ University of California, Riverside ◆ "The Wave of the Future: Korean-Vietnamese Media Networks and Transnational Co-Productions"



#### Film and Video Cultures in Africa

CHAIR: Suzanne Gauch ◆ Temple University

Noah Tsika New York University "Strategies of Truth: Circulating Documentary Cinema in Today's West Africa"

Michael Laramee \* Lasell College/University of Miami \* "Not Just for the Nigerian Video Houses: Visual Aesthetics, Aurality, and Orality in the Work of Tunde Kelani and Izu Ojukwu"

Gareth McFeely \* Boston University \* "Film Exhibition in Mid-Twentieth Century Ghana"

Suzanne Gauch → Temple University → "Algerian Cinema after 2002"

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Middle East Caucus
French and Francophone Scholarly Interest Group



#### Music and Media Shifts

CHAIR: Carol Vernallis Arizona State University

Kyle Stevens \* University of Pittsburgh \* "Singing the Pretty: Woman's Voices and the Classical Hollywood Musical"

Daniel Bishop \* Indiana University \* "Sounding the Past in Arthur Penn's Bonnie and Clyde"

Andrew Ritchey \* University of Iowa \* "Moving in Time: The Musical Analogy and the Emergence of Avant-Garde Film"

Carol Vernallis \* Arizona State University \* "Unruly Media: YouTube, Music Video in the New Digital Cinema"



## Index, Ontology, and the Digital 1

CHAIR: Vinicus Navarro ◆ Georgia Institute of Technology

James Boman \* San Francisco State University \* "Bodies in Evidence: Art, Death, and Document in Stan Brakhage's Autopsy Film"

**Lindsey Lodhie** \* Harvard University \* "Re-siting the Real: Eric Baudelaire's *Sugar Water*"

Heidi Rae Cooley \* University of South Carolina \* "Reality Augmented: Index, Record, Biopower"

Vinicius Navarro \* Georgia Institute of Technology \* "Circuits of the Real: Nonfictional Media, Network Connections, and the Limits of Representation"



10:00 - 11:45am



## Law, Censorship, and Copyrights

CHAIR: Jennifer Petersen 
University of Virginia

Andrew Scahill \* George Mason University \* "The Sieve or the Scalpel: The Family Movie Act of 2004, Infantile Citizenship, and the Rhetoric of Censorship"

Kevin John Bozelka \* Austin College \* "Performing Records: Mechanical and Performing Rights in Thompson v. Warner Bros. Pictures, Limited (1929)"

Jennifer Petersen \* University of Virginia \* "Of Cinema and Circuses: The Communicative Context of Mutual v. Ohio"

## ROOM Newbury

## Med Hondo and the Cinematic Representation of History

CHAIR: Aboubakar Sanogo + Carleton University

CO-CHAIR: Jude Akudinobi + University of California, Santa Barbara

RESPONDANT: Mamadou Diouf 
Columbia University

Jude Akudinobi ◆ University of California, Santa Barbara ◆
"Expanding Horizons: History, Entanglements, and
Watani, A World Without Evil"

Frank Ukadike \* Tulane University \* "Fatima, L'Algerienne De Dakar: The Manifestations of Quintessential African Aesthetics?"

Aboubakar Sanogo \* Carleton University \* "Soleil O, Les bicots nègres, and the Trembling of History"

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French and Francophone Scholarly Interest Group



# Shall We Laugh? Intentional and Unintentional Comedies

CHAIR: Adrienne L. McLean ◆ University of Texas, Dallas

Dan Hassoun \* University of Minnesota \* "Remembering Travolta's Dreadlocks: 'Bad' Cinema as Imagined Community"

Karen Williams \* New York University \* "The Male Complaint: The Intimate Public of Neoliberal Masculinity in *Modern Family*"

Nilo Couret \* University of Iowa \* "Timing Is Everything: Sandrini's Stutter and the Representability of Time"

Adrienne L. McLean \* University of Texas, Dallas \* "'If Only They Had Meant to Make a Comedy': Laughing at *Black* Swan"



## **Hybridity and Transnationalism**

CHAIR: Serena Formica → University of Derby

Regena Pauketat \* University of Southern California \*
"'Bending' the National: Avatar: The Last Airbender and
Transnational Hybridity"

Austin Fisher \* University of Bedfordshire \* "Italian Americanisms: Popular Italian Cinema in the Light of the Transnational"

Serena Formica University of Derby When Hercule Poirot
Met Japanese Animation: An Exploration of the 2004
Series No Meitantei Poirot"



10:00 - 11:45am



## **Revising Classical Assumptions**

New Takes on Classical Hollywood Film

CHAIR: Philippa Gates → Wilfrid Laurier University

CO-CHAIR: Patrick Faubert • Wilfrid Laurier University

Patrick Faubert \* Wilfrid Laurier University \* "'Warner Bros.
Presents': A Midsummer Night's Dream (1935) and Studio
Adaptation"

Chris Cagle \* Temple University \* "Hollywood Mannerism"

Robert Spadoni \* Case Western Reserve University \* "Film Atmosphere and Narrative"



## Rethinking the Biopic

Temporality, Performance, Identity

CHAIR: Belen Vidal ◆ King's College London

Belen Vidal \* King's College London \* "The New Biopic's Compressed Frame"

Rebecca Sheehan \* Harvard University \* "The Present as History: The Contemporary Biopic and Immediation"

Alastair Phillips \* University of Warwick \* "Cinematic Boundaries: Alexander Sokurov's *The Sun* (2005) as Liminal Biopic"

Robert Burgoyne \* University of St. Andrews \* "Gainsbourg: Pantomime, Puppetry, and Masquerade in the Musical Biopic"



### A Shock to the System Material Politics of Media

CHAIR: Amy Herzog ◆ Queens College, CUNY

Elena del Rio \* University of Alberta \* "Biopolitical Violence in the Cinema of Michael Haneke"

Alessandra Raengo \* Georgia State University \* "Barely Stitched Together: Claire Denis's Ectopography"

Angelo Restivo \* Georgia State University \* "Landscape and Deterritorialization in Yellow Earth"

Amy Herzog \* Queens College, CUNY \* "Renderings, Ruins, Rats: Architectural Planning, Digital Media, and the Territorialization of Urban Space"



# Hitchcock and the Complexities of Adaptation

CHAIR: Mark Osteen + Loyola University, Maryland

Leslie Abramson \* Independent Scholar \* "Stranger(s) Than
Fiction: Adaptation, Modernity, and the Menace of Fan
Culture in Hitchcock's Strangers on a Train"

John Bruns \* College of Charleston \* "'The Proper Geography':
Hitchcock's Adaptation of Daphne du Maurier's *The*Birds"

Russell Kilbourn \* Wilfrid Laurier University \* "The Second Look, the Second Death: W. G. Sebald's Orphic Adaptation of Hitchcock's Vertigo"

Mark Osteen → Loyola University, Maryland → "Extraordinary Renditions: DeLillo's *Point Omega* and Hitchcock's *Psycho*"



10:00 - 11:45am



# Trauma, Memory, and Representation

- CHAIR: Julian Daniel Gutierrez-Albilla \* University Southern
  California
- James Gilmore University of California, Los Angeles 
  "Processing the Image Event: Scarred Cityscapes in 
  Post-9/11 American Cinema"
- Wendy Sung \* University of Michigan \* "Rehabilitating Rodney King: Celebrity Rehab, Reinscription, and Cultural Memory"
- Stephan Hilpert \* University of Cambridge \* "Germany through the Windshield: The Motif of Cars in Christian Petzold's Wolfsburg"
- Julian Daniel Gutierrez-Albilla \* University Southern
  California \* "Inscribing/Scratching the Past on the
  'Surface' of the 'Skin': Reading Trauma and Memory in
  Almodóvar's La mala educación through Graphic Design,
  Fashion, and Performance Theory"



## Media, Technology, and the Dead

CHAIR: Katharina Loew ◆ University of Oregon

- Murray Leeder \* Carleton University \* "There Are No Tame Ghosts: Double Exposures and the Supernatural in Silent Cinema"
- Steven Pustay \* Georgia State University \* "Digital Death: Verisimilitude and Viscerality in Contemporary Images of Death"
- Ryan Conrath \* University of Rochester \* "Everything but the Body: Montage Affects"
- Katharina Loew \* University of Oregon \* "The Spirit of the Vampire: Special Effects in Nosferatu (1921)"

## SESSION **A** 10:00 – 11:45am

#### SCREENINGS =

ROOM: Tremont, Level 4

## Coal Country Phylis Geller, USA, 2009, 84 min

Television programs, like Spike TV's *Coal*, represent workers as vanishing noble savages, as the real lives and concerns of miners and their communities are obscured from view. As high-profile tragedies befalling miners in the past year attest, they continue working under unsafe conditions, as corporations degrade the environment in search of profits. One of labor's most significant historical sites, Blair Mountain, is slated for the mountain top removal (MTR) method of mining. This film documents the ongoing struggles of those who fight the exploitation of workers in the mines and the destruction of the very mountains providing their livelihood. This "new civil war" has divided communities between those supporting "clean coal" industry initiatives and miners and activists resisting MTR in Appalachia. It is vital that the controversy over the environment, clean coal, MTR, and worker rights becomes a matter of public discussion. This film is a step in bringing these issues to a wider public.

SPONSORS: Caucus on Class

Documentary Studies Scholarly Interest Group

#### Coal Face

Alberto Cavalcanti, UK, 1935, 12 min

This classic short film explores the life of British miners. It was produced by Britain's General Post Office Film Unit of Night Mail (John Grierson, 1936) fame.

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**Documentary Studies Scholarly Interest Group** 

Audiences for these films may be interested also in *Uprising of '34* (Session R) and in panels B15 "Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies," D25 "Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema," E8 "From Workers' State to Owners' State: Representations of Work in Baltic Cinemas," F15 "Depictions of Poverty in American Cinema," and L14 "Lensing Labor: Representing Work in Contemporary Film and Television."



## 12:00noon - 1:45pm



#### **Private Parts**

Shame and Star Identities

CHAIR: Colleen Glenn + University of Kentucky

co-chair: Rebecca Bell-Metereau ◆ Texas State University

Nina Martin \* Connecticut College \* "Does This Film Make Me Look Fat?: Celebrity, Gender, and I'm Still Here"

Rebecca Bell-Metereau \* Texas State University \* "Baby, It's Cold Outside the Closet"

Alison Hoffman-Han \* California State University, Long
Beach \* "Blood, Freckles, and Tears: Sissy Spacek's
Surface Subversions"

Colleen Glenn \* University of Kentucky \* "Which Woody Allen?"



#### Horrors without Borders

IAIR: L. Andrew Cooper 
University of Louisville

Vartan Messier ◆ Queensborough Community College CUNY ◆
"The Play and Place of Horror in Michael Haneke's Funny
Games"

Cathy Hannabach \* University of Pittsburgh \* "Between Blood and the Bomb: Vampires and Atomic Cities in Todd Reeves's Let Me In"

Dale Hudson \* New York University, Abu Dhabi \* "Becoming Undead: Necropolitics and Transnational Spaces of Horror"

L. Andrew Cooper \* University of Louisville \* "Demon Media: Horrific Representations of Globalized Violence"



## Form and Feeling in Television

CHAIR: Karen Lury ◆ University of Glasgow

RESPONDENT: Misha Kavka \* University of Auckland

Amy Holdsworth ◆ University of Glasgow ◆ "In Between Poetry and Television"

Karen Lury \* University of Glasgow \* "The Corpse, Blooper, or Gag: Desire and Epistephilia in the TV 'Out-take'"

Alexia Smit \* University of Cape Town \* "Bodies of Knowledge: Performative and Experiential Models of Pedagogy in Television Science"



## 60s Experimental Cinema and Eccentric Embodiment

CHAIR: Juan Suarez ◆ University of Murcia

CO-CHAIR: Ara Osterweil 

McGill University

Lucas Hilderbrand \* University of California, Irvine \* "Sex Out of Sync: Christmas on Earth's Queer Soundtrack"

Ara Osterweil McGill University Myoko Ono: Philosophy in the Bedroom

Juan Suarez \* University of Murcia \* "Film Grain and the Queer Body: Tom Chomont"

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Experimental Film and Media Scholarly Interest Group



## 12:00noon - 1:45pm



## "Reality," Simulacras, and New Media

Courtney Baker ◆ Connecticut College

Jacob Hustedt \* University of Texas, Austin \* "'A Dance of Signs': Reflections on Public Executions, New Media, and the Death of Osama bin Laden"

Colleen Montgomery 

University of Texas, Austin 

"Cartoon Wasteland: The Aesthetics and Economics of Digitextuality in Disney's Epic Mickey"

Brent Fujioka Brown University Snake Is Hiding: Cultural Hybridity, Pacifism, and Subversion In Hideo Kojima's Metal Gear Solid Series"

**Courtney Baker** Connecticut College "Imprisoned Viewers: Prison Valley and the Simulacrum of Interaction"

**R6** Cabot

## **Occupied Cinemas**

A Transnational Perspective

Chika Kinoshita 

Shizuoka University of Art and Culture RESPONDENT: Barton Byq + University of Massachusetts, Amherst

Jie Li + Harvard University + "A National Cinema for a Puppet State: The Manchurian Motion Picture Association"

**Tobias Nagl** ◆ University of Western Ontario ◆ "Re-birthing a Nation: German Cinema after World War I, the Rhineland Occupation, and the 'Black Horror' Campaign"

Chika Kinoshita 

Shizuoka University of Art and Culture "Abortion and Democracy: Gender, Sexuality, and Reproductive Rights in Japanese Films under the Allied Occupation"



## **Media Environments** and Mid-century Design

Kenneth White \* Stanford University CHAIR

co-chair: Fred Turner ◆ Stanford University

**Erica Robles** New York University "The Powers of Ten: Charles and Ray Eames and the Politics of Scale"

Lynn Spigel 

Northwestern University 

"Media Walls: From Mid-century Domesticity to Smart Home Environments"

Kenneth White ◆ Stanford University ◆ "Cultural Engineer: Tom Sherman between Data and Information"

Fred Turner 

Stanford University 

"The Pepsi Pavilion and the Politics of Multimedia in Cold War America"

CinemArts: Film and Art History Scholarly Interest Group

Charles River

## Cold War, Hot Media

East German Cinema

**Benita Blessing** ◆ University of Massachusetts, Amherst

Claudia Sandbera University of Southampton The Chilean Family in German Exile - A Comparative Reading of Isabel auf der Treppe (1984) and Aus der Ferne sehe ich dieses Land (1978)"

Victoria Rizo Lenshyn 

University of Massachusetts, Lives: Hannelore Unterberg's Isabel auf der Treppe"

**Lesley Pleasant** ◆ University of Evansville ◆ "The Wizard of Ossi"

Benita Blessing 
University of Massachusetts, Amherst 
"Sex and Love in Far-Away Fairy Tale Films"

12:00noon - 1:45pm

ROOM Constitution

## Index, Ontology, and the Digital 2

CHAIR: Ruth Johnston ◆ Pace University

Laura Frahm \* Bauhaus University, Weimar \* "On Cinema and Cybernetics: Three 'Reflexive Films' by Ottomar Domnick"

Drew Ayers \* Georgia State University \* "Fast, Cheap & Out of Control: A Baroque Mapping of Digital Experience"

Stephanie Tripp \* University of Tampa \* "Algorithmic Filmmaking in Jeff Shore and Jon Fisher's Cliffhanger"

Ruth Johnston \* Pace University \* "Technologies of Vision and Memory in Blade Runner"

ROOM Emerson

## Visualizing Cinematic Technologies

The Problem of Self-Reflexivity in North Indian Cinema

CHAIR: Meheli Sen ◆ Rutgers University

RESPONDENT: Sangita Gopal \* University of Oregon

Anupama Kapse ◆ Queens College, CUNY ◆ "Film as Madness: Phalke, Cinema, and The Dream Factory"

Neepa Majumdar \* University of Pittsburgh \* "Staging the Screen, Screening the Stage: The Problem of Self Reflexivity in Indian Cinema (1930s to 50s)"

Meheli Sen \* Rutgers University \* "Very Filmi: Industry, Spectators, and Desire in 70s and 80s Hindi Cinema"

ROOM Franklin WORKSHOP

## Teaching the City

Pedagogical Issues in Urban Cinema and Media Studies

CHAIR: Brendan Kredell ◆ University of Calgary

co-cнаir: Paula Massood ◆ Brooklyn College, CUNY

## Workshop Participants:

Amy Corbin + Muhlenberg College

Sabine Haenni Cornell University

Shannon Mattern The New School

Mary N. Woods ♦ Cornell University

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B12

#### Film Festival Studies

Gloucester

CHAIR: Raz Yosef ◆ Tel Aviv University

Boaz Hagin \* Tel Aviv University \* and Raz Yosef \*
Tel Aviv University \* "Gay Vampires, Orthodykes, and
Festival Exoticism: Israeli Queer Cinema in a Global
Context"

Michael Talbott \* New York University \* "Placing Prestige: Institutional Values vs. Personal Preferences and Category A Film Festival Juries"

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## 12:00noon - 1:45pm



## **Alt Reception Practices**

All Reception Fractices

CHAIR: Marianna Martin + University of Chicago

Casey McCormick McGill University Mn 'Uncommon Commentary': Demystifying Joss Whedon's Dr. Horrible's Sing-Along Blog"

Cynthia Felando \* University of California, Santa Barbara \*
"Cinema Brief: Short Films and Festivals"

Marianna Martin \* University of Chicago \* "The Narrative Aesthetics of the Incomplete in Joss Whedon's Dollhouse"

## ROOM Lexington

## **Discerning Auteur Concerns**

HAIR: Andrew Horton • University of Oklahoma

Lisa Siraganian \* Southern Methodist University \* "Dystopic Communities: Atom Egoyan's Critique of Diaspora"

Sam B. Girgus \* Vanderbilt University \* "The Multiple Journeys of Woody Allen on Love, Death, and God"

Gabriel Paletz \* Prague Film School \* "Tracking Trans-media Creativity through Orson Welles"

Andrew Horton \* University of Oklahoma \* "Long Live Slow Cinema: Theo Angelopoulos and the Significance of Extended Shots"



#### Reel Work

Analyzing Labor Films within the Context of Film History/Film Studies

CHAIR: Derek Nystrom ◆ McGill University

Kathy Newman \* Carnegie Mellon University \* "Labor Films and the Docu-noir: Recuperating *The Whistle at Eaton* Falls (1950), Clash by Night (1952), and The Garment Jungle (1957)"

Nathan Godfried \* University of Maine \* "Millard Lampell and The Inheritance (1964): Organized Labor's Use of Film in Historical Context"

Jennifer Borda ◆ University of New Hampshire ◆ "'Nuts and Sluts,' or Women on the Verge of Revolution"

ROOM St. James WORKSHOP

# The Shifting Valence of Verité Documentary in Diverse Historical and Cultural Contexts

CHAIR: Augusta Palmer ◆ Filmmaker and Independent Scholar

#### Workshop Participants:

**Gerald Sim** ◆ Florida Atlantic University

**Heather MacGibbon** ◆ Independent Scholar

Stephen Charbonneau ◆ Florida Atlantic University

Daniel Miller ◆ Independent Scholar

**Dennis Hanlon** ◆ Beloit College

12:00noon - 1:45pm

ROOM Stanhope

## **Early and Transitional Cinema**

CHAIR: Derek Long ◆ University of Wisconsin, Madison

Diana Anselmo-Sequeira University of California, Irvine 
"'The Apparitional Girl': Early American Film,
Spiritualism, and the Emergence of Female Adolescence"

Karolina Kendall-Bush \* University College London \* "Putting the Screen through Its Paces: Walking on the Streets and in the Cinema"

Kohki Watabe University of Tokyo "Representational Convention of Water Transportation in Moving Panorama and Travelogue Silent Cinema in the Early Twentieth Century: Down the Old Potomac (1917) as a Specific Case"

Derek Long ◆ University of Wisconsin, Madison ◆ "Feuillade in America: New Evidence on the Distribution and Reception of Fantômas and Les Vampires in the United States, 1913–1920"

ROOM Stuart

#### Eisenstein

Movement, Stasis, Rhythm

CHAIR: Vincent Bohlinger • Rhode Island College

Maria Belodubrovskaya \* Harvard University \* "The Kino-Fist: Eisenstein's Expressive Movement and the Science of Mirror Neurons"

Vincent Bohlinger \* Rhode Island College \* "Eisenstein and the Development of the Soviet Single-Shot Aesthetic"

Lea Jacobs \* University of Wisconsin, Madison \* "A Lesson with Eisenstein: Rhythm and Pacing in Ivan the Terrible, Part I"

Katarina Mihailovic Concordia University "Sergei Mihailovich 'Mak' and the Montage of Attractions"



## Cineglobalities

CHAIR: Bishnupriya Ghosh \* University of California, Santa Barbara

Bishnupriya Ghosh \* University of California, Santa Barbara \*
"Unhomely Globalities: The 'Flat Cinema' of Bollywood"

Joshua Neves \* University of Toronto \* "Cine-exhibition and Chinese Globalities"

John Sniadecki + Harvard University + "Sensory Ethnography, Site-Specificity, and the Spaces of Cineglobality"

Bhaskar Sarkar \* University of California, Santa Barbara \* "Manipuri Cinema, the Korean Wave, and the Plasticity of *Resistance*"



## Blockbusters, Genres, and Serials

Commercial Cultures of Production beyond the US/UK

CHAIR: Courtney Brannon Donoghue \* University of Texas,
Austin

RESPONDENT: Aswin Punathambekar + University of Michigan

Amanda Landa University of Texas, Austin Cruel Stories
of Youth: Contemporary Psychological Thriller/Horror
Films and the Representation of Japanese Youth
Culture"

Tarik Elseewi \* Vassar College \* "Shifting Selves as the Arab Spring Turns to Fall: Transnational Media and the Production of National Identity in the Arab World"

Courtney Brannon Donoghue \* University of Texas, Austin \*
"The Brazilian Blockbuster: How Franchises, Sequels,
and Big Opening Weekends Are Changing a National
Cinema"

SPONSOR: Media Industries Scholarly Interest Group



## 12:00noon - 1:45pm



## Representing Queer Time, Engaging Queer Theory

CHAIR: Theresa L. Geller ◆ Grinnell College

co-chair: Adrian Khactu ◆ University of Pennsylvania

Vance Byrd \* Grinnell College \* "Queer Temporalities and Geographies in Ulrike Ottinger's Bildnis einer Trinkerin"

Jess Issacharoff \* University of Iowa \* "Queer Temporality and National Narratives in Isaac Julien's Frantz Fanon: Black Skin, White Mask"

Lokeilani Kaimana \* University of Texas, Austin \* "Processing Christeene through the Rear End of Camp"

Theresa L. Geller \* Grinnell College \* "Is Queer Theory Film Theory? Or, Everything I Know About Queerness I Learned at the Movies"

SPONSOR: Queer Caucus



## Cinema Therapy, Trauma, and Affect

AIR: Brenda Austin-Smith 

University of Manitoba

Ben Sher \* University of California, Los Angeles \* "Clinical Cinephilia: Cinema Therapy and Processing Domestic Trauma"

Janice Loreck Monash University Meturning the Gaze: Intersubjective Spectatorship in Antichrist and Trouble Every Day"

Amanda Fleming \* Indiana University \* "Loving Dexter:
Showtime's Controversial Original Series and Its Killer
Fans"

Brenda Austin-Smith \* University of Manitoba \* "Modernity, Cinema Memory, and 'Weepies': Ethnographies of Affective Spectatorship"



## The Political, After Life

CHAIR: Jeffrey Menne + Oklahoma State University

RESPONDENT: Justus Nieland \* Michigan State University

James McFarland \* Vanderbilt University \* "The Cannibal, the Pirate. the Zombie Horde"

Jennifer Fay \* Vanderbilt University \* "The Aesthetics of Hunger"

Jeffrey Menne ◆ Oklahoma State University ◆ "Politics without Form"

#### **SCREENINGS**

**ROOM: Tremont, Level 4** 

## The Same River Twice Robb Moss, USA, 2003, 78 min

In 1978, filmmaker (and Harvard professor) Robb Moss and a close-knit group of free-spirited friends and lovers took a month-long trip through the depths of the Grand Canyon—a breathtaking white-water rafting adventure down the Colorado River. Cutting between footage of their youthful—often naked—live-in-the-moment existences and the complex realities of their adulthood today, the film travels the road from peyote to Prozac, creating a compelling portrait of cultural metamorphosis and the struggle to find one's place in the world. From running rapids to running for mayor, *The Same River Twice* is an intimate depiction of those baby-boomers who took the Sixties seriously, and then grew up.

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## Voice Unknown Jinhee Park, USA, 2011, 32 min

Faith Kim (Alias) is a North Korean refugee living in Syracuse, NY. Her personal and emotional journey from North Korea to the US through China, Cambodia, and Thailand will lead the viewers to reflect on experiences of exile across generations and will spark discussions about contemporary migration and borderless identities.

Audiences for these films may also be interested in panels C18 "Contingencies of the Visible Past," D22 "Local and Small-scale Cinema," M17 "Small Gauge Cinema," and P17 "Representation and Diasporic Activism."

2:00 - 3:45pm



## Scaling Data's Many Faces

Data Mining, Information Visualization, and Other Non-Optical Vistas

CHAIR: Kristopher Fallon → University of California, Berkeley

CO-CHAIR: Alenda Chang \* University of California, Berkeley

Kristopher Fallon \* University of California, Berkeley \* "The Optic-less Unconscious: Data Journalism and the Quest for Visible Evidence"

Alenda Chang 

University of California, Berkeley 

"Exponential Vision and the Powers of Ten"

David Bering-Porter \* Brown University \* "Screening the Genome: Visualization, Speculation, and Uncanny Vitality"

Lyn Goeringer \* University of Rhode Island \* "Emote = Ping : Data Mining Emotion as Conceptual Art Practice"

SPONSOR: Media Literacy and Pedagogical Outreach
Scholarly Interest Group



## Violence in Contemporary Latin-American Cinema

IAIR: Melissa Molloy 

University of Florida

co-chair: Gerardo Muñoz + University of Florida

Melissa Molloy \* University of Florida \* "Sex, Brutality, and Childhood in Films of the Argentine Countryside"

Luis M. Garcia-Mainar \* University of Zaragoza \* "The Global Logic of Local Violence in Pablo Larraín's *Tony Manero*"

Gerardo Muñoz → University of Florida → "Violence as Potentiality: The Case of Aristarain's *Tiempo de Revancha*"

Oscar Jubis + University of Miami + "Claudia Llosa's Engagement with Indigenous Perú"

SPONSOR: Latino/a Caucus



## Beyond Film

The Video Art of Ernie Gehr

CHAIR: Haden Guest ◆ The Harvard Film Archive

RESPONDENT: Ernie Gehr → Harvard University

Ken Eisenstein ◆ University of Chicago/Mount Holyoke College ◆
"'A Drenching Radiance': The ? of Ernie Gehr"

J. Carlos Kase \* University of North Carolina, Wilmington \*
"'We Are Drifting': Metaphrasis, Nostalgia, and
Abstraction in the Videos of Ernie Gehr"

Haden Guest ◆ The Harvard Film Archive ◆ "Ernie Gehr: Towards a Prehistory of Cinema's Future"

SPONSOR: Experimental Film and Media Scholarly Interest Group



## Documentary

Politics and Advocacy

CHAIR: John Trafton ◆ University of St Andrews

Andrew Covert Concordia University Rush to Judgment and The Murder of Fred Hampton: Documentary Violence and Political Agitprop"

Christine Cornea \* University of East Anglia \* "Discursive Dissonance and Life After People"

Diane Waldman ◆ University of Denver ◆ "Filmmakers, Subjects, and New Legal Restraints on Documentary Advocacy: The Case of *Crude*"

J. Scott Oberacker \* Johnson & Wales University \* "Commitment Issues: Michael Moore, Political Documentary, and Journalistic Film Discourse"

2:00 - 3:45pm

ROOM Brandeis

#### II Bandito/a

Class, Crime, and International Film Noir

CHAIR: Dennis Broe + Long Island University

Dennis Broe \* Long Island University \* "Un Greve Sanglante et Poetic (A Strike Bloody and Poetic): French Film Noir and the Defeat of the Popular Front"

Rebecca Prime + Hood College + "Radical Hollywood and the Transatlantic Film Noir"

Hyun Seon Park \* University of California, Irvine \*
"Allegorizing Noir Sensibility in Korean Cinema"

Li Zeng \* Illinois State University \* "Lonely Places in Chinese Noir: So Close to Paradise (1999), Suzhou River (2000) and The Missing Gun (2002)"

SPONSOR: Caucus on Class

C6
ROOM
Cabot

Art, Capital, or Both?

Media Management and Creative/ Commercial Tensions

CHAIR: Kimberly Owczarski Texas Christian University

Erin Copple Smith \* Denison University \* "What Does 'Organic' Mean, Anyway?: Product Placement and Creativity"

Kimberly Owczarski \* Texas Christian University \* "The Dark Knight (Marketing Campaign) Rises: Creative/ Commercial Clashes in Marketing a Studio Blockbuster"

Caroline Leader \* University of Texas, Austin \* "The Lovers and Dreamers Go Corporate: What Disney Means for Jim Henson's Muppets"

Darcey West ◆ Georgia State University ◆ "What Happens When It Isn't Actually TV at All?: A Case Study of HBO Go"

SPONSOR: Media Industries Scholarly Interest Group



#### WORKSHOP

## The Undergraduate TV Paper

CHAIR: Ethan Thompson ◆ Texas A&M University, Corpus
Christi

Suzanne Scott ◆ Occidental College

## Workshop Participants:

Daniel Marcus 

Goucher College

Jeremy Butler 
University of Alabama

Derek Kompare ◆ Southern Methodist University

Kevin Sandler ◆ Arizona State University

Benjamin Aslinger ◆ Bentley University

SPONSOR: Television Studies Scholarly Interest Group



A Million Screens a Medium Make?

Thinking through Machinima and Filmmaking in Virtual Worlds

CHAIR: **Jenna Ng →** University of Cambridge

Henry Lowood \* Stanford University \* "Machinima: A Documentary Medium?"

Sarah Higley \* University of Rochester \* "Inside and Outside: Machinima, Looking, and the Non-Diegetic Camera"

Peter Krapp \* University of California, Irvine \* "Economedia: Machinima and the Claims of Convergence"

Jenna Ng \* University of Cambridge \* "Three Spars of the Virtual Camera Trestle: Image, Mobility, Avatar"

## 2:00 - 3:45pm



# The Culture and Practice of the Sound Image in Japan around 1930

CHAIR: Michael Raine ◆ University of California, Berkeley

RESPONDENT: James Lastra ◆ University of Chicago

Masaki Daibo \* Theatre Museum of Waseda University \*
"Before Reimei: Early Attempts to Produce Talking
Japanese Cinema through the Phonograph"

Michael Raine \* University of California, Berkeley \* "'No Interpreter, Full Volume': The Benshi and the Sound Image in Early 1930s Japan"

Johan Nordstrom \* Waseda University \* "The Sound Image in Early Japanese Musicals"

sponsors: Asian/Pacific American Caucus
Sound Studies Scholarly Interest Group



## Cinema and the Remaking of Art

CHAIR: Kaveh Askari → Western Washington University

Natasha Ritsma \* Indiana University \* "Pioneering the Films on Art Movement: Art Film Festivals and Non-theatrical Exhibition Practices in the Postwar Era"

Amy Beste \* School of the Art Institute \* "The Avant-Garde in the New World: Media Education at the Institute of Design"

Kaveh Askari → Western Washington University → "Never Told Tales of a Studio: Lejaren á Hiller, Early Educational Cinema, and the Scene of Painting"

SPONSORS: Nontheatrical Film and Media Scholarly Interest Group
CinemArts: Film and Art History Scholarly Interest Group



#### **Unorthodox Stardoms**

CHAIR: Steven Rawle ◆ York St John University

Steven Rawle \* York St John University \* "Performance and the Indie Film Star: Negotiating Hollywood, Television, and Independent Cinema Labour Structures"

Steven Kapica \* Northeastern University \* "Representing The Queen of Curves: The Multivalent Nature of *The* Notorious Bettie Page"

Landon Palmer \* Indiana University, Bloomington \* "Stardust
Onscreen: David Bowie and the Manufacturing of the
Popular Musician as Movie Star"



## **European Cinema Histories**

CHAIR: Erik Hedling 
Lund University

Maya Michaeli \* Tel-Aviv University \* "'Je m'appelle Aurélia Steiner . . . J'écris' — Fictional Testimony of the Holocaust in the Films of Marquerite Duras"

Jennifer Zale \* Indiana University \* "The Career of Vera Karalli and the Role of Ballet Artists in the Formation of Acting Style in Prerevolutionary Russian Cinema"

Mari Laaniste \* Estonian Literary Museum \* "Somewhere in the Alps: The Soviet Fantasy of the Contemporary West as Presented in Hukkunud Alpinisti hotell"

Erik Hedling \* Lund University \* "Joseph Goebbels, Kristina Söderbaum, and Jud Süss (1940): Seventy Years Later"

## 2:00 - 3:45pm

ROOM Holmes

## Televisual and Cinematic Representations

From Refugees and the Supernatural to War Veterans

CHAIR: Jun Okada \* State University of New York, Geneseo

Jun Okada \* State University of New York, Geneseo \*
"Bromance and the Yellow Peril: Globalization and the
Contemporary Refugee Film"

Megan Biddinger \* University of Michigan \* "Season of the Witch: Religion, Identity, and Difference in HBO's *True Blood*"

Mark Kligerman \* University of Michigan \* "Selling the War in the Gulf: Televisual Fantasy and the Pleasures of the Imperial Imaginary"

Gayatri Devi → Lock Haven University → "'I See Dead People': Ghosts in the Global Market Place in Alejandro Inarritu's Biutifu!" ROOM Lexington

#### **Bodies That Matter**

Representations of Motherhood in US Media

CHAIR: Amanda Rossie + Ohio State University

Margaret Hames \* Marymount Manhattan College \* "The Poor Substitute: Representations of the Adoptive Mother, the Stepmother, and the Absent Mother in Cinema"

Jorie Lagerwey ◆ University of Notre Dame ◆ "Public Pregnant Bodies on Reality TV"

Christopher Smit → Calvin College → "Mother Monster: Lady Gaga and the Sign of Motherhood in 'Born This Way'"

Amanda Rossie \* Ohio State University \* "Murderous Monster or Misguided Mother?: Constructing Casey Anthony in Televised News Media"



## Landscapes of Silent-Era US Exhibition

CHAIR: Eric Dewberry ◆ Independent Scholar

CO-CHAIR: Jeremy Groskopf Georgia State University

Jeffrey Klenotic \* University of New Hampshire \* "Women's Business: The Female Film Exhibitor in New Hampshire During the 1910s"

Jeremy Groskopf \* Georgia State University \* "Advertising without Antagonizing: Silent Era Theaters and the Place of Marketing Messages"

Paul Moore \* Ryerson University \* "Testing the Viability of Local Films in Mainstream Cinema: American Vitagraph's Itinerant Shows in 1904 and 1905"

Eric Dewberry \* Independent Scholar \* "The Georgia Theater Company, the Genteel, and the Vaude-Film Transition" ROOM St. James

## Your Ethnicity Has Been Televised

Televisual Representations of Italian Americans

CHAIR: Jonathan J. Cavallero ◆ University of Arkansas

CO-CHAIR: Laura Ruberto + Berkeley City College

Jonathan J. Cavallero + University of Arkansas +

"Broadcasting Italian American Ethnicity in Television's
Golden Age: A Close Look at Marty"

Laura Ruberto \* Berkeley City College \* "Make that Riff
Staccato: Johnny Staccato and the Making of an Italian
American Ethnicity"

Frank P. Tomasulo ◆ City College of New York, CUNY/Sarah Lawrence College ◆ "'Chick TV': Rizzoli & Isles — Ethnicity, Gender, Genre, and Intertext"

John Gennari \* University of Vermont \* "All in the Family: Gangster Shtick, Sentimental Ethnicity, and the Italian-American College Basketball Coach"



2:00 - 3:45pm



# Audiovisual Archives in the Digital Age

**C18** 

Stuart

## Contingencies of the Visible Past

CHAIR: Jennifer Bean + University of Washington +

Jasmijn Van Gorp \* Utrecht University \* and Marc Bron \* University of Amsterdam \* "Unavailable Audiovisual Material, No Research? Improving Data Collection in the Audiovisual Archive"

Nanna Verhoeff \* Utrecht University \* and Giovanna Fossati \* EYE Film Institute, Netherlands \* "Visual Archives on the Move: Locative Media for Digital Heritage" CHAIR: Catherine L. Preston ◆ University of Kansas

Sandra Ristovska \* University of Pennsylvania \* "Nostalgia, National Identity, and the Case of Montevideo, Taste of a Dream"

Daniel Mauro \* University of Texas, Austin \* "Of National 'Significance': Politicizing the Home Movies of the National Film Registry"

Sohyun Lee \* Dongguk University \* "The Politics of Collective Visual Memory and the Korean Comfort Women"



## Rebooting the Music Industry

CHAIR: Tim Anderson ◆ Old Dominion University

Alyxandra Vesey \* University of Wisconsin, Madison \*
"Women's Work: Gendering the Music Supervisor,
Mainstreaming Indie Culture"

Andrew deWaard \* University of California, Los Angeles \* "The Cultural Capital Project: Radical Monetization of the Music Industry"

Tim Anderson ◆ Old Dominion University ◆ "From Background Music to Above-the-Line: A System Analysis of the Newfound Importance of the Music Supervisor in Film and Television"



#### WORKSHOP

## Where Is Film Theory Today?

CHAIR: Scott Richmond → Wayne State University

#### Workshop Participants:

Homay King ◆ Bryn Mawr College

John Rhodes 

University of Sussex

Philip Rosen + Brown University

Damon Young ◆ University of California, Berkeley

SPONSOR: Contemporary Theory Scholarly Interest Group

2:00 - 3:45pm



## TV Myths and the Writing of **Television History**

Kate Newbold ◆ Northwestern University RESPONDENT: Aniko Bodroghkozy 

University of Virginia

Alexander Thimons 

Northwestern University 

"Shrinking" the World, Roaming the Nation: The Space of Television Immediacy in Wide Wide World"

Kate Newbold \* Northwestern University \* "The 'New, Fresh Meaning' of Broadcast Programming: Early Television Merchandise and the Myth of Ephemerality in TV Historiography"

Allison Perlman + University of California, Irvine + "The Strange Career of Public Television: The Intersection between Civil Rights History and Public Broadcasting Historiography"

Television Studies Scholarly Interest Group SPONSOR:



## Winthrop

## Gluttony and Excess

Visions of Depravity and Consumption from Hoarders and Cannibals to Human Centipedes

Gwendolyn Audrey Foster ♦ University of Nebraska,

Maisha Wester ◆ Bowling Green State University ◆ "Cannibal Capitalism and Savage Materialism: Visual Excess in the Consumption of the Other"

Christopher Sharrett \* Seton Hall University \* "The Legacy of Salo and the Critique of Excremental Culture: The Human Centipede and After"

Gwendolyn Audrey Foster 

University of Nebraska, Lincoln ◆ "Capitalism Eats Itself: Gluttony in *Hoarding*, Food Porn, Christmas Excess, and Merchandising American Patriotism"

A. Ian Olney + York College of Pennsylvania + "Unmanning The Exorcist: Female Excess in the 1970s Euro-horror Possession Film"



## Politics and Classical Hollywood

Catherine Jurca 

California Institute of Technology

Robert Miklitsch \* Ohio University \* "The Red and the Black: Chiaroscuro and HUAC, Bad Blondes, and Flower Carriers in I Married a Communist"

Rebecca Burditt 
University of Rochester 
"Daddy Long Legs" and the Childishness of American Musicals"

Catherine Jurca California Institute of Technology Capra, Monopoly, and Free Speech"

**MEETING** 

ROOM: Stanbro. Level 4

2:00 - 3:45pm

**Sound Studies Scholarly Interest Group** 

#### SCRFFNINGS -

**ROOM: Tremont, Level 4** 

## Criminal Queers Eric Stanley and Chris Vargas, USA, 70 min

(Work in progress) Criminal Queers visualizes a radical transgender/queer struggle against the prison-industrial complex and toward a world without walls. Remembering that prison breaks are both a theoretical and material practice of freedom, this film imagines what spaces might be opened up if crowbars, wios, and metal files become tools for transformation. Follow Yoshi, Joy. Susan, and Lucy as they fiercely read everything from the Human Rights Campaign and hate crimes legislation to the "non-profitization" of social movements. Criminal Queers increases our collective liberation by working to abolish the multiple ways our hearts, genders, and desires are confined.

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#### Camp Alexis Mitchell, Canada, 2010, 25 min

Camp is a video essay exploring the secrets that underscore director Alexis Mitchell's personal relationship to Jewish history and culture. Through a look at three camp environments, Mitchell engages with a queer re-telling of the traditional Purim story, the censored passages in Anne Frank's diary, and a haircut given to by her grandfather in order to reveal the ways in which secrets haunt the surface of our cultural moments. Camp is framed through a play on the word "camp," utilizing a camp sensibility amidst an analysis of temporary built environments. Through this frame, Mitchell engages with what we choose to keep hidden in these contemporary moments, and points to a larger fear of speaking out against injustice as a cause for silence

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Documentary Studies Scholarly Interest Group

#### Poised and in the Throes David Jones, USA, 2008, 5 min

A stop-motion animation piece constructed from found photographic sources pays homage to Kenneth Anger, Jack Smith, Jean Genet, and Fassbinder's Querelle.

