Program Sessions

Wednesday, March 21, 2012 10:00AM-11:45PM (Session A)

A1: Political Cinema from the "Periphery"
Room: Alcott
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"

A2: Cyborgs, Avatars, Immigrant Terminators: Eye-Jabbing Aesthetics and the Cinematic Body
Room: Cambridge
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"

A3: Teaching the Moving Target
Room: Beacon Hill
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)

A4: Masculinity and the National Body
Room: Board Room
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"

A5: The Television Procedural: Early Precedents and Contemporary Manifestations
Room: Brandeis Room
Chair: Jonathan Nichols-Pethick (DePauw University)
Kathryn Van Arendonk (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"

A6: Gendering Animation/Animating Gender
Room: Cabot
Chair: Lora Mjolsness (University of California, Irvine)

Forrest Greenwood (University of Southern California), "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?"

A7: Harder Than You Think: The Difficulty and Digital Games Panel
Room: Cambridge
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"
Nicholas Taylor (York University), "Technical Difficulties: Expert MMOG Play as Assemblage"
Mariam Asad (Georgia Institute of Technology), "Proceduralizing Difficulty: Reflexive Play Practices in Masocore Games"

A8: Cinema and Community/Cinema as Community
Room: Charles River
Chair: Colleen Kennedy-Karpat (Bilkent University)

Jennifer Malkowski (Smith College), "It's Not Your Story: Ethnography, Community, and Collaboration in Ten Canoes"
Megan Vrolijk (San Francisco State University), "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"
Colleen Kennedy-Karpat (Bilkent University), "Bringing Hollywood Home: Maintaining Movie Connections in Rural Pennsylvania"

A9: Korean Cinema Cultures
Room: Constitution
Chair: 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"

A10: Film and Video Cultures in Africa
Room: Emerson
Chair: Suzanne Gauch (Temple University)

Noah Tsika (New York University), "Strategies of Truth: Circulating Documentary Cinema in Today's West Africa"
Michael Laramee (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"

A11: "You Are Who, Exactly?: A Workshop on Working with Non-traditional Scholars
Room: Franklin
Chair: Joan Saab (University of Rochester)
Workshop Participants:

Art Blake (Ryerson University)
Jennifer Stoever-Ackerman (State University of New York, Binghamton)
Phillip Lear (University of California Los Angeles)
Nicholas Sammond (University of Toronto)

A12: Music and Media Shifts
Room: Gloucester
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: Musical Analogy and the Emergence of Avant-Garde Film"
Carol Vernallis (Arizona State University), "What Was, What Is, 'My MTV': MTV's First Broadcast and Music Video Now"

A13: Index, Ontology, and the Digital 1
Room: Holmes
Chair: Vinicius 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 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"

A14: Law, Censorship, and Copyrights
Room: Lexington
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"
Stephen Troplano (Ithaca College Los Angeles Program), "What the %!#?!?: Scripted and 'Fleeting' Expletives on Commercial American Television"
Jennifer Petersen (University of Virginia), "Of Cinema and Circuses: The Communicative Context of Mutual v. Ohio"
A15: Med Hondo and the Cinematic Representation of History
Room: Newbury
Chair: Aboubakar Sanogo (Carleton University)
Co-Chair: Jude Akudinobi (University of California Santa Barbara)

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"

A16: Shall We Laugh? Intentional and Unintentional
Room: St. James
Chair: Adrienne McLean (University of Texas at 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 McLean (University of Texas at Dallas), "If Only They Had Meant to Make a Comedy': Laughing at Black Swan"

A17: Hybridity and Transnationalism
Room: Stanhope
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"
Song Xiang (University of Chicago), "The Light That Can Be Heavy: Sang Hu's Interpretation of Lubitsch"
Serena Formica (University of Derby), "When Hercule Poirot Met Japanese Animation: An Exploration of the 2004 Series No Meitantei Poirot"

A18: Revising Classical Assumptions: New Takes on Classical Hollywood Film
Room: Stuart
Chair: Philippa Gates (Wilfrid Laurier University)
Co-Chair: Patrick Faubert

Patrick Faubert (Wilfrid Laurier University), “Warner Bros. Presents': A Midsummer Night's Dream (1935) and Studio Adaptation”
Philippa Gates (Wilfrid Laurier University), "Border Crossings: Chinese American Immigration and Crime in Hollywood B-Films"
Chris Cagle (Temple University), "Hollywood Mannerism"
Robert Spadoni (Case Western Reserve University), "Film Atmosphere and Narrative"

A19: Rethinking the Biopic: Temporality, Performance, Identity
Room: Thoreau
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"
A20: A Shock to the System: Material Politics of Media  
Room: White Hill  
Chair: Amy Herzog (Queens College, CUNY)

Elena del Rio (University of Alberta), "Biopolitical Violence in the Cinema of Michael Haneke"  
Alessandro 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"

A21: Hitchcock and the Complexities of Adaptation  
Room: Whittier  
Chair: Mark Osteen (Loyola University, Maryland)

Leslie Abramson (Lake Forest College), "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"

A22: Trauma, Memory, and Representation  
Room: Winthrop  
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"

A25: Media, Technology, and the Dead  
Room: Longfellow  
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)"

Wednesday, March 21, 2012 12:00PM-01:45PM (Session B)

B1: Private Parts: Shame and Star Identities  
Room: Alcott
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?"

B2: Horrors without Borders
Room: Back Bay
Chair: L. Andrew Cooper (University of Louisville)

Vartan Messier (City University of New York), "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"

B3: Form and Feeling in Television
Room: Beacon Hill
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"

B4: 60s Experimental Cinema and Eccentric Embodiment
Room: Board Room
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), "Yoko Ono: Philosophy in the Bedroom"
Juan Suarez (University of Murcia), "Film Grain and the Queer Body: Tom Chomont"
Marc Siegel (Goethe University Frankfurt), "The Sound Recordings of Mario Montez"

B5: "Reality," Simulacras, and New Media
Room: Brandeis Room
Chair: 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"
B6: Occupied Cinemas: A Transnational Perspective
Room: Cabot
Chair: Chika Kinoshita (Shizuoka University of Art and Culture)
Respondent: Barton Byg (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"

B7: Media Environments and Mid-century Design
Room: Cambridge
Chair: Kenneth White (Stanford University)
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"

B8: Cold War, Hot Media: East German Cinema
Room: Charles River
Chair: Benita Blessing (University of Massachusetts, Amherst)
Claudia Sandberg (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, Amherst), "From International Solidarity to Solitary 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"

B9: Index, Ontology, and the Digital 2
Room: Constitution
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"

B10: Visualizing Cinematic Technologies: The Problem of Self-reflexivity in North Indian Cinema
Room: Emerson
Chair: Meheli Sen (Rutgers University)
Co-Chair: 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 Filmic: Industry, Spectators, and Desire in 70s and 80s Hindi Cinema"
B11: Teaching the City: Pedagogical Issues in Urban Cinema and Media Studies  
**Room:** Franklin  
**Chair:** Brendan Kredell (University of Calgary)  
**Co-Chair:** Paula Massood (Brooklyn College, CUNY)  
**Workshop Participants:**

Amy Corbin (Muhlenberg College)  
Sabine Haenni (Cornell University)

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B12: Film Festival Studies  
**Room:** Gloucester  
**Chair:** Kay Dickinson (Goldsmiths College, University of London)

Boaz Hagin (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"  
Ryan Bowles (University of California, Santa Barbara), "Screening the Human: Frames for Subjectivity at the Human Rights Film Festival"  
Kay Dickinson (Goldsmiths College, University of London), "Destination or Transit?: The Shopping Mall, the Free Zone, and the Dubai International Film Festival"

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B13: Alt Reception Practices  
**Room:** Holmes  
**Chair:** Marianna Martin (University of Chicago)

Casey McCormick (McGill University), "An '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"  
Bjorn Ingvoldstad (Bridgewater State University), "Jonas Mekas' Web Archive: 'Reality Hunger' Before and After the Internet"

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B14: Discerning Auteur Concerns  
**Room:** Back Bay  
**Chair:** Andrew Horton (University of Oklahoma)

Lisa Siraganian (Southern Methodist University), "Dystopic Communities: Atom Egoyan’s Critique of Diaspora"  
Sam B. Giris (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"

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B15: Reel Work: Analyzing Labor Films within the Context of Film History/Film Studies  
**Room:** Newbury  
**Chair:** Derek Nystrom (McGill University)

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"
**B16:** The Shifting Valence of Verité: Documentary in Diverse Historical and Cultural Contexts  
**Room:** St. James  
**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)  

**B17:** Early and Transitional Cinema  
**Room:** Lexington  
**Chair:** Derek Long (University of Wisconsin, Madison)  
Diana Anselmo-Sequeira (University of California Irvine), "The Apparitional Girl": Trick Films, Spiritualism, and Female Adolescence at the Turn of the Century"  
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"

**B18:** Eisenstein: Movement, Stasis, Rhythm  
**Room:** Stuart  
**Chair:** Vincent Bohlinger (Rhode Island College)  
Maria Belodubrovskaya (Davis Center for Russian and Eurasian Studies), "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 Static-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"

**B19:** Cineglobalities  
**Room:** Thoreau  
**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"

**B20:** Blockbusters, Genres, and Serials: Commercial Cultures of Production beyond the US/UK  
**Room:** White Hill  
**Chair:** Courtney Brannon Donohue (University of Texas, Austin)  
**Respondent:** Aswin Punathambekar (University of Michigan)  
Amanda Landa (University of Texas, Austin), "Cruel Stories of Youth: Psychological Thriller/Horror Films and Japanese Youth Audiences"  
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"

B21: Representing Queer Time, Engaging Queer Theory
Room: Whittier
Chair: Geller, Terri (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"
Loikelani Kaimana (University of Texas, Austin), "Processing Christeene through the Rear End of Camp"
Terri Geller (Grinnell College), "Is Queer Theory Film Theory? Or, Everything I Know About Queerness I Learned at the Movies"

B22: Cinema Therapy, Trauma, and Affect
Room: Winthrop
Chair: 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), "Returning 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"

B25: The Political, After Life
Room: Longfellow
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"

Wednesday, March 21, 2012 02:00PM-03:45PM (Session C)

C1: Scaling Data's Many Faces: Data Mining, Information Visualization, and Other Non-optical Vistas
Room: Alcott
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"

C2: Violence in Contemporary Latin-American Cinema
Room: Back Bay
Chair: Melissa Molloy (University of Florida)  
Co-Chair: Gerardo Munoz (University of Florida)  

Melissa Molloy (University of Florida), "Sex, Brutality, and Childhood in Films of the Argentine Countryside"  
Luis M. García-Mainar (University of Zaragoza), "The Global Logic of Local Violence in Pablo Larraín's Tony Manero"  
Gerardo Munoz (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"  

C3: Beyond Film: The Video Art of Ernie Gehr  
Room: Beacon Hill  
Chair: Haden Guest (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 (Harvard Film Archive), "Ernie Gehr: Towards A Prehistory Of Cinema's Future"  

C4: Documentary: Politics and Advocacy  
Room: Board Room  
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 Comea (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 (Roger Williams University / Rhode Island International), "Commitment Issues: Michael Moore, Political Documentary, and Journalistic Film Discourse"  

C5: Il Bandito/a: Class, Crime and International Film Noir  
Room: Brandeis Room  
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"  

C6: Art, Capital, or Both? Media Management and Creative/Commercial Tensions  
Room: Lexington  
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"  

C7: The Undergraduate TV Paper  
Room: Cambridge  
Chair: Ethan Thompson (Texas A&M University, Corpus Christi)
Co-Chair: 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)

C8: A Million Screens a Medium Make?: Thinking through Machinima and Filmmaking in Virtual Worlds
Room: Charles River
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"

C9: The Culture and Practice of the Sound Image in Japan around 1930
Room: Constitution
Chair: Michael Raine (Independent Scholar)
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 (Independent Scholar), "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"

C10: Cinema and the Remaking of Art
Room: Emerson
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"

C11: Unorthodox Stardoms
Room: Franklin
Chair: Priya Jaikumar (University of Southern California)

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"
Priya Jaikumar (University of Southern California), "Sabu's Skins: The Transnational Stardom of an Elephant Boy"
C12: European Cinema Histories
Room: Gloucester
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 Marguerite Duras
Jennifer Zale (Indiana University), "The Career of Vera Karalli and the Role of Ballet Artists in the Formation of Acting Style in Prerевolutionary 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"

C13: Televisual and Cinematic Representations: From Refugees and the Supernatural to War Veterans
Room: Holmes
Chair: Gayatri Devi (Lock Haven University, Pennsylvania)

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, Pennsylvania), “I See Dead People: Ghosts in the Global Market Place in Alejandro Inarritu’s Biutiful”

C14: Bodies That Matter: Representations of Motherhood in US Media
Room: Cabot
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"

C15: Landscapes of Silent-Era US Exhibition
Room: Newbury
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"

C16: Your Ethnicity Has Been Televised: Televisual Representations of Italian Americans
Room: St. James
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 Tomasulo (City College of New York, CUNY), “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"