SPONSORS: Queer Caucus

Animated Media Scholarly Interest Group

#### The Secret Loves of Jesse James David Jones, USA, 2009, 5 min

An animated meditation on the theme of satyriasis, the excessive and often uncontrollable sexual desire in men. Through the archetype of the cowboy code. The Secret Love of Jesse James explores how the masculine discourse of the West is balanced upon a razor's edge of intimacy and violence.

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the Radical Gesture."

Animated Media Scholarly Interest Group

Audiences for these films may be interested in Angst Essen/Eat Fear (Session Q), Pirated (Session E), Untitled (Session E), Working Girls (Session K), I Am (Session M), Contemporary (In)appropriations (Session F), Film Socialisme (Session D), and A Movie by Jen Proctor (Session F), as well as in panels A4 "Masculinity and the National Body," A6 "Gendering Animation/Animating Gender," B21 Representing Queer Time, Engaging Queer Theory," J16 "Be the Media: Radical Film, New Media, and Social Formations," K3 "Gay Expectations: Popular Culture Hails the Queer Unconscious," P6 "New Media and Transgender Networks," and R13 "De-Politicizing



## 4:00 - 5:45pm



## Pornography Across Media

HAIR: Jeff Scheible 

University of California, Santa Cruz

Peter Alilunas \* University of Michigan \* "Going All the Way: Vivid Video and the Economics of 'Quality' Adult Films"

Joshua Kitching \* Rice University \* "Cleaning Up the Smut Capital (For Your Protection and Entertainment): 1970s TV Cops and the Criminal Spectacle of Pornography"

Sho Ogawa \* University of Kansas \* "Imaginary Bodies and Masturbatory Desires: The Representation and Reception of Intersexuality in Japanese Pornographic Comics"

Jeff Scheible \* University of California, Santa Cruz \* "ASCII prOn: Textuality, Pornography, and the History of the Internet"

ROOM Back Bay

A Case for Criticism Journalism, TV Studies, and the Television Critic

CHAIR: Myles McNutt 
University of Wisconsin, Madison

RESPONDENT: **Greq Smith** ◆ Georgia State University

Christine Becker \* University of Notre Dame \* "'Britain Can't Do *The Wire*': British Critics and American Television"

Karen Petruska ◆ Georgia State University ◆ "The Television Critic and the Middlebrow: Taste, Quality, and *The* Waltons"

Cory Barker → Bowling Green State University → "'Why Is This Being Reviewed?': Taste, Distinction, and Online Television Criticism"

Myles McNutt \* University of Wisconsin, Madison \* "Television Criticism as Contemporary History: The Influence of Post-air Analysis"

SPONSOR: Television Studies Scholarly Interest Group



## Digital Domesticities

Television, Female Audiences, and the Changing Rhythms of Reception

CHAIR: Emily Yochim ◆ Allegheny College

CO-CHAIR: Julie Wilson Allegheny College

Alice Leppert \* University of Minnesota \* "Selling Sparkle and Schadenfreude: TLC's Paradoxical Feminine Address"

Elana Levine \* University of Wisconsin, Milwaukee \*
"Productive Pleasures? Feminized Popular Culture of the
Convergence Era"

Maureen Ryan \* Northwestern University \* "The Feminist, the Housewife, and the Blogger: Lifestyle Media in Convergence Culture"

Emily Yochim \* Allegheny College \* and Julie Wilson \*
Allegheny College \* "Mommy Media: Productivity,
Pleasure, and Politics"

SPONSOR: Women's Caucus



# Terrence Malick, Film Form, and Meaning

Exploring the Last Three Films

CHAIR: Chuck Maland ◆ University of Tennessee

RESPONDENT: Walter Metz 

Southern Illinois University

Clint Stivers \* University of Tennessee, Knoxville \* "'What's Your Name Kid?': The Enigmatic Voiceover in The Thin Red Line"

Lloyd Michaels \* Allegheny College \* "Text, Author, Meaning: Reading the 'Extended Cut' of *The New World*"

Anders Bergstrom \* Wilfrid Laurier University \* "Voice-Over, Focalization, and the Cinematic Memory Image in Terrence Malick's *The Tree of Life* (2011)"



4:00 - 5:45pm

CO-CHAIR:

#### The Ghost in the Machine

Technologies for Creating, Conjuring, and Capturing the Supernatural in Media

Chera Kee ◆ Wayne State University CHAIR Dawn Fratini + Chapman University

Chera Kee \* Wayne State University \* "It's Only True If the Camera Sees It: Personal Experience, Recording Devices, and Ghost Hunting on TV"

Brian Hauser \* Union College \* "Evidence of What?: Harry Price's and Upton Sinclair's Most Haunted House"

Dawn Fratini + Chapman University + "You'll Believe in Ghosts Too When You See Them through the New 'Ghost Viewer': William Castle and Spine-Tingling Technology"

Janani Subramanian ◆ University of Southern California ◆ "Fairly Normal Activity: Horror and the Static Camera"

## Gender, Sexuality, and Race in Contemporary TV

Heather Osborne-Thompson ♦ California State CHAIR: University, Fullerton

Bryant Murakami ◆ University of Hawai'i ◆ "Fight Fraternities: Homosociality and Masculinity in The Ultimate Fighter"

**Evan Brody** University of Southern California Cable Gayzing: A (Short) History of Modern LGBT Cable Networks"

Mabel Rosenheck → Northwestern University → "'Buses Are A-Comin': Citizenship, History, and PBS's Freedom

Heather Osborne-Thompson ◆ California State University, Fullerton ◆ "Motherhood and IVF in Contemporary Reality TV"



## **Organizing Narrative**

Carol Siegel ◆ Washington State University, Vancouver

Scott Wilson 
United Institute of Technology 
Masking the Eye of Cinema: Looking at Not Looking"

Sean O'Sullivan ◆ Ohio State University ◆ "Theorizing the Serial Whole: Six Feet Under"

Scott Higgins \* Wesleyan University \* "Infernal Playgrounds: Narration, Suspense, and Participation in the Sound Serial Cliffhanger"

Carol Siegel \* Washington State University, Vancouver \* "Demarks, Disidentification, and Perversion in Tim Burton's Films"



## The Aesthetic Turn in Radio Studies

CHAIR: Neil Verma ◆ University of Chicago

co-CHAIR: Shawn VanCour ♦ University of South Carolina

Allison McCracken ◆ DePaul University ◆ "'Whispers and Pops': Microphone Singing and the Invention of the Intimate Aesthetic 1920s"

Shawn VanCour \* University of South Carolina \* "Reconstructing Early Radio Genres: The Case of Musical Variety"

Neil Verma \* University of Chicago \* "Impossible Scenes: The Fall of the City and the Problem of Representation in Radio Drama"

**Elena Razlogova** Concordia University "Radio Noise as Social Perception: From Wireless to Radio"

D

## 4:00 - 5:45pm



# Humor, Comedy, and Satire in Iranian Cinema

Historical Texts and Current Contexts

CHAIR: Gayatri Devi + Lock Haven University

Sheila Moussaiey 
Universities of Haifa 
and Ben Gurion 
"Back and Forth Midnight Express Ticket: From Modernity to Tradition through Iranian Comedies 1934–1990"

Katja Follmer \* University of Goettingen \* "Laughing at the 'Fool' – Humor in Iranian Media after the Revolution"

Cyrus Zargar \* Augustana College \* "Ironic Distance in the Comedy of Mehran Modiri: Contemporary Iranian Life through an Outsider's Eyes"

SPONSOR: Middle East Caucus



# Cinemas of Central and Southern Europe

CHAIR: Shelleen Greene 

University of Wisconsin, Milwaukee

Alina Predescu San Francisco State University The
Satirical Power of Ethnography in a Miniature Work of
Dissent: Karpo Godina's Litany of Happy People

Sonja Simonyi \* New York University \* "Cowboys and Aliens: Race, Ethnicity and Otherness in Dan Piţa and Mircea Veroiu's 'Translylvanian Trilogy'"

Zoran Samardzija \* Columbia College Chicago \* "The Final Manifesto: Ideological Malaise in Dušan Makavejev's Last Films"

Shelleen Greene \* University of Wisconsin, Milwaukee \* "Race, Nation, and Hierarchies of Whiteness in the Italian Cinema of the 'Economic Miracle'"



## Home. Sweet Home

History and Politics of Home-Space in Taiwan Cinema

CHAIR: Kai-man Chang → Tulane University

RESPONDENT: Jean Ma 

Stanford University

Guo-Juin Hong ↑ Duke University ↑ "From Rootlessness to Rootedness: Constructed Homeland in Taiwan Cinema"

Menghsin Horng \* University of California, Berkeley \* "Lost at the Crossroads: Two Versions of Not Coming Home Tonight, 1969 and 1996"

Kai-man Chang \* Tulane University \* "Landscapes of Childhood: Disenchantment of Home in Taiwan Cinema"

SPONSOR: Asian/Pacific American Caucus



#### Institutions of Art and Film

Chair: Chris Robinson → University of Kansas

Laura Ivins-Hulley Indiana University Manateurs, Artists, and Radicals: U.S. Experimental Cinema in the 20s and 30s"

Kristen Alfaro \* Concordia University \* "Networks of the American Avant-Garde: Anthology Film Archives, Fluxus, and the Experimental Film"

Chris Robinson + University of Kansas + "Legitimizing the Bastard: IFIDA and the First New York Film Festival"

SPONSOR: Experimental Film and Media Scholarly Interest Group



4:00 - 5:45pm



## The Non-Theatrical Military Film, 1942 to 1965

CHAIR: Doug Cunningham 

United States Air Force Academy

Elizabeth Rawitsch \* University of East Anglia \* "'A Free World and a Slave World': The Divided Far East in *The* Battle of China (1944)"

Anna Froula ◆ East Carolina University ◆ "'Strictly G.I.': The

Containment of Military Women in World War II Training
and Recruitment Films"

Kevin Hamilton \* University of Illinois \* and Ned O'Gorman \* University of Illinois \* "A Nuclear Synthesis: Science, America, and Hollywood in the Films of the USAF's Lookout Mountain Laboratory"

Doug Cunningham ◆ United States Air Force Academy ◆
"'Learn and Live!': Masculinity in the Aircraft Survival
Films of the Army Air Forces First Motion Picture Unit"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group



## Re-evaluating Early Film Theory

Lexington

chair: Eric Schaefer ◆ Emerson College

Muneaki Hatakeyama \* Waseda University \* "Eisenstein's Void—On the Third Element of Eisenstein's Dialectics"

Ryan Pierson \* University of Pittsburgh \* "The Express Elevator and the Prophet-Wizard: Vachel Lindsay on the Promise of Animation"

Jonah Horwitz ◆ University of Wisconsin, Madison ◆
"Melodrama and French 'Impressionism': Narrative
Convention, Emotion, and Photogénie"

Felipe Pruneda Senties \* University of Pittsburgh \*

"'Silencio,' 'Sobriedad,' and Other Latin American
Cousins of 'Photogénie': The Film Theory of Horacio
Ouiroga"



# Violence, Cruelty, and the Cinematic

CHAIR: Ipek Celik ◆ Brown University

Ipek Celik \* Brown University \* "Cannes 2009: Corporal Violence, Financial Crisis, and Post-Foucauldian Society"

Mark Bernard ◆ Bowling Green State University ◆ "'The Only Monsters Here Are the Filmmakers': Animal Cruelty and Death in Italian Cannibal Films"

Shilyh Warren \* North Carolina State University \* "Cinemas of Love and Hate: Spectatorship and Violence Against Women"



WORKSHOP

Save to Continue

The State of Video Game Archiving and Preservation

CHAIR: Matthew Payne ◆ University of Alabama

#### Workshop Participants:

Henry Lowood ◆ Stanford University

Judd Ruggill + Arizona State University

SPONSOR: Video Game Studies Scholarly Interest Group



## 4:00 - 5:45pm

# D17 ROOM Stanhope

## **Negotiating Cinematic Spaces**

CHAIR: Burlin Barr • Central Connecticut State University

Donna Kornhaber \* University of Texas, Austin \* "Griffith at Biograph, Chaplin at Keystone: Consolidation and Resistance in the Development of Classical Style"

Adam Hart \* University of Chicago \* "Inside and Outside the Fortress: Space and Place in Contemporary Action and Horror Films"

Isolde Vanhee \* Sint-Lucas Visual Arts Ghent \* "Staging the Family: An Analysis of the Domestic Architecture in Terrence Malick's *The Tree of Life* (2011)"

Burlin Barr \* Central Connecticut State University \* "Mambety's Emergent Subjectivities: Contras' City and Badou Boy" D18
ROOM
Stuart

## Food for Thought

The Cultural Significance of Food in Film and TV

CHAIR: Peri Bradley 

Southampton Solent University

CO-CHAIR: Shaun Kimber + Bournemouth University

Sarah Murray University of Wisconsin, Madison ""The Chew Replaces All My Children": Democracy, Distinction, and Daytime TV"

Brendon Wocke ◆ EMJD Cultural Studies in Literary Interzones ◆
"Gourmandise and Jouissance: From La Grande Bouffe to
Julie & Julia"

Abigail Loxham \* University of Queensland \* "Digesting the Image: Carnal Appetites in the Films of Bigas Luna"

Shaun Kimber \* Bournemouth University \* "'Meats Meat, and a Man's Gotta Eat' (Motel Hell, 1980): Food and Eating within Contemporary Horror Film and Horror Film Cultures"



# Explorations of National and Racial Identities

CHAIR: Steven Peacock 
University of Hertfordshire

Katie Moylan \* University of Leicester \* "Televising Shame: Interrogating Irish Institutional Abuse"

Janice Haynes \* Xavier University of Louisiana \* "African American Audiences' Interpretations of Race and Family of *The Blind Side*"

Allie Lee \* Southern Illinois University, Carbondale \* "Cropped Man, Moving Still: Cinematic Renditions of the Interstitial 'Oriental' in Nikki S. Lee's *Parts* (2006) Photography Series"

Steven Peacock \* University of Hertfordshire \* "The Impossibility of Isolation in the Modern Swedish Crime Series: Wallander and Millennium"



#### WORKSHOP

#### The Future of Film on Film Booking, Borrowing, and Screening Archival Prints

CHAIR: Mark Betz ★ King's College London

#### Workshop Participants:

May Haduong ◆ Academy Film Archive

Rebecca Meyers + ArtsEmerson

**Lonny Jennings** ◆ Boston Light







## Multiculturalism Gone Awry

Anthony Reed ◆ Yale University CHAIR

RESPONDENT: Katarzyna Marciniak + Ohio University

Caetlin Benson-Allott Georgetown University Fast, Furious Globalization: Conflicting Trans- and National Fantasies in Contemporary Car Films"

Anthony Reed \* Yale University \* "The Only Way Out Is In: Girl 6 and the Color Line"

Neda Atanasoski 

University of California, Santa Cruz "Anxious Multiculturalism: Terror and Faith in 25th Hour and On the Path"

Contemporary Theory Scholarly Interest Group



4:00 - 5:45pm

#### Local and Small-Scale Cinema

Allyson Field 

University of California, Los Angeles

**Linda Liu** \* Brown University \* "Near, Common, and Familiar: Quotidian Spectacle in Mitchell and Kenyon's Local Films"

Martin Johnson \* New York University \* "'An Added Bonus': The Strand News in Warsaw, Indiana (1938-1968)"

**Alex Kupfer** ◆ New York University ◆ "'An Ambivalent Acceptance of Sport and Spectacle': Notre Dame and Educational Films Beyond the Classroom, 1924–1931"

Allyson Field 
University of California, Los Angeles 
"'To Show the Industrial Progress of the Negro Along Industrial Lines': Early African American Motion Picture Production in Boston (1900s-1910s)"

Nontheatrical Film and Media Scholarly Interest Group SPONSOR:



## **Transnational Representations** of Labor

Work, Affect, and Precarity in Recent European Cinema

Aine O'Healy 

◆ Loyola Marymount University CHAIR

Marquerite Waller 

University of California, Riverside

Alice Bardan 

University of Southern California 

"The New European Cinema of Precarity: A Transnational Perspective"

Aine O'Healy ◆ Loyola Marymount University ◆ "Imaging Affect: Immigrant Labor in Europe's Precarious Households"

Marquerite Waller 

University of California, Riverside 

"The Dignity of Work and the Repression of Labor: A sud di Lampedusa and II sanaue verde"

Adrian Martin \* Monash University \* "The Most Important Thing Is Work"

SPONSOR: Caucus on Class

#### **SCREENING**

**ROOM: Tremont, Level 4** 

## Film Socialisme Jean-Luc Godard, Switzerland/France, 2010, 101 min

The latest and perhaps last film of Jean-Luc Godard is a three-part meditation on the filmmaker's ongoing interrogation of the relationship between present and past. He searches for a new mode of dismantling classical film form by engaging the history of film art through the technological present and future. A beautiful film with hallmark Godardian conventions, *Film Socialisme* carries us along a Mediterranean cruise, an encounter with a French couple and their children, and a tour of famous sites of antiquity, replete with obtuse narrative structures, elliptical dialogue, "Navajo" subtitles, and celebrity cameos (Patti Smith!). Godard's suggestion that consumerism and escapism can be surmounted by expanded video formats carves a path through the modern(ist) media jungle of contemporary western society. Characteristic of the reception of Godard's films, the film both elicited rave reviews and prompted walk-outs during its screening at Cannes. Godard's melding of poetic aesthetics and political commentary remains as simple and elusive as ever.

SPONSORS: Caucus on Class

French and Francophone Scholarly Interest Group

Media Literacy and Pedagogical Outreach Scholarly Interest Group

Audiences for this film may be interested in *Working Girls* (Session K), *Criminal Queers* (Session C), *Angst Essen/Eat Fear* (Session Q), and *Maquilapolis: A City of Factories* (Session L), as well as panels C12 "European Cinema Histories" and S19 "European Cinema."



## 9:00 - 10:45am



## Topics in Film Criticism 1

Cinephilia and the Mediums of Criticism

CHAIR: Steven Rybin ◆ Georgia Gwinnett College

Steven Rybin \* Georgia Gwinnett College \* "The Language of Community in Film Criticism"

Peter Lurie \* University of Richmond \* "Cinephilia and the Archive: 'American Movie Critics,' Cultural Tradition, and the Body"

Zoe Constantinides \* Concordia University \* "Film Criticism
On the Air: Popular Authority on Radio and Television"



## **Science Fiction**

Tastes and Philosophies

CHAIR: Kathleen McHugh • University of California, Los Angeles

Marc Furstenau \* Carleton University \* "Science Fiction Autobiography: Terrence Malick's *The Tree of Life* and the Philosophy of Popular Culture"

Javier O'Neil-Ortiz \* University of Pittsburgh \* "The Digital Chimera: "Postanimal" Melodrama from Monkey Shines to Splice"

Eliot Chayt \* University of Texas, Austin \* "The Rise of the Hollywood Science Fiction Prestige Picture"

Kathleen McHugh \* University of California, Los Angeles \*
"From Epic Apes to Domestic Cats: Visual Temporalities in 2001 and The Future"



#### **Directorial Gestures**

CHAIR: Thomas Dorey ◆ York University

Murray Pomerance \* Ryerson University \* "Hitchcock's Directorial Gestures"

Linda Ruth Williams \* University of Southhampton \* "The Child in Spielberg"

George Toles \* University of Manitoba \* "The Sledgehammer of Eros: Emergence in Punch-Drunk Love"

Thomas Dorey ◆ York University ◆ "Framing in Futura: Text as Gesture in the Films of Wes Anderson"



## Tuning Back In

Fifties American Television History

CHAIR: Deborah Jaramillo ◆ Boston University

RESPONDENT: **Ethan Thompson** ◆ Texas AGM University, Corpus Christi

Quinn Miller ◆ Northwestern University, Qatar ◆ "Archive Rehab: The 1950s Sitcom Spectrum and Queer Recovery"

Max Dawson \* Northwestern University \* "Reception Problems: Postwar Television and the Amateur Experimenter"

Miranda Banks ◆ Emerson College ◆ "Tales of a Shotgun Marriage: Film vs. TV Scribes and the Formation of the Writers Guild of America"

Deborah Jaramillo ◆ Boston University ◆ "Genre Killers: The NARTB, the FCC, and the Evils of TV Astrology"

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## Social Media, State Power, and Censorship

Niki Akhavan ◆ Catholic University of America

Niki Akhavan ◆ Catholic University of America ◆ "State of Digital Distress: New Media, State Power, and the Manufacture and Management of Crisis"

Ahmed Dardir Columbia University The Licentious Space and the Normalizing Paternal Gaze: Tahrir in the Discourse of the Counter Revolution"

Hossein Khosrowjah ◆ California College of Arts ◆ "Two Hands of Censorship: Re-framing the Question of Media Censorship and Resistance to It in Iran"

Fakhri Haghani + Rutgers University + "Gender Relations and the Global Social Media"

Middle East Caucus SPONSOR:



#### **Media Textures**

Haptical Themes Onscreen and Off

Alexandra Seibel 

◆ University of Vienna

RESPONDENT: Antonia Lant \* New York University

Sheena Scott + University College London + "Feeling the Screen: The Changing Textures of the 1950s French Movie Theatre"

**Lindsey Dolich** Stanford University "Performing the Avatar Body: Motion-Capture and Haptic Visuality"

Kathervn Wright ♦ Champlain College ♦ "Touch Screen Technology and the Politics of Framing in Contemporary Visual Culture"



## The Avant-Garde, Art, and the Internet

Anne Ciecko ◆ University of Massachusetts, Amherst

Mark Benedetti + Indiana University + "Watching the Avant-Garde: Pedagogical Reception on Ubuweb"

Elizabeth Affuso + Pitzer College + "Bootleg Culture: Authorship and Ownership in the Work of Douglas Gordon"

Anne Ciecko ◆ University of Massachusetts, Amherst ◆ "Moving Images and Trademarks: The 'Cinemagraph' as Retrofashionable Reinvention of New/Old Media"



**Charles River** 

## From Workers' State to Owners' State

Representations of Work in Baltic Cinemas

Maruta Vitols ◆ Emerson College

RESPONDENT: Biorn Inqvoldstad Bridgewater State University

Eva Naripea + Estonian Literary Museum + "Accumulation of Dispossession: Approaching Work in Post-Soviet Estonian Auteur Cinema"

Renata Sukaityte 
Lithuanian Culture Research Institute "The Representations of Smugglers, Dealers, and Gamblers in Contemporary Lithuanian Film"



## Bad Films/Películas Malas/ Filmes Ruins

Maria-Nuria Triana-Toribio ◆ University of CHAIR:

Jeffrey Geiger \* University of Essex \* "Nollywood Style: Nigerian Movies and 'Perceptions of Worth'"

Stephanie Dennison 

University of Leeds 

"Globofilmes and 'Bad' Brazilian Movies"

Maria-Nuria Triana-Toribio ◆ University of Manchester ◆ "Not Fit for Export: The Torrente Saga (1998–2011)"



## On the (Re)Death of Radio

Continuities and Changes in Radio in the 21st Century, Part I: Technologies

Alexander Russo ◆ Catholic University of America CHAIR:

Tona Hangen ◆ Worcester State University ◆ "Troubleshooting" the Wayback Machine: When Radio Goes Online"

Kathleen Griffin ◆ University of Brighton ◆ and Abigail Wincott 

University of Brighton "Shifting Sands: The Changing Power Relations Between Listeners and Programme Makers"

Andrew Ó Baoill ♦ Cazenovia College ♦ "Degrees of Freedom: How Community Radio Stations Are Responding to New Distribution Channels"

Christina Dunbar-Hester ◆ Rutgers University ◆ "The Symbolic Value of Technical Practice in 21st-Century Radio Activism"



## Imagined "China," Imagined "Hong Kong"

Socio-political Fissures and the Redefinitions of "Chinese" and "Hong Kong" Cinemas

Victor Fan ◆ McGill University

Victor Fan 

McGill University 

"Cantonese Cinema: Industrial Crisis and Reconstruction, 1937-54"

Jennifer Feeley ◆ University of Iowa ◆ "Re-masculating Hong Kong: Gender and Popular Youth Culture in Late 1960s Mandarin Musicals"

Wei Yang ◆ University of the South ◆ "Life and Nothing But: The Decompressed Time and Space in Ann Hui's The Way We Are"

Yanhong Zhu → Washington and Lee University → "Representing Cultural and Political Trauma: The Discourse of AIDS in Gu Changwei's Love for Life"



## Media Alternatives and **Appropriations**

William Boddy ◆ Baruch College, CUNY

**Deborah Macey** University of Oregon That "Anatomy of a Twitter Spat: Reel Grrls and Comcast/NBC"

Brian Fauteux ◆ Concordia University ◆ "Canadian Campus Radio and Local Musical Activity"

Michael Green ◆ Arizona State University ◆ "The Indie Infused Blockbuster: Contemporary Hollywood's Appropriation of the 1990s Independent Cinema Aesthetic"

William Boddy ◆ Baruch College, CUNY ◆ "Video Guerrillas and Hollywood Insurgents: Electronic Cinema in the 1970s and 1980s"

**THURSDAY**MARCH 22, 2012



## Global Media and Regional Production Centers

chair: Edward Larkey \* University of Maryland, Baltimore
County

Dong Hoon Kim ◆ University of Oregon ◆ "Televisual Destinations: Location Shooting and Tourism in Korea-Japan TV Co-Productions"

Olof Hedling \* Lund University \* "Too Many Doing Too Little— On Contemporary European Film Production Cultures"

Zainab Saleh \* University of Rochester \* "Drawing Dubai: A Politics of Humor in Emirati Television Show Free;"

Edward Larkey \* University of Maryland, Baltimore County \*
"Narrating Identities through TV Format Adaptation: A
Transcultural Comparison of All in the Family (US) and
Ein Herz und eine Seele (Germany)"



# (State) Violence and Identity Politics

CHAIR: Peter X. Feng ◆ University of Delaware

Jay Steinmetz \* University of Oregon \* "Threat of Liberalism,
Threat of Race: The People Under the Stairs and
Candyman in American Political Culture"

Brittany Farr \* University of Southern California \* "Rape as Revenge: The 'Millennium Trilogy' and Rape-Revenge Films"

Michael Renov 

University of Southern California 

Dean Wilson 

University of Social Sciences and Humanities, Hanoi 

"Tran Van Thuy's The Story of Kindness: Spirituality and Political Discourse"

Zachary Ingle \* University of Kansas \* "'The Border Crossed Us': Machete and the 'Latino Threat Narrative'"



#### **Production Histories**

CHAIR: Hester Baer ◆ University of Oklahoma

Maria Vinogradova \* New York University \* "'People's Film Studios' in Leningrad in the 1980s"

Elizabeth Galindo ◆ Local 892 and University of California,
Davis ◆ "Headaches, Heartaches and Euphoria in
Creating Authentic Historical Costumes for Two 21stCentury Hollywood Films"

Stephen Charbonneau \* Florida Atlantic University \* "Fogo in the City: The State, Participatory Experiments, and 'Exercise in Democracy'"

Hester Baer \* University of Oklahoma \* "A Producer's Cinema: Bernd Eichinger and German Film History"



# The Cultural Politics of the Film Festival

CHAIR: Cindy Wong ◆ CUNY, Staten Island

Ana Gilbert \* Oswaldo Cruz Foundation \* "Disability Film Festivals: A Heterotopia?"

Tilottama Karlekar \* New York University \* "'Portable
Publics' in Parallel Realities: Tracking Documentary and
Alternative Festivals in India's 'Globalization'"

Roger Almendarez \* Northwestern University \* "Mapping the Chicago Latino Film Festival: The Borderlands of Transmedia"

Cindy Wong CUNY, Staten Island 
"Creative Cinematic Geographies through the Hong
Kong International Film Festival"

SPONSOR: Film and Media Festivals Scholarly Interest Group



**Spatiality 1**Distance/Nearness

CHAIR: Michael Meneghetti ◆ Brock University

Oksana Chefranova New York University "Cinema as Sky-Gazing: Contemplation, Landscape, and Image in Alexander Sokurov's Experimental Video Films Spiritual Voices (1995), A Humble Life (1997), and Elegy of Voyage (2001)"

Rick Warner \* University of Pennsylvania \* "Fantasies of Wit: Spectator Address in the German Audio-visual Essay"

Caroline Godart \* Rutgers University \* "Feminist Spatiality: Jane Campion and the Aesthetics of Distance"

Michael Meneghetti \* Brock University \* "Style as Thought: Acting as 'Affective Thought' in Contemporary Hollywood's Histories"



## Managing Cinema's Economy

CHAIR: Lee Grieveson ◆ University College London

Lee Grieveson \* University College London \* "The State of Extension"

Charlie Keil ◆ University of Toronto ◆ "Bi-coastal Management in the Early Hollywood Era"

Mark Cooper \* University of South Carolina \* "The Artwork in the Age of Accounting"



#### WORKSHOP

# Should Studying the Politics of Representation Be History?

chair: Ron Becker ◆ Miami University

CO-CHAIR: Julia Himberg 
University of Southern California

#### Workshop Participants:

Herman Gray ◆ University of California, Santa Cruz

Bambi Haggins Arizona State University

Lynne Joyrich + Brown University

Ellen Seiter 

University of Southern California

Brenda Weber \* Indiana University



#### Youth Looks at the World

Reception Study and Film Education in the U.S., 1928 to 1942

CHAIR: Lisa Rabin → George Mason University

RESPONDENT: Kathryn Fuller-Seeley Georgia State University

Eric Smoodin ◆ University of California, Davis ◆ "Language, Aesthetics, Culture: Studying French Films in the American Classroom. 1928–1942"

Mark Lynn Anderson \* University of Pittsburgh \*
"Observations of the Disorganized Boy: Problems of Star
Reception in 1930s Film Studies"

Lisa Rabin + George Mason University + "East Harlem Youth and the Movies, 1929–1934"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group



WORKSHOP

## **Digital Methodologies** for Screen Histories

Performing Research in the 21st Century

Paul Moore 
Ryerson University CHAIR:

#### Workshop Participants:

Richard Abel 

University of Michigan

Janet Bergstrom ◆ University of California, Los Angeles

Ross Melnick \* Oakland University

Jan Olsson ◆ Stockholm University

James Steffen ◆ Emory University



#### Media Industries in Transition

Redefining Television, Comics, and Film in the Postwar Fra

Ken Provencher 

University of Southern California

Zachary Campbell 

Northwestern University 

"The Geography of Early Video: Between 'Live' and 'Canned' in 1950s US Television"

Shawna Kidman 

University of Southern California 

"Men in Tight Places: How The Comic Book Industry Collapsed and Lived to Tell about It"

Ken Provencher ◆ University of Southern California ◆ "Not a Roman Holiday: 1950s Runaway Production in Japan"

Edward Timke 

University of Michigan 

"America's Changing Media Industries of the 1950s through French Eyes"



#### Cinema as Archive

Paula Amad Dniversity of Iowa

Constance Balides \* Tulane University \* "'Data, Data, Data': Sherlock Holmes as Archive"

Alexandra Bevan + Northwestern University + "Remaking the Cleavers: Archiving Television in Film Adaptations of the Boomer Era Family Sitcom"

Mal Ahern → Yale University → "'Weird Things Go On Off-Camera': Gossip, the Archive, and Narrative Space in Warhol's Screen Tests"

Paula Amad 

University of Iowa 

"Tears in Time: Bazin and Kracauer on Nicole Védrès' Paris 1900 (1947)"

#### MEETING -

ROOM: Stanbro, Level 4

9:00 - 10:45am

**Animated Media Studies Scholarly Interest Group** 

**ROOM: Tremont, Level 4** 

## A Place to Live: The Story of Triangle Square

Carolyn Coal and Cynthia Childs, USA, 2008, 82 min

What does it mean to be a gay senior citizen trying to survive on limited resources in America? A Place to Live explores this issue by chronicling the development and construction of Triangle Square Hollywood, the country's first affordable housing facility for LGBT seniors.

Winner of the Audience Award at Outfest 2008: Los Angeles Gay and Lesbian Film Festival, A Place to Live follows the journey of seven individuals as they attempt to secure a home in Triangle Square. Since demand far exceeded the number of available units, a lottery system was established to select who would live in the complex—not everyone would be chosen. A Place to Live is a moving portrait of gay and lesbian seniors on the fringe of their community and of the triumphant opening of this historic building.

Documentary Studies Scholarly Interest Group

#### Pirated

Hoang Tan Nguyen, USA, 2000, 11 min

Trauma and erotica conflate in the revisionist memories of a Vietnamese filmmaker who encountered Thai pirates as a young refugee.

SPONSORS: Queer Caucus

Documentary Studies Scholarly Interest Group

#### Untitled

Hoang Tan Nguyen, USA, 4 min

(Work in Progress) A collection of screen names and headless torsos from online cruising sites comprise this experimental meditation on contemporary gay asian male sexuality.

SPONSOR: Oueer Caucus

Audiences for these films may also be interested in Criminal Oueers, Camp. Poised and in the Throes, and The Secret Loves of Jesse. James - all in Session C.

11:00am - 12:45pm

## ORIENTATION FOR NEW MEMBERS

ROOM: Statler. Level 2

Learn more about the Society, the conference, *Cinema Journal*, and other benefits of membership.

11:00am - 12:45pm



## Revisiting the Musical

CHAIR: John Trenz 
University of Pittsburgh

Martha Shearer \* King's College London \* "The Hollywood Musical and the Postwar Transformation of New York"

Jenny Oyallon-Koloski \* University of Wisconsin, Madison \*
"'Someone Who Could Stop a Man by Just Sticking
Up Her Leg': Dancing Femme Fatales in the Classical
Hollywood Musical"

Frances Smith \* University of Warwick \* "'This Is a Life of Illusion': The Role of the Carnival in *Grease* (Dir. Randal Kleiser, 1978)"

John Trenz \* University of Pittsburgh \* "Footloose Across Media: Transcending the Film Musical"



## Revisiting Global Television Formats

An International Agenda for Television Studies

CHAIR: Tasha Oren ♦ University of Wisconsin Milwaukee

co-chair: Sharon Shahaf ◆ Georgia State University

Tasha Oren ◆ University of Wisconsin Milwaukee ◆ "Judges'
Table: Formats and Contemporary Food Television (or All
about Food Network's Turn from Gastro-porn to Foodie
S&M)"

Yeidy Rivero \* University of Michigan \* "Anatomy of a Protest: Audience Expectations, Colombia's A Corazón Abierto and Grey's Anatomy"

Sharon Shahaf \* Georgia State University \* "American Dreams, Israeli Formats: Lessons from the Successes and Failures of US Adaptations"

SPONSOR: Television Studies Scholarly Interest Group



## Hitchcock and Film Authorship

Cinema, Culture, Collaboration

CHAIR: John Hellmann ◆ Ohio State University

RESPONDENT: Thomas Leitch \* University of Delaware

Richard Allen \* New York University \* "Hitchcock and the Wandering Woman"

John Hellmann \* Ohio State University \* "The Leading Man of Marnie"

Susan Smith \* University of Sunderland \* "The Child in Hitchcock"



## Still/Moving

CHAIR: Tina Wasserman ◆ Tufts University

Christopher Rowe \* University of Melbourne \* "Dynamic Statues and Dilated Time: Cinematic Adaptations of Comic Books"

Joel Burges \* University of Rochester \* "Time and Description:
Mini-Series and the Duration of The Winds of War and
War and Remembrance"

Sarah Keller \* Colby College \* "Cinematic Paranoia: Theories of Movement vs. Stasis"

Tina Wasserman \* Tufts University \* "Repeated Time: Remembering and Reenactment in Wanda Jakubowska's Ostatni Etap"



# 11:00am - 12:45pm



# Singular Plural

Japanese Media Inside Out and Outside In

CHAIR: Thomas Lamarre ◆ McGill University

Marc Steinberg \* Concordia University \* "Environment Theory: Animation Cultures and Media Theory in Japan"

Mark Nornes \* University of Michigan \* "Calligraphy in Japanese Cinema"

Alexander Zahlten Dongguk University, Seoul Mericantic Technology: Transmedia and Recent Media Theory in Japan"

Thomas Lamarre \* McGill University \* "The Anime Screen: Toward a Media Ecology of Animation"

SPONSOR: Animated Media Scholarly Interest Group



## Gender, Genre, and Sexuality

CHAIR: Robert Kilker 

Kutztown University of Pennsylvania

HyunHee Park \* University of Chicago \* "Korean Women
Tearing the Imperial Screen – Gender, Melodrama, and
Cultural Politics in Choson Strait (1943)"

David Gerstner CUNY Graduate Center/College of Staten
Island Philippe Vallois' Johan: Intermingling GayMale Bodies with Cinematic Form

Robert Kilker \* Kutztown University of Pennsylvania \*
"Melodrama and Gender Performance in *The Wrestler*"



# Signal Traffic

Researching Media Infrastructures

CHAIR: Cristina Venegas • University of California, Santa

Lisa Parks \* University of California, Santa Barbara \* "Beaming the Audiovisual: Toward a Theory of Media Infrastructures"

Jonathan Sterne McGill University McGill Univers

Nicole Starosielski ↑ Miami University ↑ "Disappearing Infrastructures: Undersea Cables and Narratives of Connection"

Shannon Mattern → The New School → "Deep Time of Media Infrastructure"



# Citizenship, Identity, and Documentary

CHAIR: Sheila Petty + University of Regina

Daniel Miller \* University of Oregon \* "Citizen Media and Documentary Story Power: Julia Bacha's *Budrus*, Just Vision, and Nonviolent Protest in Palestine"

Veena Hariharan \* University of Southern California \* "Queer Subjectivities and the First-Person Documentary in India"

Anat Zanger \* Tel Aviv University \* "The Anamnesis of the Border: Israeli and Palestinian"

Sheila Petty \* University of Regina \* "Reterritorialization in African Documentary Films: Arlit: Deuxième Paris and Sacred Places"

11:00am - 12:45pm



# Turkish Cinema or New Cinema of Turkey?

Transformation of National Cinema

CHAIR: Deniz Bayrakdar + Kadir Has University

Deniz Bayrakdar \* Kadir Has University \* "Silence of Sound and Image in the New Cinema in Turkey"

Ayca Ciftci \* Royal Holloway University of London \* "Kurdish Cinema Movement in Turkey: Text, Context, Intertext"

Enis Dinc \* University of Amsterdam \* "Old Names, New Heroes: Re-presenting National History in Turkish Film and Television"

Elif Kahraman \* Kadir Has University \* "Arm-Wrestling a Super Power: The Ugly American in Turkish Comedy Films"



## On the (Re)Death of Radio

Continuities and Changes in Radio in the 21st Century, Part II: Programming

Christina Dunbar-Hester → Rutgers University

Cynthia Conti ◆ New York University ◆ "Localizing Localism: The Complexities of LPFM Broadcasting"

Alexander Russo Catholic University of America and
Bill Kirkpatrick Denison University ""Beyond' the
Terrestrial?: Distribution, Formats, and the Place of the
Local in Satellite Radio"

Christopher Cwynar \* University of Wisconsin, Madison \* "I Want My NPR.org/Music: 'Independent' Popular Music Culture and American Public Broadcasting in the Digital Convergence Era"

Jason Loviglio \* University of Maryland \* "NPR's Useful Crises"



### Sports Media

CHAIR: Adam Rugg + University of Iowa

Samantha Sheppard \* University of California, Los Angeles \*
"Sports, Courts, and Critical Memory: Documentary,
Black Performativity, and Embodied Archives of History"

Kate Ranachan \* University of Minnesota \* "What Time's the Match? The Changing Rituals of English Premier League Soccer Supporters"

Adam Rugg \* University of Iowa \* "Nodes of Play: The Multiplatform Reality of the NFL"



#### Aesthetics and Politics

CHAIR: Scott Nygren → University of Florida

Stanton McManus → East Tennessee State University → "The Politics of Belonging: Melodrama, Modernity, and Democracy"

Michele Pierson \* King's College London \* "Drama and Abstraction: A Problem in the Making for Thomas Wilfred's *Lumia*"

Mark Minett ◆ University of Wisconsin, Madison ◆ "They Are Not Who They Are: Allegorical Structure and the Invasion of the Body Snatchers Films"

Scott Nygren \* University of Florida \* "Animals, Communists, and Caves: Benjaminian Time in Weerasethakul's *Uncle* Boonmee Who Can Recall His Past Lives (2010)"



11:00am - 12:45pm



### Reconfiguring Word and Image Relations Before and After the Russian Revolution

CHAIR: Cristina Vatulescu ◆ New York University

Daria Khitrova \* University of California, Los Angeles \* and Yuri Tsivian \* University of Chicago \* "Illustrations on the Run: Pushkin's Queen of Spades (1834) in the Lens of Book Illustrations by Aleksandr Benois (1911) and the 1916 Screen Version by Yakov Protazanov"

Michael Kunichika \* New York University \* "Image Thinking and the East: S. Veltman, the Image, and Soviet Cinema in 1920s"

Cristina Vatulescu \* New York University \* "The Illegible Close-up: Soviet Era Secret Police Files and Films"