C17: Audiovisual Archives in the Digital Age
Room: Stanhope
Chair: Katherine Groo (University of Aberdeen)
Jasmijn Van Gorp (Utrecht University), "Unavailable Audiovisual Material, No Research? Improving Data Collection in the Audiovisual Archive"
Nanna Verhoeff (Utrecht University), "Visual Archives on the Move: Locative Media for Digital Heritage"
Katherine Groo (University of Aberdeen), "Cut, Paste, Glitch, and Stutter: Remixing Silent Film (History)"

C18: Contingencies of the Visible Past
Room: Stuart
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"

C19: Rebooting the Music Industry
Room: Thoreau
Chair: David Arditi (George Mason 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"
David Arditi (George Mason University), "Digitizing Distribution: The MP3’s Impact on the Album"

C20: Where Is Film Theory Today?
Room: White Hill
Chair: Scott Richmond (Wayne State University)
Workshop Participants:
Amelie Hastie (Amherst College)
Homay King (Bryn Mawr College)
John Rhodes (University of Sussex)
Philip Rosen (Brown University)
Damon Young (University of California, Berkeley)

C21: TV Myths and the Writing of Television History
Room: Whittier
Chair: 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 Ephemeralty in TV Historiography"
Allison Pertman (University of California, Irvine), "The Strange Career of Public Television: The Intersection between Civil Rights History and Public Broadcasting Historiography"

C22: Gluttony and Excess: Visions of Depravity and Consumption from Hoarders and Cannibals to Human Centipedes
Room: Winthrop
Chair: Gwendolyn Audrey Foster (University of Nebraska, Lincoln)

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"

C25: Politics and Classical Hollywood
Room: Longfellow
Chair: 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"

Wednesday, March 21, 2012 04:00PM-05:45PM (Session D)

D1: Pornography Across Media
Room: Alcott
Chair: Jeff Scheible (University of California, Santa Cruz)

Peter Allunias (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 pr0n: Textuality, Pornography, and the History of the Internet"

D2: A Case for Criticism: Journalism, TV Studies, and the Television Critic
Room: Back Bay
Chair: Myles McNutt (University of Wisconsin, Madison)
Respondent: Greg 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"

D3: Digital Domesticities: Television, Female Audiences, and the Changing Rhythms of Reception
Room: Beacon Hill
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), "Mommy Media: Productivity, Pleasure, and Politics"

D4: Terrence Malick, Film Form, and Meaning: Exploring the Last Three Films
Room: Board Room
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)"

D5: The Ghost in the Machine: Technologies for Creating, Conjuring, and Capturing the Supernatural in Media
Room: Brandeis Room
Chair: Chera Kee (Wayne State University)
Co-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"

D6: Gender, Sexuality, and Race in Contemporary TV
Room: Cabot
Chair: Heather Osborne-Thompson (California State 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 Riders"
Heather Osborne-Thompson (California State University Fullerton), "Motherhood and IVF in Contemporary Reality TV"

D7: Organizing Narrative
Room: Back Bay
Chair: Carol Siegel (Washington State University, Vancouver)
Scott Wilson (Unitec 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"

D8: The Aesthetic Turn in Radio Studies
Room: Charles River
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"

D9: Humor, Comedy, and Satire in Iranian Cinema: Historical Texts and Current Contexts
Room: Constitution
Chair: Gayatri Devi (Lock Haven University, Pennsylvania)

Sheila Moussaivey (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"
Farkhondeh Shayesteh (Independent Scholar), "Voiding an Encounter: Religious Satire and Film Censorship in Iran"

D10: Cinemas of Central and Southern Europe
Room: Emerson
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 Pîta and Mircea Veroiu’s Transylvanian 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"

D11: Home, Sweet Home: History and Politics of Home-Space in Taiwan Cinema
Room: Franklin
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"
D12: Institutions of Art and Film  
Room: Gloucester  
Chair: Chris Robinson (University of Kansas)

Laura Ivins-Hulley (Indiana University), "Amateurs, 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"

D13: The Non-theatrical Military Film, 1942 to 1965  
Room: Holmes  
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), "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"

D14: Re-evaluating Early Film Theory  
Room: 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 Quiroga"

D15: Violence, Cruelty, and the Cinematic  
Room: Newbury  
Chair: Shilyh Warren (Duke University)

Katie Kanagawa (San Francisco State University), "The Girl with the Dragon Tattoo: Examining the Role of Girlhood in Lisbeth Salander’s Rape Revenge and Female Vigilante Stories"  
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 (Duke University), "Cinemas of Love and Hate: Spectatorship and Violence Against Women"

D16: Save to Continue: The State of Video Game Archiving and Preservation  
Room: St. James  
Chair: Matthew Payne (University of Alabama)  
Workshop Participants:

Henry Lowood (Stanford University)  
Ken McAllister (University of Arizona)
D17: Negotiating Cinematic Spaces
**Room:** Stanhope
**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”
Burlin Barr (Central Connecticut State University), “Mambety’s Emergent Subjectivities: *Contras’ City* and *Badou Boy*”

D18: Food for Thought: The Cultural Significance of Food in Film and TV
**Room:** Stuart
**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”

D19: Explorations of National and Racial Identities
**Room:** Thoreau
**Chair:** Steven Peacock (University of Hertfordshire)

Katie Moylan (University of Leicester), “Televising Shame: Interrogating Irish Institutional Abuse”
Steven Peacock (University of Hertfordshire), “The Impossibility of Isolation in the Modern Swedish Crime Series: *Wallander* and *Millennium*”

D20: The Future of Film on Film: Booking, Borrowing, and Screening Archival Prints
**Room:** White Hill
**Chair:** Mark Betz (King’s College London)
**Workshop Participants:**

Jan-Christopher Horak (University of California Los Angeles Film and Television Archive)
May Haduong (Academy Film Archive)
Rebecca Meyers (ArtsEmerson)
Lonny Jennings (Boston Light)
D21: Multiculturalism Gone Awry  
Room: Whittier  
Chair: Anthony Reed (Yale University)  
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"

D22: Local and Small-scale Cinema  
Room: Winthrop  
Chair: Allyson Field (University of California, Los Angeles)

Linda Liu (Brown University), "Near, Common, and Familiar: Quotidian Spectacle in the Early Local Film"  
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)"

D25: Transnational Representations of Labor: Work, Affect, and Precarity in Recent European Cinema  
Room: Longfellow  
Chair: Aine O’Healy (Loyola Marymount University)  
Co-Chair: Marguerite 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"  
Marguerite Waller (University of California, Riverside), "The Dignity of Work and the Repression of Labor: A sud di Lampedusa and Il sangue verde"  
Adrian Martin (Monash University), "The Most Important Thing Is Work"

Thursday, March 22, 2012 09:00AM-10:45AM (Session E)

E1: Topics in Film Criticism 1: Cinephilia and the Mediums of Criticism  
Room: Alcott  
Chair: Steven Rybin (Georgia Gwinnett College)  
Respondent: Girish Shambu (Canisius 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"

E2: Science Fiction: Tastes and Philosophies  
Room: Back Bay  
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"

E3: Directorial Gestures
Room: Beacon Hill
Chair: Thomas Dorey (York University)

Murray Pomerance (Ryerson University), "Hitchcock’s Directorial Gestures"
Linda Ruth Williams (University of Southampton), "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"

E4: Tuning Back In: Fifties American Television History
Room: Board Room
Chair: Deborah Jaramillo (Boston University)
Respondent: Ethan Thompson (Texas A&M University, Corpus Christi)

Quinn Miller (Northwestern University in 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 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"

E5: Social Media, State Power, and Censorship
Room: Brandeis Room
Chair: 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"

E6: Media Textures: Haptic Themes Onscreen and Off
Room: Cabot
Chair: 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"
Katheryn Wright (Champlain College), "Touch Screen Technology and the Politics of Framing in Contemporary Visual Culture"

E7: The Avant-Garde, Art, and the Internet
Room: Cambridge
Chair: Anne Ciecko (University of Massachusetts, Amherst)
E8: From Workers’ State to Owners’ State: Representations of Work in Baltic Cinemas
Room: Charles River
Chair: Maruta Vitols (Emerson College)
Respondent: Bjorn Ingvoldstad (Bridgewater State University)

Eva Naripea (Estonian Literary Museum), "Accumulation of Dispossession: Approaching Work in Post-Soviet Estonian Auteur Cinema"
Irina Novikova (University of Latvia), "Questioning Normative Soviet Masculinity: Men (Not) at Work in Estonian and Latvian Films of the 1960s-1970s"
Renata Sukaiytė (Lithuanian Academy of Music and Theatre), "The Representations of Smugglers, Dealers, and Gamblers in Contemporary Lithuanian Film"

E9: Bad Films/Películas Malas/Filmes Ruins
Room: Constitution
Chair: Maria-Nuria Triana-Toribio (University of Manchester)
Respondent: Kriss Ravetto-Biagioli (University of California, Davis)

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)"

Room: Constitution
Chair: Alexander Russo (Catholic University of America)

Tona Hangen (Worcester State University), "Troubleshooting the Wayback Machine: When Radio Goes Online"
Kathleen Griffin (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"

E11: Imagined “China,” Imagined “Hong Kong”: Socio-political Fissures and the Redefinitions of "Chinese" and “Hong Kong” Cinemas
Room: Franklin
Chair: 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"

E12: Media Alternatives and Appropriations
Room: Gloucester
Chair: William Boddy (Baruch College, CUNY)
Mary Erickson (University of Oregon), "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"

E13: Global Media and Regional Production Centers
Room: Holmes
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 *Freej*"
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)"

E14: (State) Violence and Identity Politics
Room: Lexington
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), "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’"

E15: Production Histories
Room: Newbury
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 21st-Century 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"

E16: The Cultural Politics of the Film Festival
Room: St. James
Chair: Cindy Wong (City University of New York, 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 (City University of New York, Staten Island), "Creative Cinematic Geographies through the Hong Kong International Film Festival"
E17: Spatiality 1: Distance/Nearness
Room: Stanhope
Chair: Michael Meneghetti (Brock University)

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"

E18: Managing Cinema's Economy
Room: Stuart
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"

E19: Should Studying the Politics of Representation Be History?
Room: Thoreau
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)

E20: Bros, Guys, and Presidents: Interrogating Masculinity on Contemporary Television
Room: White Hill
Chair: 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"

Room: Whittier
Chair: Paul Moore (Ryerson University)
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)
E22: Media Industries in Transition: Redefining Television, Comics, and Film in the Postwar Era
Room: Winthrop
Chair: 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"

E25: Cinema as Archive
Room: Longfellow
Chair: Paula Amad (University 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)"

Thursday, March 22, 2012 11:00AM-12:45PM (Session F)

F1: Revisiting the Musical
Room: Alcott
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"

F2: Revisiting: Global Television Formats – An International Agenda for Television Studies
Room: Back Bay
Chair: Tasha Oren (University of Wisconsin, Milwaukee)

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 Failure of U.S. Adaptation of Israeli Ramzor (Traffic Light)”
Joe Straubhaar (University of Texas, Austin), "Thinking about Theory and Power in the Shift from Programs to Formats in Global TV Flow"

F3: Hitchcock and Film Authorship: Cinema, Culture, Collaboration
Room: Beacon Hill
Chair: John Hellman (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"

**F4:** Still/Moving
**Room:** Board Room
**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"

**F5:** Singular Plural: Japanese Media Inside Out and Outside In
**Room:** Brandeis Room
**Chair:** Thomas Lamarre (McGill University)

Marc Steinberg (Concordia University), "Environment Theory: Animation Cultures and Media Theory in Japan"
Mark Normes (University of Michigan), "Calligraphy in Japanese Cinema"
Alexander Zahlten (Dongguk University, Seoul), "Romantic Technology: Transmedia and Recent Media Theory in Japan"
Thomas Lamarre (McGill University), "The Anime Screen: Toward a Media Ecology of Animation"

**F6:** Gender, Genre, and Sexuality
**Room:** Cabot
**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)"
Jamie Hayes (Georgia State University), "Male Friendship and the Western Noir: A Textual Analysis of Anthony Mann's The Naked Spur"
David Gerstner (CUNY Graduate Center/College of Staten Island), "Philippe Vallois' Johan: Intermingling Gay-Male Bodies with Cinematic Form"
Robert Kilker (Kutztown University of Pennsylvania), "Melodrama and Gender Performance in The Wrestler"

**F7:** Signal Traffic: Researching Media Infrastructures
**Room:** Cambridge
**Chair:** Cristina Venegas (University of California, Santa Barbara)

Lisa Parks (University of California, Santa Barbara), "Beaming the Audiovisual: Toward a Theory of Media Infrastructures"
Jonathan Sterne (McGill University), "Audible Infrastructures and Telephone Effects"
Nicole Starosielski (Miami University Ohio), "Disappearing Infrastructures: Undersea Cables and Narratives of Connection"
Shannon Mattern (The New School), "Deep Time of Media Infrastructure"

**F8:** Citizenship, Identity, and Documentary
**Room:** Charles River
**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"

F9: Turkish Cinema or New Cinema of Turkey?: Transformation of National Cinema
Room: Constitution
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"