# Spatiality 2

Mapping Postmodernity

CHAIR: Steven Shaviro ◆ Wayne State University

Mark Bartlett ◆ University of the Creative Arts ◆ "The Postmodern Event and Its Documentary Effect"

Steven Shaviro ◆ Wayne State University ◆ "Post-continuity"



# Depictions of Poverty in American Cinema

CHAIR: Melanie Brunell ◆ University of Florida

co-chair: Wylie Lenz ◆ University of Florida

Elissa Nelson \* University of California, Santa Barbara \*

"Ideologies of Success: Class Disparity as Narrative
Conflict and Personal Agency as Resolution in the Teen
Film"

Galen Wilson \* Texas A&M University \* "'I Liked You Better as a Bum': Tramping as Masculine Rite in *It Happened One* Night and Sullivan's Travels"

Wylie Lenz ◆ University of Florida ◆ "Cinematic Solutions to Economic Crisis"

Melanie Brunell \* University of Florida \* "Paradise Lost, Hope Regained: The Tramp's Final Journey in Modern Times"



WORKSHOP

# Cooperative Play, Multiplayer R&D Encouraging Effective Collaboration in Games Research and Development

CHAIR: Nina Huntemann ◆ Suffolk University

#### Workshop Participants:

Mia Consalvo + Concordia University

Darius Kazemi ◆ bocoup

Eric Gordon + Emerson College

Bill Shribman + WGBH

Sara Verrilli 

MIT GAMBIT Game Lab

SPONSOR: Video Game Studies Scholarly Interest Group

11:00am - 12:45pm



# LGBT Youth Identity and Online New Media

Agency, Vulnerability, and Physical Space

CHAIR: Christopher Pullen 

Bournemouth University

Bryan Wuest \* University of California, Los Angeles \* "Stories Like Mine: Coming Out Videos and Queer Identities on YouTube"

Taylor Nygaard \* University of Southern California \* "Youth Cyberbullying and Policing the Self-Brand"

Raffi Sarkissian \* University of Southern California \* "Teenage
Dreams: The It Gets Better Project and Queer Youth
Politics of the Past"



## Topics in Film Criticism 2

Pauline Kael, Technological Change, and Cultural Authority

CHAIR: Jason Kelly Roberts + Northwestern University

RESPONDENT: Greg Taylor + Purchase College, SUNY

Jason Kelly Roberts ◆ Northwestern University ◆ "Movies on Television: Pauline Kael and the Film Generation"

Katherine Kinney University of California, Riverside Why Kael"

Rachel Thibault \* University of Massachusetts, Amherst \*
"Criticism, Controversy, and Cultural Authority: Pauline
Kael and Penelope Gilliatt at *The New Yorker*"



#### WORKSHOP

# **Early Cinema in South Asia** Crises, Methods, and Initiatives

CHAIR: Anupama Kapse ◆ Queens College, CUNY

#### Workshop Participants:

Neepa Majumdar ◆ University of Pittsburgh

Manishita Dass ◆ Royal Holloway, University of London

Ramesh Kumar \* New York University

**Sudhir Mahadevan** ◆ University of Washington



# What's New in Classical Film Theory

CHAIR: Johannes von Moltke + University of Michigan

RESPONDENT: Daniel Morgan + University of Pittsburgh

Doron Galili \* Oberlin College \* "Still a New Columbus: Intermedial Thinking in Classical Film Theory"

David Rodowick \* Harvard University \* "On the History of Classical Film Theory"

Erica Carter \* University of Warwick \* "The Visible Woman In and Against Béla Balázs"

Johannes von Moltke \* University of Michigan \* "Out of the Past: Transdisciplinary Lessons from Classical Film Theory"





CHAIR:

# American Independent Cinema

Caroline Frick ◆ University of Texas, Austin

Michael Z. Newman ◆ University of Wisconsin, Milwaukee \* "Movies for Hipsters"

Caroline Frick 

University of Texas, Austin 

"Preserving Independence: Archival Collections and Defining American Independent Film"

Thomas Schatz ◆ University of Texas, Austin ◆ "British Cinema and the American Indie Film Movement"

**Alisa Perren** • Georgia State University • "Last Indie Standing: The Special Case of Lionsgate in the New Millennium"



#### Genre Issues

Deconstruction and Hybridity

Leger Grindon ♦ Middlebury College

Wyatt Phillips → New York University → "Uncle Josh Goes to the Movies: Genre and Appropriation in Early American Cinema"

Joanne Morreale 

Northeastern University 

"The Donna Reed Show and the 'Hollywood Sitcom'"

**Christopher Sieving** \* University of Georgia \* "I Don't Know If This Is a Comedy or a Tragedy': A Woman Is a Woman and Questions of Genre Deconstruction"

**Leger Grindon** ◆ Middlebury College ◆ "Cycles and Clusters: The Shape of Film Genre History"



## Media Rejection

Practices and Discourses of Non-Consumption and Resistance

Laura Portwood-Stacer ◆ New York University

Rivka Ribak + University of Haifa + and Michele Rosenthal + University of Haifa \* "Parsing the Aesthetic of Media Ambivalence: Field Notes from Unplugged"

**Louise Woodstock** \* Ursinus College \* "Status Not Updated: Resisting New Communication Technologies"

Laura Portwood-Stacer ◆ New York University ◆ "Quitters, Hold-outs, and Suicides: Practices of Refusal among (Non)Consumers of Social Media"

D. Travers Scott 

Clemson University 

"Convulsions of Gender: Media Struggle in Possessed and Ringu Offshoots"

#### **MEETING** =

ROOM: Stanbro, Level 4

11:00am - 12:45pm

Film and Media Festivals Scholarly Interest Group



#### SCREENINGS

**ROOM: Tremont, Level 4** 

# Contemporary (In)appropriations: New Experimental Found Footage Films Various makers, various countries, 2009-11, 92 min

Whether you call it collage, compilation, found footage, or recycled cinema, the incorporation of previously shot materials into new works is a practice that generates novel juxtapositions of elements, producing 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. The past decade has seen the emergence of a wealth of new sources for audiovisual materials that can be appropriated and repurposed to give them new meanings and resonances. The Festival of (In)appropriation is a yearly showcase of contemporary short audiovisual works that appropriate film or video footage and repurpose it in "inappropriate" and inventive ways. This year's program contains fourteen works and is curated by Jaimie Baron, Andrew Hall, and Lauren Berliner. For more details, see http://festivalofinappropriation. org/?page\_id=463.

SPONSORS: Experimental Film and Media Scholarly Interest Group
Documentary Studies Scholarly Interest Group

A Movie by Jen Proctor
Jennifer Proctor, USA, 2010, 12 min

A remake of Bruce Conner's seminal 1958 found footage film *A Movie* using appropriated material from YouTube and LiveLeak. As a remake, the video provides a parallel narrative that explores the changes in historical and visual icons from 1958 to 2010—as well as those images that remain the same. It also comments on the way disparate threads in online databases can be assembled to create "a movie."

SPONSOR: Media Literacy and Pedagogical Outreach Scholarly Interest Group

Audiences for these films may be interested in the screenings of *Film Socialisme* (Session D), *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Poised and In the Throes* (Session C), and *The Secret Loves of Jesse James* (Session C), as well as in panels E7 "The Avant-garde, Art, and the Internet," H9 "Citation and Appropriation: Film Remembers (through) Film," and L4 "Authorship, Appropriation, Archive: Experiments with Found Footage Then and Now."

# 11:00am - 12:45pm

# SPECIAL EVENT New England Archive Showcase

#### LOCATION: Bright Family Screening Room, Emerson College's Paramount Center 559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

# • • • • • • highlighting

### The National Center for Jewish Film

The National Center for Jewish Film is a unique, independent nonprofit motion picture archive, distributor, curator, resource center, and exhibitor. Founded in 1976, NCJF owns the largest collection of Jewish-content film in the world, outside of Israel, with more than 14,000 reels of film dating from 1903 to the present. NCJF's priority is the preservation and restoration of rare and endangered film materials. To date, the Center has restored more than 100 orphan films that document the diversity and vibrancy of Jewish culture, including 43 Yiddish and silent feature films, rescuing these invaluable cultural and artistic artifacts from oblivion. Recognized as a world leader in the collection, restoration, and exhibition of Jewish art and culture, the Center provides programming and research consultation to 5,000 filmmakers, artists, and educators each year. NCJF is also a major distributor of films with Jewish content. In addition to its own restored materials, the Center represents 150 independent filmmakers. More than 300 restored classics and new films are available for public exhibition and DVD purchase. NCJF is located on the campus of Brandeis University. www.jewishfilm.org

**Directions:** The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marguee.



# 21st-Century Celebrity and the Politics of Gender

Scandal, Sexuality, Saints, and Spirits

Kirsten Pike ◆ Stockholm University

Dana Heller Old Dominion University "'Party for a Living': Queer Television Celebrity"

Brenda Weber ◆ Indiana University ◆ "The Epistemology of the (Televised, Polygamous) Closet: Sister Wives and the Politics of Celebrity Mormonism"

**Kirsten Pike** ◆ Stockholm University ◆ "Father Haunts Best: Bindi the Jungle Girl, Steve Irwin, and the Politics of Postmortem Celebrity"

Misha Kavka ♦ University of Auckland ♦ "Celebrity Damage"



### Women and Comedy

Victoria Sturtevant ♦ University of Oklahoma

Elizabeth Gailey \* University of Tennessee \* "Every Joke a Revolution? Strategies of Racial and Sexual Subversion in Margaret Cho's Television Comedy"

Linda Mizejewski ◆ Ohio State University ◆ "Kathy Griffin and the Comedy of the D List"

Victoria Sturtevant ◆ University of Oklahoma ◆ "Contemporary Pregnancy Comedies and the Gross-out Aesthetic"

Caroline Claiborn + University of Oregon + "Blindness and Prejudice in Sarah Silverman's Jesus Is Magic"



### **Oueer Aesthetics/Global Politics**

Karl Schoonover ◆ Michigan State University

Rosalind Galt \* University of Sussex \* "Cinema of Default: Queer World Cinema and the Argentine Economic Crisis"

Patricia White ◆ Swarthmore College ◆ "Circumstantial Lesbianism: Arthouse Sexuality and Transnational Spectatorship"

Karl Schoonover ◆ Michigan State University ◆ "Queer or Human?: LGBT Film Festivals and the Liberalism of Global Culture"

Homay King ◆ Bryn Mawr College ◆ "Keys to Turing"

SPONSOR: Queer Caucus



#### You Are What You Eat Media and Diet

**Lara Bradshaw** ◆ University of Southern California

Lara Bradshaw 

University of Southern California 

"The Unhealthful Encounter: Negotiating Embodiment, Disease, and Temporality in Jamie Oliver's Food Revolution"

**Steven Doles** \* Syracuse University \* "Food, Obesity, and Reality Television: From Embodied Affect to Social

Alexandra Bush + University of Southern California + "The Postfeminist Network: How the Food Network Reasserts Gender Binaries-and Why It Matters"

Michael Litwack ◆ Brown University ◆ "Making Television Live: Obesity, Mediality, Biopolitics"



# **Identities and Agency Online**

Adriane Brown ◆ Ohio State University

Lara Schweller 

University of California, Irvine "Reconnecting the Village: Interactivity as 'Women's Work' on the Mommy Blog"

Elizabeth Elicessor 

University of Wisconsin, Madison "Service-y: Identity, Instruction, and Participation in Online Communities of People with Disabilities"

Adriane Brown 
Ohio State University 
"'You Are the Best Thing That's Ever Been Mine': Queer Fandom and Heterosexual Melancholia on TaylorSwift.com Message Boards"



# **Gendering Fandoms**

Exploring the Centrality of Gender and Sexuality to Fannish Practice

Darlene Hampton ◆ University of Oregon CHAIR:

Jing Zhao 

University of Wisconsin, Milwaukee 

"Popular Cultural Capital Matters: A Comparative Study of 'Queered' Chinese Online Fandom"

Anne Gilbert Autgers University When Twilight Comes to Comic-Con: Gender Divisions in Popular Fandom"

John Vanderhoef 

University of California, Santa Barbara "Canon Fodder: Taste. Gender. and Video Game Culture"

Darlene Hampton ◆ University of Oregon ◆ "Pure Communities: The Radicalizing Potential of Intimacy in Fan Communities"



WORKSHOP

# **Action Studies Now** Expanded Perspectives,

Teaching Challenges

Christine Holmlund ◆ University of Tennessee CHAIR

### Workshop Participants:

Yvonne Tasker 

University of East Anglia

Lisa Purse \* University of Reading

Scott Higgins \* Wesleyan University

**Lisa Coulthard** ◆ University of British Columbia

SPONSOR: Media Literacy and Pedagogical Outreach Scholar Interest Group



#### Of Borders and Places

The Cinema of Guillermo del Toro

Laura Podalsky ◆ Ohio State University

**Deborah Shaw** University of Portsmouth 
Guillermo del Toro: A Transnational Trans-genre Filmmaker"

**Juan Vargas** ◆ University of Guadalajara ◆ "The Child's Gaze in del Toro's Hispanic Trilogy: Between the Real and the Fantastic"

Ann Davies ◆ Newcastle University ◆ "Guillermo del Toro's Monsters: Matter Out of Place"

Laura Podalsky \* Ohio State University \* "To Hell and Back: Border Crossing in del Toro's English Language Films"

Latino/a Caucus SPONSOR-



# **Page to Screen**Aspects of Adaptation

CHAIR: Cynthia Lucia ◆ Rider University

Natalie Ryabchikova \* University of Pittsburgh \* "From Vampire to Class Enemy: A Soviet Film Adaptation of Prosper Mérimée's *Lokis*"

Scott Vangel \* University of Massachusetts, Amherst \* "Post-'68 Paris and the Spirit of Dostoevsky's Underground in Robert Bresson's Four Nights of a Dreamer"

Adrienne Domasin \* Chapman University \* "The Dude vs. The Duke: The Hollywood Western and the Adaptations of True Grit"

Shelley Cobb \* University of Southampton \* "Adapting Authority: Contemporary Female Stars and Film Production"



# Nollywood in the Context of Globalization

CHAIR: Carmela Garritano 

University of St. Thomas

Moradewun Adejunmobi 
University of California, Davis 
"Nollywood and New Templates for Minor Transnational Film"

Carmela Garritano \* University of St. Thomas \* "Minor-to-Minor Competition and Collaboration: An Analysis of Nigeria/Ghana Co-productions"

Akin Adesokan \* Indiana University \* "How Nollywood Films Imagine the World"

Jonathan Haynes \* Long Island University \* "Kunle Afolayan and the 'New Nollywood': Nationalism, Transnationalism, and Cosmopolitanism"

SPONSOR: African/African American Caucus



## Cold War Politics and East Asian Cinema Reconsidered

CHAIR: Ying Xiao ◆ University of Florida

RESPONDENT: Christina Klein + Boston College

Sangjoon Lee \* University of Michigan \* "Codename Red: Interpol, CIA, and the Red Complex in Cold War East Asian Cinema"

Minhwa Ahn + Cornell University + "Broken Motherhood: Between National Allegories and Americanization in Korean, Japanese Melodrama during the Early Cold War Period"

Ying Xiao \* University of Florida \* "From Body Crossing to Border Crossing: Refiguring Gender, Genre, and Transnational Imaginary in Postwar Chinese Cinema"

SPONSOR: Asian/Pacific American Caucus



# Rethinking French History and Theory Today

CHAIR: Jonathan Buchsbaum 💠 Queens College, CUNY

Sylvie Thouard University Paris-Est "Distraction and Shared Spaces"

Laurent Creton ◆ New Sorbonne University ◆ "Thinking the Political Economy of Film: Historical Perspectives and Combined Views"

Jean-Pierre Bertin-Maghit \* New Sorbonne University \* "The Films of Amateur Filmmaker Soldiers during the Algerian War: What Kind of Historical Document?"

Laurent Jullier Nancy 2 University "Problems of Interdisciplinarity in French Film Theory"

SPONSOR: French and Francophone Scholarly Interest Group



1:00 - 2:45pm



CHAIR:

### The Extra-Cinematic Stage Back and Beyond

Dean Allbritton ◆ Colby College

James Steichen Princeton University Class Acts and the Backstage Musical: Opera, Ballet, and the Concept of the Nonprofit in *The Goldwyn Follies* (1938)"

Selmin Kara \* Ontario College of Art and Design \* "From the Kinoki to the Crowd: Crowd-Sourced Documentaries and the Spectatorial Vision"

Dean Allbritton ◆ Colby College ◆ "Remembering Nothing: War, Violence, and Documenting Whispers in *Dies* d'agost"

Camilla Reestorff \* Aarhus University \* "Contesting Mediality in the Oslo Massacre"

**G14** 

Lexington

### Moving Images/ Movie Environments

From Screen Titles to Screening Locations

CHAIR: Wheeler Winston Dixon ◆ University of Nebraska,
Lincoln

David Richler \* Carleton University \* "On the Paratextual Significance of Titles"

James Crawford \* University of Southern California \* "Title
Design in the Shadow of Saul Bass—Binder, Brownjohn,
Ferro, Frankfurt"

Hunter Vaughan ◆ Oakland University ◆ "Moving Images and the Environment"

Wheeler Winston Dixon ◆ University of Nebraska, Lincoln ◆
"Gently Down the Stream: The New Era of the Moving Image"



# Spanish, English, and Spanglish Language TV Networks

New Challenges and Cultural Citizenship

Chad Beck ◆ Randolph College

Kristin Moran \* University of San Diego \* "Contesting
'LatiNation': Audience Response to Bicultural
Programming"

Kenton Wilkinson \* Texas Tech University \* "Breaching the Barrier: The Latin Boom, Language, and Latina/o-Oriented Television"

Mari Castaneda + University of Massachusetts, Amherst +
"Contested Notions of Citizenship and Public Service in
Translocal Spanish-language Television"

Juan Pinon \* New York University \* and Viviana Rojas \* University of Texas, San Antonio \* "The New Latina/o-Oriented Television Networks' Landscape: Commodifying Border Cultures and Hybrid Identities"

SPONSOR: Latino/a Caucus



# **Fashioning Performance**

Gender, Style, and the Silent Screen

CHAIR: Deborah Tudor → Southern Illinois University, Carbondale

RESPONDENT: Michele Torre 

Southern Illinois University, Carbondale

April Miller \* University of Northern Colorado \* "Silent Fashion Crimes: Real-to-Reel Marketing of Molls and 'Murderesses'"

Kristen Anderson Wagner \* University of Southern
California \* "Learning to Be a Lady: Gender and
Consumer Desire in Makeover Comedies"

Vicki Callahan \* University of Wisconsin, Milwaukee \* "Mabel Normand: A 'Gibson Girl' Brings Her Casual Style to the Screen"

SPONSOR: Women's Caucus



### Spatiality 3

Orientations in Media Space

CHAIR: Scott Ruston ◆ Arizona State University

Maja Manojlovic \* University of California, Los Angeles \*
"Inside 3D: In the Interstices of Werner Herzog's The
Cave of Forgotten Dreams (2011)"

Lisa Broad \* New York University \* "Sea of Contradictions: Raúl Ruiz and the Limits of Logical Space"

Ingrid HoelzI ◆ University of Oslo ◆ "MoMA DIY Day — A New Take on New Media Art via Mobile Augmented Reality"

Scott Ruston Arizona State University "Dial 'N' for Narrative / Dial 'N' for Networked"



## Film Festivals in Latin America, Latin America at Film Festivals

CHAIR: Tamara Falicov ◆ University of Kansas

Laura Isabel Serna \* University of Southern California \* "The
Los Angeles International Latino Film Festival: Screening
Global Latinidad in Chicano/a L.A."

Bruce Paddington → Trinidad and Tobago Film Festival → "The Trinidad and Tobago Film Festival (TTFF)"

Tamara Falicov \* University of Kansas \* "Films in Progress (Cine en Construccion): Shaping Latin American Films for a Global Film Market"

SPONSORS: Latino/a Caucus and Film

Media Festivals Scholarly Interest Group



#### WORKSHOP

### Experimental Film and Video in Massachusetts

CHAIR: Federico Windhausen ◆ California College of the Arts

#### Workshop Participants:

Saul Levine → Massachusetts College of Art and Design
Stephen Anker → California Institute of the Arts

Abraham Ravett + Hampshire College

Robert Todd ◆ Emerson College

SPONSOR: Experimental Film and Media Scholarly Interest Group



### Art as Commerce

Specialty Film Distribution

CHAIR: Lisa Dombrowski \* Wesleyan University

Jon Lewis \* Oregon State University \* "Pornography, Murder, Mergers and Acquisitions, and Presidential Politics: The Short, Strange Story of Artisan Entertainment"

Lisa Dombrowski \* Wesleyan University \* "Ticket or Click It? Competing Models of Specialty Film Distribution"

Cliff Hilo University of California, Los Angeles "Summit Entertainment and Constantin Film: Flexible Culture, or Between Art Cinema and Blockbusters"

Andrew Douglas \* Bryn Mawr Film Institute/Ursinus College/
Cabrini College \* "Racking Focus Features: An Art House
Divergence"



# WORKSHOP Sound Thinking

Rick Altman and Sound Studies

CHAIR: Jay Beck + Carleton College

co-chair: Norma Coates ♦ University of Western Ontario

#### Workshop Participants:

John Belton \* Rutgers University

Donald Crafton ◆ University of Notre Dame

Michele Hilmes ◆ University of Wisconsin, Madison

Amy Lawrence Dartmouth University

Jonathan Sterne \* McGill University

SPONSOR: Sound Studies Scholarly Interest Group



# Animating Space and Scalar Travels

CHAIR: Sylvie Bissonnette + University of California, Davis

Jihoon Kim Anyang Technological University Aremediating
Panorama on the Small Screen: Scale and Spectatorship
in the Software-Driven Panoramic Photography

Jennifer Lynde Barker → East Tennessee State

University \* "Tilt-Shift Flânerie: Minimizing the Globe"

Olivia Banner + Rice University + "Animating Life"

Sylvie Bissonnette \* University of California, Davis \* "Scalar Travels: Animating the Limits of the Body and Life"

SPONSOR: Animated Media Scholarly Interest Group



# Narratives of Finance and Financial Crisis

CHAIR: Sarah Banet-Weiser ◆ University of Southern California

David Maynard \* Independent Scholar \* "Form and Financialization: Satirizing the Crisis"

Owen Lyons \* Carleton University \* "The Stock Exchange as a Space of Modernity"

Sara Bernstein \* University of California, Davis \* and
Elise Chatelain \* University of California, Davis \*
"Performance Review: Nostalgia, Genre, and Labor
Identities in The Help and Larry Crowne"

Sarah Banet-Weiser \* University of Southern California \*

"Branding the Crisis: Brand Culture, Advertising, and
Consumer Citizenship"

MEETING -

ROOM: Stanbro, Level 4

1:00 - 2:45pm

Asian/Pacific American Caucus



#### **SCREENINGS**

**ROOM: Tremont, Level 4** 

#### Veritas: Everybody Loves Harvard Eun-jung Shin, Korea/USA, 2011, 81 min

"The best and the brightest" is how Harvard University is described today. People all over the world admire Harvard. But Harvard is not an Ivory Tower. It is an organ of the American ruling class and has been very influential in U.S. foreign policy. This documentary critically examines Harvard's historical role and global impact. As a training ground for the international elite, Harvard has maintained close ties with the U.S. government and provided crucial dimensions of state ideology, particularly during the Cold War. Harvard people have been involved in many wars and interventions, including the Vietnam War. The documentary questions what the real purpose of education should be. It contains interviews with many progressive American intellectuals, including Professor Noam Chomsky. Other interviewees include Michael Ansara (Harvard Class of 1968), co-chair for SDS, John Trumpbour, author of How Harvard Rules, and Richard Levins, Professor at Harvard Medical School.

SPONSORS: Caucus on Class

**Documentary Studies Scholarly Interest Group** 

# Speaking of Baghdad George Larkin, USA/Iraq, 2010, 28 min

An acclaimed international cast performs stories about life during the war written by Iraqi writers in Baghdad over the course of the last seven years. We get a chance to hear about the ongoing, devastating war from Iraq's own artists performed by a diverse cast of actors from around the world.

Starring C.S. Lee (Dexter, Chuck), Rex Lee (Entourage), Silas Weir Mitchell (Prison Break, My Name is Earl, Rat Race), Navid Negahban (Charlie Wilson's War, 24, The Closer), Geoffrey Owens (The Cosby Show), Keith Szarabajka (We Were Soldiers, Angel, The Dark Knight), and Michael Urie (Ugly Betty). Speaking of Baghdad and a short taken from it have played at seven film festivals (including the Starz-Denver and the Napa-Sonoma Film Festivals), on Link TV, at the US Air Force Academy's Conference on War, Literature, & the Arts, and six times with Amnesty International.

SPONSOR: Caucus on Class

Audiences for this film may also be interested in panels A1 "Political Cinema from the 'Periphery'" and O22 "The Global Southie: Boston and the Cinema of Class."

## 1:00 - 2:45pm

# SPECIAL EVENT New England Archive Showcase

#### LOCATION: Bright Family Screening Room, Emerson College's Paramount Center 559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

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# **WGBH Media Library and Archives**

WGBH went on the air with radio in 1951 and TV in 1955 and has been a major producer since, creating fully one-third of the content broadcast on PBS, including *Masterpiece Theater*, *Antiques Roadshow*, as well as popular children's programs such as *Arthur*, *Zoom*, and *Between the Lions*. WGBH also has an award winning Interactive department that is the number one producer for the sites on PBS.org. The WGBH Archives holds over 300,000 hours of moving image and sound content dating back fifty years, as well as over 8,000 linear feet of related documentation and still images. The collection consists of final broadcast programs and the media elements created for the programs. Researchers find finished documentary films from our flagship productions (*Frontline*, *NOVA*, and *American Experience*), but, more importantly, all of the production elements that go into the making of these films. A great strength of the WGBH Archives is its collection of interviews with world leaders and historians on historic foreign policy decisions from award-winning programs and series such as *The Advocates*, *Crisis in Central America*, *Mexico*, *The Americas*, *People's Century*, and *War and Peace in the Nuclear Age*. http://openvault.wqbh.org/

**Directions:** The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.





### Eco-horror, Defined

Drew Beard ◆ University of Oregon

Stephen Rust ◆ University of Oregon ◆ "Postmodern Ecohorror and Youth Dysculture in The Wall (1982)"

Kendall Phillips ◆ Syracuse University ◆ "Eco-horror and the Nation-State: Imperial Gothic in the Films of Neil Marshall"

Tiffany Deater ◆ State University of New York, Oswego ◆ "From Supernatural to Unnatural: The Rise of Eco-horror"

Drew Beard \* University of Oregon \* "Defining Eco-horror, or, Why It's Always Shark Week"



# Constructing Nonfictional Spaces

Documentary in a New Media and Digital World

Kristen Fuhs 

University of Southern California

Ohad Landesman \* New York University \* "Interactions in Virtual Space: Experiencing Places in Web Documentaries"

**Bella Honess Roe** ◆ University of Surrey ◆ "3D Documentary: The Spectacular Space of Reality"

Kristen Fuhs 

University of Southern California "Documentary Outreach and Digital Distribution: The Case of Presunto Culpable"



## Imagining the Future Special Effects Then and Now

Barbara Klinger 

Indiana University

Julie Turnock University of Illinois. Urbana-Champaign "Designed for Everyone Who Looks Forward to Tomorrow!: 1970s Blockbuster Filmmaking and the 'Optimistic Futurism' Movement"

Ariel Rogers Colby College "'Positively Palpable': 3-D Cinema and Embodiment"

Lina Aquirre 
Ohio State University 
"Old Technologies-New Experiences: Stop-motion Animation in the Visual Production of Globalized Chile"

Barbara Klinger \* Indiana University \* "From Cave of Forgotten Dreams to Fright Night: The Summer Movies of 2011 and Emerging 3D Styles"



# Interrogating the "Indian" and the "American" in Transnational Media Cultures

Madhavi Mallapragada ◆ University of Texas, Austin

Jiana Desai 💠 University of Minnesota 💠 and Rani Neutill 💠 Johns Hopkins University \* "Bollywood's Global Claim" to Terror"

Shilpa Dave Srandeis University Calling the Working South Asian: American Accents and Outsourced"

Madhavi Mallapragada ◆ University of Texas, Austin ◆ "Constructing Indian American Masculinities in Network Cultures"



# Rewriting the National

Н6 Cabot

# Programming a Block Party

(adult swim) and the Transmedial Curating of Taste

Hector Amaya ◆ University of Virginia CHAIR:

Mariana Lacunza ◆ Ohio State University ◆ "(De)constructing Bolivian Marginal Subjectivities in Digital Documentary Film"

Andre Carrington ◆ New York University ◆ "Color Against the Real in the Bande Dessinée-Aya"

Samhita Sunya \* Rice University \* "'That's So Filmi, Yaar': The Ludic Techn-ontology of Romance in Popular Hindi-Urdu Cinema"

Hector Amaya ◆ University of Virginia ◆ "Authorship and Death: Narco-violence in Mexico and the New Aesthetics of Nation"

**David Gurney** ◆ Texas A&M University, Corpus Christi CHAIR:

Matthew Payne + University of Alabama + "'I Hope You Can See This Because I'm Doing It as Hard as I Can': The Stylistic Excesses of (adult swim)'s Cult Programming"

David Gurney \* Texas A&M University, Corpus Christi \* "'Put These in Your Ear-Holes': The Sonic Assemblages of (adult swim)"

Evan Elkins + University of Wisconsin, Madison + "Cultural Politics and Subcultural Forums: The Case of *(adult* swim)"

Susan Pearlman → University of East Anglia → "Intended for Mature Audiences Only?: Adolescence and Maturity in (adult swim) Programming"



# Playing With Feelings 1

Video Games and Affect

Aubrey Anable 

University of Toronto

Seth Mulliken \* North Carolina State University, Raleigh \* "The Order of Hardness: Rhythm-Based Games and Sonic Affect"

Laura Cook Kenna ◆ George Washington University ◆ "Feeling Empathetic? . . . Ironic? . . . Postracial?: Grand Theft Auto's Offers of Affective Engagement with Ethnic and Racial Difference"

Allyson Shaffer \* University of Minnesota, Twin Cities \* "Playing Life, Managing Play"

Aubrev Anable 

University of Toronto 

"Casual Games. Serious Play, and the Affective Economy"

Video Game Studies Scholarly Interest Group SPONSOR:



## **Technologies without Bodies**

Three Glimpses of a Deleuzian Cinema

Rene Bruckner 

University of Southern California

RESPONDENT: Angelo Restivo 
Georgia State University

Gordon Sullivan \* University of Pittsburgh \* "The Three-Sided Mirror: Bergson, Epstein, Deleuze"

Adam Cottrel Georgia State University A Vision Always Virtual"

Kalling Heck \* University of Wisconsin, Milwaukee \* "Smoothing the Striated: Rethinking Deleuze and Guattari through Phil Solomon's Still Raining, Still Dreaming"

French and Francophone Scholarly Interest Group SPONSOR:

THURSDAY MARCH 22 2012





# Citation and Appropriation

Film Remembers (through) Film

Shota Ogawa 

University of Rochester

David Laderman ◆ College of San Mateo ◆ "Remixing Tyranny: Human Remains and Reflexive Compilation Documentaries"

Lisa Zaher 

University of Chicago 

"Picturing History: Hollis Frampton's Magellan at the Gates of Death"

Shota Ogawa + University of Rochester + "Can Found Footage Speak?: Oh Deok-soo's Zainichi"

Cesare Wright \* Kino-Eye Center \* "Finding the 'Truth' -Rhetoric and Actuality in the Documentary Tradition"



# Media Peripheries and Para-spaces

Daniel Chamberlain ◆ Occidental College CHAIR: RESPONDENT: Joshua Neves + University of Toronto

Philip Hallman 

University of Michigan 

"From Drive-In to Drive-Thru: How Drive-In Theaters Changed Where (and What) We Eat"

Daniel Herbert \* University of Michigan \* "'A Different Middle of Nowhere': Video Rental in the American Deep South"

Daniel Chamberlain 
Occidental College 
"Sharing Media on College Campuses: Promises, Practices, and Pitfalls"



# The Paradoxes of Truth and Evidence

The Work of Dennis Tupicoff

CHAIR: Kevin Sherman ◆ University Of Florida

RESPONDENT: Bill Nichols \* San Francisco State University

Kevin Sherman ◆ University Of Florida ◆ "Dennis Tupicoff's Chainsaw and the Politics of Location"

**Todd Jurgess** University of Florida Texture as Gesture in His Mother's Voice"

Dennis Tupicoff ◆ Independent Filmmaker ◆ "The First Interview"

SPONSOR: Animated Media Scholarly Interest Group



### Asian Screen Cultures in Collision

China, Hong Kong, Malaysia, the World

Mark Gallagher ◆ University of Nottingham

Wendy Larson 

University of Oregon 

"National Power and the Global Future: Zhang Yimou's 2008 Beijing Olympics"

Mark Gallagher ◆ University of Nottingham ◆ "Industrial Intermediaries in China's Globalized Production Culture"

Adam Knee Annyang Technological University Gender, Religion, and Nation in the New Malaysian Horror Film"



CHAIR:

# Creativity and Control in Media Industries

Melis Behlil ◆ Kadir Has University

RESPONDENT: Patrick Vonderau 

Stockholm University

Melis Behlil \* Kadir Has University \* "Jacks of All Trades?: Scriptwriter / Director / Producers of Turkey's New Cinema"

Alejandro Pardo \* University of Navarra \* "Balancing Creativity and Business: Producers as Project Managers"

Eva Redvall University of Copenhagen '"'One Vision' from The Kingdom to The Killing: A European Take on the Showrunner in Danish Television Drama"



#### ROOM **Lexington**

WORKSHOP

### Belly of the Beast

Queer Cinema and Media Studies on Conservative and Religious Campuses

CHAIR: Dan Humphrey ◆ Texas A&M University

co-chair: Caetlin Benson-Allott • Georgetown University

#### Workshop Participants:

Kevin Ohi ◆ Boston College

Kathryn Bond Stockton \* University of Utah

Christopher Smit ◆ Calvin College

Pamela Wojcik ◆ University of Notre Dame

SPONSOR: Queer Caucus



#### Residual Hierarchies

Spanish Cinema and Latin American Culture, 1950–2010

CHAIR: Kathleen Newman ◆ University of Iowa

Marvin D'Lugo → Clark University → "El Deseo Co-produces a Cinematic Latin America"

Marina Díaz López ◆ Instituto Cervantes ◆ "Transatlantic Imaginaries: Spanish and Latin-American Film Audiences and Markets in the 1950s"

Kathleen Vernon \* Stony Brook University \* "Desperately Seeking Cecilia (Roth's Argentine Voice): Accent, Identity, and Cultural Meaning in Spanish Cinema"

Kathleen Newman \* University of Iowa \* "Bollaín in Bolivia: Cinema and Empire in 2010"

SPONSOR: Latino/a Caucus



#### The Miscast Actor

CHAIR: Krin Gabbard ◆ Stony Brook University

Susan White \* University of Arizona \* "Farley Granger: Courage and Paradox"

R. Barton Palmer \* Clemson University \* "Julia Roberts:

Cultural Phenomenon"

Krin Gabbard \* Stony Brook University \* "'Throw It Away': Abbey Lincoln in Hollywood"





## The Body Electric

The Search for the Corporeal in Contemporary Media

CHAIR: Joshua Moss ♦ University of Southern California

China Medel \* Duke University \* "The Ghost in the Machine: Spectral Labor, the Migrant Body and the Imaginary of the Digital Screen in Alex Rivera's Sleep Dealer"

Hye Jean Chung \* Massachusetts Institute of Technology \*
"Virtual Mobility of Bodies at Work"

Joshua Moss → University of Southern California → "Pregnant Pause: The Transgressive Fetus and the Crisis of the Un/ Born"

Marsha Cassidy ◆ University of Illinois, Chicago ◆ "Ruth Eats, Betty Vomits: Phenomenology, Bioculture, and the Embodied Television Viewer"



# Girls' and Women's Media Production

Old Challenges, New Opportunities

CHAIR: Mary Celeste Kearney ◆ University of Texas, Austin

Kukhee Choo \* Tulane University \* "Sleeping with the Enemy:
The Formation of Underground Girls' Comic Book
Culture by Female Artists in South Korea"

Mary Celeste Kearney \* University of Texas, Austin \* "Melting the Celluloid Ceiling: Training Girl Filmmakers, Revolutionizing Media Culture"

Jessalynn Keller \* University of Texas, Austin \* "Becoming Feminist: Girls' Media Activism and the Politics of Identity"

Heather McIntosh ◆ Boston College ◆ "Women's Advocacy Documentaries and Contemporary Distribution: A Look at Sin by Silence and Sex Crimes Unit"

SPONSOR: Women's Caucus



#### WORKSHOP

## Teaching the Negative Representation

Blackness and Disreputable Media

CHAIR: Racquel Gates ◆ College of Staten Island, CUNY

#### Workshop Participants:

TreaAndrea Russworm • University of Massachusetts,

Samantha Sheppard • University of California, Los Angeles

Jacqueline Smith ◆ University of Texas, Austin

Kristen Warner ◆ University of Alabama

SPONSOR: African/African American Caucus



#### WORKSHOP

# Revisioning History/ Imagining Nation

CHAIR: Louise Spence \* Kadir Has University, Istanbul
CO-CHAIR: Levent Soysal \* Kadir Has University, Istanbul

#### Workshop Participants:

John Jackson \* University of Pennsylvania

Marsha Kinder \* University of Southern California

Louise Spence \* Kadir Has University, Istanbul

Robert Burgoyne \* University of St. Andrews



# Cinema, Architecture, Space



# On the Job Training Media Industries and the Cultivation of Labor

CHAIR: Lucy Fischer ◆ University of Pittsburgh

Giuliana Bruno \* Harvard University \* "Surface Matters: The Architecture of the Screen"

Lucy Fischer \* University of Pittsburgh \* "Art Nouveau, Antonio Gaudi, and the Cinema"

Ranjani Mazumdar \* Jawaharlal Nehru University \*
"Bombay's Retro Imagination in Contemporary Cinema"

Maureen Turim ◆ University of Florida ◆ "Designs of Spaces One Survives with Difficulty"

SPONSOR: CinemArts: Film and Art History Scholarly Interest Group

CHAIR: Jonathan Cohn → University of California, Los Angeles

Kate Fortmueller \* University of Southern California \* "When a Star Isn't Born: Extras as Hollywood's Most Reliable Temporary Workers"

Jonathan Cohn 
University of California, Los Angeles 

"All Work and No Play: Guilds, Contests and the Cultivation of Labor through Mashups"

Ethan Tussey \* University of California, Santa Barbara \* "The Rules of the Hollywood Farm League: How the Media Industries Cultivates Comedic Talent on the Internet"



## Something Missing

Transnational Discourses and Practices of War, Embodiment, and Vision

CHAIR: Maryam Monalisa Gharavi → Harvard University

Linda Dittmar \* University of Massachusetts, Boston \*
"Traumas of Convenience: Phantom Memory in Waltz
with Bashir"

Neta Alexander \* Columbia University \* "War, Cinema, and the 'Olfactory Unconscious'"

Simona Schneider \* University of California, Berkeley \* "Early Cinema as 'Crusade' ? The First Cinematic Representation of Muslim Prayer and the Guillotine Effect"

Maryam Monalisa Gharavi + Harvard University + "The Covered Face and the Warscapes of Fashion" **THURSDAY**MARCH 22, 2012

#### **SCREENING**

**ROOM: Tremont, Level 4** 

#### Forest of Bliss Robert Gardner, USA, 1986, 90 min

Forest of Bliss one of the greatest of all poetic documentaries, was shot by Boston filmmaker Robert Gardner in Benares, India, in the 1980s. Without voiceover commentary or explanatory titles, the film immerses viewers in the everyday life of India's oldest and most sacred city, spread along the River Ganges in Uttar Pradesh. It is desirable to die in Benares and be cremated on the ghats by the river. City life as we see it in the film comes to focus more and more on the enterprise of hospices for the dying, the making of litters, and gathering of marigolds for use in funerals, the harvesting of wood and—sometimes rancorous—selling of sacred fire, and the actual cremations with their corpses, flames, and smoke. Gardner has edited his beautiful and disturbing images and sounds to form a meditation on cycles of life, on earthiness and transcendence, and on the abundance of human energy and creativity in face of the starkest reality.

SPONSORS: Documentary Studies Scholarly Interest Group
Urban Studies Scholarly Interest Group

Audiences for this film may be interested in *The Eclipse at Taregna* (Session I), as well as panels B11 "Teaching the City: Pedagogical Issues in Urban Cinema and Media Studies," B16 "The Shifting Valence of Verité: Documentary in Diverse Historical and Cultural Contexts," I5 "Cinematic Cities: Beyond the Metropolis," and O5 "Documentary Film in Boston and Beyond."

**MEETING** 

ROOM: Stanbro. Level 4

3:00 - 4:45pm

Central/East/South European Cinemas Scholarly Interest Group

MEETING -

ROOM: Statler, Level 2

3:00 - 4:45pm

**Queer Caucus** 



# Singing, Dancing, and Film Stardom

CHAIR: Jehanne-Marie Gavarini • University of Massachusetts, Lowell

Kin-Yan Szeto \* Appalachian State University \* "The Coolness of Being Faye: A Study of Faye Wong's Screen Personae"

Susie Trenka \* University of Zurich \* "Potential Pioneer: The Film Career of Jeni LeGon"

Oriana Nudo \* University of Southern California \* "Gotta Dance! A Study of the Initial Critical and Popular Reception of Gene Kelly's Dream Ballets at MGM"



#### Music on Television

CHAIR: Matt Delmont ◆ Scripps College

Mikal Gaines \* Emmanuel College \* "Undead Carnival: Monsters, Magic, and Black Self-Making in Michael Jackson's Thriller"

Norma Coates \* University of Western Ontario \* "How Commercial Is Too Commercial? *Hootenann*y and the Struggle over Folk Authenticity"

Matt Delmont \* Scripps College \* "'They'll Be Rockin' on Bandstand in Philadelphia, PA': Imagining National Youth Culture on American Bandstand"



# Theorizing Mock-Documentary Television

CHAIR: Jason Middleton ◆ University of Rochester

RESPONDENT: Cynthia J. Miller \* Emerson College

Craig Hight \* University of Waikato \* "From Docusoap to Mockusoap: Performance, Authenticity, and a Call to Play"

Cynthia Chris \* College of Staten Island, CUNY \* "What's in a Name? The Mock, the Real, and the \$#\*! My Dad Says"

Jason Middleton ◆ University of Rochester ◆ "The Magnitude of *The Office*"



#### The Camera's Share

The Camera in Theory and Practice

CHAIR: Alyson Hrynyk ◆ University of Chicago

Jake Ivan Dole \* Carleton University \* "The Embodied Spectator: Roaming Cameras and Metafiction in Hollywood Cinema"

Alla Gadassik \* Northwestern University \* "Kitten on the Shoulder: Aaton's Camera Design and the Ethics of Postwar Cinematography"

Alyson Hrynyk \* University of Chicago \* "'What the Film Itself Makes Perceptible': Strategies of Mediation and Collage in the Feminist Camera Practice of Carolee Schneemann"

Hannah Frank \* University of Chicago \* "The Invisible Visible and the Inaudible Audible: Testing the Limits of Vertov's Kino-Eye"



# **Cinematic Cities**Beyond the Metropolis

Lawrence Webb \* King's College London \* "Up in the Air:
Post-crisis Hollywood and the City as Infrastructural
Resource"

Sabine Haenni ◆ Cornell University ◆ "Narrating the Center in the Peripheral City"

Arunima Paul \* University of Southern California \* "Another Countryside: New Dexterities in Bollywood's Provincial Cop Film"

Donna Deville \* Concordia University \* "Blue Sunshine: A Case Study of Microcinema in Montreal"

SPONSOR: Urban Studies Scholarly Interest Group



# Émigré Directors in Hollywood

New Perspectives on (Mutual) Influence

CHAIR: Harlow Robinson ◆ Northeastern University

RESPONDENT: Inez Hedges \* Northeastern University

Harlow Robinson \* Northeastern University \* "Lewis Milestone and the Soviet Film Tradition: Bringing Montage to Hollywood"

Jonathan Skolnik 
University of Massachusetts,

Amherst 
"Imitation of Life: Mimesis, Race and Exile in Film"



## Pushing the Boundaries of Horror

CHAIR: Brenna Wardell \* University of Oregon

Lisa Schmidt \* Bishop's University \* "Television: Horror's 'Original' Home"

Joshua Vasquez → Indiana University → "Occulted Space, Occulted Self: The Melancholic Wanderer and the Borderlands of Remembrance in Vincent Gallo's *The* Brown Bunny"

Jennifer Dare ◆ University of Oregon ◆ "Demons in the Rational World: The Demon Antagonist Narrative, Religious Faith, and the Limits of Masculine Power"

Brenna Wardell \* University of Oregon \* "'What's in Your Basket, Little Girl?': Re-examining Gender, Narrative, and Place in Little Red Riding Hood and The Company of Wolves"



#### "Time to Smile"

Conceptualizing the Form and Place of Radio Comedy in the 1930s

Cynthia Meyers ◆ College of Mount Saint Vincent

CO-CHAIR: David Weinstein \* National Endowment for the Humanities

Cynthia Meyers ◆ College of Mount Saint Vincent ◆ "'Resist the Usual': Young & Rubicam's Soft Sell Strategies in Radio Comedy Programming"

David Weinstein ◆ National Endowment for the Humanities ◆
"'The Apostle of Pep' Tackles the Airwaves: Eddie Cantor
and Broadway Style in 1930s Radio"

Kathryn Fuller-Seeley + Georgia State University +
"Reinventing Jack Benny: Developing the CharacterFocused 'Comedy Situation' for Radio"

Jennifer Wang \* Independent Scholar \* "Why Women Aren't Funny?: The Marginalization of Comedy in 1930's Daytime Radio"



### The Magnitude of Colonial Legacies in Postwar Fast Asian Cinema

CHAIR: Yuko Shibata ◆ Saint John's University

RESPONDENT: Brett de Bary \* Cornell University

**Noboru Tomonari** Carleton College "Postcoloniality and Masculinity in the Borderlands: Lee Sang-il's *Villain*"

Naoki Watanabe Musashi University MWar Propaganda and Entertainment: An Investigation of Japan-Korea Collaboration Films, Suicide Squad in the Watchtower and Love and Pledge, and Imai Tadashi"

Young Jae Yi \* Sungkyunkwan University \* "Making Resistance History and the Invention of the Outlaw: Manchuria in Korean Action Films"

Yuko Shibata \* Saint John's University \* "Validating and Invalidating National Mobilization of Sentiment: War Propaganda and Victim Narratives in Kamei Fumio's Shangha and Still It's Good to Live"

SPONSOR: Asian/Pacific American Caucus



#### Another Media Studies

Exploring Technology, Representation, and Subject through the Figure of the Laboratory

CHAIR: Mark Martinez ◆ University of Minnesota

Kyle Stine \* University of Iowa \* "Cinematic Testing Grounds:
The Environment as Laboratory and the Case of Ghost
Bird (2009)"

Emanuelle Wessels ↑ Augsburg College ↑ "Contagion Experiments: Fringe Communication and the Conspiritorial Excesses of New Media Practices"

Rembert Hueser \* University of Minnesota \* "Architectural Labs: Film and Media Studies Department Buildings as Notational Systems"

Mark Martinez \* University of Minnesota \* "A Mangle of Media and Practice: Science and Technology Studies and Reconsidering the Media Subject"



# Playing With Feelings 2 Medium. Immersion, and Affect

CHAIR: Daniel Reynolds ◆ University of California, Santa Barbara

RESPONDENT: Mark J. P. Wolf ◆ Concordia University, Wisconsin

Daniel Reynolds 
University of California, Santa
Barbara 
Radical Embodiment and Affective
Interactivity"

Virginia Kuhn \* University of Southern California \* "One More Time with Feeling: Can Agency and Immersion Co-exist?"

Chaz Evans \* University of Illinois, Chicago \* "The Brechtian Video Game (and Other Theatrical Conceptions of Software-based Experience)"

SPONSOR: Video Game Studies Scholarly Interest Group



# The Autobiographical I/Eyes of the Cinema

CHAIR: Roxanne Samer ♦ University of Southern California

CO-CHAIR: Tony Fong • University of Toronto

RESPONDENT: Michael Renov 

University of Southern California

Roxanne Samer \* University of Southern California \* "Picturing Lesbian Families in Su Friedrich's Hide and Seek"

William Verrone ◆ University of North Alabama ◆ "The Subjective 'Self' in the Films of Guy Maddin"

Tony Fong \* University of Toronto \* "Unlocking the 'I' in Julian Schnabel's The Diving Bell and the Butterfly"



# Cinematic Identity Formation

The Ethics of Representation in Historical Fiction Films

CHAIR: Lauren Glenn → University of Florida

Kristy Rawson \* University of Michigan \* "'Te amo Means I Love You': Wolf Song (1929) and the Romancing of New Mexico History"

Charles Hamilton ◆ Northeast Texas Community College ◆ "The Reel Pancho Villa"

Andrew Young \* University of California, Los Angeles \* "The Ethics of Exogenous Negation: Nationalism and Japanese Identity in Hollywood Atomic Bomb Cinema, 1947–1952"

Lauren Glenn \* University of Florida \* "'You Know You Can Shoot People Here': American Cinematic Identity in Post 9/11 Combat Films"



# Confronting Change

Film Exhibition and the American Media Industries, 1948–1979

CHAIR: Deron Overpeck + Auburn University

Bryan Sebok \* Lewis and Clark College \* "Headline Hollywood:
A Discourse Analysis of Variety Writings on 1950s
Technological Shifts in the Exhibition Sector"

Joshua Gleich \* University of Texas, Austin \* "The Lost Studio of 'Atlantis': Norman Bel Geddes' Failed Revolution in Television Production and Exhibition"

Jennifer Porst \* University of California, Los Angeles \* "The Menace of 40 Million Little Home Theatres: Exhibitors Reaction to Hollywood's Feature Films on Early Television"

Deron Overpeck ↑ Auburn University ↑ "'Make Mine a Movie! In a Movie Theater!' (Unless, Of Course, You Have a Better Option): Theater Owners and Cable Television, 1966–1979"



# Feminist Interventions into Contemporary Techno-cultures of Surveillance

Chair: Carrie Rentschler → McGill University

RESPONDENT: Rachel Hall Louisiana State University

Carrie Rentschler \* McGill University \* "Gender Violence, the Problem of Bystanding, and the Covert Seeing Eye of Intervention"

Amy Hasinoff \* McGill University \* "Privacy, Surveillance, and Marginalization: Media Discourses and Legal Debates about New Sexting Laws"

# ROOM St. James

# Remake, Replay, Re-enactment

Repetition Effects in Postwar German Cinema

CHAIR: Jennifer Kapczynski + Washington University, St. Louis

co-chair: Michael Richardson ◆ Ithaca College

RESPONDENT: Christina Gerhardt \* University of Hawai'i

John Davidson ◆ Ohio State University ◆ "Remakes and Remakers: The Return of Pre-1945 Films in Post-1950s West Germany"

Jennifer Kapczynski \* Washington University, St. Louis \*
"Total Replay: Documentary Citation in the Early
Postwar Cinema of East and West Germany"

Michael Richardson ◆ Ithaca College ◆ "Reenacting Evil: Truth and Affect in Holocaust Documentary Film"



# Abjection, Disability, and Embodiment

CHAIR: Angela Smith ◆ University of Utah

Jennifer Lynn Jones \* Indiana University \* "Beyond Precious: Gabourey Sidibe and the Limits of Identity in Hollywood"

Priscilla Layne ◆ University of North Carolina, Chapel Hill ◆
"Policing and Transgressing the Borders of the Berlin
Republic in Doris Dörrie's *Die Friseuse* (2010)"

Angela Smith \* University of Utah \* "Precious Bodies: Virtuous Reality, Virtuosic Virtuality, and Cinematic Disability"



# Rethinking Film History from the Archives Out

CHAIR: Jan-Christopher Horak • UCLA Film and Television
Archive

Jacqueline Stewart \* Northwestern University \* "Mining the Archives of Archives: Doing Historical Research on Black Moving Image Collections"

Marsha Orgeron ↑ North Carolina State University ↑

"Discovering Sam Fuller's 1950s The Big Red One
Location Scouting Footage"

Alice Lovejoy \* University of Minnesota \* "Silent Village, Models of Propaganda, and Internationalism"

Yvonne Zimmermann \* New York University \* "Of Stockmarkets and Ovaltine: Hans Richter's 1930s Sponsored Films"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group



#### WORKSHOP

# The Queer Life of a Gay Film The Boys in the Band

CHAIR: David Gerstner \* CUNY Graduate Center/College of
Staten Island

#### Workshop Participants:

Joe McElhaney \* Hunter College, CUNY
Adrian Martin \* Monash University
Paula Massood \* Brooklyn College, CUNY
Matt Bell \* Bridgewater State University
Crayton Robey \* Independent Filmmaker



# **Cultures of Inequality?**

Gender and Genre in Recession-Era Film and Television

CHAIR: Linda Mizejewski ◆ Ohio State University

Diane Negra \* University College Dublin \* "Gender Bifurcation in the Recession Economy: Extreme Couponing and Gold Rush Alaska"

Pamela Thoma \* Washington State University \* "Recession-Era Hollywood and Chick Flick Makeovers: Reviving the Discourse of Labor in Julie & Julia and Eat, Pray, Love"

Tim Snelson \* University of East Anglia \* "The (Re)possession of the American Home: Negative Equity, Gender Inequality, and the Paranormal Activity Franchise"

Yvonne Tasker \* University of East Anglia \* "Masculinity, Redundancy, Makeover: The Company Men and Corporate Melodrama"

SPONSOR: Caucus on Class



#### WORKSHOP

# Teaching Film and Media Industry Studies (Outside of Los Angeles)

CHAIR: Daniel Herbert ◆ University of Michigan

#### Workshop Participants:

Janet Wasko ◆ University of Oregon

Eileen Meehan \* Southern Illinois University, Carbondale

Karen Petruska ◆ Georgia State University

Bella Honess Roe ◆ University of Surrey

SPONSOR: Media Industries Scholarly Interest Group



#### WORKSHOP

### Video Essays

Film Scholarship's Emergent Form

CHAIR: Girish Shambu ← Canisius College

#### Workshop Participants:

Christian Keathley 

Middlebury College

Catherine Grant ◆ University of Sussex

Benjamin Sampson ◆ University of California, Los Angeles

Craig Cieslikowski 

University of Florida



### Race and Classical Hollywood

HAIR: Ryan Friedman • Ohio State University

Calvin McMillin \* University of California, Santa Cruz \* "The Yellowface Double: Racial Masquerade, the Uncanny, and Model Minority Discourse in the Charlie Chan Film Series"

Christina Lane \* University of Miami \* "Racial Subversion in Third Finger, Left Hand: Marriage, Race, and Thirties Romantic Comedy"

Althea Wasow \* University of California, Berkeley \* "A Stacked Deck: Performing Blackness and Policing Black Bodies in Bert Williams's A Natural Born Gambler (1916)"

Ryan Friedman \* Ohio State University \* "Cinematic Universal History: Deleuzean Unanism and Ford's *The Iron Horse*"

**MEETING** 

ROOM: Stanbro, Level 4

5:00 - 6:45pm

French and Francophone Scholarly Interest Group

MEETING =

ROOM: Statler, Level 2

5:00 - 6:45pm

Scholarly Interest Group Coordinating Committee

#### SCRFFNINGS -

**ROOM: Tremont, Level 4** 

# Blazing the Trail: The O'Kalems in Ireland Peter Flynn, USA/Ireland, 2011, 86 min

In 1910 the New York based Kalem Film Company made history by sending its leading filmmakers—director Sidney Olcott and screen-writer/actress Gene Gauntier—to Ireland. While there, they made *The Lad from Old Ireland*, the first fiction film to be made in Ireland and the first American film made outside the continental U.S. The film was an immediate hit, and Olcott and Gauntier returned to Ireland again and again over the next several years, producing a series of groundbreaking films celebrated for their authentic Irish settings.

Blazing the Trail tells the story of Olcott and Gauntier's adventures in Ireland. It recounts how they made films without electricity, using locals as actors; how they provoked the condemnation of a local priest and ran afoul of the British authorities. It tells the story of two of the cinema's earliest mavericks, of the people and culture they immortalized on film, and of the emerging Hollywood system that ultimately eclipsed them.

#### The Eclipse at Taregna Rakesh Chaudhary, India, 2011, 21 min

Mr. Pathak is a retired civil engineer and lives in Taregna, a small town in India. He is worn out by life's many setbacks and is indifferent to his family—his daughter-in-law Laxmi and 8-year old grandson Roshan. The announcement by NASA that the best place to witness an upcoming solar eclipse will be Taregna has no impact on Pathak. However, Roshan's curiosity for the celestial event of a lifetime is boundless. When Pathak finally realizes that Roshan desperately needs a father figure, he can no longer remain a bystander to life.

SCREENING HISTORY (highlights): Palm Springs International ShortFest 2011; Indian International Film Festival of Tampa 2011; Queens World Film Festival 2011 (Winner – Founder's Choice & Best Actor – Male); Indian Film Festival of Los Angeles 2011 (Winner – Grand Jury Prize for Best Short Film); East Harlem International Film Festival 2011 (Winner – Best Short Film); International Documentary and Short Film Festival of Kerala 2011.

Audiences for these films may be interested in *Forest of Bliss* (Session H) and *A Place to Live: The Story of Triangle Square* (Session E), as well as in panels B10 "Visualizing Cinematic Technologies: The Problem of Self-reflexivity in North Indian Cinema," P12 "Conceptualizing the Irish Cinematic Atlantic," and workshop Q13 "The Use of an Archive: the O'Kalem Project from a Value Perspective."

#### MEETING =

ROOM: Newbury, Level 4

7:00 - 8:45pm

Comic Studies Scholarly Interest Group

#### **MEETING**

ROOM: Whittier, Level 4

7:00 - 8:45pm

Television Studies Scholarly Interest Group **EVENT** 

ROOM: White Hill, Level 4

# 7:00 – 8:00pm Robert Sklar Memorial

Friends and colleagues of Robert Sklar invite you to share memories and experiences at a memorial to honor his achievements and legacy.

**MEETING** 

**ROOM: Holmes, Level 4** 

7:00 — 8:00pm

Cinema Journal

Editorial Board Meeting

7:00pm Reception / 8:00pm Screening

SPECIAL EVENT

# The Visual and Environmental Studies Department and The Harvard Film Archive Present

# An Evening with Experimental Filmmaker Ernie Gehr

LOCATION: The Carpenter Center for the Visual Arts 24 Quincy Street, Cambridge

The Visual and Environmental Studies Department and The Harvard Film Archive are pleased to welcome the legendary experimental film and video-maker Ernie Gehr (b. 1943) for an evening of recent work, including the world premiere of three new videos. A luminary figure of the American avant-garde, Gehr has been dazzling audiences since the late 1960s with his visionary expansion of cinema. Celebrated for such pioneering structuralist films as *Serene Velocity* (1970) and *Side/Walk/Shuttle* (1991), Gehr shifted to video in 1999, bringing his daring inventiveness, offbeat humor and fascination with film history into the digital realm. Currently a Visiting Professor of Visual and Environmental Studies at Harvard, Gehr is also a respondent to an SCMS panel on his work, "Beyond Cinema: The Video Art of Ernie Gehr", (C3. Beacon Hill Room).

The event will begin at 7:00pm with reception for all SCMS conference participants followed by a screening at 8:00pm of new works by Ernie Gehr followed by Ernie Gehr in person, in conversation with VES Professor and Chair David Rodowick and HFA Director Haden Guest.

**To Attend:** The reception is open to all SCMS conference participants. The screening is free to registered SCMS conference participants with your badge, but tickets are required. Tickets are available at The Harvard Film Archive box office (located in the basement of the Carpenter Center) on a first-come, first-served basis starting at 7 pm.

**Directions:** Take the Green Line T inbound from the Arlington Street Station to Park Street. Change to any Alewifebound Red Line Train and take it to the Harvard Square Station. Upon exiting the train, walk down the ramp and leave through the main Harvard Square Station entrance. As you exit the station walk past the Starbucks and Cambridge Savings Bank to your left. This will have you walking southeast on Massachusetts Avenue for several blocks. (You will pass an Au Bon Pain, Leavitt & Peirce Tobacconists, Harvard Book Store.) At the intersection of Bow Street (Grafton Street Pub), take a left across Massachusetts Avenue and Harvard Street onto Quincy Street. Proceed two blocks down Quincy Street to the Carpenter Center, on your right. Travel time approximately 45 mintues.



# **Singing Across Places and Spaces**

The Temporal and Contextual Fluidity of the Hollywood Musical

CHAIR: Michele Schreiber ◆ Emory University

Blair Davis \* DePaul University \* "Singing Sci-Fi Cowboys and Genre Amalgamation in *The Phantom Empire* (1935)"

Kelli Marshall ◆ DePaul University ◆ "Gene Kelly in the Twenty-First Century"

Laurel Westrup \* University of California, Los Angeles \*
"Scratching the Past: OutKast's Idlewild"



# Media Labor and Media Advocacy in the Digital Age

CHAIR: Kevin McDonald \* California State University,
Northridge

Kevin McDonald \* California State University, Northridge \*
"Rendering VFX: Below-the-Line Labor in the Age of
High-Tech Entertainment"

Josh Jackson \* University of Wisconsin, Madison \* "YouTube Stars and the Labor of Monetizing Independent Internet Video"

Danny Kimball \* University of Wisconsin, Madison \* "Media Advocacy and Internet Access Policy"

SPONSORS: Caucus on Class

Media Literacy and Pedagogical Outreach
Scholar Interest Group



# The Banality of Existence

Poetics and Politics in Béla Tarr's Films

CHAIR: Lilla Toke ◆ Rochester Institute of Technology

Lilla Toke \* Rochester Institute of Technology \* "Insular Spaces: Meanings of Silence in Béla Tarr's Films"

Eva Cermanova \* Princeton University \* "Visualizing Disaster: Apocalyptic Landscapes in the Films of Béla Tarr"



# The Exchange between China and Hollywood

New Production and Consumption
Patterns

CHAIR: Li Yang ◆ Lafayette College

Li Yang \* Lafayette College \* "Hollywood Stories in Chinese Costumes: Recent Chinese Remakes of Hollywood Films"

Andrew Stuckey \* University of Colorado, Boulder \* "The World Outside: Globalizing Genre and Popular Culture in Perhaps Love"

Aynne Kokas \* University of California, Los Angeles \* "Virtual Play: Theorizing Sino-US Digital Media Platforms"



# Female Star Acting in Studio Era Hollywood

Martin Shingler ◆ Sunderland University CHAIR:

Cynthia Baron ◆ Bowling Green State University ◆ "Lynn Fontanne: A Model for Stardom and Star Acting in Hollywood Cinema"

Martin Shingler 
Sunderland University 
"Ruth Chatterton: Star Actor at Warner Bros. in the Early 1930s"

Linda Berkvens ◆ University of Sussex ◆ "Columbia's 'Natural': Giving Everything She's Got in a Performance that Reaches Genius!"

Tamar Jeffers McDonald ◆ University of Kent ◆ "'A New Doris Day': Performance, Critical Response, and Midnight Lace"

Cabot

WORKSHOP

### The iPad for Cinema and Media Studies

A Hands (and Fingers)-on Workshop

Andrew Miller ◆ Sacred Heart University CHAIR Judd Ruggill \* Arizona State University CO-CHAIR:

#### Workshop Participants:

Michael Aronson 

University of Oregon

Elizabeth Elicessor 

University of Wisconsin, Madison

Phoebe Bronstein ◆ University of Oregon Dan Leopard ◆ Saint Mary's College of California Heidi Rae Cooley ◆ University of South Carolina



# Publicity, Promotion, and Public Culture

The Visibility of Women's Film Work

Shelley Stamp ◆ University of California, Santa Cruz

Jennifer Horne ◆ Catholic University of America ◆ "Welcome to the Nanny State: The U.S. Children's Bureau and the Spectacular Task of Child-Saving"

Shelley Stamp 
University of California, Santa Cruz "Women's Labor, Creative Control, and 'Independence' in Early Hollywood: The Case of Lois Weber Productions"

Mary Desigrations → Dartmouth College → "'As Told To': Helen Ferguson and the Role of the Female Publicist in Studioera Hollywood"

Charles River

# **Problematic Pregnancies**

Childbirth and Abortion in American Cinema

Megan Minarich ◆ Vanderbilt University

**Megan Minarich** \* Vanderbilt University \* "Ghost Children: The Ethics of Eugenic Abortion in Where Are My Children? and The Black Stork/ Are You Fit to Marry?"

Lindsay Giggey \* University of California, Los Angeles \* "'Everybody Is Taking My Baby from Me': Star and Studio Negotiation in Susan Slade Discourse"

Michelle Robinson 

University of North Carolina, Chapel Hill \* "UnBorn, Again?: Persons and Things in Todd Solondz's Palindromes"



# Reconsidering Alternative and Local Cinema

CHAIR: Nico Baumbach ◆ Columbia University

Alison Wielgus \* University of Iowa \* "Excavating
Underground Cinema: The Films of the No Wave"

Zeynep Yasar \* Indiana University, Bloomington \* "Moviegoing Meets Cultural Activism: Policy and Urban Space in the Case of Emek Movie Theater"

Zeynep Cetin Erus \* Marmara University \* "Third Cinema and Young Cinema Movement in Turkey"

Nico Baumbach Columbia University "The Perversions of Direct Cinema: On an Unfinished Revolution"



# Contemporary Media Fandom Fan Practices

CHAIR: Paul Booth ◆ DePaul University

Michael Lachney \* Independent Scholar \* "'What Would Sagan Do': The Fandom and Anti-Fandom of Carl Sagan"

Kathryn Thompson → Indiana University → "'When Does the Narwhal Bacon?' — Offline Signifying Practices in Internet Fandom"

Paul Booth ◆ DePaul University ◆ "Returning to Fandom 1.0? Contemporary Fan Offline Practices"



#### **Animation Thinks Film**

CHAIR: Andrew Johnston → Amherst College

RESPONDENT: Donald Crafton ◆ University of Notre Dame

Karen Beckman \* University of Pennsylvania \* "Animating Postwar Art Cinema"

Andrew Johnston \* Amherst College \* "Re-animating the Past: Intervals, Movement, Technology"

James Hodge + Duke University + "Animation and Technics"

SPONSOR: Animated Media Scholarly Interest Group



# The Host City 1

Comparative Studies of Media Festivals and Urban Spaces

CHAIR: Michelle Stewart ◆ SUNY, Purchase College

Roya Rastegar \* University of California, Santa Cruz \* "Arabian Nights — Competing Cinema in the Middle East"

Michelle Stewart \* SUNY, Purchase College \* "North African Screens: French-Maghrebi Film Exhibition in Marseille

Robert Peaslee \* Texas Tech University \* "'Where Buzz Is Born' vs. 'Lubbock or Leave It': A Tale of Two (Host) Cities"

Brendan Kredell \* University of Calgary \* "From City Branding to City Building: The International Film Festival as Urban Development Strategy"

SPONSORS: Film and Media Festivals Scholarly Interest Group
Urban Studies Scholarly Interest Group



### Framed Lives and Screened Deaths Representations of Honor Killings in World

CHAIR: Flavia Laviosa + Wellesley College

RESPONDENT: Maruta Vitols \* Emerson College

Eylem Atakav \* University of East Anglia \* "Representation,
Religious Identity and Gender Politics in Turkey: Is

'Honour Everything for Muslims'?"

Daniel Cutrara Arizona State University The Tormented
Psyche of Islam: Honor Killing in Atef Hetata's The
Closed Doors"

sponsor: Women's Caucus



# Indigenous Cinema in North America

CHAIR: Ute Lischke \* Wilfrid Laurier University

co-chair: David McNab ◆ York University

David McNab \* York University \* "Kinomagewapkong, 'The Rocks that Teach': Indigenous Knowledge and Memory in Documentary Films in Ontario"

Maureen Riche \* York University \* "'Indigenous 'Dogumentary': Telling the Story of Sled Dogs in Film"

Ute Lischke \* Wilfrid Laurier University \* "Decolonization, Empowerment, and Activism through Indigenous Storytelling: Is Indigenous Cinema the New National Cinema?"

Katherine Quanz \* Wilfrid Laurier University \* "Collecting, Distributing, and Exhibiting Aboriginal Experimental Cinema in Canada"



#### Case Studies in Media Studies

Charles Acland ◆ Concordia University

Paul Monticone \* University of Texas, Austin \* "A Case Study in Intermedial Hollywood History: Adapting 1930s
Theatrical Realism to the Classical Mode of Production and Style"

Andrew Myers \* University of California, Los Angeles \*
"Remaking the Making of Planet Earth: Industrial
Reflexivity and Disney's Marketing of Disneynature:
Earth"

Amanda Keeler \* Bucknell University \* "The ABC After School Specials: Young Adult Television during the Network Era"

Charles Acland ◆ Concordia University ◆ "Taste and Technology in the Blockbuster Economy"



### Be The Media

Radical Film, New Media, and Social Formations

Chair: Chris Robe ◆ Florida Atlantic University

Akiva Gottlieb \* University of Michigan \* "'The Film Is Rebellion!': Varieties of Individual and Collaborative Resistance in William Greaves' Symbiopsychotaxiplasm: Take One"

Debbie James \* Governors State University \* "Control and Access Embedded in the Code: Screening Communities of Social Justice"

Angela Aguayo \* Southern Illinois University \* "Cultural Modes of Popular Documentary Production and Activist Media Formations: Re-thinking Documentary Theory through the Framework of Practice"

Chris Robe \* Florida Atlantic University \* "Suturing Working-Class Subjectivities: Media Mobilizing Project and Digital Production as Organizing Tool"

SPONSOR: Caucus on Class



#### Geisha Girl

CHAIR: Miyoko Shimura + Waseda University

Rea Amit \* Tokyo Geijtsu Daigaku \* "Japanese Woman of the Arts: Between Western and Eastern Forms of Oriental Cinematic Aesthetics"

Chie Niita \* Waseda University \* "Geisha Girl and Her Body in Dancing—As Seen in Memoirs of a Geisha (2005)"

Yuka Kanno \* Kyoto University \* "The Panpan Girls and the Postwar Female Continuum: Girls of Dark (1961)"

Lori Hitchcock Morimoto \* Independent Scholar \* "The Loquacious Geisha: Lotus Blossom and the Hidden Transcript of Teahouse of the August Moon"

J18
ROOM
Stuart

### WORKSHOP

Teaching Film Studies in a Broadcast Environment

CHAIR: Harry Benshoff ◆ University of North Texas

#### Workshop Participants:

Vanessa Ament-Gjenvick ◆ Georgia State University

David Coon → University of Washington, Tacoma

David Lugowski ◆ Manhattanville College

Eric Freedman ◆ Florida Atlantic University

Steven Rawle \* York St. John University



## Film Industry Historiography

CHAIR: Alison Trope ◆ University of Southern California

George Larkin \* University of California, Berkeley \*
"Engineering Art: The Motion Picture Engineers and the
Emergence of Aesthetic"

Anne Morey \* Texas A&M University \* "'The Gland School':

Gertrude Atherton and the Two Black Oxen"

Alison Trope ◆ University of Southern California ◆ "Giving Credit: The Permanent Charities Committee and Hollywood Philanthropy"



# Compilation Film 2.0

Evolving Creative Practices in Remix Culture

CHAIR: Patricia Aufderheide American University

Patricia Aufderheide \* American University \* "That
Fascinating Frisson of Fear: Copyright Romanticism in
Remix Culture"

Francesca Coppa \* Muhlenberg College \* "Building a Remix Video Coalition"

Richard Edwards Indiana University/Purdue University
Indianapolis ARemix of Attractions: Compilation
Films, Self-Consciousness, and Potential Criticism



# **Beyond Saturday Night**

Saturday Night Live and American Television Culture

CHAIR: Nicholas Marx ♦ University of Wisconsin, Madison

Amber Watts \* Texas Christian University \* "Live From New York, It's a Train Wreck: Disaster Guests and the Aesthetics of Liveness"

Nicholas Marx \* University of Wisconsin, Madison \* "Beyond Saturday Night: The SNL Franchise and the American Television Heritage"

Racquel Gates College of Staten Island, CUNY "Don't Be
Too Sure . . . They Might Be Black: Eddie Murphy and
Black Performativity in 1980s Popular Culture"

Matt Sienkiewicz University of Wisconsin, Madison 
"Saturday Night Live and Irony from 9/11 to Barack
Obama"

SPONSOR: Television Studies Scholarly Interest Group

ROOM Winthrop

#### Ecocinema 1

Objects, Objectives, Objections

CHAIR: Salma Monani ◆ Gettysburg College

Salma Monani \* Gettysburg College \* "From Cuts to
Dissolves? The Evolving Field of Ecocinema Studies"

Andrew Hageman \* Luther College \* "Ecocinema, Ideology, and Dreams of a Clockwork Green"

Adrian Ivakhiv \* University of Vermont \* "From Environmental Films to Eco(philosophical) Cinema"

MEETING =

ROOM: Stanbro, Level 4

9:00 - 10:45am

ORGANIZATIONAL MEETING: Proposed Radio Studies Scholarly Interest Group

#### **SCREENING**

**ROOM: Tremont, Level 4** 

# These Amazing Shadows

Paul Mariano and Kurt Norton, USA, 2011, 88 min

What do the films Casablanca, Blazing Saddles, and West Side Story have in common? Besides being popular, they have also been deemed "culturally, historically or aesthetically significant" by the Library of Congress and listed on the National Film Registry. These Amazing Shadows reveals the history and importance of the Registry, a roll call of American cinema treasures that reflects the diversity of film and, indeed, the American experience itself. The current list of 550 films includes selections from every genre— documentaries, home movies, Hollywood classics, the avant-garde, newsreels, and silent films. These Amazing Shadows reveals how "American movies tell us so much about ourselves... not just what we did, but what we thought, what we felt, what we aspired to, and the lies we told ourselves."

SPONSORS: Media Archives Committee
Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels C17 "Audiovisual Archives in the Digital Age," E25 "Cinema as Archive," H9 "Citation and Appropriation: Film Remembers (through) Film," I18 "Rethinking Film History from the Archives Out," and M20 "Teaching the Archive."

11:00am - 12:00noon

# MEMBERS' BUSINESS MEETING

ROOM: Statler, Level 2





## Documentary in an Expanded Field



Paige Sarlin ◆ Brown University

Roger Hallas \* Syracuse University \* "Moving Still/Still Moving: The Photographic and the Cinematic in Web Documentary"

**Tess Takahashi** ♦ York University ♦ "Documentary in the Gallery: The Matter of the Long Take"

Irina Leimbacher ◆ Keene State College ◆ "Omer Fast: Documentary Trapped in the Museum"

Paige Sarlin ◆ Brown University ◆ "Any-Interview-Whatever: The Commodification of Discourse on the Web"



### Beyond the Uncanny

Psychoanalyzing Contemporary Horror

Hilary Neroni ◆ University of Vermont

Hugh Manon ◆ Clark University ◆ "Paranormal Activity: The Revenge of the Mulveyan Male Gaze"

Sheila Kunkle Metropolitan State University Mr. Night Shvamalan and the Horror of our Apocalyptic Demise"

**Brian Wall** \* Binghamton University \* "Je veux mourir: Drive and Desire in Trouble Every Day (2001)"

Hilary Neroni + University of Vermont + "Teetering on the Abyss of Enjoyment: Torture Porn and Biopolitics"



#### **Gay Expectations** Popular Culture Hails the Queer Unconscious

Lisa Henderson ♦ University of Massachusetts, Amherst

Matthew Tinkcom 
Georgetown University 
"'It Can Get Great': Queer Video Biography and the 'It Gets Better' Campaign"

Ramzi Fawaz \* George Washington University \* "Consumed by Hellfire: Demonic Possession and Queer Desire in American Superhero Comics of the 1980s"

Ryan Watson 

University of Iowa 

"Lewis Klahr's Pony Glass: Queer Collage Animation, Retroactive Contingency, and the Everyday"

Robert Alford 

University of California, Berkeley 

"Oueering" Community: Divergent Strategies in The Band Wagon and Glee"

**Oueer Caucus** SPONSORS-Animated Media Scholarly Interest Group



### Styles of Global Authorship

Jeffrey Middents ◆ American University

Verena Kick University of Washington Tobjective Faces and Facial Objects: Jan Švankmajer's Use of the Close-Up"

Bjorn Nordfjord ◆ University of Iceland ◆ "The Extroverted Scandinavian: Contemporary Auteurs Susanne Bier and Lukas Moodysson"

Brandon Colvin ◆ University of Wisconsin, Madison ◆ "Expressiveness and Discrepancy: Acting Styles in Andrei Rublev and Solaris"

**Jeffrey Middents** ◆ American University ◆ "Alfonso Cuarón as the Prisoner of Mex-kaban: The Transnational Auteur Meets the Franchise Film"





## WORKSHOP Teaching Comics Studies

reaching conness studies

CHAIR: Drew Morton → University of California, Los Angeles

#### Workshop Participants:

Scott Bukatman ◆ Stanford University

Suzanne Scott \* Occidental College

Greg Smith ◆ Georgia State University

James Thompson ◆ Duke University

Matt Yockey ◆ University of Toledo

SPONSOR: Comics Studies Scholarly Interest Group



#### Sonic Approaches to Genre

CHAIR: Mark Kerins ◆ Southern Methodist University

co-chair: William Whittington ◆ University of Southern

California

Benjamin Wright \* University of Southern California \* "The Sonic Compass: Re-recording Mixing Choices and *The Bourne Ultimatum*"

Vanessa Ament-Gjenvick \* Georgia State University \* "'How Would You Like To Work on a Monster Movie?': Bram Stoker's *Dracula*, Technological Convergence, and Sound Design Authorship"

Mark Kerins ◆ Southern Methodist University ◆ "Genre Effects on Surround Sound Gaming"

William Whittington → University of Southern California → "The Cinema of Disorientation: A Hearing on Horror"

SPONSOR: Sound Studies Scholarly Interest Group



### **Instructive Entertainment**

Nontheatrical Screening Spaces before 1920

CHAIR: Caitlin McGrath ◆ University of Chicago

CO-CHAIR: Andy Uhrich + Indiana University

Andy Uhrich \* Indiana University \* "'Outside of a Few Inaccuracies': The Illustrated Lecture as Precursor to the Educational Film"

Gregory Waller ◆ Indiana University ◆ "Nontheatrical
Theaters: The Panama-Pacific International Exposition
(1915)"

Caitlin McGrath \* University of Chicago \* "'When You Thundered': The Spectacular Anthropology of J. K. Dixon"

Alison Griffiths \* Baruch College, CUNY \* "Not Quite or More than Cinema? Film-going in the Penitentiary"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group



#### Art Films and the Politics of Taste

CHAIR: Ken Feil ◆ Emerson College

RESPONDENT: Harry Benshoff ◆ University of North Texas

Steven Carr \* Indiana University-Purdue University Fort Wayne \*
"'To Encompass the Unseeable': Foreign Film, Taste
Culture, and the American Encounter with the Postwar
Holocaust Film"

Ken Feil ◆ Emerson College ◆ "Never on Sunday, Okay on Primetime, or, The Apartment in America's Living Middlebrow Film Culture's Impact on TV Sex Comedy of the Late 1960s"

Joan Hawkins \* Indiana University \* "'The Auteur of Porn': Catherine Breillat's *Anatomy of Hell* and the Politics of Taste"



## **Crisscrossing Boundaries**

Mexico and Cinema

Adela Pineda + Boston University

**Sergio Delgado** + Harvard University + "Movement-Image or Moving Spectator?: The Subversive Dialectic of Cinegenic Muralism"

Juana Suarez + New York University + "Beyond Entertainment: Radio, Comedia Ranchera, and the Political Agenda of Colombian Films from the 1940s"

Adela Pineda + Boston University + "Displaced Metaphors of a Cinematic Revolution: Viva Zapata! (1952) at the Crossroads of Politics in the US and Mexico"

Ilka Kressner + University at Albany, SUNY + "New Masses in Contemporary Mexican Film - Screening a Self-Confident Crowd"



#### East Asian Cinema, Urbanism, and Globalization

Doug Dibbern ◆ Independent Scholar CHAIR:

**Doug Dibbern** ◆ Independent Scholar ◆ "Jia Zhang-ke and the Motifs of Travel and Performance: Globalization and the Aesthetics of the International Film Festival Circuit"

Jiwei Xiao ♦ Fairfield University ♦ "The Site of Memory: The Ruins in Jia Zhangke's Films"

Julian Cornell ◆ New York University ◆ "Restructuring the Family Melodrama in Kivoshi Kurosawa's Tokvo Sonata"

Rahul Hamid New York University Modernity and Moral Uncertainty in the Cinema of Lee Chang Dong"



#### Fcocinema 2 **Eco-effects and Affects**

From Audience Cognition to Resource Consumption

Andrew Hageman + Luther College

Alexa Weik von Mossner 
University of Fribourg 
TObiects of Emotion: Cognitive Approaches in Cine-ecocriticism"

**Helen Hughes** ◆ University of Surrey ◆ "The Toxic Materiality of the Fco-Doc"

Paula Willoquet-Maricondi → Marist College → "Media Technology, Ecocriticism, and the Sustainability Movement"



#### Hollywood and France Beyond National Cinema

CHAIR: Melvyn Stokes ◆ University College London

Gilles Menegaldo + University of Poitiers

Raphaelle Costa de Beauregard 

University Toulouse II France \* "A Forgotten Early Renoir Noir Film: La nuit du carrefour (1932) and Echoes from American Cinema"

Melvyn Stokes + University College London + "Appropriating Charlot: The French Reception of Chaplin's Modern Times. The Great Dictator, and Monsieur Verdoux"

Gilles Menegaldo ◆ University of Poitiers ◆ "Aspects of French Culture in Woody Allen's Cinema"

Alain Cohen University of California, San Diego Trancis Ford Coppola's *Apocalypse Now Redux* (1979/2001): The US/France Interweave by Way of Poland, Africa, Vietnam (and Indochina)"

French and Francophone Scholarly Interest Group





CHAIR:

## Gender, Race, and Family on Television

David Pierson ◆ University of Southern Maine

Rebecca Jurisz \* University of Minnesota \* "'They Don't Call Me Poppycock for Nothing, Darling': Sexual Spectacle, Knowing Viewers, and Televisual Citizenship"

Julie Lavelle \* Indiana University \* "'Waiting to Sexhale in the City': Mara Brock Akil's Girlfriends"

Kristina Busse \* Independent Scholar \* "'I Don't Hate the South': Familial Blood and the Southern Vampire in *True Blood* and *The Vampire Diaries*"

David Pierson \* University of Southern Maine \* "Breaking Neo-liberal?: Contemporary Neoliberal Discourses and Policies in AMC's Breaking Bad"



### The Host City 2

Case Studies of Media Festivals and Urban Spaces

CHAIR: Robert Peaslee ◆ Texas Tech University

RESPONDANT: Marijke de Valck University of Amsterdam

Ran Ma \* University of Hong Kong \* "Celebrating the International, Disremembering Shanghai: The Curious Case of Shanghai International Film Festival (SIFF)"

Ioana Uricaru ◆ University of Southern California ◆ "Outgrowing the Stereotype: Transilvania International Film Festival, Cluj, Romania"

lain Simons ◆ Nottingham Trent University ◆ "Games and the City"

SPONSORS: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group



## Technology, Software, and Production Practices

CHAIR: Andrew Gay ◆ University of Central Florida

Allan Cameron \* University of Auckland \* "Timelines and Time Zones: The Temporality of Video Editing Software"

Eric Freedman \* Florida Atlantic University \* "Engine: The Mechanics of Play"

Andrew Gay University of Central Florida "Screenwriting 2.0: The Impact of Digital Technologies and Web Discourse on the Future of the Screenplay"



#### Home Is Where the War Is

American Media Culture Before and After 9/11

CHAIR: Tony Grajeda 

University of Central Florida

Andrew Martin \* University of Wisconsin, Milwaukee \* "Narrating 9/11 in the 1990s"

James Castonguay \* Sacred Heart University \*
"Domestic(ating) Conflict: Representations of the
'Homefront' in U.S. Television"

Tony Grajeda \* University of Central Florida \* "Post-war Postponed: War without End, Ceaseless Melodrama, and the Cultural Work of Grief"



## Historical Fiction Film

Ouestions of Form and Ethics

Allison Rittmayer ◆ University of Florida

**David Harvey** University of Iowa \* "Bewitching History: Benjamin Christensen's Häxan"

Jennifer Pearce 

University of California, Los Angeles "Ambiguities of Synthetic Realism in Documentary Film"

Alison Patterson 

University of Pittsburgh 

"The Draughtsman's Views of History"

Allison Rittmayer 

University of Florida 

"The Unseen and the Unseeable: Using Ellipsis to Represent Torture"



### From Excess to Adaptation

Color's Emergence in the Moving Image

Carolyn Kane \* Hunter College, CUNY CHAIR:

Joshua Yumibe University of St. Andrews CO-CHAIR:

**Joshua Yumibe** ◆ University of St. Andrews ◆ "Artistic Color and Intermedial Aesthetics in the New Cinema of the 1910s"

**Sarah Street** University of Bristol "Learning from the Past: The Role of Precedent in 1920s Color Experimentation"

Carolyn Kane → Hunter College, CUNY → "Mind-Expansion with Electronic Color and Video Synthesis, circa 1969"

John Belton ◆ Rutgers University ◆ "Color from Novelty to Norm"

CinemArts: Film and Art History Scholarly Interest Group



## Youth and Age in **Contrasting Contexts**

Timothy Shary \* Independent Scholar

Timothy Shary \* Independent Scholar \* "Rad and Bad: Independent Cinema and Youth Films of the '90s"

**Christina Petersen** ◆ University of Chicago ◆ "Crowd Control: The Payne Fund Studies' Conception and Depiction of the Youth Film Spectator"

Nancy McVittie ◆ University of Michigan ◆ "Before Adult Meant 'Adult': Selling Generational Conflict in 1950s Hollywood"

Emily Mattingly 

University of California, Riverside "Oueering Children's Film"



#### WORKSHOP

#### A Profession in Transition Promises, Pitfalls, and Opportunities

CHAIR: Patrice Petro 

University of Wisconsin, Milwaukee

#### Workshop Participants:

Mary Francis ◆ University of California Press

**Leslie Mitchner** ◆ Rutgers University Press

Daniel Chamberlain ◆ Occidental College

Miriam Posner ◆ Emory University

Tara McPherson ◆ University of Southern California

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#### Creative Labor in the Digital Age TV Work-Worlds in Transition

Winthrop

#### "Life Is But a Dream"

Buddhist Frameworks for Visualizing Temporality and (Im)mortality

Denise Mann ◆ University of California, Los Angeles CHAIR:

Derek Johnson ◆ University of Wisconsin, Madison ◆ "Participation Is Magic: Legitimacy, Production Culture, and the Ponies Meme"

**Denise Mann** University of California, Los Angeles "Silicon Valley Start-Up Invades the Mouse-house! TV Work-Worlds in Transition"

Kevin Sandler ◆ Arizona State University ◆ and Daniel Bernardi ◆ San Francisco State University ◆ "Branding Vic Mackey: The Failed Transmedia Properties of The Shield"

Serra Tinic University of Alberta Globalizing Multi-Platform TV: Does the 'National' Still Matter in New Media Production?"