F10: On the (Re)Death of Radio: Continuities and Changes in Radio in the 21st Century, Part II: Programming
Room: Holmes
Chair: Christina Dunbar-Hester (Rutgers University)

Cynthia Conti (New York University), "Localizing Localism: The Complexities of LPFM Broadcasting"
Alexander Russo (Catholic University of America), "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, Baltimore County), "NPR's Useful Crises"

F11: Sports Media
Room: Franklin
Chair: John Hughson (University of Central Lancashire, UK)

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"
John Hughson (University of Central Lancashire, UK), "Circuit Breaking: (Dis)locating the Media-Sports Audience"

F12: Aesthetics and Politics
Room: Gloucester
Chair: Scott Nygren (University of Florida)

Stanton McManus (East Tennessee State University), "The Politics of Belonging: Melodrama, Modernity, and Democracy"
Michèle 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)"
F13: Reconfiguring Word and Image Relations Before and After the Russian Revolution
**Room:** Emerson
**Chair:** Cristina Vatulescu (New York University)

Daria Khitrova (University of California, Los Angeles), "Illustrations on the Run: Pushkin's Queen of Spades (1841) 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"

F14: Spatiality 2: Mapping Postmodernity
**Room:** Lexington
**Chair:** Steven Shaviro (Wayne State University)

Noel Kirkpatrick (Georgia State University), "Signs of Love: Superflat Social Worlds in Shin Megami Tensei: Persona 4"
Mark Bartlett (University of the Creative Arts), "The Postmodern Event and Its Documentary Effect"
Munira Lokhandwala (University of California, Berkeley), "Time Regained: The Scenic View of Surveillance in Walid Ra'ad's I Only Wish That I Could Weep"
Steven Shaviro (Wayne State University), "Post-continuity"

F15: Depictions of Poverty in American Cinema
**Room:** Newbury
**Chair:** Melanie Brunell (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"

F16: Cooperative Play, Multiplayer R&D: Encouraging Effective Collaboration in Games Research and Development
**Room:** St. James
**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)

F17: LGBT Youth Identity and Online New Media: Agency, Vulnerability, and Physical Space
**Room:** Stanhope
**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"
Margaret Cooper (Southern Illinois University), "Thank God for Virtual Mentors!': Rural Lesbian Youth and the Role of the Internet"
Raffi Sarkissian (University of Southern California), "Teenage Dreams: The It Gets Better Project and the Unqueering of a Progress Narrative"

F18: Topics in Film Criticism 2: Pauline Kael, Technological Change, and Cultural Authority  
Room: Stuart  
Chair: Jason Kelly Roberts (Northwestern University)  
Respondent: Greg Taylor (Purchase College/State University of New York)  

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"

F19: Early Cinema in South Asia: Crises, Methods, and Initiatives  
Room: Thoreau  
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)

F20: What's New in Classical Film Theory  
Room: White Hill  
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"

F21: American Independent Cinema  
Room: Whittier  
Chair: 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"

F22: Genre Issues: Deconstruction and Hybridity  
Room: Winthrop  
Chair: 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"

F25: Media Rejection: Practices and Discourses of Non-consumption and Resistance
Room: Longfellow
Chair: Laura Portwood-Stacer (New York University)

Rivka Ribak (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"

Thursday, March 22, 2012 11:00AM-12:45PM (Session F)

ORIENTATION FOR NEW MEMBERS
Room: Statler
Learn more about the Society, the conference, Cinema Journal, and other benefits of membership.

Thursday, March 22, 2012 01:00PM-02:45PM (Session G)

G1: 21st-Century Celebrity and the Politics of Gender: Scandal, Sexuality, Saints, and Spirits
Room: Alcott
Chair: Kirsten Pike (University College Dublin)

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 (University College Dublin), "Father Haunts Best: Bindi the Jungle Girl, Steve Irwin, and the Politics of Postmortem Celebrity"
Misha Kavka (University of Auckland), "Celebrity Damage"

G2: Women and Comedy
Room: Back Bay
Chair: 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), "Messy Misconceptions: Contemporary Pregnancy Comedies and the Gross-out Aesthetic"
Caroline Claiborn (University of Oregon), "Blindness and Prejudice in Sarah Silverman’s Jesus Is Magic"

G3: Queer Aesthetics/Global Politics
Room: Beacon Hill
Chair: 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"

G4: You Are What You Eat: Media and Diet
Room: Board Room
Chair: 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 Structure"
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"

G5: Identities and Agency Online
Room: Back Bay
Chair: Adriane Brown (Ohio State University)

Lara Schweller (University of California, Irvine), "Reconnecting the Village: Interactivity as 'Women's Work' on the Mommy Blog"
Elizabeth Ellcessor (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"

G6: Gendering Fandoms: Exploring the Centrality of Gender and Sexuality to Fannish Practice
Room: Cabot
Chair: Darlene Hampton (University of Oregon)

Jing Zhao (University of Wisconsin, Milwaukee), "Popular Cultural Capital Matters: A Comparative Study of ‘Queered’ Chinese Online Fandom"
Anne Gilbert (Rutgers 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"

G8: Of Borders and Places: The Cinema of Guillermo del Toro
Room: Charles River
Chair: Laura Podalsky (Ohio State University)

Deborah Shaw (University of Portsmouth), "Guillermo del Toro: A Transnational Trans-genre Filmmaker"
Juan Vargas (Universidad de 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"

G9: Page to Screen: Aspects of Adaptation
Room: Constitution
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"

G10: Nollywood in the Context of Globalization
Room: Emerson
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 (University of California, Berkeley), "Kunle Afolayan and the 'New Nollywood': Nationalism, Transnationalism, and Cosmopolitanism"

G11: Cold War Politics and East Asian Cinema Reconsidered
Room: Franklin
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"

G12: Rethinking French History and Theory Today
Room: Gloucester
Chair: Jonathan Buchsbaum (Queens College, City University of New York)
Sylvie Thouard (Université Paris-Est), "Distraction and Shared Spaces"
Laurent Creton (Sorbonne Nouvelle Paris 3), "Thinking the Political Economy of Film: Historical Perspectives and Combined Views"
Laurent Jullier (Université Nancy 2), "Problems of Interdisciplinarity in French Film Theory"

G13: The Extra-Cinematic Stage: Back and Beyond
Room: Holmes
Chair: 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: Moving Images/Movie Environments: From Screen Titles to Screening Locations
Room: Lexington
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"

G15: Spanish, English, and Spanglish Language TV Networks: New Challenges and Cultural Citizenship
Room: Newbury
Chair: 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), "The New Latina/o-Oriented Television Networks' Landscape: Commodifying Border Cultures and Hybrid Identities"