Media Industries Scholarly Interest Group

Angelica Fenner 

University of Toronto

Francisca Cho + Georgetown University + "How to Tame a Ghost: Nang Nak and the Buddhist Gaze"

Angelica Fenner ◆ University of Toronto ◆ "Living Longitudinally: Buddhism and Documentary Form in Jennifer Fox's My Reincarnation (2011)"

Ben Lenzner ◆ University of Waikato ◆ "This Is Just Batting" Practice: A Tale About G.I. Joes. Tomato Boxes. Rivers & Reincarnation (A Critical Reflection on Integrating Buddhist Beliefs within Documentary Film)"

Sue Scheibler ◆ Loyola Marymount University ◆ "Terrence Malick's Meditative Gaze"

#### SCREENING

**ROOM: Tremont, Level 4** 

#### Working Girls Lizzie Borden, USA, 1987, 93 min

This is a piercing look at one day in a Manhattan brothel, following several women and the madam who work in this upscale establishment. Written and directed by renowned feminist filmmaker Lizzie Borden (Born in Flames), the film was based on her research and won the best feature prize at the Sundance Film Festival. Noted for its subjective approach to the portrayal of the mundane aspects of prostitution, Working Girls remains daring, challenging, and fresh to this day.

SPONSORS: Caucus on Class Women's Caucus

Audiences for this film may also be interested in panel P18 "Women Make Movies at Forty: Cultures of Feminist Film"

MEETING =

ROOM: Stanbro, Level 4

12:15 - 2:00pm

Video Game Studies **Scholarly Interest Group** 

### 12:15 - 2:00pm

# SPECIAL EVENT New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College's Paramount Center 559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

## • • • • • • highlighting

#### Northeast Historic Film

Northeast Historic Film is an independent regional moving image archives, collecting and making accessible the moving image heritage of northern New England: Maine, New Hampshire, Vermont, and Massachusetts. NHF is located in the historic 1916 Alamo Theater in Bucksport, Maine, home since 2000 to an annual Summer Symposium on nontheatrical topics. The NHF moving image holdings include two titles on the National Film Registry, amateur films dating from 1915 with particularly strong holdings in the 1930s, such as the work of Elizabeth Woodman Wright (family papers at Massachusetts Historical Society) and of Hiram Maxim, founder of the Amateur Cinema League. Other material of interest includes the only known U.S. instances of *The Movie Queen* (by itinerant women directors in the 1930s); all surviving Maine television collections and the WCVB-TV Boston newsfilm; early trade journals; a postcard collection of cinemas representing 49 states; and the Alan and Natalie Kattelle Collection of amateur cinema technology. Explore topical finding aids and collections at http://oldfilm.org/collection/

**Directions:** The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

2:15 - 4:00pm

## ORIENTATION FOR NEW MEMBERS

ROOM: Statler. Level 2

Learn more about the Society, the conference, *Cinema Journal*, and other benefits of membership.



## The Cinema of Nicolás Guillén Landrián

**Problems and Perspectives** 

CHAIR: Ruth Goldberg → Empire State College, SUNY

Ernesto Livon-Grosman \* Boston College \* "Looking Out to See In: Nicolasito Guillén Landrián's Other Strategy"

Dylon Robbins \* Boston University \* "People, Production, and Performance in the Work of Nicolás Guillén Landrián"

Ruth Goldberg \* Empire State College, SUNY \* "'Resurrecting Nicolasito': Contemporary Independent Cinema in Cuba and the Enduring Legacy of Nicolas Guillén Landrián"



## Historical Studies of Cinema in Turkey

CHAIR: Kaya Ozkaracalar ◆ Bahcesehir University

Özge Özyilmaz \* Istanbul University \* "Film Magazines in the Early Republican Period of Turkey as Dream Factory: Did Orient Star Lady Selma Exist or Not?"

Dilek Kaya Mutlu \* Bilkent University \* "Film Censorship in Turkey from the 1930s to early 1970s

Kaya Ozkaracalar \* Bahcesehir University \* "The Transformation of Film Distribution in Turkey in 1979-82"



## **Bromantic Longings**

History, Theory, and Context

CHAIR: Michael DeAngelis DePaul University
RESPONDENT: Alexander Doty Indiana University

Michael DeAngelis \* DePaul University \* "Queerness and Futurity in Hollywood Bromance"

Jenna Weinman \* University of California, Irvine \* "Mediating Man-Love: Paul Rudd as Bromantic Hero"

Nick Davis \* Northwestern University \* "I Love You, Hombre: Y Tu Mamá También as Border-Crossing Bromance"



## Authorship, Appropriation, Archive

Experiments with Found Footage Then and Now

CHAIR: Jamie Baron ◆ University of California, Santa Barbara

Oliver Gaycken University of Maryland Stock Footage"

Robin Blaetz \* Mount Holyoke College \* "The Source Material of Joseph Cornell"

Rick Prelinger Prelinger Library and Archives "Background, Foreground, and Template: Trajectories of Archival Appropriation, 1975–2015"

Jaimie Baron \* University of California, Santa Barbara \* "(In)
Appropriation: Subversions of Meaning and Productions
of Affect in Contemporary Experimental Found Footage
Films"

SPONSOR: Experimental Film and Media Scholarly Interest Group



### The Transnational and Diasporic

Brigitte Humbert \* Middlebury College CHAIR:

Philippe Meers + University of Antwerp + Sofie Van Bauwel + Ghent University ◆ and Kevin Smets ◆ University of Antwerp \* "Diaspora Cinemagoing and Urban Cultures: A Study on Turkish and Indian Film Audiences in Antwerp (Belgium)"

**Dredge Kang** • Emory University • "Channeling the Korean Wave: YouTube and the Crisis of Thai Masculinity"

Chiara Bucaria \* University of Bologna \* "Neither Here nor There: Exploring the Transnational Adaptation of TV Titles"



### Acting Like a Child

Jacob Smith \* Northwestern University CHAIR:

Michael Lawrence ◆ University of the West of England ◆ "Juvenile Performance and International Cooperation in The Pied Piper (1942) and Heavenly Days (1944): Hollywood Cinema and the Children of the Nations during World War II"

Pamela Wojcik \* University of Notre Dame \* "Acting Urban: Children, Performance, and Space"

Jacob Smith ◆ Northwestern University ◆ "The Essential Theatricality of Children's Games" or Rediscovering the 'Inner Child' of the Postwar Culture of Spontaneity"



#### Bros. Guvs. and Presidents Interrogating Masculinity on Contemporary Television

Eleanor Seitz 

University of Wisconsin, Madison

Ron Becker \* Miami University \* "Becoming Bromosexual: Straight Men, Gay Men, and Male Bonding on U.S. TV"

Amanda Lotz ◆ University of Michigan ◆ "Jocularity and the Homosocial Space: Policing Masculinity through Humor"

Eleanor Seitz 

University of Wisconsin, Madison "Challenging JFK's New Frontiersman Masculinity: Historical Television and the Case of The Kennedys"

Melissa Zimdars \* University of Iowa \* "'Hey, Scrotum Face!': Juvenile Masculinity, Post-feminism, and Guy-centered Television Comedies"



### Visualizing Class in Contemporary **US and UK Reality Television**

Fave Woods 

University of Reading

Fave Woods \* University of Reading \* "Tits. Tans. and Tears: Classed Femininity, Performance, and Camp in The Only Way Is Essex and Made in Chelsea"

Amanda Klein ◆ East Carolina University ◆ "The Aesthetics of Class in MTV's Reality Programming"

Jon Kraszewski ◆ Seton Hall University ◆ "The New Enlightened Racism: Warping Multiracialism on Upwardly Mobile Lifestyle and Real Estate Reality Programming"

Melissa Click 

University of Missouri 

"Food Realities: Food and Individual Responsibility in US Reality TV"

Caucus on Class SPONSOR:



#### Food Media, Inc.

CHAIR: Sylvia Chong + University of Virginia

Heather Lee \* Brown University \* "Is This Chinese?

Representations of Cultures in 1930s New York City
Chinese Restaurants"

Min Song \* Boston College \* "Soylent Green Is People: The Importance of Laughing at Disgusting Food"

Anita Mannur \* Miami University \* "Curry's Currency: The Palatable Multiculturalism of South Asian Diasporic Romantic Comedy"

Sylvia Chong \* University of Virginia \* "Killer of Chickens: The Racial Politics of Animal Slaughtering in Food, Inc. (2008)"



### DEFA and the Third World

**DEFA Transnational** 

CHAIR: Sebastian Heiduschke ◆ Oregon State University

Evan Torner \* University of Massachusetts, Amherst \* "DEFA and the Third World: A Taxonomy of Transnationalisms"

Sebastian Heiduschke \* Oregon State University \* "Colonial East German Male Fantasies? Reading Lars Barthel's Mein Tod ist nicht dein Tod"

Madalina Meirosu \* University of Massachusetts, Amherst \*
"Constructing the New Woman in the Late Fifties in Die
Windrose"

Miranda Tedholm \* Indiana University, Bloomington \* "Border Crossings and Boundaries in Two Cold War-Era Educational Films"



### **Code Studies and Videogames**

CHAIR: Zach Whalen ♦ University of Mary Washington

Sheila Murphy \* University of Michigan \* "Parsing Code, Playing Games: A Mediation on Reading Video Games"

Mark Sample ◆ George Mason University ◆ "A Revisionist History of JFK Reloaded (Decoded)"

Zach Whalen \* University of Mary Washington \* "'//create magnetic children': Game Code as Critical Paratext"

Christopher Hanson \* Syracuse University \* "Mapping Levels of Abstraction and Materiality: Structuralist Games?"

SPONSOR: Video Game Studies Scholarly Interest Group



### Other Images of North Korea

Realism, Indexicality, Spectatorship

CHAIR: Kyung Kim 

University of California, Irvine

RESPONDENT: **Steven Chung** Princeton University

Michelle Cho 

University of California, Irvine 

"Documentary Form and the Politics of Reunification: Yang Yong-hi's 
Dear Pyongyang and Goodbye Pyongyang

Travis Workman \* University of Minnesota \* "The Japanese Colonial Gaze and the Collision of Spectacles in North Korea's The Country I Saw"

Kyung Kim \* University of California, Irvine \* and Sohl Lee \* University of Rochester \* "Realism in the Age of Blockbusters: Reading Musan ilgi (Journal of Proletariat, dir. Park Junq-bum, 2011)"

Sunah Kim \* Korea Culture Technology Institute \* "An Absolute Exterior Space"

SPONSOR: Asian/Pacific American Caucus



# Activism, Policy, and Textual Struggles for Representation

CHAIR: Catherine Benamou ◆ University of California, Irvine

Cecilia Joulain \* University of California, Irvine \* "Star Crossed: Hollywood Stars and Activism during the Civil Rights Era"

David Coon \* University of Washington, Tacoma \* "In the Life Media: Using Television and the Web to Fight for LGBT Equality"

Kyle Conway \* University of North Dakota \* "Religion, Culture, and the Public Service Mandate: How Little Mosque on the Prairie Found Its Home at the Canadian Broadcasting Corporation"

Catherine Benamou 
University of California, Irvine 
Real/
Drama: Migrant Spectatorship and the Changing Stakes of Television Narrative



## Lensing Labor

Representing Work in Contemporary Film and Television

CHAIR: Susan Ryan ◆ College of New Jersey

RESPONDENT: Patricia Keeton ◆ Ramapo College

Jeffrey Masko \* San Francisco State University \* "Who Are the Workers? Cyber-gentrification in Levi's and John Hillcoat's We Are the Workers"

Susan Ryan → College of New Jersey → "The Paradox of Labor in Reality TV"

Sara Sullivan \* University of Iowa \* "The Underemployed in Recent US Popular Culture"

Joshua Gooch \* SUNY Plattsburgh \* "Allegories of Labor's Liminality in the Elite Corruption of Neoliberalism"

SPONSOR: Caucus on Class



## Realism and Film History

Twenty-First Century Perspectives

CHAIR: Paul Young \* Vanderbilt University

Joshua Malitsky \* Indiana University \* "From Reportage to Collective Imagination: Newsreels and the Desire for Subjecthood"

Jennifer Peterson \* University of Colorado, Boulder \*
"Around the World with Orson Welles"

Paul Young \* Vanderbilt University \* "This Is Realism? Lois Weber's *Hypocrites*, Victorian Realism, and Allegorical Continuity"



# The Moving Image After Metaphysics

CHAIR: Scott Krzych ◆ Colorado College

Eugenie Brinkema \* Massachusetts Institute of Technology \*
"Aryan Kaganof and Formalism After Presence"

Scott Krzych → Colorado College → "The World Skewed: Tilt-Shift Video and the Reality of Special Effects"

Niels Niessen \* University of Minnesota \* "Cinematic Realism, Realist Cinema"

Brian Price \* University of Toronto \* "Necessary Movement"

SPONSOR: Contemporary Theory Scholarly Interest Group

WORKSHOP

#### **Bridging Disciplines in Media** and Urban Studies

Joshua Gleich 

University of Texas, Austin CHAIR:

#### Workshop Participants:

Mark Shiel ◆ King's College London

Merrill Schleier ◆ University of the Pacific

Erica Stein ◆ University of Arizona

SPONSOR: Urban Studies Scholarly Interest Group

Thoreau

#### The Future of the Past

Using Media Industry Studies to Reimagine Cinema and Media History

Emily Carman ◆ Chapman University CHAIR:

RESPONDENT: Thomas Schatz 

University of Texas. Austin

**Emily Carman** ◆ Chapman University ◆ "'The Ultimate Publicity Hound': Carole Lombard and a Proactive Approach to Stardom in the Studio System"

Tom Kemper ◆ Crossroads School ◆ "Changing Channels: Talent Agents and the Social Networks in Media Industries"

Anne Helen Petersen \* The Putney School \* "Jackie-O and Dick & Liz: Celebrity, Conglomeration, and the Boom and Bust of the 1960s Gossip Industry"

Ross Melnick \* Oakland University \* "Hollywood on the Nile: American Film Exhibitors in Egypt in the 1940s and 1950s"

SPONSOR: Media Industries Scholarly Interest Group

Stuart

#### Elements of the Movie House

The Design and Order of Cinematic Spaces

Catherine Clepper ◆ Northwestern University CHAIR:

Jocelyn Szczepaniak-Gillece \* Northwestern CO-CHAIR: University

Kirsten Thompson ◆ Wayne State University ◆ "'You Never Need a Ticket to the World's Biggest Show!': Douglas Leigh and Animated Advertising in Times Square"

Jocelyn Szczepaniak-Gillece 
Northwestern University "'Design for Illusion': Perception, Regulation, and Immersion in Benjamin Schlanger's Transcineum Theaters"

Catherine Clepper \* Northwestern University \* "Cosmic Intercom: Stan VanDerBeek's Movie-Drome and the Dome-Theatre Worldview"

Elena Gorfinkel 

University of Wisconsin, Milwaukee "Cinema and Smell: Aspirational Senses, Impossible Spaces"

Queer Theory/Queer Readings

Negotiating Normativity

Julianne Pidduck 

University of Montreal

Michele Aaron + University of Birmingham + "Passing Through: Queer Lesbian Film and Fremde Haut (Angelina Maccarone, 2005)"

Lisa Henderson ♦ University of Massachusetts, Amherst ♦ "Plausible Optimism"

Julianne Pidduck 

University of Montreal 

"Thinking the Audiovisual Relation: Su Friedrich's Experimental Kinship Documents"

**Queer Caucus** SPONSOR:

#### Over the Borderline

Transnational Radio Histories



**Derek Vaillant** ◆ University of Michigan

**Derek Vaillant** University of Michigan "Sounds Too French: The Challenges of US-France Transatlantic Broadcasting, 1920-1939"

Gisela Cramer 
University of Colombia.Bogota 
The Shortcomings of Shortwave: US Programming to Latin America during World War II"

**Jennifer Spohrer** ◆ Bryn Mawr College ◆ "Visions and Realities of International Commercial Broadcasting: Radio Luxembourg in the 1930s"

Michele Hilmes ◆ University of Wisconsin, Madison ◆ "Building Bridges, Crossing Wires: The BBC's North American Service"

Sound Studies Scholarly Interest Group



## Stereoscopic Media

3D Images and Visual Culture

Miriam Ross ◆ Victoria University of Wellington CHAIR:

co-chair: Leon Gurevitch ◆ Victoria University of Wellington

**Leon Gurevitch** ◆ Victoria University of Wellington ◆ "The Stereoscopic Attraction: 3D Imaging and the Spectacular Paradiam 1850-2011"

**Bruce Isaacs** \* University of Sydney \* "The Paradox of 3D: Between Depth and Surface in James Cameron's Avatar"

**Keith Johnston** ♦ University of East Anglia ♦ "Reclaiming the British Pioneers: Misrepresenting Britain's Stereoscopic Past in The Queen in 3-D (2009)"

Miriam Ross ◆ Victoria University of Wellington ◆ "3D's Experimental Visuality: From Nazi Propaganda to Independent Colombian Filmmaking"

#### SCREENINGS =

ROOM: Tremont, Level 4

## Maguilapolis: A City of Factories

Vicki Funari and Sergio De La Torre, USA/Mexico, 2006, 60 min

Maguilapolis documents the lives of women working in one of Tijuana's 800 Maguiladoras, the multinational factories just over the Mexico-United States border. Their fight for justice in their workplaces and communities merge with non-traditional documentary conventions to blur the lines between art and activism. The bilingual film was developed in collaboration with the workers themselves and makes innovative use of on-screen text and performance. The film offers frank and honest portrayals of workers caught in the meshes of globalization, while offering insights into discussions of immigration, women's rights, and the transnational economic crisis with its shifting labor markets. Hailed by scholars, media activists, and labor unions as an invaluable resource, this film should be seen by everyone concerned with investigating the human stories that surround the failure of capital to provide for those who sustain its advance. It should also be seen by those interested in exploring new forms of documentary.

SPONSORS: Caucus on Class. Latino/a Caucus

Documentary Studies Scholarly Interest Group

#### Made In Thailand

Eve-Laure Moros and Linzy Emery, USA, 1999, 33 min

SPONSORS: Caucus on Class

Documentary Studies Scholarly Interest Group

Women in Thailand make up 90% of the labor force in garment and toy factories that produce for export by multinationals. This film about women factory workers in Thailand as they struggle to organize unions reveals the human cost of globalization.

Audiences for these films may also be interested in Working Girls (Session K) and Coal Country (Session A), as well as in panels K10 "East Asian Cinema, Urbanism, and Globalization," P14 "Cinema, Oil, Disaster: Ecological and Post-industrial Issues in Contemporary Media," O17 "Postmodern Cities and Cinema," and R6 "Asian Film and Media Cultures."

#### 2:15 - 4:00pm

# SPECIAL EVENT New England Archive Showcase

LOCATION: Bright Family Screening Room, Emerson College's Paramount Center 559 Washington Street

New England is home to several significant moving image archives. We are pleased to present a showcase of these archives during which time they will share a sampling of some of the films, television programs, and other media in their holdings with SCMS members. During each showcase representatives from the archives will be on hand to introduce a variety of clips, discuss their collections, and take questions from the audience. This will be a one-of-a-kind opportunity for both graduate students and advanced scholars alike to learn about research opportunities and about many of the hidden gems within these important archives. Drop by for an hour or stay for all of the presentations. Admission is with your SCMS conference badge. The showcase will take place in the Bright Family Screening Room at Emerson College's Paramount Center at 559 Washington Street.

## • • • • • • highlighting

#### The Harvard Film Archive

The Harvard Film Archive's collection of 35 and 16mm material for approximately 16,000 titles, as well as its many posters, documents and ephemera, are accessible to faculty and students at Harvard, as well as to outside researchers. The film holdings include features, trailers, educational films, experimental cinema, propaganda, television programs, commercials, and home movies. Examples of entire collections received include Asian American Film Ephemera; the B.F. Skinner Collection; the Grove Press Film Collection; the Taipei Economic and Cultural Office Collection; and the Lothar and Eva Just Film Stills Collection of over 800,000 film stills, pressbooks, posters, and publicity and production stills from the classical studio era of the 1930s-1960s. The HFA also houses all of the films, papers, and related materials of several filmmakers, including documentarian Dick Fontaine, experimental filmmaker Hollis Frampton, cinematographer James E. Hinton, film and video artist George Kuchar, and animator Derek Lamb. Established with the assistance of the Luce Foundation and the National Endowment for the Humanities in 1979, the Harvard Film Archive has grown into an incomparably rich resource for scholars and filmmakers. http://hcl.harvard.edu/hfa/

**Directions:** The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.

MEETING -

ROOM: Stanbro, Level 4

2:15 - 4:00pm

Media Literacy and Pedagogical Outreach Scholarly Interest Group

## 4:15 - 5:30pm

## AWARDS CEREMONY

#### ROOM: Plaza Ballroom, Level 2

PRESENTER: Chris Holmlund 

University of Tennessee 

SCMS President

#### STUDENT WRITING AWARD

1ST PLACE

Justin Horton ◆ Georgia State University ◆ "The Unheard Voice in the Sound Film"

2ND PLACE

**Luke Stadel** \* Northwestern University \* "Cable Pornography, and the Reinvention of Television, 1982-1989"

3RD PLACE

Alla Gadassik \* Northwestern University \* "Dissecting and Reanimating the National Body: Medical Imaging in Animated Films"

#### DISSERTATION AWARD

**Seung-hoon Jeong** \* Yale University \* "Cinematic Interfaces: Retheorizing Apparatus, Image, Subjectivity"

HONORABLE MENTIONS

Laure Norma Brost + University of California, Los Angeles + "Color Moves: Diacritical, Kinetic, and Rhetorical Cinema Color"

Hye Jean Chung + University of California, Santa Barbara + "Media Heterotopias: Spectral Effects in Transnational Cinematic Space"

#### THE KATHERINE SINGER KOVÁCS ESSAY AWARD

Linda Williams ◆ University of California, Berkeley ◆ "Cluster Fuck: The Forcible Frame in Errol Morris's Standard Operating Procedure" (Camera Obscura 25, no. 1 (2010): 29-67)

HONORABLE MENTIONS

51, no. 3 (2010): 197-218)

Jason Sperb Michigan State University Meassuring
Convergence: Online Fandom, Race, and Disney's Notorious Song
of the South" (Cinema Journal 49, no. 4 (2010): 25-45)
Michael Cowan McGill University Moving Picture Puzzles:
Training Urban Perception in the Weimar 'Rebus Films'" (Screen

#### BEST ESSAY IN AN EDITED COLLECTION

Aswin Punathambekar University of Michigan "Reality Television and the Making of Mobile Publics," in Real Worlds: Global Perspectives on the Politics of Reality Television. Marwan Kraidy and Katherine Sender, eds. (New York: Routledge, 2010).

HONORABI F MENTIONS

Jane Elliott \* University of York \* "Life Preserves: The Neoliberal Enterprise of Hurricane Katrina Survival in *Trouble the Water, House, M.D.,* and *When the Levees Broke,*" in *Old and New Media after Katrina*. Diane Negra, ed. (New York: Palgrave, 2010).

Sean O'Sullivan \* Ohio State University \* "Space Ships and Time Machines: *Mad Men* and the Serial Condition," in *Mad Men: Dream Come True TV*. Gary R. Edgerton, ed. (London: I.B. Tauris, 2011).

#### BEST EDITED COLLECTION

**Dudley Andrew with Hervé Joubert-Laurencin** \* Yale University \* Opening Bazin: Postwar Film Theory and Its Afterlife (Oxford University Press, 2011).

HONORABLE MENTION

Michele Pierson \* King's College London \*
David E. James \* University of South California \* and
Paul Arthur \* Montclair State University \* Optic Antics: The
Cinema of Ken Jacobs (Oxford University Press, 2011).

#### **BEST FIRST BOOK AWARD**

**Todd Decker** \* Washington University St. Louis \* *Music Makes Me: Fred Astaire and Jazz* (Berkeley: University of California Press, 2011).

#### THE KATHERINE SINGER KOVÁCS BOOK AWARD

Timothy Corrigan University of Pennsylvania The Essay Film: From Montaigne, After Marker (Oxford University Press, 2011).

#### THE ANNE FRIEDBERG INNOVATIVE SCHOLARSHIP AWARD

Jussi Parikka \* University of Southampton \* Insect Media: An Archaeology of Animals and Technology (University of Minnesota Press. 2010).

#### SERVICE AWARD

Eric Schaefer 

Emerson College

#### PEDAGOGY AWARD

Marsha Cassidy ◆ University of Illinois, Chicago

#### DISTINGUISHED CAREER ACHIEVEMENT AWARD

Vivian Sobchack ◆ University of California. Los Angeles

### 5:30 - 7:30pm

## RECEPTION

ROOM: Imperial Ballroom. Level 2

Come celebrate the 2012 awards recipients while rekindling old friendships and meeting new acquaintances.

### 8:15 pm

### SPECIAL EVENT

ArtsEmerson Presents a Celebration of Women Make Movies 40th Anniversary

A Screening of *The Heretics* (2009)

with Director Joan Braderman

LOCATION: Bright Family Screening Room at the Historic Paramount Theater 559 Washington Street

In celebration of Women Make Movies' (WMM) 40th anniversary, ArtsEmerson screens *The Heretics* with award-winning New England video artist and Hampshire College Professor Joan Braderman's in attendance. Tracing the influence of the Women's Movement's Second Wave on art and life, Braderman tells the exhilarating inside story of the New York feminist art collective that produced *Heresies: A Feminist Publication on Art and Politics* (1977-92). Charting the collective's challenges to gender and power, and its history as a microcosm of the period's broader transformations, *The Heretics* goes on the road from New Mexico to Italy, reconnecting with 28 other group members, including writer/critic Lucy Lippard, architect Susanna Torre, filmmaker Su Friedrich, and artists Ida Applebroog, Mary Miss, Miriam Schapiro, and Cecilia Vicuña. Still funny, smart, and sexy, the geographically dispersed participants revisit how and why they came together to explore women's art and demand the right to be heard. "Upbeat and affirmative. . . the stories these women tell envision a radically different moment in art-world history, one in which questions of career and market are barely mentioned, and philosophical arguments are firmly grounded in street-level politics" (Ed Halter, *ARTFORUM*). Running time: 95 minutes.

Women Make Movies is the world's leading distributor of films by and about women. For the past six years, films from WMM have won awards at the Sundance Film Festival and for five of the last six years have won or been nominated for an Academy Award, including last year's Sun Come Up. From WMM's humble beginnings as a women filmmakers' collective in 1972 to today, with over 600 films in its catalog and a robust Production Assistance Program supporting 200 filmmakers, WMM has changed the landscape of movie making for women directors and producers. The 2012 celebration of WMM's anniversary will include 40 screenings across the globe, from Dubai to Brazil.

**To attend:** SCMS members can obtain discounted tickets (\$5) using code SCMS2012. Tickets can be purchased at the Paramount Center Box Office (559 Washington Street), online at http://www.artsemerson.org, or by calling (617) 824-8400.

**Directions:** The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington you will see the Paramount marguee.



#### Packing (and Taking) Heat

Historical Understandings of the Female Action Hero

CHAIR: Cristina Stasia ◆ University of Alberta

Liz Clarke \* Wilfrid Laurier University \* "Female Heroes On and Off the Screen: The Active Star and War Promotion in Silent American Film"

Heather Blackmore → University of Southern California →
"Bombshells, Bullet Bras, and Booby Traps: Locating
Power and Danger within the Female Body"

Margaret Bruder \* Western Carolina University \* "The Trouble with Angels: Jiggle Feminism and Bad Faith"

Cristina Stasia \* University of Alberta \* "(Dis)Arming Women: Female Firearm Ownership and the Female Action Film"



## "A New Archivist Has Been Appointed"

The Ingmar Bergman Archives

CHAIR: Jan Holmberg + Ingmar Bergman Foundation

Eirik Frisvold Hanssen \* Norwegian University of Science and Technology \* "Audiences and the Auteur Archive: Letters to Ingmar Bergman"

Maaret Koskinen \* Stockholm University \* "Analog Ghosts: The Photograph, the Letter, and the Auteur"

Anna Sofia Rossholm \* Linnaeus University \* "The Creative Diary between Intimate and Public Realms"

Astrid Widding \* Stockholm University \* "Behind the Screen: Ingmar Bergman on the Set and in the Archives"



### In Living Color

Race, Politics, and Technology in 1950s-60s Television

CHAIR: Susan Murray ◆ New York University

Heather Hendershot \* Queens College/CUNY Graduate

Center \* "'A Bare-Knuckled Intellectual Brawl': William
F. Buckley, Firing Line, and the Mainstreaming of
Conservative Republicanism"

Benjamin Han New York University ""Good Partners': Latino/a Performers, Pan-Americanism, and Popular Music in the Post-good Neighbor Era"

Meenasarani Murugan ◆ Northwestern University ◆ "'Prince Ali's Magic Tube Come True!' The Eastern and US Television as Imperial Project. 1940–1960"

Susan Murray ◆ New York University ◆ "Colortown: NBC's Investment in Color in the 1950s"



### International Connections of Soviet Documentary Film

CHAIR: John MacKay ◆ Yale University

Anastasia Fedorova \* Kyoto University \* "The Reception Soviet Documentary Film in Japan, 1920s–1960s"

Irina Tcherneva School for Advanced Studies in the Social
Sciences Cultural and Technological Transfers in
Soviet Non-fiction Film, 1950s—1960s"

Raisa Sidenova \* Yale University \* "Robert Flaherty and Soviet Documentary Film"





#### Getting Over the Wall

East Asian Cinema, Hollywood, and the Cold War

Hiroshi Kitamura ◆ College of William and Mary CHAIR:

Christina Klein + Boston College + "Korean Cinema between Japan and Hollywood"

Michael Baskett ◆ University of Kansas ◆ "Japan's Film Festival Diplomacy as Cold War Culture"

Dima David Mironenko-Hubbs Harvard University "Unexpected Encounters: The Hollywood Origins of the New North Korean Cinema"

Hiroshi Kitamura + College of William and Mary + "Representing Mao: The Chairman and the Making of Detente Culture"

Asian Pacific/American Caucus SPONSOR-

# Cabot

### Why Apps Can't Arque . . . Or Can They?

The Critical Essay, Screen Cultures, and the Digital Humanities

James Tobias \* University of California, Riverside CHAIR:

James Tobias ◆ University of California, Riverside ◆ "Histories and Futures of the Critical Audiovisual Essay: Kit Literatures, Audiovisual Composition, and Scholarly Uses of Vernacular Media"

Holly Willis ◆ University of Southern California ◆ "The Letter and the Line: Text in Film and Video"

Steve Anderson 

University of Southern California "Technologies of Critical Writing: On the War between Data and Images"

lan Ross + University of California, Riverside + "Hardware as Argument: Finding the Essavistic in Hardware Modding Considered as Material Semiotic Practice"



#### Cosmopolitan Cinema

Heather Latimer ◆ University of Manchester

Felicia Chan University of Manchester "Backstage/Onstage Cosmopolitanism: Jia Zhangke's The World"

Jackie Stacey ◆ University of Manchester ◆ "The Uneasy Cosmopolitans of Code Unknown"

Heather Latimer ◆ University of Manchester ◆ "Pregnant Possibilities: Cosmopolitanism and Reproductive Futurism in Maria Full of Grace"



#### **Contemporary Exploitation** Cinema

Bradley Schauer ◆ University of Arizona

Bradlev Schauer ◆ University of Arizona ◆ "Uwe Boll's Auschwitz and the Limits of Social Critique in Exploitation Cinema"

Charlie Michael ◆ University of Miami ◆ "From Paris with Love: Exploitation, Belatedness, and Contemporary French Action Cinema"

Andrew Owens \* Northwestern University \* "Amending the Margins of Taste: Lars von Trier's Antichrist and the New Exploitative Art-House"

Katrin Horn Friedrich-Alexander University Erlangen-Nuremberg \* "The Return of the B-Movie: Bitch Slap! and Lesploitation"





## **National Cinemas**

Genres. Stars, and Fans

Karen Backstein ◆ Sterling Publishing

Javier Ramirez \* Indiana University \* "Brazilian Neo-Noir: Foreign Land and the Aesthetic of Violence"

**Brady Nash** ◆ Long Island University ◆ "Stagnation and Response: New Argentine Cinema in the Era of Neoliberalism"

Ganga Rudraiah ◆ University of Western Ontario ◆ "Cinema of the Social: Stars. Fans. and the Standardization of Genre in Tamil Cinema"

Karen Backstein ◆ Sterling Publishing ◆ "Documenting Musica Brasileira: Culture, History, Memory in the Brazilian Music Documentary"

Latino/a Caucus SPONSOR-



#### Archaeologies of the Future

Popular Cinema and Film History in the Age of Digital Technologies

Jason Sperb ◆ Michigan State University CHAIR:

**Bob Rehak** ◆ Swarthmore College ◆ "We Have Never Been Digital: CGI and the New 'Clumsy Sublime'"

Jason Sperb ◆ Michigan State University ◆ "'I'll (Always) Be Back': Visual Effects, Digital Performance, and Posthuman Labor in the Age of Digital Cinema"

**Chuck Tryon** ◆ Fayetteville State University ◆ "After Avatar: Digital 3D. Cinematic Revolution, and Digital Projection"

Kristen Whissel 

University of California, Berkeley 

"Digital 3-D: Emergence, Immersion, and the Re-activation of Melodramatic Mise-en-scène"



### **Computer Games and** Virtual Forms

Lori Landay 

Berklee College of Music

Brent Strang \* Stony Brook University \* "Red Dead Remediation: Sandbox Games, Anti-environments and Digital Adolescence"

Juan F. Belmonte Avila ◆ University of Murcia ◆ "Tactility in Computer Games: Non-Visual Mediations in Digital Discourses"

Mark J. P. Wolf \* Concordia University, Wisconsin \* "BattleZone and the Origins of First-Person Shooting Games"

Lori Landay \* Berklee College of Music \* "Virtually There: Presence, Agency, Spectatorship, and Performance in Interactive Media"

Video Game Studies Scholarly Interest Group



#### Trash, Contamination, and Dirt on Screen

Kara Andersen ◆ Brooklyn College

John Powers 

University of Wisconsin, Madison "Contamination and Intentional Allegory: The Strange Case of Todd Haynes' Safe"

Kara Andersen ◆ Brooklyn College ◆ "The Demiurge of the Discarded: Mr. Stain on Junk Alley"

Chelsey Crawford ◆ Oklahoma State University ◆ "Coveting Imperfection in the Digital Age"

David Lerner ◆ University of Southern California ◆ "Smells Like Lowbrow: Odorama in John Waters' Polyester"



**Holmes** 

### Violent Images

CHAIR: Ora Gelley A North Carolina State University

Asbjorn Gronstad \* University of Bergen \* "Archives of Violence"

Jacqueline Waeber \* Duke University \* "Revisiting Anempathetic Music: Visible Violence and the Audible Offscreen"

Julian Hanich \* Free University of Berlin \* "Suggestive Verbalizations: Evoking Cinematic Violence through Words"

Ora Gelley North Carolina State University "Narrative Form, Violence, and the Female Body"



### The Place of the Festival and Its Impact on Local and Global Film and Media Arts Communities

CHAIR: Skadi Loist + University of Hamburg

Rob Drew \* Saginaw Valley State University \* "'Hell's Half Mile': Media Festivals and Community—Renewal in the Post-industrial Heartland"

Vera Zambonelli \* University of Hawai'i \* and
Katia Balassiano \* Iowa State University \*
"The ARTS at Marks Garage"

Ratheesh Radhakrishnan \* Rice University \* "Zanussi's Betrayal: Film Festival, Kerala, and the 'International'"

Dorota Ostrowska \* Birkbeck, University of London \*
"Non-Urban Film Festival Locations: Cinema's Gardens
of Eden"

sponsors: Film and Media Festivals Scholarly Interest Group and Urban Studies Scholarly Interest Group



## Post-Millennial Struggles, the Global South, and Transnational Media

CHAIR: Shelley Bradfield + Colorado State University

Shelley Bradfield \* Colorado State University \* "Migrant Reception of National Television in South Africa in the Age of the Transnational"

Chad Beck \* Randolph College \* "Ethnoracial Identity Production, Telemundo, and mun2"

Spring-Serenity Duvall ◆ University of South Carolina, Aiken ◆
"Hope for Haiti?: Transnational Celebrity Activism and
Humanitarian Interventions in the Aftermath of the
2010 Earthquake in Haiti"

Assem Nasr \* Indiana University-Purdue University Fort
Wayne \* "Al-Jazeera and the Arab Uprisings:
The Language of Images and a Medium's
Intersubjectification"

SPONSOR: Television Studies Scholarly Interest Group



### **Experimental Animation**

CHAIR: Emily Murphy → University of Florida

RESPONDENT: Alla Gadassik Northwestern University

Emily Murphy \* University of Florida \* "The Politics of Play in John and Faith Hubley's Windy Day"

Kerry McArthur → University of Calgary → "A-Courting Mr.
Frog: The Biographical and Artistic Life Work of Evelyn
Lambart"

Vanessa Chang \* Stanford University \* "MUTO: Urban Space as Spectacular Encounter"

SPONSOR: Animated Media Scholarly Interest Group



## **Small Gauge Cinema**

CHAIR: Haidee Wasson ◆ Concordia University

Dino Everett \* University of Southern California \* "Lost Films on Lost Guages: The 1912 Edison 22mm Release of Charles Dicken's Martin Chuzzlewit"

Peter Lester ◆ University of British Columbia ◆ "Small-gauge Circulation: 16mm Distribution in Canada, 1936–1945"

Steve Wurtzler → Colby College → "Domestic Cinema and Film Theory: A Report from the Film Theory Classroom"

Haidee Wasson ◆ Concordia University ◆ "The Portable War Machine: Designing the Small Film Projector at Mid-Century"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group



### Activism, Media Art, Film Culture, and Social Media in the Recent Arab Uprisings

CHAIR: Nezar Andary ◆ Zayed University

Samirah Alkassim Anne Arundel Community College
"Connecting the Dots: From Graffiti Art to Films
Preceding History in Egypt"

Dina Ramadan ◆ Bard College ◆ "Between Martyr and Artist: Egyptian Art after the Revolution"

Merlyna Lim ◆ Arizona State University ◆ "Journey to Tahrir: Social Media and Popular Movements in 2011 Egypt Revolt"

Nezar Andary → Zayed University → "The Springs in Arab Film
Culture"

SPONSOR: Middle East Caucus



# WORKSHOP **Hate Is a Strong Word**Disciplinarity and Distaste

CHAIR: Max Dawson ◆ Northwestern University

#### Workshop Participants:

Michael Z. Newman ◆ University of Wisconsin, Milwaukee

Melissa Click ◆ University of Missouri

Derek Johnson ♦ University of Wisconsin, Madison

Melissa Zimdars ◆ University of Iowa

Amber Watts ♦ Texas Christian University



#### WORKSHOP

## Teaching the Archive

CHAIR: Constance Balides ◆ Tulane University

#### Workshop Participants:

Robert Allen 

University of North Carolina, Chapel Hill

Mark Cooper ◆ University of South Carolina

Dudley Andrew \* Yale University

Christine Gledhell ◆ New York University

SPONSOR: Media Literacy and Pedagogical Outreach
Scholarly Interest Group





#### Mixed Meanings

Racial Ambiguity in American and Transnational Media Culture

CHAIR: Mary Beltran ◆ University of Texas, Austin

Camilla Fojas \* DePaul University \* "Mixed Race State: Hawai'i and 1960s Tourist Films"

Mary Beltran \* University of Texas, Austin \* "The Politics of Honeyface: SNL and the Case of Fauxbama"

Leilani Nishime \* University of Washington \* "The Tiger Woods Scandal and the Spectacle of Race"



#### **Mediated Futures**

CHAIR: Troy Rhoades ◆ Concordia University

CO-CHAIR: Timothy Holland 

University of Southern California

Firoza Elavia \* York University \* "The Shifting Folds of Future Media: Narrative, Temporality, Spatiality"

Timothy Holland \* University of Southern California \* "New Media Futures: On Egypt's 'Facebook Revolution'"

Alison Kozberg \* University of Southern California \* "Losslessness: The Materiality of the Digital, Accumulation, and the Future of the Avant-Garde"

Troy Rhoades \* Concordia University \* "The Folding Dynamism of Time: Experiencing 'Asynchronous Realtime' through VJ Performance"

SPONSOR: Contemporary Theory Scholarly Interest Group

#### MEETING .

ROOM: Stanbro, Level 4

9:00 - 10:45am

**Caucus on Class** 

#### **EVENT**

ROOM: Statler, Level 2

9:00 - 10:45am

Media Literacy and Pedagogical Outreach Scholarly Interest Group Outreach Event

FOR K-12 TEACHERS



#### SCREENINGS =

ROOM: Tremont, Level 4

### I Am

Sonali Gulati, USA/India, 2010, 71 min

*I Am* chronicles the journey of an Indian lesbian filmmaker who returns to Delhi after eleven years to re-open what was once home and finally confronts the loss of her mother to whom she never came out. As she meets and speaks to parents of other gay and lesbian Indians, she pieces together the fabric of what family truly means, in a landscape where being gay was until recently a criminal and punishable offense.