G16: Fashioning Performance: Gender, Style, and the Silent Screen
Room: St. James
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"

G17: Spatiality 3: Orientations in Media Space
Room: Stanhope
Chair: Scott Ruston (Independent Scholar)

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 Hoelzl (Oslo University), "MoMA DIY Day – A New Take on New Media Art via Mobile Augmented Reality"
Scott Ruston (Independent Scholar), "Dial 'N' for Narrative / Dial 'N' for Networked"

G18: Film Festivals in Latin America, Latin America at Film Festivals
Room: Stuart
Chair: Tamara Falicov (University of Kansas)
Respondent: Misha MacLaird (Independent Scholar)

Carlos Gutierrez (Cinema Tropical), "Film Festivals in Latin America: A Historical Overview"
Laura 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"

G19: Experimental Film and Video in Massachusetts
Room: Thoreau
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)

G20: Art as Commerce: Specialty Film Distribution
Room: White Hill
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), "Racking Focus Features: An Art House Divergence"

G21: Sound Thinking: Rick Altman and Sound Studies
Room: Whittier
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)

G22: Animating Space and Scalar Travels
Room: Winthrop
Chair: Sylvie Bissonnette (University of California, Davis)
Jihoon Kim (Nanyang Technological University), "Remediating 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"

G25: Narratives of Finance and Financial Crisis
Room: Longfellow
Chair: Sarah Banet-Weiser (University of Southern California)
Thursday, March 22, 2012 03:00PM-04:45PM (Session H)

H1: Eco-horror, Defined
Room: Alcott
Chair: Drew Beard (University of Oregon)

Stephen Rust (University of Oregon), "Postmodern Eco-horror 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"

H2: Constructing Nonfictional Spaces: Documentary in a New Media and Digital World
Room: Back Bay
Chair: Kristen Fuhs (University of Southern California)
Respondent: Marsha Kinder (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"

H3: Imagining the Future: Special Effects Then and Now
Room: Beacon Hill
Chair: 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 Aguirre (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"

H4: Interrogating the "Indian" and the "American" in Transnational Media Cultures
Room: Board Room
Chair: Madhavi Mallapragada (University of Texas, Austin)

Jigna Desai (University of Minnesota), "Bollywood’s Global Claim to Terror"
Shilpa Dave (Brandeis University), "Calling the Working South Asian: American Accents and Outsourced"
Madhavi Mallapragada (University of Texas, Austin), "Constructing Indian American Masculinities in Network Cultures"
H5: Rewriting the National
Room: Brandeis Room
Chair: Hector Amaya (University of Virginia)

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"

H6: Programming a Block Party: [adult swim] and the Transmedial Curating of Taste
Room: Cabot
Chair: David Gurney (Texas A&M University, Corpus Christi)

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"

H7: Playing With Feelings 1: Video Games and Affect
Room: Cambridge
Chair: 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"
Aubrey Anable (University of Toronto), "Casual Games, Serious Play, and the Affective Economy"

H8: Technologies without Bodies: Three Glimpses of a Deleuzian Cinema
Room: Charles River
Chair: 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"

H9: Citation and Appropriation: Film Remembers (through) Film
Room: Constitution
Chair: 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"
H10: Media Peripheries and Para-spaces  
**Room:** Emerson  
**Chair:** Daniel Chamberlain (Occidental College)  

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"

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H11: The Paradoxes of Truth and Evidence: The Work of Dennis Tupicoff  
**Room:** Franklin  
**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* and *The First Interview"  
Dennis Tupicoff (Independent Filmmaker), "*The First Interview""

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H12: Asian Screen Cultures in Collision: China, Hong Kong, Malaysia, the World  
**Room:** Gloucester  
**Chair:** 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"  
Jinhee Choi (King’s College London), "Exiled in Macau: Hong Kong Neo-Noir and Paradoxical Lyricism"  
Adam Knee (Nanyang Technological University), "Gender, Religion, and Nation in the New Malaysian Horror Film"

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H13: Creativity and Control in Media Industries  
**Room:** Holmes  
**Chair:** Melis Behlil (Kadir Has University)  
**Respondent:** Patrick Vonderau (Stockholm University)  

Bridget Conor (King’s College London), "Good and Bad Roles for the Professional Screenwriter"  
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"

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H14: Belly of the Beast: Queer Cinema and Media Studies on Conservative and Religious Campuses  
**Room:** Lexington  
**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)

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H15: Residual Hierarchies: Spanish Cinema and Latin American Culture, 1950-2010  
**Room:** Newbury  
**Chair:** Kathleen Newman (University of Iowa)  
**Respondent:** Francisco A. Zurian (Universidad Complutense de Madrid)
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 (SUNY Stony Brook), "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"

H16: The Miscast Actor
Room: St. James
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"

H17: The Body Electric: The Search for the Corporeal in Contemporary Media
Room: Stanhope
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"

H18: Girls’ and Women’s Media Production: Old Challenges, New Opportunities
Room: Stuart
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"

H19: Teaching the Negative Representation: Blackness and Disreputable Media
Room: Thoreau
Chair: Racquel Gates (College of Staten Island, CUNY)
Workshop Participants:
TreaAndrea Russworm (University of Massachusetts, Amherst)
Samantha Sheppard (University of California, Los Angeles)
Jacqueline Smith (University of Texas, Austin)
Kristen Warner (University of Alabama)

H20: Revisioning History/Imagining Nation
Room: White Hill
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)

**H21:** Cinema, Architecture, Space  
**Room:** Whittier  
**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"

**H22:** On the Job Training: Media Industries and the Cultivation of Labor  
**Room:** Winthrop  
**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"  
Alexandre Frenette (CUNY Graduate Center), "Sound Consent: The Intern Economy in the Music Industry"  
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"

**H25:** Something Missing: Transnational Discourses and Practices of War, Embodiment, and Vision  
**Room:** Longfellow  
**Chair:** Monalisa Gharavi, Maryam (Harvard University)  
**Respondent:** Mimi Nguyen (University of Michigan)

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"  
Monalisa Gharavi (Harvard University), "The Covered Face and the Warscapes of Fashion"

**Thursday, March 22, 2012 05:00PM-06:45PM (Session I)**

**I1:** Singing, Dancing, and Film Stardom  
**Room:** Alcott  
**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, Switzerland), "Potential Pioneer: The (Failed) 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"

**I2:** Music on Television  
**Room:** Back Bay  
**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? Hootenanny 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"

I3: Theorizing Mock-Documentary Television
Room: Beacon Hill
Chair: Jason Middleton (University of Rochester)
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"