SPONSORS: Queer Caucus

**Documentary Studies Scholarly Interest Group** 

#### Two Sides of the Moon: The Honor Killing of Hatun Aynur Surucu David L. Gould, USA, 2011, 33 min

Hatun Aynur Surucu was a Kurdish woman living in Berlin who was murdered by her youngest brother, Ayhan. Hatun and Ayhan were very close, but somehow on February 7, 2005, Ayhan felt compelled to shoot his sister three times in the head. The murder was quickly classified as an honor killing. Hatun's story is that of a woman caught between two cultures. Ironically, had she broken free from her family, she would have lived. Had she not questioned her family and culture, she likely would have been kept safe. It was having a foot in both worlds that sealed her fate.

sponsors: Women's Caucus

Documentary Studies Scholarly Interest Group

Audiences for these films may be interested in *Angst Essen/Eat Fear* (Session Q), *Pirated* (Session E), *Untitled* (Session E), *Poised and in the Throes* (Session C), and *The Secret Loves of Jesse James* (Session C), as well as in panels B21 "Representing Queer Time, Engaging Queer Theory," 112 "The Autobiographical I/Eyes of the Cinema" and J13 "Framed Lives and Screened Deaths: Representations of Honor Killings in World Cinema."



CO-CHAIR:

#### Celebrity Activism Industry, Culture, Society

Courtney White ◆ University of Southern California CHAIR: Elena Bonomo ◆ University of Southern California

Elena Bonomo + University of Southern California + "A Vocal Minority: Star Activists in the 1960s and 1970s"

Courtney White 

University of Southern California 

"You Are What You Eat: Natalie Portman and Ethical Consumption"

Michael Hammond ◆ University of Southampton ◆ "Sean Penn: Acting Authentic"

Brandy Monk-Payton ◆ Brown University ◆ "Buying Life: Fandom, Citizen-Celebrity, and the Spectacle of Digital Death"



### Regarding Jacques Cousteau, Regarding the World

James Cahill 

University of Toronto

RESPONDENT: Jennifer Fay \* Vanderbilt University

James Cahill 

University of Toronto 

"Periscopophilia (Cousteau, Bazin, Césaire)"

Janine Marchessault \* York University \* "Reflections on the Umwelt in the Science Films of Painlevé and Cousteau"

Jason Zuzga ◆ University of Pennsylvania ◆ "The Violent, Silent World: Affect. History, and Ethical Orientation on Screen and at Sea"

SPONSOR: French and Francophone Scholarly Interest Group



### Unforgettable

Popular Music and Memory on Film

CHAIR: Katherine Spring 

Wilfrid Laurier University

Russell Kilbourn \* Wilfrid Laurier University

RESPONDENT: Jeff Smith University of Wisconsin Madison

Michael Dwyer ◆ Arcadia University ◆ "Old Time Rock and Roll: Fifties Nostalgia on Hollywood Soundtracks"

Sangeeta Marwah + University of Southern California + "The Hindi Film Song: Narrative, Cultural Memory, and Identity"

Ethan de Seife + Hofstra University + "Old Times Were Good Times: Neil Young Remembers Greendale"

Sound Studies Scholarly Interest Group SPONSOR:



### From Spectators to Auteurs

Digital Technologies and Audiences

Megan Ankerson ◆ University of Michigan

Joe Tompkins University of Minnesota "Horror 2.0: Digital Cinema, Subcultural Distinction, and Horror Fandom"

**Tonia Edwards** ◆ Georgia State University ◆ "From the Nickelodeon to Google+ Hangouts: Digitizing Social Viewing Practices in a Web 2.0 World"

Sarah Sinwell 

Northeastern University 

"From Amateurs to Auteurs: Life in a Day, YouTube, and the Future of Global Documentary"

Megan Ankerson → University of Michigan → "Constructing a 'Cool' Commercial Web: Storytelling, Sharing, and Social Media in the Mid-1990s"



# Indian Television in a Time of Transition

The Unknown 1980s

CHAIR: Pavitra Sundar \* Kettering University

RESPONDENT: Ranjani Mazumdar → Jawaharlal Nehru University

Sangita Gopal ◆ University of Oregon ◆ "Indian TV in the 1980s or the Second Coming of 'Parallel Cinema'"

Manishita Dass \* Royal Holloway, University of London \*
"Thinking Outside the Box: Primetime Television,
Political Cinema, and Popular Entertainment in the
Doordarshan Fra"

Aswin Punathambekar \* University of Michigan \* "Make Room for Television Comedy: Television and the Making of an Urban Middle Class in 1980s India"



### Civilian Cinema in the Shadows of War and National Strife

CHAIR: **Dorit Naaman** ◆ Queen's University

RESPONDENT: Linda Dittmar ◆ University of Massachusetts, Boston

Yael Munk \* Open University of Israel \* "The Holocaust's Obscene Cinematic Representations in Post-national Israeli Cinema: The Influence of European Fascist Aesthetics on Three Autobiographical Films"

Nava Dushi ◆ Lynn University ◆ "Forward Nostalgia— Renegotiating the National in Three Minor Films: From a Past Imperfect to the Unforeseeable Future of a Peoples to Come"

Dorit Naaman \* Queen's University \* "Ajami, Syriana, and Before the Rain: The 'Hyperlink Film' as Effective Subversion of Reel Politics"



## Fragmented Bodies

Horror across Region, Nation, and Visual Media

CHAIR: Dana Och ◆ University of Pittsburgh

CO-CHAIR: Kirsten Strayer 

University of Pittsburgh

Darren Kerr \* Southampton Solent University \* "Telling Tales between Film and Television: The Enforced Impression of Takeshi Miike's Imprint (2006)"

Melissa Lenos ◆ Donnelly College ◆ "'My Boyfriend Is a Vampire': Undead Lovers and Their Functions"

Kirsten Strayer \* University of Pittsburgh \* "Experiment and Sensation: The Circulation of Art Cinema as Horror Text"

Dana Och \* University of Pittsburgh \* "'The Sheep Are Revolting': Becoming Animal in the Post-colonial Zombie Comedy"



### Reception, Perception, Deception?

Queerly Changing the Terms of Readership and Genre

CHAIR: R. Bruce Brasell ◆ Independent Scholar

Dan Humphrey \* Texas A&M University \* "Covert Homosexual Content?: Amici per la pelle and Its Queer Fans"

R. Bruce Brasell \* Independent Scholar \* "Degeneracy, Urban Space, and Readership Taking a Walk on the Wild Side"

David Lugowski ↑ Manhattanville College ↑ "Where Queer Authorship Meets Concerned, Offended, or Delighted Readership: Pastiche and Politics in the Comedies of James Whale"

Steven Cohan \* Syracuse University \* "Crashing (in)
Hollywood: Reading the Emergence of Crazy Female
Stardom in the Backcamera Film"

SPONSOR: Queer Caucus



#### Inner/Outer Space

Negotiating the Interior and Exterior in Experimental Film and Media

CHAIR: Gregory Zinman + New York University

Gregory Zinman \* New York University \* "Experimental Intermedia, Interiority, and the Cosmos"

J. J. Murphy \* University of Wisconsin, Madison \* "Come Blow Your Mind: Andy Warhol's Expanded Cinema and Outer and Inner Space"

Jennifer Proctor → University of Michigan, Dearborn →
"Appropriating Memory: Home Movies and Smart
Montage"

Leo Goldsmith \* New York University \* "Science Non-fiction: Space Footage and Appropriation in Experimental and Documentary Cinema"

SPONSORS: Experimental Film and Media Scholarly Interest Group CinemArts: Film and Art History Scholarly Interest Group



# Subjectivity and Affect in Soviet Montage Film

HAIR: Karla Oeler 

Emory University

Herbert Eagle ← University of Michigan ← "Affect in Soviet Montage Film"

Karla Oeler ◆ Emory University ◆ "Does Poetry Matter (as a Film Genre)?"

Luka Arsenjuk \* University of Maryland \* "The Subject of Montage"

Elizabeth Papazian \* University of Maryland \* "Illegibility and Subjectivity in 'Poetic' Cinema"



#### The Politics of the Medium

Crisis, Technology, and Intermediality through Japan

CHAIR: Yuriko Furuhata 

McGill University

RESPONDENT: Karen Beckman 

University of Pennsylvania

Akira Lippit \* University of Southern California \* "Medium Disaster 311"

Yuriko Furuhata \* McGill University \* "Recopying the Copy: Japanese Media Discourse on Technological Reproduction"

Miryam Sas \* University of California, Berkeley \* "Transcultural Media Theory and Practice in the 1960s"



### **Eroticism in Spanish Cinema**

From Franco to Present Day

CHAIR: Santiago Fouz-Hernandez ◆ Durham University

Tatjana Pavlovic \* Tulane University \* "Erotic and Political Landscapes: Geraldine Chaplin and Carlos Saura"

Brad Epps \* Harvard University \* "Morbidity Unveiled: Sexuality and Dis-ease in the Cinema of the Spanish 'Transition'"

Jorge Pérez \* University of Kansas \* "The Erotic Allure of Innocence: The Children of Almodóvar and the Resexualization of Biopolitical Bodies"

Santiago Fouz-Hernandez \* Durham University \* "Triggering the Senses: Eroticism and Haptic Visuality in the Recent Work of Bigas Luna"

SPONSOR: Latino/a Caucus



# The Ethics of Labor in Contemporary Cinema

Working Bodies and Gendered Affects

CHAIR: Tamao Nakahara ♦ Independent Scholar

co-chair: Aga Skrodzka-Bates ◆ Clemson University

RESPONDENT: Matthew Tinkcom 
Georgetown University

Joseph Mai \* Clemson University \* "Work, Maternity, and Levinasian Ethics in the Dardenne Brothers"

Aga Skrodzka-Bates \* Clemson University \* "The Worker: Subjectivity and the Ethics of Duty in Michael Mann's Cinema"

Tamao Nakahara \* Independent Scholar \* "Butterfly Affect: Protestant Ethic and Melodramatic Performances from Modern Times to Ugly Betty"

Barbara Mennel \* University of Florida \* "Potiche: Camp and Reproductive Labor"



## Capital, Distinction, and Film Festivals

On Adaptations of Pierre Bourdieu's Work to the Study of Film Festivals

CHAIR: Marijke Valck Dniversity of Amsterdam

Marijke de Valck \* University of Amsterdam \* "Film Festivals, Bourdieu, and the Economization of Culture"

Diane Burgess \* University of British Columbia \* "Why Whistler Will Never Be Sundance, and What This Tells Us About the Field of Cultural Production"

Su-Anne Yeo \* Goldsmiths, University of London \* "Themed Film Festivals and Alternative Capital: Re-imagining the Work of Pierre Bourdieu"

Ger Zielinski → Trent University → "On the Play of Distinction in Lesbian and Gay Film Festivals"

SPONSORS: Caucus on Class
Film and Media Festivals Scholarly Interest Group



#### WORKSHOP

## A Scholarship of Audiovision

Theory/Praxis/Production in the 21st Century

CHAIR: Brigitta Wagner → Indiana University, Bloomington

### Workshop Participants:

Brigitta Wagner ◆ Indiana University, Bloomington

Charles Musser ◆ Yale University

Gabriel Paletz ◆ Prague Film School

Hanna Shell ◆ Harvard University

Jesse Shapins ◆ Harvard University



#### The B-Film

New Histories and Contexts

CHAIR: Kyle Edwards ◆ Oakland University

RESPONDENT: Jerome Christensen 
University of California, Irvine

Noah Isenberg \* The New School \* "'The Capra of PRC': Reconsidering Edgar G. Ulmer's Cycle of Bs at Producers Releasing Corporation, 1942-46"

Andrea Comiskey \* University of Wisconsin, Madison \* "From B to A?: Domestic Distribution of the Hollywood Western. 1935–1945"

Kyle Edwards \* Oakland University \* "A Measure of Independence: King Bros. Productions and Monogram Pictures Corporation"



### Psycho-cinema

Technologies of Modern Affect

CHAIR: Ana Olenina + Harvard University

CO-CHAIR: Jeremy Blatter + Harvard University

Jeremy Blatter \* Harvard University \* "Psycho-cinematic Experiments: Moving Pictures in Experimental Psychology, 1897–1917"

Ana Olenina + Harvard University + "The Pulse of the Film: Psychophysiological Studies of Spectators in the 1920's"

Abraham Geil \* Duke University \* "Mirror Neurons — Beyond Good and Evil"

Sal Anderson \* London College of Communication \*

"Neuroscientific Interventions in Film Practice: Case
Studies of Interdisciplinary Collaboration in Cinematic
Representation of Neurological Conditions"



## Rethinking Space

Theory and Practice

HAIR: Stephen Monteiro American University of Paris

Helen Morgan Parmett ◆ University of Minnesota ◆ "Towards a Theory of Media as Spatial Practice"

Amy Corbin \* Muhlenberg College \* "Traveling through Cinema Space: The Film Spectator as Tourist"

Murray Forman ↑ Northeastern University ↑ "Visualizing Place, Representing Age: Converging Themes in Contemporary Hip-Hop"

Andrea Kelley \* Indiana University \* "From the Factory to the Ferry: Soundies' Sites of Exhibition"



# Film Form and Politics in Contemporary Multiplex Cinema

CHAIR: Sudhir Mahadevan → University of Washington

Ulka Anjaria \* Brandeis University \* "No One Killed the Bollywood Social"

Anuja Jain \* New York University \* "Love Sex Aur Dhoka: A Study of Urban Transformations, Media Ecologies, and 'New' Morphology of Bombay Cinema"

Sudhir Mahadevan \* University of Washington \* "'Dhan Te Nan!': Onomatopoeia and Other Deployments of Film Sound in Contemporary Multiplex Cinema"



#### WORKSHOP

## Strategies for Researching and Writing Media Industry Studies

CHAIR: Jennifer Porst ♦ University of California, Los Angeles

CO-CHAIR: Erin Hill 

University of California, Los Angeles

#### Workshop Participants:

Miranda Banks ◆ Emerson College

John Caldwell University of California, Los Angeles

Michael Curtin ◆ University of California, Santa Barbara

Tom Kemper ◆ Crossroads School

Vicki Mayer ◆ Tulane University

SPONSOR: Media Industries Scholarly Interest Group



# Historical Perspectives on Media and Copyright

CHAIR: Eric Hoyt ◆ University of Southern California

RESPONDENT: Jane Gaines + Columbia University

lan Christie \* Birkbeck College, University of London \* "Creating Film Copyright: Early Movements toward Protection in Europe and the US, 1895–1914"

Eric Hoyt ◆ University of Southern California ◆ and
Nitin Govil ◆ University of California, San Diego ◆ "The
Thief of Bombay: Douglas Fairbanks, Colonial Copyright,
and Film Piracy in India, 1927–1935"

Peter Decherney \* University of Pennsylvania \* "Hollywood and the Public Domain"



#### **Expanded Cinema**

chair: Anthony Kinik ♦ Okanagan College

Rebecca Harrison \* University College London \* "Images in Transit: From Agit-Prop Trains to the British Postwar Cinema Coaches"

Kevin Flanagan \* University of Pittsburgh \* "Humphrey Jennings at the Fair: Spare Time, Family Portrait, and the Rhetoric of National Identity"

Ian Peters \* Georgia State University \* "The Extra-viewing Immersive Experience: The *Doctor Who* Experience and the Pop-Cultural Theme Park/Museum Hybrid"

Anthony Kinik \* Okanagan College \* "Multi-screen Metropolis: Expanded Cinema and the Vision of Montreal at Expo 67"



WORKSHOP

"You Are Who, Exactly?"

A Workshop on Working with
Non-traditional Scholars

CHAIR: **Joan Saab** ◆ University of Rochester

#### Workshop Participants:

Art Blake + Ryerson University

Jennifer Stoever-Ackerman ◆ SUNY, Binghamton

Philip Leers 
University of California, Los Angeles

Nicholas Sammond + University of Toronto

N

#### **SCREENING**

**ROOM: Tremont, Level 4** 

## Between the Lines Joan Micklin Silver, USA, 1977, 101 min

Filmed on location in Boston, director Joan Micklin Silver's film *Between the Lines* is a dramedy about a struggling local independent newspaper and stars a young ensemble cast, including Lindsay Crouse, Jill Eikenberry, Jeff Goldblum, John Heard, Marilu Henner, and Gwen Welles. This film is rarely screened and only last year finally became available on DVD. Micklin Silver was part of the generation of women directors making commercially oriented films in and around Hollywood during the 1960s and '70s. Statistically a small group, these films were important in that they marked the first significant increase of female filmmakers after the singular examples of Arzner and Lupino in the era from the 1930s to the early 1960s. *Between the Lines* captures the complex dynamics of a group of friends/co-workers wrestling with the fading social and political idealism of the 1960s. Set in 1977, this story of the commercial struggle of independent media retains powerful urgency 35 years on.

SPONSORS: Women's Caucus
Caucus on Class

Audiences for this film may be interested in *The Memorial* (Session P), *Errol Morris: A Lightning Sketch* (Session P), and *Uprising of '34* (Session R), as well as in panels A8 "Cinema and Community/Cinema as Community" and J16 "Be the Media: Radical Film, New Media, and Social Formations."

#### **MEETING**

ROOM: Stanbro, Level 4

11:00am - 12:45pm

Nontheatrical Film and Media Studies Scholarly Interest Group



### Laughter That "Encounters a Void?"

On Humor and Cinema in the Middle East

CHAIR: Hossein Khosrowjah + California College of Arts

Perin Gurel Dickinson College Mamerica, the (Oppressively)
Funny: Humor and Anti-Americanisms in Modern
Turkish Cinema"

Roberta Di Carmine \* Western Illinois University \* "Israeli Comedy's Multiple Voices/Languages in The Band's Visit"

Elise Burton \* Harvard University \* "Ethnic Humor, Stereotypes, and Cultural Power in Israeli Cinema"

SPONSOR: Middle East Caucus



#### After the Revolution

Violence, Gender, and the Limits of Cinematic Form after May '68

CHAIR: Chris Dumas + Independent Scholar

co-chair: Jonathan E. Haynes ♦ University of California, Berkeley

RESPONDENT: Alice Craven American University of Paris

Claire King \* Vanderbilt University \* "Altered Altars: Sacrificial Trauma in Robert Kramer's Ice"

Chris Dumas \* Independent Scholar \* "A Sickness and a Cure: Bertolucci's *Partne*r and the Revolution of Schizophrenia"

Jonathan Haynes \* University of California, Berkeley \* "Love on the Rocks: Billy le Kid at 'le fin du cinéma"

Amy Rust \* University of South Florida \* "Twin Images: Sisters,
Conjoined Media, and the Limits of Visual Pleasure"



### Barbara Stanwyck

CHAIR: Catherine Russell ◆ Concordia University

Scott Bukatman \* Stanford University \* "Honest Crooks: The Stanwyck Paradox"

Diane Carson \* St. Louis Community College, Meramec \*
"Barbara Stanwyck: The Ball of Fire in Ball of Fire"

Joe McElhaney + Hunter College, CUNY + "Barbara Stanwyck: German Actress?"

Catherine Russell \* Concordia University \* "The Barbara Stanwyck Show: Melodrama and the Media Archive"



## New Media, Activism, and Political Control

CHAIR: Daniel Smith-Rowsey → Folsom Lake College

Jia Tan \* University of Southern California \* "Provincializing Globalism: Cantonese Digital Activism and Participatory Culture in Southern China"

Lindsay Palmer \* University of California, Santa Barbara \*
"'Vetted by CNN': i-Reporting the Iranian Protests of
2009"

Gloria Kim \* University of Rochester \* "The Medium Is the Medicine: Communicable Mobility and Mobile Communications in Global Public Health"

Daniel Smith-Rowsey → Folsom Lake College → "Where the Smartphones Have No Name: Some Spatial and Temporal Boundaries of 'Clicktivism'"



## **Hollywood Animation**

Yesterday and Today

CHAIR: Mark Langer ◆ Carleton University

Suzanne Buchan \* University for the Creative Arts \*

"Theatrical Cartoon Comedy: From Animated
Portmanteau to Beckett's risus purus"

Daniel Bashara \* Northwestern University \* "Stillness in Motion: Architectural Animation in the Mid-Century American Cartoon"

Tanine Allison \* Emory University \* "Savion Glover's

Happy Feet: Racial (In)visibility in Motion Capture and
Animation"

Mark Langer ◆ Carleton University ◆ "The Rotoscope and the Avatar: Dave Fleischer and Ko-Ko the Clown"

SPONSOR: Animated Media Scholarly Interest Group



#### WORKSHOP

### "The Medium Is the Medium"

WGBH Boston and the Rise of Experimental Television

CHAIR: Kris Paulsen ◆ Ohio State University

Kris Paulsen \* Ohio State University \* "The Year Television Broke"

William Kaizen \* Northeastern University \* "Participation Television: Models of Expanded Media in the 1960s"

Erica Levin \* University of California, Berkeley \* "The Media Is Life: Stan VanDerBeek at WGBH"

Melissa Ragona \* Carnegie Mellon University \* "Sky Art and Telecommunications: Otto Piene and WGBH's New Television Workshop"

SPONSOR: Experimental Film and Media Scholarly Interest Group



## WORKSHOP

#### Navigating the Academic Job Market

CHAIR: Ashley Elaine York ♦ University of Alberta

#### Workshop Participants:

Beretta Smith-Shomade \* Tulane University

Bhaskar Sarkar ◆ University of California, Santa Barbara

**Aaron Baker** ◆ Arizona State University

Rosalind Galt 

University of Sussex

Meghan Sutherland ◆ University of Toronto

ROOM
Charles River

### Contemporary Latin American Cinema and the New Latin American Cinema:

Aesthetic and Ethical Continuities and Discontinuities

CHAIR: Cynthia Tompkins ◆ Arizona State University

RESPONDENT: Claudia Ferma 
University of Richmond

Ana Forcinito \* University of Minnesota \* "Almost a Voice
Over: Echoes and Distortions in the New Argentina
Cinema Directed by Women"

Cynthia Tompkins \* Arizona State University \*
"Experimentation in Paz Encina's Hamaca Paraguaya
(Paraguayan Hammock) (2008)"

Gabriela Coptertari \* Case Western University \* "State Violence, Private Vengeance, and Political Alliances: Argentine Cinema in the New Millennium"



#### Sound across Media and Genre

ROOM Fmerson

### Place and Imagination

CHAIR: Todd Decker \* Washington University, St. Louis

Kristen Hatch \* University of California, Irvine \* "Harlem in Hollywood: The 'Negro Vogue' of the Early Sound Era"

Hannah Allen \* Michigan State University \* "The Obscene Scream: Aurality in *The Texas Chainsaw Massacre*"

Michelle Puetz \* University of Chicago \* "Projecting Sound as Image"

Todd Decker \* Washington University, St. Louis \* "Elegies in Waltz Time: Meter, Memory, and Remembrance in Band of Brothers (2001)"

SPONSOR: Sound Studies Scholarly Interest Group

CHAIR: Kevin Hagopian ◆ Pennsylvania State University

Stephen Babish Northwestern University Maround the World in Twelve Hours: 'Race Time,' Locality, and the Spectacle of Place in The Amazing Race"

Daniel Faltesek \* University of Iowa \* "Aestheticizing the Weathermap: Televisuality, New Media, and Science"

Kevin Hagopian \* Pennsylvania State University \* "Obama and Orpheus: Destabilizing the Romance of the Happy Favela in the Liberal Imagination"

Derek Foster \* Brock University \* "Star Trek Enshrined in Stone: Postmodern Temporality, Place Branding, and Popular Culture in Rural Alberta"

## ROOM Franklin

# New Configurations of Melodrama in Postwar Japan

CHAIR: Diane Lewis ◆ Harvard University

Phil Kaffen \* New York University \* "Eyes Which Gaze and Which Weep: The Melodrama of Fascism in Postwar Japan"

Diane Lewis \* Harvard University \* "Politics of Space: Post-Shingeki Theater and Double Suicide"

Ayako Saito \* Meiji Gakuin University \* "From Melodrama to Horror: Comparing Two Film Adaptations of *The Broken Commandment*"



#### Sex and Television

CHAIR: Luke Stadel ◆ Northwestern University

CO-CHAIR: Leigh Goldstein \* Northwestern University

RESPONDENT: Lynne Joyrich \* Brown University

Leigh Goldstein \* Northwestern University \* "Broadcasting Sex Ed: Sexual Counseling on Postwar Television"

Candace Moore \* University of Michigan \* "Blue and Lavender TV: Accessing Sex and Sexuality on Manhattan Cable's Channel J"

Luke Stadel \* Northwestern University \* "Cable, Pornography, and the Reinvention of Television"

SPONSORS: Queer Caucus

Women's Caucus

Television Studies Scholarly Interest Group



## New Perspectives in Cinema and Multilingualism

CHAIR: Tijana Mamula + John Cabot University

CO-CHAIR: Peter Sarram 

John Cabot University

Brian Hochman \* Georgetown University \* "Plains Indian Sign Language and the Protocinematic Aesthetic"

Charles Linscott \* Ohio University \* "The Talking Money Order: Mandabi and the Languages of Globalization"

Mara Matta ◆ University of Rome 'La Sapienza' ◆ "Talking Back: The Issue of Multilingualism in Northeast Indian Cinema"

Jaap Verheul \* New York University \* "Divided in Unity: European Integration versus Regional Language in Dutch and Flemish Cinema"



## Can Screen Industry Studies Engage with Screen Industries?

CHAIR: Catherine Johnson ◆ University of Nottingham

Paul McDonald \* University of Nottingham \* "Screen Industries v. Screen Industry Studies: Divergence and Engagement"

Roberta Pearson \* University of Nottingham \* "'What Will You Learn That You Don't Already Know?': An Interrogation of Industrial Television Studies"

Paul Grainge \* University of Nottingham \* and
Catherine Johnson \* University of Nottingham \*
"The Quick and the Dead: Studying Promotional Screen
Industries"

SPONSOR: Media Industries Scholarly Interest Group



#### Dynamics of Film Viewing

CHAIR: Moya Luckett \* New York University

Beth Corzo-Duchardt \* Northwestern University \* "'Savages Howling and Fleeing in Impotent Terror': Primitivism and Early Cinema Promotion"

Annie Fee \* University of Washington \* "Male Cinéphiles and Female Movie-Fans: Cinéa and the Gendered Construction of Avant-Garde Film Culture in 1920s France"

Paul McEwan \* Muhlenberg College \* "The Birth of a Nation and the Development of Film Clubs, 1945–1975"

Moya Luckett \* New York University \* "Fashioning the Female Spectator: Fan Magazines, Detail, and Feminine Literacy"



#### **Global Action Stars**

Spectacular Bodies in a Changing World

CHAIR: Russell Meeuf ◆ University of Idaho

Lauren Steimer 
University of California, Riverside

"Spectacle through Crisis: Hong Kong Action Cinema as
Mode in Thai Action Stardom"

Russell Meeuf \* University of Idaho \* "Bollywood Bad Boy: Salman Khan's Turn to Action and Transnational Masculinities"

Christine Holmlund \* University of Tennessee \* "'Brand Arnold' In Transition, In Place"



# The World According to UN Visual Information Campaigns

IAIR: Charles Acland 
Concordia University

Zoe Druick \* Simon Fraser University \* "Visualizing the World: The British Documentary at UNESCO"

Regina Longo \* University of California, Santa Barbara \* "Christ Did Not Stop at Eboli: UNESCO's Visual Campaign to Combat Illiteracy"

Luca Caminati Concordia University Roberto Rossellini's

A Question of People: The Clash of a Documentary

Auteur and the United Nations Fund for Population

Activities"



#### "Indie" Politics

Political Filmmaking and Contemporary US Independent Cinema

CHAIR: Yannis Tzioumakis ◆ University of Liverpool

Yannis Tzioumakis \* University of Liverpool \* "'Americans, Anti-Americans in Love': Gender Politics and Global Geopolitics in Whit Stillman's Barcelona (1994)"

Eleftheria Thanouli \* Aristotle University of Thessaloniki \* "Who Is Wagging What? Issues of Agency in Barry Levinson's Wag the Dog"

Claire Molloy \* University of Brighton \* "Environmental Politics in the Age of 'Indie' Eco-entertainment"



#### WORKSHOP

## Sports Media in Cinema and Media Studies

From Research to the Classroom

CHAIR: Travis Vogan ◆ St. Anselm College

#### Workshop Participants:

Victoria Johnson 💠 University of California, Irvine

Jon Kraszewski \* Seton Hall University

Joshua Malitsky + Indiana University



### Remembering Sidney Lumet

CHAIR: Stephen Prince ◆ Virginia Tech University

Sarah Kozloff \* Vassar College \* "The Life of the Author"

Joanna Rapf \* University of Oklahoma \* "Family Business and Some of the Million Things Sidney Lumet Admired"

Lester Friedman \* Hobart and William Smith Colleges \* "Image as History/History as Image: Sidney Lumet's *The Pawnbroker*"

Stephen Prince \* Virginia Tech University \* "Design as Metaphor: The Choreography of Style"

ROOM Whittier

#### Crossing Media

From the Cinematic Close-up to the Sonic/Digital Zoom

CHAIR: Karen Tongson ◆ University of Southern California

Mary Ann Doane \* University of California, Berkeley \* "Cinematic Scale, Perspective, and the Modern Sublime"

Kara Keeling \* University of Southern California \* "Between a Tracking Shot and a Panoramic Shot: Deleuze's Bartleby's America and the Spaces of Sonic Afrofuturism"

Wendy Chun \* Brown University \* "Zooming to Nowhere: Obsessive Mapping and the Promise of Digital Media"

SPONSOR: Contemporary Theory Scholarly Interest Group

ROOM Winthrop

#### The Global Southie

Boston and the Cinema of Class

CHAIR: Carlo Rotella ◆ Boston College

Derek Nystrom ↑ McGill University ↑ "Hollywood's Haute-Bourgeois Precariat, or, Why *The Company Men* Takes Place in Boston"

Andrew Hoberek \* University of Missouri \* "'White People Do This to Other White People All the Time': Thinking Class through the Contemporary Boston Movie"

John Connor ↑ Yale University ↑ "The Modern Sounds of Modern Massachusetts: The Friends of Eddie Coyle and the Voice of Southie"

Amy Monaghan \* Clemson University \* "It's Complicated: Class, Veritas, and Status Updates in *The Social Network*"

#### **SCREENING**

ROOM: Tremont. Level 4

## Land of Opportunity Luisa Dantas, USA, 2011, 97 min

From front porches to the frontlines, *Land of Opportunity* captures the struggle to rebuild New Orleans, one of America's most beloved and emblematic cities. Juxtaposing the perspectives of protagonists from different walks of life, from urban planners to immigrant workers to public housing residents, this documentary reveals how the story of post-Katrina New Orleans is also the story of urban America. The story of how democratic processes can fail us, how economic crisis can pull the rug out from under us, and how migration and displacement can prove to be complicated bargains. This is a ground-level view of a situation that has been widely discussed but rarely seen with such texture and complexity.

SPONSORS: Latino/a Caucus

Documentary Studies Scholarly Interest Group Urban Studies Scholarly Interest Group

Audiences for this film may also be interested in Q17 "Postmodern Cities and Cinema."

MEETING -

ROOM: Stanbro, Level 4

1:00 - 2:45pm

Women's Caucus

SATURDAY MARCH 24, 2012

#### Horror as Aesthetic and Genre

Charlene Regester 

University of North Carolina, CHAIR:

Hans Staats ◆ Stony Brook University, SUNY ◆ "Adventures into the Unknown: Horror Cinema and Media Studies"

Anthony Bleach \* Kutztown University \* "Mutant Screens: The Aesthetics of Shot-on-Video Horror"

Kartik Nair ◆ New York University ◆ "Cottage Industry of Terror: Ramsay Brothers and Bombay's Horror Cinema"

Charlene Regester 

University of North Carolina, Chapel Hill "Disguising Black Trauma as Black Horror: Precious and the Horrific"



## Forgotten Stories of the Transnational Avant-garde

Interwar Modernism in Germany and China

Gerd Gemunden \* Dartmouth College CHAIR:

CO-CHAIR: Xinyu Dong \* University of Chicago

Nicholas Pavkovic \* Independent Scholar \* "Ernst Toch's Der Fächer: A Weimar Zeitoper Engages China"

**Chunjie Zhang** \* Montclair State University \* "Connected by Water: The Global Left and Avant-Garde Filmmakers from Germany and China in the 1930s"

Xinvu Dong 

University of Chicago 

"Metropolitan Scenes (1935): A Brechtian Musical Comedy Made in Shanghai"



## Cinematernity Extended

Representations of Pregnancy and Motherhood from the Archive to Contemporary Cinema

Shira Segal 

Indiana University

RESPONDENT: Robin Blaetz 
Mount Holvoke College

Shira Segal \* Indiana University \* "The Mythology of 'Woman' as Artist and Mother in Avant-Garde Cinema and Online"

Irene Lusztiq University of California, Santa Cruz "The Motherhood Archives—Excerpts from an Essay Film in Progress"

**Lindsey Frank** Syracuse University "Having it All(?): Mothering Modes and Sexuality in Contemporary Comedic Cinema"

Women's Caucus SPONSOR:



## Imagining, Imaging, and Remembering the Method in the 21st Century

CHAIR: Justin Rawlins ◆ Indiana University

RESPONDENT: Cynthia Baron 

Bowling Green State University

Terence Hartnett ◆ Indiana University ◆ "The Method and Identity Politics: Performing Black Masculinity from Sidney Poitier to Mos Def"

R. Colin Tait 

University of Texas, Austin 

"Robert De Niro's Method: Authorship, Agency, Acting in the New Hollywood"

Justin Rawlins + Indiana University + "In the Absence of Time, Value Is Destroyed: Imagining James Dean and a Method Identity through the Perpetual Postmortem"



### **New Perspectives on Canonical Auteurs**

Arthur Knight ◆ College of William and Mary

Matthew Von Vogt \* University of Chicago \* "Fritz Lang's The Tiger of Eschnapur/The Indian Tomb: The Downfall of Cinema and Modernity"

Dimitrios Pavlounis 
University of Michigan 
When a Player Gets Played: Robert Altman and the Art of the Comeback"

Philip Leers \* University of California, Los Angeles \* "Looking Behind the Great Man: Jeanie MacPherson's Collaboration with Cecil B. DeMille"

Arthur Knight \* College of William and Mary \* "Style, Urbanity, Authorship, and Expanded Community: Spike Lee's Performance Documentaries"



## New Media and Transgender Networks

Quinn Miller ◆ Northwestern University, Qatar

Marty Fink ◆ Concordia University CO-CHAIR:

Avery Dame + University of Kansas + "For Your Viewing Pleasure: The Role of the Audience in the Transition

Cee Strauss 

McGill University 

"'Until Then, Be Sweet': Transgender Prisoner Representation in Penpal Personal

Erica Rand + Bates College + "Trans Athletes, Race Matters, New Media, Old News"

Marty Fink Concordia University Feygelehs, Crips, and Digital Dandies: Transgender Communities Emerging Online"



### **DVDs Unpacked**

Tales of Glocal Piracy and Stardom

Monika Mehta ◆ University of Binghamton, SUNY

Jasmine Trice 

National University of Singapore 

"Action Stars and Indie Cinema: Global Media Piracy and Local Cultural Production in the Philippines"

Suzanne L. Schulz ◆ University of Texas, Austin ◆ "Law, Order, and the DVD: On the Containment of Discs in India"

Monika Mehta ◆ University of Binghamton, SUNY ◆ "DVD Compilations of Hindi Film Songs: (Re) Shuffling Sound, Stardom, and Cinephilia"



## **Dirty Ethics**

The Meaning of Trash

**Eugenie Brinkema** \* Massachusetts Institute of Technology

Christine Evans \* University of Kent \* "Good Objects and Bad Trash: A&E's Hoarders and the Economy of Worth'"

Tina Kendall ◆ Anglia Ruskin University ◆ "The (Inhuman) Ethics of Waste: Harmony Korine's Trash Humpers"

Lisa Coulthard ◆ University of British Columbia ◆ "Dirty Sound: The Ethics of Noise in the New Extremity"

## A Face Was Not Born. But Made

Physiognomies in Cinema

Frank Meyer ◆ University of Siegen CHAIR:

Frank Meyer \* University of Siegen \* "A Face Was Not Born, But Made: The Face in Cinema"

Yun Peng 

University of Hawai'i Manoa 

"Apathetic, Exotic, Sublime: The Problematic Face of Chinese Visual Modernity"

Yiman Wang 

University of California, Santa Cruz 

"From Photogenie to 'Yellow Yellowface' – Rethinking Yellowface in Hollywood"

Aaron Pellerin \* Wayne State University \* "Zidane's Face: The Physiognomics of Sensation"



## No Laughing Matter

Humor in Recent Arab Cinema

Najat Rahman ◆ University of Montreal CHAIR:

Robert Lang \* University of Hartford \* "Strategies of Subversion in Ben Ali's Tunisia: Allegory and Satire in Moncef Dhouib's The TV Is Coming (2006)"

Sariel Birnbaum 

Binghamton University 

"Egyptian" Comedies and 2011 Revolution, Or: Why Didn't Egyptian Comedies Predict the Revolution, While Dramas Did?"

SPONSOR-Middle East Caucus



## Conceptualizing the Irish Cinematic Atlantic

Diane Negra ◆ University College Dublin

Paula Gilligan Dun Laoghaire Institute of Art. Design and Technology \* "Marginality, Resistance, and the Desiring Machine: Liam O'Flaherty in Hollywood"

Maria Pramaggiore ◆ North Carolina State University ◆ "Crossing Over Genre, Ethnicity, and the Boundaries of Good Taste: Ryan and the O'Neals"

**Gwenda Young** ◆ University College Cork ◆ "'A Far Down Shanty Irish': Marshall Neilan and Constructions of Irishness in Early Hollywood"

Emma Radlev + University College Dublin + "Dis-quieting Experiences: The American in Contemporary Irish Horror Cinema"



#### Cinema and the Law

Roopa Singh \* New York University

Brett Service 

University of Southern California 

"Killer of Sheep and the Racial Politics of Music Copyright"

Roopa Singh \* New York University \* "Law, Nation Building, and 1920's Cinema: Resurrecting Valentino's The Young Rajah in the Context of 'U.S. vs. Bhagat Singh Thind'"



### Cinema, Oil, Disaster

Ecological and Post-industrial Issues in Contemporary Media

CHAIR: Claudia Springer ◆ Framingham State University

Mona Damluji \* University of California, Berkeley \* "Big Oil on the Big Screen: The Anglo-Iranian Oil Company's Persian Story"

Jen Caruso \* Minneapolis College of Art and Design \* "Eco-Disaster, Post-industrial Aesthetics, and *The Road*"

Claudia Springer \* Framingham State University \* "Eco-Disaster and Creative Re-use: From Road Warrior to Garbage Warrior"



### Beyond Blaxploitation, 1970–1975

CHAIR: Gerald Butters 
Aurora University

RESPONDENT: Mark Reid + University of Florida

Gerald Butters → Aurora University → "Sweetback in Chicago"

Novotny Lawrence Southern Illinois University, Carbondale 
"A White Film for a Blaxploitation Audience?: Examining the Making and Marketing of Detroit 9000"

Sharon Joseph Southern Illinois University, Carbondale 
"Accidental Blaxploitation: The Liberation of L. B. Jones
and the Sexual Politics of the Pre-civil Rights South"

Nina Cartier \* Northwestern University \* "Supa Soul Cinema: Blaxploitation Narration"

SPONSOR: African/African American Caucus



#### WORKSHOP

## Film Festival Pedagogy Using the Film Festival as Film Course

Using the Film Festival as Film Course

CHAIR: Eric Pierson → University of San Diego
CO-CHAIR: Roger Pace → University of San Diego

#### Workshop Participants:

Skadi Loist \* University of Hamburg

Ger Zielinski \* Trent University

Dorota Ostrowska \* Birkbeck, University of London

Lindiwe Dovey ◆ University of London

Logan Walker 

University of California, Santa Cruz

SPONSORS: Film and Media Festivals Scholarly Interest Group Media Literacy and Pedagogical Outreach Scholarly Interest Group



# Representation and Diasporic Activism

CHAIR: Nadia Yaqub ◆ University of North Carolina

Linda Mokdad \* University of Iowa \* "Tanks, Curfews, and Roadblocks: Looking for Comedy in the Palestinian-Israeli Conflict"

Avi Santo \* Old Dominion University \* "'Is It a Camel? Is It a Turban? No, It's The 99': Marketing Islamic Superheroes as Global Cultural Commodities"

Robert Watson \* Vanderbilt University \* "Resituating Representations of North African Jewish Exile and Diaspora in Franco-Maghrebi Cinema, 1995–2010"

Nadia Yaqub \* University of North Carolina \* "Cinema, Subjectivity, and the New Palestinian Activism"

#### WORKSHOP

## Women Make Movies at Forty

Cultures of Feminist Film

CHAIR: Shilyh Warren ◆ North Carolina State University

#### Workshop Participants:

Kristen Fallica 

University of Pittsburgh

Roya Rastegar \* University of California, Los Angeles

Patricia White \* Swarthmore College

Debra Zimmerman ◆ Women Make Movies

B. Ruby Rich University of California, Santa Cruz

SPONSOR: Women's Caucus



Thoreau

## Representing the Post-industrial City

Film, Television, and the Geography of Unproductive Urban Centers

CHAIR: Stanley Corkin + University of Cincinnati

Stanley Corkin \* University of Cincinatti \* "Free Markets, Free Drugs, and Post-industrial Baltimore in *The Wire*"

Nathan Holmes \* University of Chicago \* "Synthesizing the Post-industrial City: Location and Form in *Detroit 9000* (1973)"

Mark Shiel ★ King's College London ★ "Post-industrialism and the Cinematic Landscape of Los Angeles"

SPONSOR: Urban Studies Scholarly Interest Group



#### The Fans Strike Back

Responses to Media Industry Strategies

CHAIR: Janet Staiger 

University of Texas, Austin

Margaret Rossman \* Indiana University \* "Not What I Pictured: The Paratextual Power of 'Fan Casting' in Audience Reception of Film Adaptations"

Monique Bourdage \* University of Michigan \* "'Still Those Women?': Hope, Melancholy, and Identity in Feminist Fans' Reception of Mad Men"

Janet Staiger \* University of Texas, Austin \* "'Nuking the Fridge': Great Expectations and Affective Reception"



#### Mad Men

Industry, Programming, and Audiences

CHAIR: Will Scheibel ◆ Indiana University

RESPONDENT: Tim Anderson 
Old Dominion University

Will Scheibel ◆ Indiana University ◆ "'A Twinge in Your Heart':

Reception, Nostalgia, and Retro American Styles of Mad

Men"

Mimi White \* Northwestern University \* "Palimpsests of Gender in Mad Men"

Gary Edgerton \* Old Dominion University \* "JFK, Don Draper, and the New Sentimentality"



# "Foreign" Filmmaking Cinema and the Making of National Identities

CHAIR: Brian McIlroy • University of British Columbia

Han Sang Kim \* Seoul National University \* "Whose Authenticity? Exhibiting Local Cultural Heritages through Films of the USIA"

Brian McIlroy \* University of British Columbia \* "American Flags, Fallen Women, and Other Undesirables: Censored American Films in British Columbia, 1914–1920" **MEETING** 

ROOM: Cambridge, Level 4

3:00 - 4:45pm

Media Industries Scholarly Interest Group

#### SCREENINGS |

**ROOM: Tremont, Level 4** 

Errol Morris: A Lightning Sketch Charles Musser, USA, 2011, 72 min

The centerpiece of this documentary is a one-day visit to Fourth Floor Productions—Errol Morris's studio—soon after *Tabloid* has wrapped up. We meet his staff, see his taxidermy, and watch him at work conducting a phone interview. For a substantial portion of the film, Errol talks freely about a range of subjects: writer's block, the death penalty, his relation with Stephen Hawking, social media, dealing with Robert McNamara, the reception of *Standard Operating Procedure*, and so forth. Pressed, Errol admits, "I am a *Gates of Heaven* character."

SPONSOR: Documentary Studies Scholarly Interest Group

The Memorial
Alan Marcus, UK, 2010, 30 min

This experimental film presents an observational study of one of the country's most unique memorials—the New England Holocaust Memorial in downtown Boston. Situated on what is a greened traffic island, the memorial's six glass towers are adjacent to The Freedom Trail, with a six-lane road on one side and a string of restaurants and bars on the other. These include "America's oldest restaurant" and "America's oldest tavern." Eschewing interviews, narration, and non-diegetic music, the film seeks to pose questions about the symbolic nature of Holocaust memorialization in an American setting and its relationship to Boston's numerous American Revolution historical sites and memorials along "The Trail." *The Memorial* is one of a series of four films that comprise the "In Time of Place" research project that explores the impact of tourism and the banal on sites of historical stature associated with Jewish identity, the Diaspora, and the Holocaust.

SPONSOR: Experimental Film and Media Scholarly Interest Group

Audiences for these films may also be interested in G19 "Experimental Film and Video in Massachusetts."

**MEETING** =

ROOM: Stanbro, Level 4

3:00 - 4:45pm

CinemArts: Film and Art History Scholarly Interest Group



## Perspectives on Kelly Reichardt Genre. Aesthetics. and Ethics

CHAIR: Nicole Seymour ◆ University of Louisville

co-chair: Katherine Fusco ◆ Vanderbilt University

Matthew Holtmeier \* University of St. Andrews \* "Kelly Reichardt's Slow Cinema, An Ethics of Apprehension"

Robert Silberman \* University of Minnesota \* "Kelly Reichardt's Landscapes of the Lost"

Mike Phillips \* CUNY Graduate Center \* "Meek's Cutoff: A Feminist Western?"

Stephen Mitchell + University of East Anglia +

"Deconstructing American Individualism: The Goalorientated Protagonist in Kelly Reichardt's *Wendy and Lucy*"

SPONSOR: Women's Caucus



## Sing-a-longs and Dance-a-thons

Re-visioning the Contemporary Musical on Film and Television

CHAIR: Aviva Dove-Viebahn • University of Northern Colorado

Kenneth Chan \* University of Northern Colorado \* "Swinging and Swaying the Body Cultural Politics: Musicalizing the Already Musical Hairspray"

Jesse Schlotterbeck \* Denison University \* "Notorious and the Apparent Contradictions of the Contemporary Musical Biopic"

Tamar Ditzian \* University of Florida \* "Transgender's
Transgressions Undone in *Hedwig* and *Rocky Horror*:
Reviewing Oueerness in the Glam Rock Musical"

Kyra Glass von der Osten \* University of Wisconsin, Madison \*
and Amanda McQueen \* University of Wisconsin,
Madison \* "Musical Marriage: The Mash-Up as
Governing Principle in Glee"



#### Beyond the Sunday Night Lineup 40 Years of HBO (1972–2012)

CHAIR: Shayne Pepper • Northeastern Illinois University

RESPONDENT: Avi Santo Old Dominion University

Gareth James ◆ University of Exeter ◆ "HBO from Time Inc.: Rethinking Institutional Origins, 1972–1983"

Shayne Pepper \* Northeastern Illinois University \* "HBO's Cultural and Public Service Programming in the 1980s"

Ashley Elaine York \* University of Alberta \* "Moving to Mondays: Enlightened and HBO's 'Ladies Night'"



## Rethinking Embodiment

Object, Medium, Affect

CHAIR: Margaret Schwartz ◆ Fordham University

Jennifer Clark \* Fordham University \* "Bored to Death: Banality and At-Risk Female Celebrities"

Gina Giotta \* California State University, Northridge \* "Death Becomes Her: Hillary Clinton, the War Room, and the Evidentiary Feminine Gaze"

Margaret Schwartz \* Fordham University \* "Evita Vive: The Body Politic in Contemporary Argentina"

Erica Stein \* University of Arizona \* "Mae West as Star, Defendant. and Camera"



## Documentary Film in Boston and Beyond

CHAIR: William Rothman → University of Miami

Charles Warren \* Boston University/Harvard
University \* "Robert Gardner and Stanley Cavell"

Diane Stevenson \* Independent Scholar \* "Internal Exile: What Edward Said Has to Teach Us about Ross McElwee"

Gilberto Perez ◆ Sarah Lawrence College ◆ "Shoah as Documentary"

William Rothman \* University of Miami \* "Documentary Film in Boston in the 1970s and 1980s"



## Promotional Paratexts and the Construction of Female Audiences

CHAIR: Colleen Laird ◆ University of Oregon

Lindsay Garrison \* University of Wisconsin, Madison \* "Disney Channel Is the Girly Channel': Gender and the Construction of the Tween Demographic"

Colleen Laird \* University of Oregon \* "Directors Served à la Carte: The Gendered Paratexts of Trendy Production Company Paradise Café"

Erin Cole \* University of Minnesota \* "The Man Your Man Could Sell Like: Audience Involvement and Paratexts in a Commercial Campaign"

Andrew Bottomley \* University of Wisconsin, Madison \*
"Branding Network TV: Conceptions of Taste and
Gender in the Marketing of Friday Night Lights"



### The Berlin School and Its Contexts

CHAIR: Christina Gerhardt 💠 University of Hawai'i

Brad Prager \* University of Missouri \* "The (Non)sense of an Ending: Cinema Historical Tendencies and Unresolved Narratives in the Filmmaking of Germany's New Wave"

Eric Rentschler \* Harvard University \* "The Prehistory of the Berlin School"

Gerd Gemunden → Dartmouth College → "Eclectic Affinities"

Jasmin Krakenberg ◆ University of Washington, Seattle ◆
"Mobile Immobility, Or: What Christian Petzold Learned
From Andy Warhol"



#### **Bollywood Does Hollywood**

CHAIR: Richard Ness → Western Illinois University

RESPONDENT: Rashna Richards \* Rhodes College

Richard Ness \* Western Illinois University \* "Mr. Smith Goes to Mumbai: Class, Caste, and Karma in Indian Versions of Frank Capra Films"

lain Smith ◆ Roehampton University ◆ "'Who Is Ghajini?': Tracing the Memento Meme from Hollywood to Kollywood to Bollywood"

Gohar Siddiqui ◆ University of Syracuse ◆ "From Remake to Pastiche: Bollywood, Hollywood, and the Global Travel of Noir"





## Politics and Latin American Cinema after "Utopia"

Laura-Zoe Humphreys ◆ University of Chicago CHAIR

co-chair: Sarah Barrow ◆ University of Lincoln

RESPONDENT: Ana Lopez + Tulane University

Laura-Zoe Humphreys ◆ University of Chicago ◆ "Love Plots and the Displacement of Politics in Post-Soviet Cuban Cinema"

Sarah Barrow 

◆ University of Lincoln 

◆ "Allegories and Legacies of Violence: Portravals of 'The Shining Path' in Peruvian Fiction Cinema"

Salome Skvirsky \* University of Massachusetts, Boston \* "Domestic Film: Servants at the Turn of the Twenty-First Century"

SPONSOR: Latino/a Caucus



Film Philosophy Old and New Media

Michael Walsh ◆ University of Hartford CHAIR:

Mario Slugan → University of Chicago → "Some Thoughts on Cavell's Ontology of Film"

James Tweedie ◆ University of Washington ◆ "The Cinephile and His Remote Control: Serge Daney, Old Media, and the Late Twentieth Century"

Daniel Morgan ◆ University of Pittsburgh ◆ "Virtual Camera Movements. Rear Projection, and the Turn to Phenomenology"

Michael Walsh ◆ University of Hartford ◆ "The Empty Set: Duration in the Film Avant-Garde of the 1960s/1970s"



### Video Game Industry Studies

CHAIR: Sheila Murphy 

University of Michigan

Julia Lange 

University of Michigan

RESPONDENT: Nina Huntemann ◆ Suffolk University

**Benjamin Aslinger** ◆ Bentley University ◆ "Redefining the Console for the Digital, Global, and Networked Era"

Kathrvn Frank ◆ University of Michigan ◆ "Imagining the Cult Media Audience: Comics and Video Game Industrial 'Svnerav'"

Julia Lange 

University of Michigan 

"E3 or Not E3?: The Video Game Industry Online and In-person"

Video Game Studies Scholarly Interest Group



#### Materialities of Film Sound

**Delia Konzett** ◆ University of New Hampshire

Delia Konzett 

University of New Hampshire 

"Sound in War/ Combat Film"

Walter Metz ◆ Southern Illinois University ◆ "'Here's to Ben!': Visual Sound in the Films of David Lynch"

Michael Wutz ♦ Weber State University ♦ "Notes toward a Media-Historical History of Sound in Film"

WORKSHOP

## The Use of an Archive

The O'Kalem Project from a Value Perspective

Peter Flynn ◆ Emerson College CHAIR:

#### Workshop Participants:

Peter Flynn \* Emerson College

Harvey O'Brien ◆ University College Dublin



#### Healthy Proto-citizens?

Youth Media, Capacity, and The Risky Business of Neoliberalism

Stephanie Schulte ◆ University of Arkansas

Rachel Hall Louisiana State University "'Stranger Danger' and Other Paradigms of Child Safety in American Educational Films of the Twentieth Century"

Julie Elman \* New York University \* "Regulating the Brain: Teen Proto-citizens, Youth Media, and Crisis"

Stephanie Schulte ◆ University of Arkansas ◆ "Facebook's 'Revolution': Recuperating Youths and American Internet Corporations"



## Representing the Recession

The Financial Crisis and the Media

Bäbel Göbel-Stolz ◆ University of Kansas CHAIR:

Michael Faucette 
Caldwell Community College

RESPONDENT: Vicki Mayer \* Tulane University

Bärbel Göbel-Stolz ◆ University of Kansas ◆ "Poor Is the New Wonderful: Family Ethics in Television Comedy and Drama"

Hannah Hamad ◆ Massey University ◆ "'I've Felt What the Unemployed Feel': Post-recession Reality TV and the Affective Labor of The Fairy Jobmother"

Michael Faucette ◆ Caldwell Community College ◆ "'We Used to Make Something Here': Hollywood's Portrayal of the Recession and the Representation of Contemporary American Masculinities"

Caucus on Class SPONSOR:



WORKSHOP

## **Collective Scholarship** in Digital Contexts

Kristina Busse ◆ Independent Scholar CHAIR

#### Workshop Participants:

Kathleen Fitzpatrick ◆ Modern Language Association

Richard Edwards ◆ Indiana University-Purdue University Indianapolis

Louisa Stein \* Middlebury College

Francesca Coppa 
Muhlenberg College



#### Postmodern Cities and Cinema

Q18
ROOM
Stuart

#### Pasolini's Queer Theory

chair: Gary McDonogh → Bryn Mawr College

Dennis Lo \* University of California, Los Angeles \* "Towards the Limits of the National: The Poetics of Traveling in Jia Zhangke's *Platform* and Hou Hsiao Hsien's *Dust in* the Wind"

Pamela Flores \* University of the North, Colombia \*
"Representations of Bogota in Contemporary Cinema:
The Unrevealed City of In-between Spaces"

Phoebe Bronstein \* University of Oregon \* "Dis/Locating New Orleans: Tourists Traps and Mapping *Treme*'s New Orleans"

Gary McDonogh \* Bryn Mawr College \* "Staging Chinatowns: Place, Visibility and Otherness in Contemporary European Film" CHAIR: Louis-Georges Schwartz ◆ Ohio University

Damon Young \* University of California, Berkeley \* "Pasolini avec Hocquenghem, or *Teorema's* Death Drive"

John Rhodes \* University of Sussex \* "Queer Catachresis: Pasolini's Film Theory and the Figure of History"

Alessia Ricciardi \* University of California, Berkeley \*
"Pasolini's Queer Biopolitics"

Louis-Georges Schwartz \* Ohio University \* "Queer Potentials, or Pasolini's Life/Death Quartet and Art's Outside"

SPONSOR: Contemporary Theory Scholarly Interest Group



#### WORKSHOP

## Teaching Film and Media Studies at Liberal Arts Colleges

CHAIR: Elizabeth Nathanson → Muhlenberg College

#### Workshop Participants:

Carol Donelan ◆ Carleton College

James Prakash Younger \* Trinity College

Paul McEwan \* Muhlenberg College

Sarah Keller + Colby College

Elizabeth Nathanson 
Muhlenberg College

SPONSOR: Media Literacy and Pedagogical Outreach Scholar Interest Group



# The "Disciplinary History" and the Identity of an Academic Discipline

Historicizing Film History

CHAIR: Philippe Gauthier University of Montreal/University of Lausanne

RESPONDENT: Philip Rosen ◆ Brown University

Philippe Gauthier 
University of Montreal/University of
Lausanne 
"The 1978 Brighton Congress and
Traditional Film History' as Founding Myths of the 'New
Film History'"

Michael Zryd ◆ York University ◆ "Toward a Historiography of Experimental Film Studies Scholarship"

William Uricchio \* Massachusettes Institute of Technology \*
"History and Its Double"

Andre Gaudreault \* University of Montreal \* "The Future History of a Vanishing Media"

## Beyond Strawmen, Misrepresentations, and Caricatures

Elucidating a Critical Political Economy of Media

Philip Drake 

University of Stirling CHAIR:

RESPONDENT: Philippe Meers + University of Antwerp

Eileen Meehan 

Southern Illinois University, Carbondale and Janet Wasko ◆ University of Oregon ◆ "The Misrepresentation of Critical Political Economy of Media"

Randall Nichols 

Bentley University 

"Manufacturing the Xbox: The Other Video Game Labor Problem"

Andre Sirois \* University of Oregon \* "Advertising and Avatars: Investing in Subcultural Capital and Selling Authenticity in the Case of DJ Hero"

Winthrop

### U.S. Sports Media and Culture

Seth Friedman ◆ DePauw University

RESPONDENT: Aaron Baker Arizona State University

David Jenemann ◆ University of Vermont ◆ "'Better than a Seat on the First Base Line': The Construction of a Televisual Aesthetic"

Seth Friedman ◆ DePauw University ◆ "The Money Is in the Rematch: Capitalism and Masculinity on the Ropes in Redbelt (2008) and The Wrestler (2008)"

Travis Vogan ◆ St. Anselm College ◆ "A Tradition of Masculine Nostalgia: CBS' One Shining Moment"

Doug Battema \* Western New England University \* "Playing the Games: The Olympics in a Changing Media Landscape"

#### SCREENINGS -

**ROOM: Tremont, Level 4** 

#### The Dove on the Roof (Die Taube auf dem Dach) Iris Gusner, GDR/Federal Republic of Germany, 1973, 82 min

Linda Hinrichs (Heidemarie Wenzel), an engineer on a construction site, falls in love with not one but two of the male workers on her team: the old-school "Brigadier" and the earnest young Daniel, who interrupts workers' partying to collect donations for North Vietnam. With a strikingly laconic and elliptical narrative structure—far from the mandated "socialist realism"—the film challenges the socialist glorification of work and conventional depictions of love and happiness. It also critiques both the official and popular views of international solidarity—with Angela Davis, Vietnam, and the Middle East. This was the debut film of Iris Gusner, one of only a handful of female feature film directors in East Germany (who recently co-authored a book with Helke Sander from the West). Banned and considered lost, a B&W duplication of the color original was restored in 2009 and was greeted by critics as "Nouvelle Vague" from the GDR.

SPONSOR: Caucus on Class

#### Angst Essen/Eat Fear Ming Wong, USA, 2008, 27 min

Angst Essen/Eat Fear is a reconstruction of a Fassbinder movie, Angst essen Seele auf, which tells the story of Emmi, an elderly cleaning woman from Munich who falls in love with a younger Moroccan immigrant worker named Ali. In Angst Essen/Eat Fear, director Ming Wong plays all the roles from the Fassbinder film. Speaking an approximate German, he embodies up to five persons at the same time, relentlessly switching between various identities defined by gender, age, or nationality. By playing all the protagonists in an unfamiliar language, Ming redirects the arrows of antagonism back onto every single one of the characters, thus turning each figure into an "other" or a "stranger." Beyond a reflection on identity and alterity, Ming's work is enlivened by a deeply funny and entertaining dimension, which reveals the positive options unlocked by a playful state of "in-betweenness": in between ethnicities, languages, and genders.

Audiences for these films may also be interested in B8 "Cold War, Hot Media: East German Cinema" and L10 "DEFA and the Third World: DEFA Transnational."

MEETING

ROOM: Stanbro, Level 4

5:00 — 6:45pm

Documentary Studies
Scholarly Interest Group

ROOM: Newbury, Level 4
7:00 — 8:45pm
Middle East Caucus

ROOM: Stuart, Level 4
7:00 — 8:45pm

Latino/a Caucus

#### 8:00pm

#### SPECIAL EVENT

SCMS and Emerson College Present

# The Alloy Orchestra Performing a Live Musical Accompaniment for Josef von Sternberg's *The Last Command* (1928)

LOCATION: The Historic Paramount Theater, 559 Washington Street

### The Alloy Orchestra

Comprised of Terry Donahue (junk, accordion, musical saw, vocals), Ken Winokur (director, junk percussion, and clarinet), and Roger Miller (keyboards), the Boston-based Alloy Orchestra is a musical ensemble that since 1990 has specialized in composing and performing original scores for classic silent cinema. Among their 28 feature-length compositions are scores for *Strike* (1925), *Metropolis* (1927), and *Steamboat Bill*, *Jr.* (1928). Film critic Roger Ebert has praised the group's soundtracks for their "amazing bandwith of music and sound effects." Many will be acquainted with the Alloy Orchestra from the soundtracks on Kino video and DVD releases. This is an extraordinary opportunity to see and hear the trio perform live.

#### The Last Command

Produced at Paramount Pictures, directed by Josef von Sternberg, and top-lining German film star Emil Jannings, *The Last Command* tells the story of a former White Russian general reduced to working as a \$7.50-a-day extra in Hollywood—until he lands a screen role as a version of his former self. An embryonic Hollywood-on-Hollywood melodrama and a legacy of the fertile cross-pollination between Berlin and Hollywood, the lush costume drama blends grand orchestrations of Bolshevik uprisings with intense close-ups on psychic torment. "A really fine photoplay," raved *Variety,* "though there may be too many whiskers in it for the girls and not enough mush for the simps." For his performance in this and *The Way of All Flesh* (1927), Jannings received the first Best Actor award from the recently formed Academy of Motion Picture Arts and Sciences. The film also stars William Powell and Evelyn Brent; title cards written by Herman J. Mankiewicz. Running time: 88 minutes.

**The Paramount Theater**: Built in 1932 as a 1,700-seat art deco movie palace, the Paramount was once the centerpiece of Boston's entertainment district. After closing its doors in 1976 it fell into serious disrepair. Millennium Partners restored the façade in 2002, and in 2005 Emerson College announced plans to renovate the property. The Paramount Center opened in 2010 and consists of a black box theater, screening room, teaching facilities, and a residence hall. Tonight's performance will take place in the 590-seat live theater that was reconstructed based on the design of the original Paramount auditorium.

**To Attend:** A portion of the house will be available on a first-come, first-served basis to SCMS participants with conference badges. Admission is free. Please arrive at least 20 minutes prior to show time, after which unclaimed SCMS-reserved seats will be offered to the public.

**Directions:** The Paramount is a 5-10 minute walk from the Park Plaza Hotel. Upon exiting the hotel on the Arlington Street side, turn right and walk a block-and-a-half to Boylston Street. Turn right on Boylston and walk approximately three blocks east, paralleling the Public Garden and Boston Common. At the intersection of Boylston and Tremont Streets, turn left onto Tremont and go one block to Avery Street (the corner with the Loew's Boston Common Theater). Turn right on Avery and go one block to Washington Street. As you turn left onto Washington, you will see the Paramount marquee.





## Production and Exhibition of Sponsored Films

CHAIR: Marina Dahlquist Stockholm University

Annie Sullivan \* Northwestern University \* "The Ford Motor Company's Motion Picture Department: Manufacturing Social and Industrial Welfare for Mass Consumption"

Michelle Kelley \* New York University \* "Visions of Equality: National Urban League Film Production After World War II"

Kit Hughes \* University of Wisconsin, Madison \* "From Black Tie Dinners to Costumed Pageants: Romance of the Reaper and Event Exhibition"

Marina Dahlquist \* Stockholm University \* "Hookworms in Kentucky — The Rockefeller Foundation and Mediated Health"

SPONSOR: Nontheatrical Film and Media Scholarly Interest Group



## Film Comedy and the Limits of Representation

CHAIR: Margaret Hennefeld ◆ Brown University

Rob King \* University of Toronto \* "What Price Violence? The Three Stooges, Television, and the Child Audience"

Nicholas Sammond \* University of Toronto \* "Like Workin'
Wit Mercury: The 'New' Blackface and Performances of
Post-racialism"

Margaret Hennefeld \* Brown University \* "Women and Slapstick in Silent Cinema: Feminist Film Theory and Comedic Critique"

Caroline Eades ◆ University of Maryland ◆ "French Comic Film:
From Boulevard to Gutter"



#### Men in Motion

Masculinity, Agency, and the Moving Image

CHAIR: Nathan Blake ◆ University of California, Irvine

CO-CHAIR: Norman Gendelman 

University of California, Berkeley

Katherine Fusco \* Vanderbilt University \* "Squashing the Bookworm: Representations of Male Reading in U.S. Silent Film"

Nathan Blake \* University of California, Irvine \* "The Sets of The Set-Up: Framing the Boxer's Fight against Urban Corruption"

Molly Schneider \* Northwestern University \* "Upward Mobility: Space/Travel, the Uncanny, and the Alienated Male Subject in *Gattaca*"



#### Issues in Media Studies

CHAIR: Laine Nooney ◆ Stony Brook University

Chris Dzialo \* University of Southern California \* "It's Dr. House Calling: Entertainment-Education, Hollywood Television, and Public Health"

Barton Byg \* University of Massachusetts, Amherst \*

"Landscapes of Redemption: 'Late Works' of Patricio
Guzmán, Terrence Malick, and Jean-Marie Straub"

Laine Nooney \* Stony Brook University \* "Calculating the Kitchen: Domestic Space as Computer History"





CHAIR:

#### Doubles, Chiasmus, and Narrative

Caroline Bem 
McGill University

Mark Betz ◆ King's College London ◆ "Apichatpong's Diptych as Structure and Figure"

Toni Pape \* University of Montreal \* "Breaking Down Time: Temporal Critique and Image-events in Life on Mars (UK, 2006-2007)"

**Caroline Bem** ◆ McGill University ◆ "The Revenge Contract: Mirroring, Repetition, and Masochism in Quentin Tarantino's Death Proof"



#### Asian Film and Media Cultures

Namhee Han ◆ University of Chicago CHAIR:

Michelle Ton 
University of California, Los Angeles 
"2 or 3 Things I Know About Vietnamese Cinema"

**Ji-Hyun Ahn** ◆ University of Texas, Austin ◆ "Mixed-Race Koreans on Television: The Politics of Mixed-Race and the Formation of Racial Order in Korean Media"

**Yung Bin Kwak** University of Iowa "Toward a Permanent State of Exception: The Lure of the Tragic in Contemporary Korean Cinema"

Namhee Han ◆ University of Chicago ◆ "Wide Screens before Widescreen Cinema: Postwar Japan and Widescreen Film Culture"



#### The Trouble with Britishness

Jerod Hollyfield ◆ Louisiana State University

Katharina Bonzel ♦ University of Melbourne ♦ "'Let Us Praise Famous Men': Creating Myth, Nostalgia, and Memory in Chariots of Fire"

Mark Reid ◆ University of Florida ◆ "Many Rivers to Cross with Christian and Muslim Flows"

Jerod Hollyfield ◆ Louisiana State University ◆ "Epic Multitudes: Postcolonial Genre Politics in Shekhar Kapur's The Four Feathers"



### Inventing Hollywood

The Early Years of Motion-Picture Production and Promotion in Los Angeles

CHAIR: Luci Marzola ◆ University of Southern California

co-chair: Charlie Keil 

University of Toronto

Hilary Hallett Columbia University TA Star Is Born: Re-Reading Hollywood's First Sex Scandal"

Brian Jacobson ◆ Oklahoma State University ◆ "Fantastic Functionality: Early Studio Architecture and Its Photographic Representations"

Denise McKenna \* University of California, San Diego \* "Respectability and the Civic Role of Celebrity"

Luci Marzola ◆ University of Southern California ◆ "Hollywood at the Fair: Promoting Los Angeles at the Motion Picture Industrial Exposition of 1923"



Constitution

#### **Networked Societies**



CHAIR: Michael Kackman → University of Texas, Austin

Burcu Bakioglu \* Lawrence University \* "Cultural Production in the Network Society: How YouTube, ARGs, and Community Built Lonelygir115"

Hannah Ellison \* University of East Anglia \* "Fanon vs. Canon: Tumblr and Multimedia TV Shipping Wars, a *Glee* Case Study"

Meredith Bak \* University of California, Santa Barbara \*
"Succor and Style: The Mom Blog Community as a Gift
Economy"

Michael Kackman \* University of Texas, Austin \* "The 'Lunatic Fringe' – The Patriot Movement Meets Media Studies"



## **Documenting the Middle East**

CHAIR: Terri Ginsberg ◆ International Council for Middle East

Sarah Barkin \* Syracuse University \* "Expanding the Realm of the Domestic: The Mother as an Authenticating Political Force in Michal Aviad's *The Women Next Door* (1992) and For My Children (2002)"

Rebecca Adelman \* University of Maryland \* "'That Was Mean, Motari': Spectatorship, Sympathy, and Animal Suffering in Wartime"

SPONSOR: Middle East Caucus



# Higher Powers: Religion and Spirituality

Cynthia Erb ◆ Independent Scholar

Gerald Sim \* Florida Atlantic University \* "It's Not About Grace at All: Genre, Modernity, and Religion in *True Grit*"

Jeff Heinzl \* University of Pittsburgh \* "Apichatpong Weerasethakul: Surrealism, Science, Spirituality"

Miriam Petty Northwestern University "Testifying in the Dark: Tyler Perry and the Problem of Genre"

Cynthia Erb \* Independent Scholar \* "The Varieties of Religious Experience in Close Encounters of the Third Kind (1977)"



#### Global Stars, Global Franchises

CHAIR: Helle Kannik Haastrup ◆ Roskilde University

Derek Kane-Meddock \* New York University \* "Global Hollywood's 'Ideal Balance of Familiar and New': Fast Five and the Evolution of a Multiracial Action Franchise"

Mihaela Mihailova \* Yale University \* "'You Were Not So Very Different from a Hobbit Once': Motion Capture as an Estrangement Device in Peter Jackson's *Lord of the* Rings Trilogy"

Helle Kannik Haastrup \* Roskilde University \* "The Story of Success: The Magazine Interview as a Life-Style Genre"





## De-Politicizing the Radical Gesture

Curran Nault ◆ University of Texas, Austin CHAIR:

**Leah Aldridge** ◆ University of Southern California ◆ "Blackness Is the Product: Global Consumer Capitalism, Simulacra, and Black Cinematic Representations"

**Heather Wintle** University of East Anglia 4 "A Man Alone: Y: The Last Man and the Deconstruction of Ideal Masculinity in 'Last Man on Earth' Narratives"

Curran Nault 

University of Texas. Austin 

"The Fashionable Terror of the Queer: Terrorist Chic in Contemporary Queer Cinema"



## Storytelling and Branding Across Media Platforms

Gregory Steirer 

University of Pennsylvania

Michael Lahey ◆ Indiana University ◆ "Remapping Everyday Interactions: Television and Social Media"

Aaron Calbreath-Frasieur 

University of Nottingham "Disney's Fragmented Brands: Media Franchises and Coherent Brand Identity"

Jennifer Gillan ◆ Bentley University ◆ "Television's Friend Economy: The Value of Social Interactivity at Disney-

Gregory Steirer ◆ University of Pennsylvania ◆ "The Franchise as Narrative: Cumulative and Iterative Storytelling within and across Media"



## WORKSHOP Teaching the Eighties

Suzanne Leonard ◆ Simmons College CHAIR

#### Workshop Participants:

Derek Kompare ◆ Southern Methodist University

F. Hollis Griffin ◆ Colby College

Allison Perlman 

University of California, Irvine



#### TV Teens

Sex, Family, and School

Branden Buehler ◆ University of Southern California

Hunter Hargraves ◆ Brown University ◆ "Honesty, Quality, Homogeneity: Friday Night Lights at the Abortion Clinic"

Jennifer Fogel ◆ University of Michigan ◆ "Playing House: Teenage Parenthood and Imagining the 'Right' Kind of Family"

**Anna Childs** ◆ Independent Scholar ◆ "Teen Bodies and Selves: Secret Messages in *The Secret Life of the American* Teenager"

**Branden Buehler** ◆ University of Southern California ◆ "The Consumable High School"





#### Trans-National Aesthetics

Jenelle Troxell ◆ Texas A&M University

Timothy Barnard ◆ College of William and Mary ◆ "The North African Roots of Franco-American Noir: Cinematic Crimes of Class Transgression and Trans-imperialism in the Kasbah"

Irene Depetris Chauvin + Hamilton College + "Uses of Cliché and the Weariness of Language in Martín Rejtman's Cinema"

Jenelle Troxell \* Texas A&M University \* "Shock and 'Perfect Contemplation': Close Up's Affective Transnationalism"



#### **Radio Dynamics**

David Uskovich ◆ University of Texas, Austin

Mette Simonsen Abildgaard ◆ Southern University Denmark \* "Intimate Messages: A History of Interactions in Youth Radio"

Catherine Martin 

Boston University 

"Re-imagining the City: Contained Criminality in The Radio Adventures of Sam Spade"

Adrienne Foreman \* Texas A&M University \* "From Revolt to Style: Movements in Advertising and Text from The Maltese Falcon and The Adventures of Sam Spade"

David Uskovich 

University of Texas, Austin 

"Programming Practice and Musical Genre: 1980s College Radio and the Shifting Meanings of 'Alternative'"



#### Millenial Trends in the Cinema

Elizabeth Haas ◆ Fairfield University

Matthias Stork 
University of California, Los Angeles 
"Chaos Cinema: The Aesthetics of the Modern Action Film"

Yogini Joglekar + Languagability Consulting + "Bollywood and the Emergence of Millennial Indian Cinema"

Charles Burnetts 
University of Western Ontario 
Complex Narrative and 'Smart' Love: Inception, the "Mind-Game" Film, and the Post-classical Family"

Elizabeth Haas + Fairfield University + "Imaging War and Politics: The Rise of the American Political War Film"



### **Revisiting Classic Auteurs**

Victor Perkins ◆ University of Warwick

Raymond Watkins + Colgate University + "Cinema's Gesture toward Art: The Film Paintings of Robert Bresson"

Christine McCulloch ◆ Emory University ◆ "Reflecting on the Medium: Cuts and Collisions in King Vidor's The Crowd"

Diana Pozo ♦ University of California, Santa Barbara ♦ "Water Color: Radical Color Aesthetics in Julie Dash's Daughters of the Dust"

Victor Perkins ◆ University of Warwick ◆ "Jean Renoir's Classicism in The Golden Coach"

SPONSOR: French and Francophone Scholarly Interest Group



## Institutions of Authority and Resistance

State Formations, Power, and Documentary after World War II

CHAIR: Ashish Chadha → University of Rhode Island

co-chair: Josh Glick + Yale University

Josh Glick \* Yale University \* "Studio Documentary in the Kennedy Era: Wolper Productions and New Frontier Television"

Ashish Chadha \* University of Rhode Island \* "Politics within the State: S. Sukhdev and the Making of Political Documentary in India"

Paul Fileri \* New York University \* "Documentary Voices in the Algerian War: State Violence, Colonial Bureaucratic Filmmaking, and the Figure of the Refugee"

Takuya Tsunoda \* Yale University \* "Educating the Nation: Iwanami Productions and Post-occupation Filmmaking in Japan"



WORKSHOP

Science/Animation

CHAIR: Kirsten Ostherr ◆ Rice University

#### Workshop Participants:

Robert Lue \* Harvard University/BioVisions

Ariana Killoran + 23andMe

Scott Curtis Northwestern University

Oliver Gaycken University of Maryland

SPONSOR: Animated Media Scholarly Interest Group



## Expanded Cinema in Four Dimensions

Origins, Senses, Interactivity, Publicness

CHAIR: Dimitrios Latsis ◆ University of Iowa

Dimitrios Latsis \* University of Iowa \* "Expanding Cinema: Genealogies of the Para-cinematic within American Avant-Garde Cinema"

Justus Nieland Michigan State University "'The Scale
Is the World': Expanded Cinema and the Midcentury
Sensorium"

Marina Hassapopoulou \* University of Florida \* "Interactive Cinema: Expanding and Updating Film Theory"

Annie Dell' Aria \* CUNY Graduate Center \* "Critical Synthesis: Reading Krzysztof Wodiczko through Film Theory"

SPONSORS: Experimental Film and Media Scholarly Interest Group,
CinemArts: Film and Art History Scholarly Interest Group
Contemporary Theory Scholarly Interest Group



#### **SCREENING**

**ROOM: Tremont, Level 4** 

#### Uprising of '34

Judith Helfand, George Stoney, and Susanne Rostock, USA, 1995, 88 min

Considered one of the most important strikes in the last century, the 1934 Southern textile workers strike saw half a million walk off their jobs in the largest single-industry strike in the history of the United States. Some were murdered, many were blacklisted. David Whiteman labeled this film a perfect example of the politically committed documentary. The filmmakers' activist stance in producing and distributing the film brought the history of the strike to light throughout the southeastern United States. By utilizing a coalition-based production model, Stoney, Helfand, and Rostock were able to envision the potential uses of the film as a tool for further activism and organizing. Today it stands as a testament for filmmakers, activists, unions, and interested citizens who are looking for new ways to reach out and educate others about forgotten chapters in the history of organized labor.