I4: The Camera's Share: Approaches to the Camera and Camera Practice
Room: Board Room
Chair: Alyson Hrynyk (University of Chicago)
Jake Dole (Carleton University), "The Embodied Spectator: The Mobile Camera and Metafiction in Hollywood Cinema"
Alyson Hrynyk (University of Chicago), "What the Film Itself Makes Perceptible: Strategies of Mediation and Collage in the Feminist Camera Practice of Carolee Schneemann"
Alia Gadassik (Northwestern University), "Kitten on the Shoulder: Aaton’s Camera Design and the Ethics of Postwar Cinematography"
Hannah Frank (University of Chicago), "The Invisible Visible and the Inaudible Audible: Testing the Limits of Vertov’s Kino-Eye"

I5: Cinematic Cities: Beyond the Metropolis
Room: Brandeis Room
Chair: Lawrence Webb (King's College London)
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"

I6: Émigré Directors in Hollywood: New Perspectives on (Mutual) Influence
Room: Cabot
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"
Catherine Portuges (University of Massachusetts, Amherst), "The Kordas in Hollywood"

I7: Pushing the Boundaries of Horror
Room: Cambridge
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”

I8: “Time to Smile”: Conceptualizing the Form and Place of Radio Comedy in the 1930s
Room: Charles River
Chair: 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 Character-Focused ‘Comedy Situation’ for Radio”

I9: The Magnitude of Colonial Legacies in Postwar East Asian Cinema
Room: Constitution
Chair: Yuko Shibata (Saint John’s University)

Noboru Tomonari (Carleton College), “Postcoloniality and Masculinity in the Borderlands: Lee Sang-il’s Villain”
Nanaki Watanabe (Musashi University), “War 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”

I10: Another Media Studies: Exploring Technology, Representation, and Subject through the Figure of the Laboratory
Room: Emerson
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)”
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”

I11: Playing With Feelings 2: Medium, Immersion, and Affect
Room: Franklin
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)”

I12: The Autobiographical I/Eyes of the Cinema
Room: Gloucester
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*
Tony Fong (University of Toronto), "Unlocking the 'i' in Julian Schnabel's *The Diving Bell and the Butterfly*
William Verrone (University of North Alabama), "The Subjective 'Self' in the Films of Guy Maddin"

**I13: Cinematic Identity Formation: The Ethics of Representation in Historical Fiction Films**
**Room:** Holmes
**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"
Lauren Glenn (University of Florida), "'You Know You Can Shoot People Here': American Cinematic Identity in Post 9/11 Combat Films"

**I14: Confronting Change: Film Exhibition and the American Media Industries, 1948-1979**
**Room:** Lexington
**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"

**I15: Feminist Interventions into Contemporary Techno-cultures of Surveillance**
**Room:** Newbury
**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"
Shoshana Magnet (University of Ottawa), "Queering Female Terrorists: Visual Representations and Old Racisms"
Amy Hasinoff (McGill University), "Privacy, Surveillance, and Marginalization: Media Discourses and Legal Debates about New Sexting Laws"

**I16: Remake, Replay, Reenactment: Repetition Effects in Postwar German Cinema**
**Room:** St. James
**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"
I17: Abjection, Disability and Embodiment  
**Room:** Stanhope  
**Chair:** Emily Fox-Kales (Northeastern University)  

Jennifer Jones (Texas A&M University, Commerce), "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"

I18: Rethinking Film History from the Archives Out  
**Room:** Stuart  
**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"

I19: The Queer Life of a Gay Film: The Boys in the Band  
**Room:** Thoreau  
**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)

I20: Cultures of Inequality? Gender and Genre in Recession-Era Film and Television  
**Room:** White Hill  
**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"

I21: Teaching Film and Media Industry Studies (Outside of Los Angeles)  
**Room:** Whittier  
**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)
I22: Race and Classical Hollywood  
**Room:** Winthrop  
**Chair:** 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’ *A Natural Born Gambler* (1916)"
Ryan Friedman (Ohio State University), "Cinematic Universal History: Deleuzean Unanism and Ford’s The Iron Horse"

I25: Video Essays: Film Scholarship's Emergent Form  
**Room:** Longfellow  
**Chair:** Girish Shambu (Canisius College)  
**Workshop Participants:**

Christian Keathley (Middlebury College)  
Catherine Grant (University of Sussex)  
Benjamin Sampson (University of California, Los Angeles)  
Richard Misek (University of Bristol)  
Craig Cieslikowski (University of Florida)

Friday, March 23, 2012 09:00AM-10:45AM (Session J)

**Room:** Alcott  
**Chair:** Michele Schreiber (Emory University)

Blair Davis (DePaul University), "Singing Sci-Fi Cowboys and Genre Amalgamation in *The Phantom Empire* (1935)"
Kelli Marshall (Independent Scholar), "Gene Kelly in the Twenty-First Century"
Laurel Westrup (University of California, Los Angeles), "Scratching the Past: OutKast’s *Idlewild*"

J2: Media Labor and Media Advocacy in the Digital Age  
**Room:** Brandeis Room  
**Chair:** Christian Sandvig (University of Illinois, Urbana-Champaign)

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"
Christian Sandvig (University of Illinois, Urbana-Champaign), "Video Killed the Internet Star: The Collapse of YouTube’s Participatory Moment"

J3: The Banality of Existence: Poetics and Politics in Béla Tarr’s Films  
**Room:** Beacon Hill  
**Chair:** Lilla Toke (Rochester Institute of Technology)  
**Respondent:** Catherine Portuges (University of Massachusetts, Amherst)

Andras Balint Kovacs (National Audiovisual Archive), "Distance and Empathy in Béla Tarr’s Films"
Lilla Toke (Rochester Institute of Technology), "Insular Spaces: Meanings of Silence in Béla Tarr’s Films"
Eva Germanova (Princeton University), "Visualizing Disaster: Apocalyptic Landscapes in the Films of Béla Tarr"
J4: The Exchange between China and Hollywood: New Production and Consumption Patterns  
Room: Board Room  
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"  
Brenda McDermott (University of Calgary), "Transforming Product Placement: Chinese Product Placements in Transformers: Dark Side of the Moon"  
Aynne Kokas (University of California, Los Angeles), "Virtual Play: Theorizing Sino-US Digital Media Platforms"  

J5: Female Star Acting in Studio Era Hollywood  
Room: Brandeis Room  
Chair: Martin Shingler (Sunderland University)  

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"  

J6: The iPad for Cinema and Media Studies: A Hands (and Fingers)-on Workshop  
Room: Cabot  
Chair: Andrew Miller (Sacred Heart University)  
Co-Chair: Judd Ruggill (Arizona State University)  
Workshop Participants:  
- Michael Aronson (University of Oregon)  
- Elizabeth Ellcessor (University of Wisconsin, Madison)  
- Phoebe Bronstein (University of Oregon)  
- Dan Leopard (Saint Mary's College of California)  
- Heidi Cooley (University of South Carolina)  