SPONSORS: Caucus on Class

Media Literacy and Pedagogical Outreach Scholarly Interest Group Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in *Coal Country* (Session A) as well as panels B15 "Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies," D25 "Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema," E8 "From Workers' State to Owners' State: Representations of Work in Baltic Cinemas," and F15 "Depictions of Poverty in American Cinema."

MEETING -

ROOM: Stanbro. Level 4

9:00 - 10:45am

**Urban Studies Scholarly Interest Group** 

MEETING -

ROOM: Longfellow, Level 4

9:00 - 10:45am

**Caucus Coordinating Committee** 



### Sites and Signs of Melodrama

CHAIR: Anna Siomopoulos + Bentley University

Thomas West \* Syracuse University \* "Queen for a Day: Melodrama, History, and *The Other Boleyn Girl*"

Despina Kakoudaki American University Mar and Meaning: Resisting Closure in *The Hurt Locker* 

Anna Siomopoulos \* Bentley University \* "Melodramatic Flow: Hollywood, the New Deal, and the Documentaries of Pare Lorentz"



## Developing Emerging and Emerged National Cinemas

CHAIR: Richard Paterson ◆ British Film Institute

Priyadarshini Shanker \* New York University \* "Cinephile Filmmakers, Multiplexes, and Corporatization: The Rise of a 'Counter-Bollywood' Cinephilia in Contemporary Bombay Cinema"

Kiranmayi Indraganti → Ramoji Academy of Film and
Television → "Song Taxonomies: New Categories of
Songs in the Telugu Language Cinema in the Decade of
2000–2010"

Jade L. Miller \* Tulane University \* "Movie Industry
Development in a Globalizing World: Nollywood's
Beginnings"

Richard Paterson \* British Film Institute \* "Between Two Worlds: Comparing the Fitness Landscape of Firms in the UK Film and Television Production Sectors"



#### Interwar Sounds

CHAIR: Michael Slowik ◆ University of Iowa

Jessica Fowler \* University of California, Los Angeles \* "Open to Interpretation: Multiple Language Versions (MLVs) in the Early Sound Era"

Matthew Perkins \* University of California, Los Angeles \* "Can You Hear Me Now? Sound Department Creation and Personnel During the Transition to the Talkies"

Brian Hanrahan \* Cornell University \* "Radio, Film, Radio-Film: Intermedial Comparison in Discourses of Early German Broadcasting"

Michael Slowik \* University of Iowa \* "Why Max Steiner Was Wrong, Or: Re-recording and the Hollywood Film Score, 1929 to 1931"

SPONSOR: Sound Studies Scholarly Interest Group



#### Trauma and the Index

CHAIR: Markos Hadjioannou \* Duke University

Catherine E. Peiper \* University of Southern

California \* "Drawn Traumas: Conflicting

Representational Modes and the Inclusion of the

Indexical Sign in (Auto)Graphic Memoir"

Amy Parziale \* University of Arizona \* "'As Little As Possible': Trauma, Gender, and Chinatown"

Dan Leopard \* Saint Mary's College of California \* "The Dogs (and Monkeys) of War: The Documentary Artifact and the Evocative Object in Anime"

Markos Hadjioannou \* Duke University \* "Reanimating Reality: Waltz with Bashir"

#### SESSION

S

## 11:00am - 12:45pm

ROOM Brandeis

#### **Bodies in Extremis**

CHAIR: Adam Lowenstein + University of Pittsburgh

Sara Orning ◆ University of California, Santa Cruz ◆ "Film and/ as Skin: Embodiment and Auto-cannibalism in Marina de Van's *In My Skin*"

Veronica Fitzpatrick \* University of Pittsburgh \* "Throwing Herself Out of Herself: Dans ma peau, Bataillean Surrealism, and the New French Extreme"

Surbhi Goel Panjab University Constituting Bodies and Revitalizing the Gaze: Philippe Garrel's Film Language and Themes"

Adam Lowenstein \* University of Pittsburgh \* "Questions of Surrealism and Spectatorship: Re-viewing Joseph Cornell's Rose Hobart"

SPONSOR: French and Francophone Scholarly Interest Group



## The Politics of Southeast Asian Cinemas

Space, Gender, and Sexuality

CHAIR: Celine Parrenas Shimizu University of California,
Santa Barbara

co-chair: Hoang Nguyen • Bryn Mawr College

Jose Capino \* University of Illinois, Urbana-Champaign \* "Lino Brocka's Crime Films and the Marcosian State"

Chuong-Dai Vo Massachusetts Institute of Technology Gendering the City and the Countryside in Vietnamese Cinema

Hoang Nguyen \* Bryn Mawr College \* "Insects in the Backyard: 'Wer' Aesthetics and the Remaking of Kinship"

Celine Parrenas Shimizu \* University of California, Santa Barbara \* "Peklat or Scars of Brown Skin: Garbage Bodies, Open Wounds, and Toothless Caverns in Brillante Mendoza's Tirador (2007), Serbis (2008), and Kinatay (2009)"



#### Video Games

CHAIR: Robert Buerkle + Chapman University

Reem Hilu \* Northwestern University \* "A Pioneering Game: The Oregon Trail and History Simulation"

Frank Episale \* Graduate College CUNY \* "Roger Ebert vs. Jacques Rancière: Video Games, Art, and the Emancipated Spectator"

Robert Buerkle \* Chapman University \* "At a Loss for Words: Portal 2 and the Silent Avatar"



#### Communities/Masses/Networks

CHAIR: Elizabeth Kessler + Ursinus College

Ulrik Schmidt \* University of Copenhagen \* "Keaton and the Masses"

Anthony Coman \* University of Florida \* "Nev's Dilemma, or the Coming Community of Catfish"

Paul Flaig \* Cornell University \* "'The Cinéaste of the Future': Buster in Weimar"

Elizabeth Kessler \* Ursinus College \* "Images of Community: The Early Films of Robert Frank" ROOM Constitution

## Technological Change in Experimental Practice

HAIR: **Kevin Wynter →** University of California, Berkeley

Erika Balsom \* Carleton University \* "The Novelty of Video Projection"

Genevieve Yue \* University of Southern California \* "The Past Reformed: Three Digital Works by James Benning"

Kevin Wynter \* University of California, Berkeley \* "Artifacting Horror: Nicolas Provost's Long Live the New Flesh"

Anna Fisher ◆ Brown University ◆ "'Task Masters': Artist as Hostess in Barbara Campbell, Harrell Fletcher, and Miranda July"



### "A Cinema Haunted by Writing"

CHAIR: David T. Johnson ◆ Salisbury University

David T. Johnson \* Salisbury University \* "Cinephilia, Adaptation, and Academic Discourse: How One Subfield Might Learn from Another"

Christian Keathley \* Middlebury College \* "'Découpage' as Cinematic Writing"

Rashna Richards \* Rhodes College \* "'You, Motion Picture Industry, It's You I Love': *Mad Men*, Cinephilia, Classical Hollywood"

Craig Cieslikowski \* University of Florida \* "Writing Sounds: Cinematic Writing and Cinephilia"



### Movie Theatres and Public Space

CHAIR: Veronica Paredes 
University of Southern California

Kathleen Lotze \* University of Antwerp \* "Cinemas as 'lieux de mémoire: A Multimethod Approach to Cinema History in a European City's Cultural Quarter (Antwerp-Belgium)"

Brian Real \* University of Maryland \* "The Rebirth of the Colonial: How Restoring a Movie Theatre Restored a Community"

Veronica Paredes \* University of Southern California \*
"Broadway as Background: Interactive Cinemas of
Walking"



## Beyond Backdrop: Psychological/ Allegorical/Cultural Uses of Natural Setting in Cinema

CHAIR: David Melbye • New York Film Academy

co-chair: Susan Barber ◆ Loyola Marymount University

David Melbye \* New York Film Academy \* "Where the Sea Meets the Land: Shoreline Allegory in *The Shout*"

Susan Barber \* Loyola Marymount University \* "Walkabout: Landscapes and the Dreamtime in the Australian Outback"

Maurizia Natali \* Rhode Island School of Design \* "Avatar's
Uncanny Manner(ism)s: An Iconological Game of
Landscapes and Bodies"

Amanda Konkle \* University of Kentucky \* "Rescuing the Institution of Marriage from Niagara's Noir Landscape" S13
ROOM
Holmes

### Philosophy of History

CHAIR: Ted Hovet ◆ Western Kentucky University

Ivan Ross \* University of Chicago \* "'Like a Film Strip Running Backwards': Philosophers of History on Film and Other Media"

James Hansen \* Ohio State University \* "Has-Been History: The Impossible Call and Response of Lewis Klahr's Candy's 16!"

Margaret O'Neill Northwestern University ""It's All
Happening All at Once!"—The Time of Memory between
Sunrise and Sunset"

Nicholas Baer \* University of California, Berkeley \* "Fritz Lang's Destiny (1921) and the 'Crisis of Historicism'" S14
ROOM
Lexington

WORKSHOP

Media Industry Studies

Future Directions

HAIR: Jennifer Holt • University of California, Santa Barbara

Workshop Participants:

Amanda Lotz ◆ University of Michigan

Paul McDonald ◆ University of Nottingham

Alisa Perren ◆ Georgia State University

Nicole Starosielski 

Miami University Ohio

Patrick Vonderau ◆ Stockholm University

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## "Cinematic Time" Today

CHAIR: Brooke Belisle 
University of California, Berkeley

Rebecca Gordon \* Reed College \* "The Girl with the Killer Archive"

Graig Alan Uhlin \* New York University \* "Everything, All At Once: A Temporal Logic of Compression and Accumulation"

Ted Kafala College of Mount Saint Vincent Cinematic Strategies and Subjective Time in Peter Greenaway's Films and Media Installations"

Brooke Belisle \* University of California, Berkeley \* "The Pixelation of Duration: Cinematic déjà-vu and the Digital Image"

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S16

## Representation and Historical Events

CHAIR: Philip Scepanski ◆ Northwestern University

Gillian Horvat \* Independent Scholar \* "'Let Us Pray for a Better Tomorrow': The Recycling of Images of the L.A. Riots in Science-Fiction Blockbusters of the 1990s"

Matthew Leggatt ◆ University of Southampton ◆ "The Culture of Apocalypse in Post 9/11 Cinema"

Inez Hedges ◆ Northeastern University ◆ "White Flash: Silence and Amnesia in Japanese A-Bomb Films"

Philip Scepanski \* Northwestern University \* "Too Soon?: Charting Discursive Liberty through Television Comedy"



# Race, Gender, and Family in Contemporary Cinema

CHAIR: Emily Fox-Kales \* Northeastern University

Louisa Schein \* Rutgers University \* and Bee Vang \* Brown
University \* "Race, Gran Torino, and the Spurious
Natural Actor"

Diane Shoos \* Michigan Technological University \* "Adoptees, Identity, and Kinship in Contemporary Cinema" S18
ROOM
Stuart

# Queer Cinema/Queer Theory and Spectatorship

CHAIR: Ryan Powell ◆ King's College London

Chia-chi Wu \* National Taiwan Normal University \* "The Girl Has a Childhood: On Zero Chou's Lesbian-Themed Films"

Aniruddha Maitra \* Brown University \* "'Narcissisizing' the Locally Global: Language, Image, and a 'Touch' of Untranslatability in Tsai Ming-liang's I Don't Want to Sleep Alone"

Patricia Nelson \* University of Southern California \*
"Revisiting *The Practice of Love*: On the Queer
Possibilities of Lesbian/Feminist Film Theory"

Ryan Powell \* King's College London \* "Old Queer Cinema"

SPONSOR: Asian/Pacific American Caucus



#### **European Cinema**

CHAIR: Graeme Stout • Minneapolis College of Art and Design

Laura Horak \* Stockholm University \* "Love for Sale: Mauritz Stiller and the Politics of the Early Sex Comedy"

Tobias Gruenthal ◆ University of Washington ◆ "Capitalism with(out) Borders?—Images of Europe in Early 21st-Century German Film"

Andre Puca \* Emerson College \* "Massimo Troisi—The Forgotten Neapolitan Actor/Director"

Graeme Stout \* Minneapolis College of Art and Design \* "The Image of the Terrorist/Gangster in Contemporary European Film"



## I've a Feeling We're Not (Just) in Hollywood Anymore

Media Professionals Navigate Technological Change

CHAIR: Kevin Sanson ◆ University of California, Santa Barbara

RESPONDENT: Serra Tinic 

University of Alberta

Kevin Sanson \* University of California, Santa Barbara \*
"Corresponding Geographies: Media Villages, Social
Media, and the Creative Professional in Scotland"

F. Hollis Griffin Colby College Cout, On Sale, and Online: Labor, Affect, and Technological Change in Post New Oueer Cinema

Kristen Warner \* University of Alabama \* "When Race Means Everything and Nothing: The Pitfalls of Digital Casting in New Media, Post-race Hollywood"

Erin Hill \* University of California, Los Angeles \* "Blogfights, Flamewars, and Me: Understanding Media Industries through Online Skirmishes" S21
ROOM
Whittier

WORKSHOP

## **Teaching Ourselves to Teach**Developing Pedagogies of Cinema

Developing Pedagogies of Cinema and Media Studies

CHAIR: Lindsay Garrison → University of Wisconsin, Madison

#### Workshop Participants:

Bill Kirkpatrick 

Denison University

Matt Sienkiewicz ◆ University of Wisconsin, Madison

SPONSOR: Media Literacy and Pedagogical Outreach
Scholarly Interest Group



## Genealogies of Reality and Public Access Television

CHAIR: Malgorzata Rymsza-Pawlowska + Brown University

Kristen Galvin ◆ University of California, Irvine ◆ "TV Party, or, the Children of the Revolution Will Be Televised"

Daniel Marcus ◆ Goucher College ◆ "From Participatory Video to Reality Television"

Malgorzata Rymsza-Pawlowska \* Brown University \* "(Re)enacting Governmentality: Historical Reality Television and the Neoliberal Citizen"



#### The Mediated City

CHAIR: James Deutsch 

Smithsonian Institution

Ian Robinson \* York University \* "History, the Cinematic City, and the Politics of Place"

Nate Brennan ◆ New York University ◆ "Poison in the Melting Pot: Cinema, Protest, and Public Sphere in New York City, 1933–1941"

Eric Gordon → Emerson College → "Location Aware Media and the Production of Urban Places"

James Deutsch \* Smithsonian Institution \* "Split-Screen Beantown: The Fragmentation of Boston in 1968 Cinema"

SPONSOR: Urban Studies Scholarly Interest Group

#### **MEETING**

ROOM: Stanbro, Level 4

11:00am - 12:45pm

Contemporary Theory Scholarly Interest Group

#### **SCRFFNING**

**ROOM: Tremont, Level 4** 

#### My Perestroika Robin Hessman, USA, 2010, 88 min

My Perestroika follows five ordinary Russians living through extraordinary times—from their sheltered Soviet childhood to the collapse of the Soviet Union during their teenage years and on to the constantly shifting political landscape of post-Soviet Russia. Together, these childhood classmates paint a complex picture of the dreams and disillusionment of those raised behind the Iron Curtain. In this film, there are no "talking head" historians and no expert witnesses, nor is there an omniscient narrator telling viewers how to interpret events. Instead, the five share their personal stories. They take us on a journey through their Soviet childhoods and their youth during the country's huge changes of Perestroika, and they allow us into their present-day lives. The film interweaves their contemporary world with rare home movie footage from the 1970s and '80s in the USSR and official Soviet propaganda films that surrounded them at the time. Their memories and opinions sometimes complement each other, but together they paint a complex picture of the challenges, dreams, and disillusionment of this generation in Moscow today.

SPONSORS: Caucus on Class

Central/East/South European Cinemas Scholarly Interest Group

Documentary Studies Scholarly Interest Group

Audiences for this film may also be interested in panels F13 "Reconfiguring Word and Image Relations Before and After the Russian Revolution" and M4 "International Connections of Soviet Documentary Film."

Aaron, Michele L20
Abel, Richard E21
Abildgaard, Mette Simonsen R18
Abramson, Leslie A21
Acland, Charles J15, O17
Adejunmobi, Moradewun G10
Adelman, Rebecca R10
Adesokan, Akin G10
Affuso, Elizabeth E7
Aguayo, Angela J16
Aguirre, Lina H3
Ahern, Mal E25
Ahn, Ji-Hyun R6
Ahn, Minhwa G11
Ahnert, Laurel R10

Akhavan, Niki E5
Akudinobi, Jude A15
Aldridge, Leah R13
Alexander, Neta H25
Alfaro, Kristen D12
Alford, Robert K3
Alilunas, Peter D1
Alkassim, Samirah M18
Allbritton, Dean G13
Allen, Hannah E10
Allen, Richard F3
Allen, Robert M20
Allison, Tanine O5
Almendarez, Roger E16
Amad, Paula E25

Amaya, Hector H5
Ament-Gjenvick,
Vanessa J18, K6
Amit, Rea J17
Anable, Aubrey H7
Andary, Nezar M18
Andersen, Kara M12
Anderson Wagner, Kristen G16
Anderson, Mark Lynn E20
Anderson, Sal N17
Anderson, Steve M6
Anderson, Tim C19, P21
Andrew, Dudley M20
Anjaria, Ulka N19
Anker, Stephen G19

Ankerson, Megan N4
Anselmo-Sequeira, Diana B17
Aronson, Michael J6
Arsenjuk, Luka N10
Asad, Mariam A7
Askari, Kaveh C10
Aslinger, Benjamin C7, Q11
Atakav, Eylem J13
Atanasoski, Neda A2, D21
Aufderheide, Patricia J20
Austin-Smith, Brenda B22
Ayers, Drew B9

Babish, Stephen 010 Backstein, Karen M9 Baer, Hester E15 Baer, Nicholas S13 Bak, Meredith R9 Baker, Aaron 07, 022 Baker, Courtney **B5** Bakioglu, Burcu R9 Balassiano, Katia M14 Balides, Constance **E25** Balsom, Erika S9 Banet-Weiser, Sarah G25 Banks, Miranda E4, N20 Banner, Olivia G22 Barber, Susan S12 Bardan, Alice D25 Barker, Cory D2 Barker, Jennifer Lynde G22 Barkin, Sarah R10 Barnard, Timothy R17 Baron, Cynthia J5, P4 Baron, Jaimie L4 Barr. Burlin D17 Barrow, Sarah Q9

Bartlett, Mark F14

Bashara, Daniel 05

Baskett, Michael M5 Battema. Doug 022 Baumbach, Nico J9 Bayrakdar, Deniz F9 Bean, Jennifer C17 Beard, Drew H1 Beck, Chad M15 Becker, Christine D2 Becker, Ron E19, L7 Beckman, Karen J11, N11 Behlil, Melis H13 Belisle, Brooke S15 Bell. Matt 119 Bell-Metereau, Rebecca B1 Belmonte Avila, Juan F M11 Belodubrovskaya, Maria B18 Belton, John G21, K18 Beltran, Mary M21 Bem. Caroline R5 Benamou, Catherine L13 Benedetti, Mark E7 Bennett, Bruce A2 Benshoff, Harry K8 Benson-Allott, Caetlin D21, H14 Bergstrom, Anders D4

Bergstrom, Janet E21

Bering-Porter, David C1 Berkvens, Linda J5 Bernard, Mark D15 Bernardi, Daniel K21 Bernstein, Sara G25 Bertin-Maghit, Jean-Pierre G12 Beste, Amy C10 Betz, Mark R5 Bevan, Alexandra E25 Biddinger, Megan C13 Birnbaum, Sariel P11 Bishop, Daniel A12 Bissonnette, Sylvie G22 Blackmore. Heather M1 Blaetz, Robin L4, P3 Blake, Art N23 Blake, Nathan R3 Blatter, Jeremy N17 Bleach, Anthony P1 Blessing, Benita B8 Boddy, William E12 Bodroghkozy, Aniko C21 Bohlinger, Vincent B18 Boman, James A13 Bonomo, Elena N1 Bonzel, Katharina R7

Booth, Paul J10 Borda. Jennifer B15 Bottomley, Andrew Q6 Bourdage, Monigue P20 Bowles, Ryan B12 Bozelka, Kevin John A14 Bradfield, Shelley M15 Bradley, Peri D18 Bradshaw, Lara G4 Brannon Donoghue, Courtney B20 Brasell, R. Bruce N8 Brennan, Nate **S25** Brinkema, Eugenie L16, P9 Broad, Lisa G17 Brody, Evan D6 Broe. Dennis C5 Bronstein, Phoebe J6, Q17 Brown, Adriane **G5** Bruckner, Rene H8 Bruder, Margaret M1 Brunell, Melanie F15 Bruno, Giuliana H21 Bruns, John A21 Bucaria, Chiara L5 Buchan, Suzanne 05

Buehler, Branden **R16** Buerkle, Robert **S7** Bukatman, Scott **K5**, **O3** Burditt, Rebecca **C25** 

Burges, Joel **F4**Burgess, Diane **N14**Burgoyne, Robert **A19**, **H20**Burnetts, Charles **R19** 

Burton, Elise **01**Bush, Alexandra **G4**Busse, Kristina **K13**, **Q16**Butler, Jeremy **C7** 

Butters, Gerald **P15** Byg, Barton **B6, R4** Byrd, Vance **B21** 

Cagle, Chris A18 Cahill, James N2 Calbreath-Frasieur, Aaron R14 Caldwell, John N20 Calhoun, Claudia A5 Callahan, Vicki A3, G16 Cameron, Allan K15 Caminati, Luca 017 Campbell, Zachary E22 Capino, Jose **S6** Carman, Emily L19 Carr, Steven K8 Carrington, Andre H5 Carson. Diane 03 Carter, Erica F20 Cartier, Nina P15 Caruso, Jen P14 Cassidy, Marsha H17 Castaneda, Mari G15

Castonguay, James K16

Celik, Ipek **D15** 

Cermanova. Eva J3

Chadha, Ashish R21

Cetin Erus, Zevnep **J9** 

Cavallero, Jonathan J. C16

Chamberlain, Daniel H10, K20 Chan, Felicia M7 Chan, Kenneth Q2 Chang, Alenda C1 Chang, Kai-man **D11** Chang, Vanessa M16 Charbonneau, Stephen B16, E15 Chatelain, Elise G25 Chayt, Eliot E2 Chefranova. Oksana E17 Childs, Anna R16 Cho, Francisca K22 Cho, Michelle L12 Chong, Sylvia **L9** Choo, Kukhee H18 Chris, Cynthia 13 Christensen, Jerome N16 Christie, Ian N21 Chun, Wendy **021** Chung, Hye Jean H17 Chung, Steven L12 Ciecko, Anne E7 Cieslikowski, Craig 125, S10 Ciftci, Avca F9

Clark, Jennifer 04 Clarke, Liz M1 Clepper, Catherine L18 Click, Melissa L8, M19 Coates. Norma G21. I2 Cobb, Shelley G9 Cohan, Steven N8 Cohen, Alain K12 Cohn, Jonathan **H22** Cole, Erin Q6 Colvin, Brandon K4 Coman, Anthony 58 Comiskey, Andrea N16 Connor, John **022** Conrath, Ryan A25 Consalvo, Mia F16 Constantinides, Zoe **E1** Conti, Cynthia F10 Conway, Kyle **L13** Cook Kenna, Laura H7 Cooley, Heidi Rae A13, J6 Coon, David J18, L13 Cooper, L. Andrew **B2** Cooper, Mark E18, M20 Coppa, Francesca J20, Q16 Copple Smith, Erin C6 Coptertari, Gabriela 08 Corbin, Amy B11, N18 Corkin, Stanley P19 Cornea, Christine C4 Cornell, Julian K10 Corzo-Duchardt. Beth 015 Costa de Beauregard, Raphaelle K12 Cottrel, Adam H8 Coulthard. Lisa G7. P9 Couret, Nilo A16 Covert, Andrew C4 Crafton, Donald G21, J11 Cramer, Gisela L21 Craven, Alice **02** Crawford, Chelsey M12 Crawford, James G14 Creton. Laurent **G12** Cunningham, Doug **D13** Curtin, Michael N20 Curtis, Scott **R22** Cutrara. Daniel **J13** Cwynar, Christopher F10

Dahlquist, Marina R1
Daibo, Masaki C9
Dalle-Vacche, Angela L15
Dame, Avery P6
Damluji, Mona P14
Dardir, Ahmed E5
Dare, Jennifer I7
Dass, Manishita F19, N5
Dave, Shilpa H4
Davidson, John I16
Davies, Ann G8
Davis, Blair J1
Davis, Nick L3

Dawson, Max E4

DeAngelis, Michael L3
Deater, Tiffany H1
deBary, Brett I9
Decherney, Peter N21
Decker, Todd O9
De Fren, Allison A2
de Seife, Ethan N3
de Valck, Marijke K14, N14
Deville, Donna I5
Delgado, Sergio K9
Dell'Aria, Annie R25
Delmont, Matt I2
Del Rio, Elena A20
Dennison, Stephanie E9

Claiborn, Caroline G2, Q15

Depetris Chauvin, Irene R17
Desjardins, Mary J7
Deutsch, James S25
Devi, Gayatri C13
DeWaard, Andrew C19
Dewberry, Eric C15
Di Carmine, Roberta O1
Díaz López, Marina H15
Dibbern, Doug K10
Dickinson, Kay B12
Dietrich, Craig A3
Dinc, Enis F9
Diouf, Mamadou A15
Dittmar, Linda H25, N6

Ditzian, Tamar Q2
Dixon, Wheeler Winston G14
D'Lugo, Marvin H15
Doane, Mary Ann O21
Dole, Jake Ivan I4
Doles, Steven G4
Dolich, Lindsey E6
Domasin, Adrienne G9
Dombrowski, Lisa G20
Donelan, Carol Q19
Dong, Xinyu P2
Dorey, Thomas E3
Doty, Alexander L3
Douglas, Andrew G20

Dove-Viebahn, Aviva <b>Q2</b> Dovey, Lindiwe <b>P16</b> Drake, Philip <b>Q21</b>	Drew, Rob <b>M14</b> Druick, Zoe <b>017</b> Dumas, Chris <b>02</b>	Dunbar-Hester, Christina E <b>10, F10</b> Dushi, Nava <b>N6</b>	Duvall, Spring-Serenity <b>M15</b> Dwyer, Michael <b>N3</b> Dzialo, Chris <b>R4</b>
		E	E. C. III. <b>D11</b>
Eades, Caroline <b>R2</b>	Edwards, Tonia <b>N4</b>	Ellison, Hannah <b>R9</b>	Erb, Cynthia <b>R11</b>
Eagle, Herbert N10	Eisenstein, Ken C3	Elman, Julie <b>Q14</b>	Evans, Chaz <b>I11</b>
Edgerton, Gary <b>P21</b>	Elavia, Firoza <b>M22</b>	Elseewi, Tarik <b>B20</b>	Evans, Christine <b>P9</b>
Edwards, Kyle N16	Elkins, Evan <b>H6</b>	Episale, Frank <b>S7</b>	Everett, Dino M17
Edwards, Richard <b>J20, Q16</b>	Ellcessor, Elizabeth <b>G5, J6</b>	Epps, Brad <b>N12</b>	
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Falicov, Tamara <b>G18</b>	Fenner, Angelica <b>K22</b>	Fojas, Camilla <b>M21</b>	Frank, Hannah 14
Fallica, Kristen <b>P18</b>	Ferman, Claudia <b>08</b>	Follmer, Katja <b>D9</b>	Frank, Kathryn <b>Q11</b>
Fallon, Kristopher C1	Field, Allyson <b>D22</b>	Fong, Tony <b>I12</b>	Frank, Lindsey <b>P3</b>
Faltesek, Daniel <b>010</b>	Fileri, Paul <b>R21</b>	Forcinito, Ana <b>08</b>	Fratini, Dawn <b>D5</b>
Fan, Victor <b>E11</b>	Fink, Marty <b>P6</b>	Foreman, Adrienne <b>R18</b>	Freedman, Eric <b>J18, K15</b>
Farr, Brittany <b>E14</b>	Fischer, Lucy <b>H21</b>	Forman, Murray <b>N18</b>	Frick, Caroline <b>F21</b>
Faubert, Patrick <b>A18</b>	Fisher, Anna <b>S9</b>	Formica, Serena <b>A17</b>	Friedman, Lester <b>020</b>
Faucette, Michael <b>Q15</b>	Fisher, Austin <b>A17</b>	Fortmueller, Kate <b>H22</b>	Friedman, Ryan <b>I22</b>
Fauteux, Brian <b>E12</b>	Fitzpatrick, Kathleen <b>Q16</b>	Foster, Derek <b>010</b>	Friedman, Seth <b>Q22</b>
Fawaz, Ramzi <b>K3</b>	Fitzpatrick, Veronica <b>S5</b>	Fossati, Giovanna <b>C17</b>	Froula, Anna <b>D13</b>
Fay, Jennifer <b>B25, N2</b>	Flaig, Paul <b>S8</b>	Foster, Gwendolyn Audrey C22	Fuhs, Kristen <b>H2</b>
Fedorova, Anastasia <b>M4</b>	Flanagan, Kevin <b>N22</b>	Fouz-Hernandez, Santiago <b>N12</b>	Fujioka, Brent <b>B5</b>
Fee, Annie <b>015</b>	Fleming, Amanda <b>B22</b>	Fowler, Jessica <b>S3</b>	Fuller-Seeley, Kathryn E20, I
Feeley, Jennifer <b>E11</b>	Flores, Pamela Q17	Fox-Kales, Emily <b>S17</b>	Furstenau, Marc E2
Feil, Ken K8	Flynn, Peter Q13	Frahm, Laura <b>B9</b>	Furuhata, Yuriko <b>N11</b>
Felando, Cynthia <b>B13</b>	Fogel, Jennifer <b>R16</b>	Francis, Mary <b>K20</b>	Fusco, Katherine Q1, R3
		G ————	
Gabbard, Krin <b>H16</b>	Gauthier, Philippe <b>Q20</b>	Gilbert, Anne <b>G6</b>	Goeringer, Lyn C1
Gadassik, Alla <b>I4, M16</b>	Gay, Andrew <b>K15</b>	Gillan, Jennifer <b>R14</b>	Goldberg, Ruth <b>L1</b>
Gailey, Elizabeth <b>G2</b>	Gaycken, Oliver <b>L4, R22</b>	Gilligan, Paula <b>P12</b>	Goldsmith, Leo <b>N9</b>
Gaines, Jane <b>N21</b>	Gehr, Ernie <b>C3</b>	Gilmore, James A22	Goldstein, Leigh <b>012</b>
Gaines, Mikal <b>I2</b>	Geiger, Jeffrey <b>E9</b>	Ginsberg, Terri <b>R10</b>	Gooch, Joshua <b>L14</b>
Galili, Doron <b>F20</b>	Geil, Abraham <b>N17</b>	Giotta, Gina <b>Q4</b>	Gopal, Sangita <b>B10, N5</b>
Galindo, Elizabeth <b>E15</b>	Geller, Theresa L. <b>B21</b>	Girgus, Sam B. <b>B14</b>	Gordon, Eric F16, S25
Gallagher, Mark <b>H12</b>	Gelley, Ora M13	Glass von der Osten, Kyra Q2	Gordon, Rebecca <b>S15</b>
Galt, Rosalind <b>G3, 07</b>	Gemunden, Gerd Q7	Gledhill, Christine M20	Gorfinkel, Elena <b>L18</b>
Galvin, Kristen <b>S22</b>	Gendelman, Norman R3	Gleich, Joshua <b>I14, L17</b>	Gottlieb, Akiva <b>J16</b>
Garcia-Mainar, Luis M. <b>C2</b>	Gennari, John C16	Glenn, Colleen <b>B1</b>	Govil, Nitin N21
Garrison, Lindsay <b>Q6</b>	Gerhardt, Christina 116	Glenn, Lauren I13	Grainge, Paul <b>014</b>
Garritano, Carmela <b>G10</b>	Gerstner, David <b>F6</b>	Glick, Josh <b>R21</b>	Grajeda, Tony <b>K16</b>
Gates, Philippa <b>A18</b>	Gharavi, Maryam Monalisa <b>H25</b>	Godart, Caroline <b>E17</b>	Grant, Catherine <b>I25</b>
Gates, Racquel <b>J21</b>	Ghosh, Bishnupriya <b>B19</b>	Godfried, Nathan <b>B15</b>	Gray, Herman <b>E19</b>
Gauch, Suzanne <b>A10</b>	Giggey, Lindsay <b>J8</b>	Göbel-Stolz, Bärbel <b>Q15</b>	Green, Michael <b>E12</b>
Caudragult Andra 020	Cilbert And F16	Cool Curbbi CE	Croops Challesp D10

Goel, Surbhi **S5** 

Gaudreault, Andre **Q20** 

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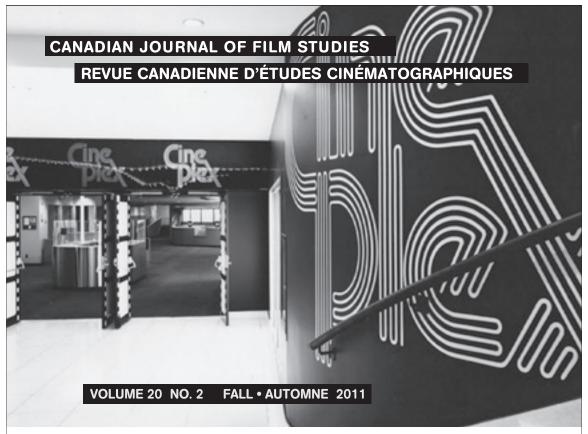
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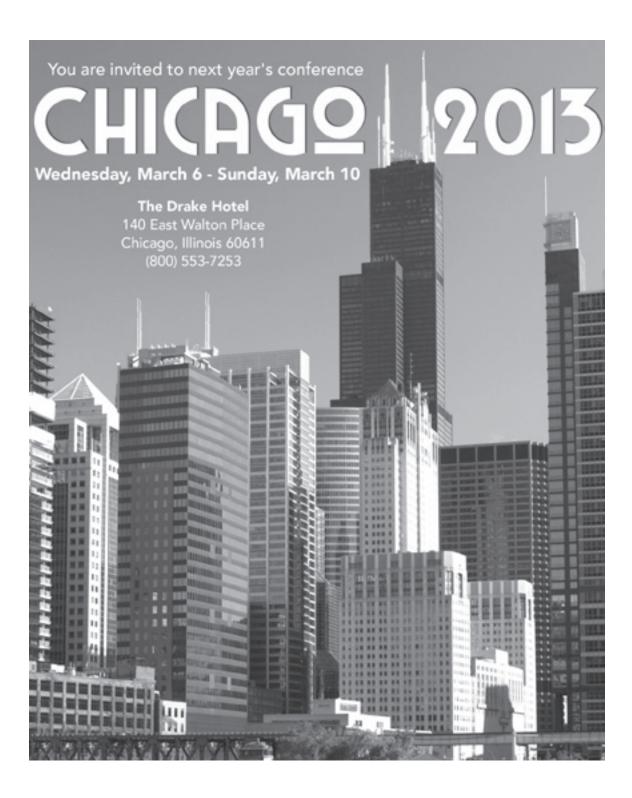
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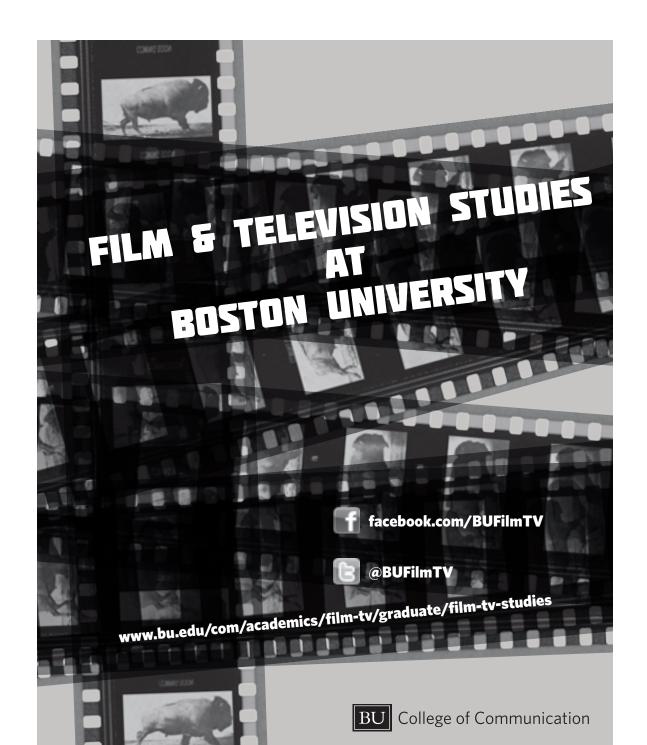
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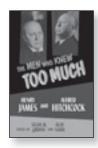
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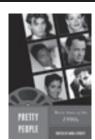
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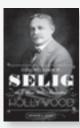
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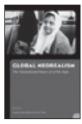
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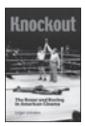
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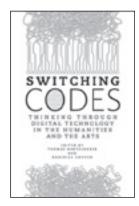
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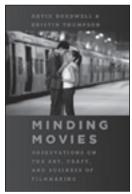
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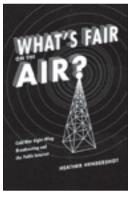
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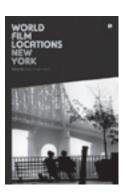
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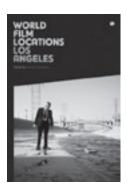
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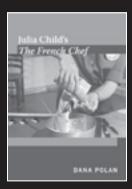
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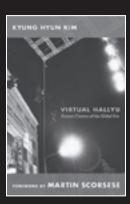
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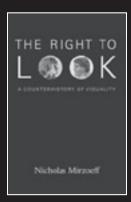
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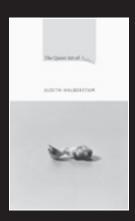
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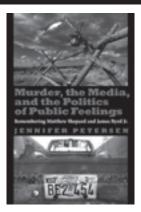
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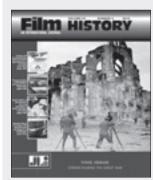
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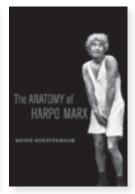
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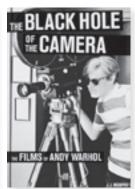
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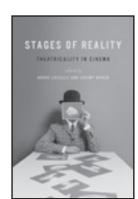


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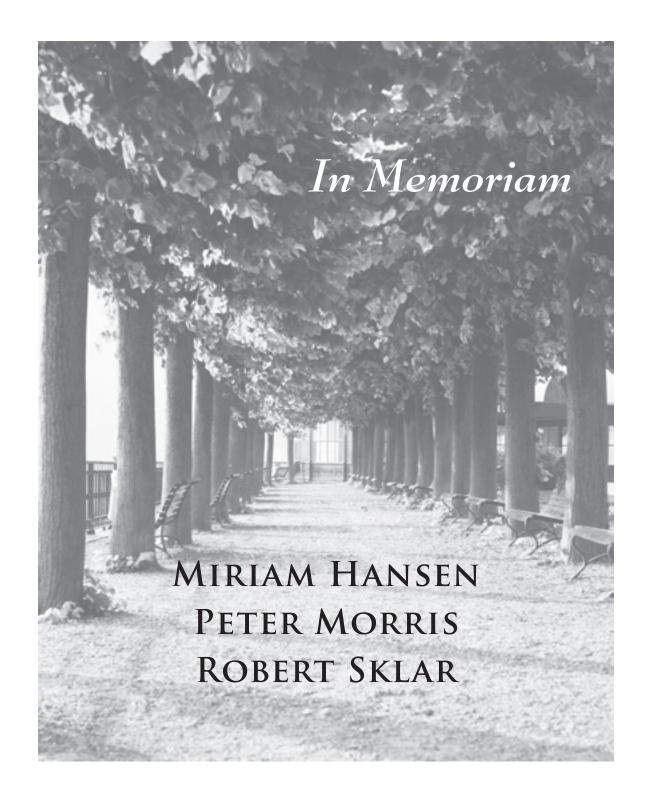






STEPHEN DWOSKIN 14 films BOX 1/3





# CHICAGO 2013

# Call for Paper, Panel, and Workshop Proposals

The Society for Cinema and Media Studies announces its call for paper, panel, and workshop proposals for the 2013 conference to be held Wednesday, March 6 through Sunday, March 10, 2013 at The Drake Hotel.

The Chicago area is home to some of our most important and distinguished programs in film, television, and media studies, including Northwestern University, the University of Illinois at Chicago, the University of Chicago, and the Art Institute of Chicago. Since 1980, more than 750 feature films and television productions have been made in Chicago, and, both in size and recognition, Chicago's own independent film community is the fastest growing segment of the industry.

The 2013 SCMS Conference Program Committee welcomes quality paper, panel, and workshop proposals on any topic related to cinema and media studies, as well as proposals for screenings.

The proposal submission form will be online June 1, 2012, and the deadline for proposals for open call papers, pre-constituted panels and workshops, and screenings is Friday, August 31, 2012 (5:00 pm Central Time).