J7: Publicity, Promotion, and Public Culture: The Visibility of Women's Film Work  
Room: Cambridge  
Chair: Shelley Stamp (University of California, Santa Cruz)  
Respondent: Amelie Hastie (Amherst College)  

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 Desjardins (Dartmouth College), "'As Told To': Helen Ferguson and the Role of the Female Publicist in Studio-era Hollywood"  

J8: Problematic Pregnancies: Childbirth and Abortion in American Cinema  
Room: Charles River  
Chair: 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?"  
Jessica Sims (Auburn University), "'Ah Doan Know Huccome Ah Tell Sech a Lie': Censorship of Obstetrics in Gone With the Wind"
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"

J9: Reconsidering Alternative and Local Cinema
Room: Constitution
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"

J10: Contemporary Media Fandom: Fan Practices
Room: Emerson
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"
Piotr Siuda (Nicolai Copernicus University), "Fans as (Lowbrow) Elite: Reception and Perception of Western Popular Culture in People’s Republic of Poland"
Paul Booth (DePaul University), "Returning to Fandom 1.0? Contemporary Fan Offline Practices"

J11: Animation Thinks Film
Room: Franklin
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"

J12: The Host City 1: Comparative Studies of Media Festivals and Urban Spaces
Room: Gloucester
Chair: Michelle Stewart (State University of New York, Purchase College)
Roya Rastegar (University of California), "Arabian Nights – Competing Cinema in the Middle East"
Michelle Stewart (State University of New York, 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"

Room: Holmes
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
Daniela Berghahn (University of London, Royal Holloway), "Honour and the Production of Locality in Contemporary Diasporic Cinema"

J14: Indigenous Cinema in North America
Room: Lexington
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"

J15: Case Studies in Media Studies
Room: Newbury
Chair: 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"

J16: Be The Media: Radical Film, New Media, and Social Formations
Room: St. James
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 (Eastern 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"

J17: Geisha Girl
Room: Stanhope
Chair: Miyoko Shimura (Waseda University)

Rea Amit (Tokyo Geijitsu 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: Teaching Film Studies in a Broadcast Environment
Room: Stuart
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)

J19: Film Industry Historiography
Room: Thoreau
Chair: Alison Trope (University of Southern California)

George Larkin (University of California, Berkeley), "Engineering Art"
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"

J20: Compilation Film 2.0: Evolving Creative Practices in Remix Culture
Room: White Hill
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), "A Remix of Attractions: Compilation Films, Self-consciousness, and Potential Criticism"
Zachary McDowell (University of Massachusetts, Amherst), "Rethinking the Film Auteur: A Media Archaeology of Rem### Film"

J21: Beyond Saturday Night: Saturday Night Live and American Television Culture
Room: Whittier
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"

J22: Ecocinema 1: Objects, Objectives, Objections
Room: Winthrop
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"

Friday, March 23, 2012 11:00AM-12:00PM

MEMBERS' BUSINESS MEETING
Room: Statler, Mezzanine Level, 2nd Floor
Friday, March 23, 2012 12:15PM-02:00PM (Session K)

K1: Documentary in an Expanded Field
Room: Alcott
Chair: 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"

K2: Beyond the Uncanny: Psychoanalyzing Contemporary Horror
Room: Back Bay
Chair: Hilary Neroni (University of Vermont)

Hugh Manon (Clark University), "Paranormal Activity: The Revenge of the Mulveyan Male Gaze"
Sheila Kunkle (Metropolitan State University), "M. Night Shyamalan 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"

K3: Gay Expectations: Popular Culture Hails the Queer Unconscious
Room: Beacon Hill
Chair: 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), "Queering Community: Divergent Strategies in The Band Wagon and Glee"

K4: Styles of Global Authorship
Room: Board Room
Chair: Jeffrey Middents (American University)

Verena Kick (University of Washington), "Objective 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"

K5: Teaching Comics Studies
Room: Thoreau
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)

K6: Sonic Approaches to Genre
Room: Cabot
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"

K7: Global Action Stars: Spectacular Bodies in a Changing World
Room: Cambridge
Chair: Russell Meeuf (University of Idaho)

Christine Holmlund (University of Tennessee), "Brand Arnold' In Transition, In Place"
Lisa Funnell (Wilfrid Laurier University), "Return of the Fat Dragon: Sammo Hung and Post-1997 Hong Kong Action Cinema"
Lauren Steimer (New York University), "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"

K8: Art Films and the Politics of Taste
Room: Charles River
Chair: Ken Feil (Emerson College)
Respondent: Harry Benshoff (University of North Texas)

Steven Carr (Indiana University, Purdue 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 Room: 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"

K9: Crisscrossing Boundaries: Mexico and Cinema
Room: Constitution
Chair: Adela Pineda (Boston University)
Respondent: Ignacio Sanchez Prado (Washington University, St. Louis)

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"
K10: East Asian Cinema, Urbanism, and Globalization
Room: Emerson
Chair: Doug Dibbern (Independent Scholar)

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 Kiyoshi Kurosawa's Tokyo Sonata"
Rahul Hamid (New York University), "Modernity and Moral Uncertainty in the Cinema of Lee Chang Dong"

K11: Ecocinema 2: Eco-effects and Affects: From Audience Cognition to Resource Consumption
Room: Franklin
Chair: Andrew Hageman (Luther College)
Respondent: Toby Miller (University of California, Riverside)

Alexa Weik von Mossner (University of Fribourg), "Objects of Emotion: Cognitive Approaches in Cine-ecocriticism"
Helen Hughes (University of Surrey), "The Toxic Materiality of the Eco-Doc"
Paula Willoquet-Maricondi (Marist College), "Media Technology, Ecocriticism, and the Sustainability Movement"

K12: Hollywood and France: Beyond National Cinema
Room: Gloucester
Chair: Melvyn Stokes (University College London)
Co-Chair: Gilles Menegaldo (University of Poitiers)

Raphaëlle 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"

K13: Gender, Race, and Family on Television
Room: Holmes
Chair: 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"

K14: The Host City 2: Case Studies of Media Festivals and Urban Spaces
Room: Lexington
Chair: Robert Peaslee (Texas Tech University)

Ran Ma (University of Hong Kong), "Celebrating the International, Disremembering Shanghai: The Curious Case of Shanghai International Film Festival (SIFF)"
Toby Lee (Harvard University), "Projected Spaces: Re-imagining Thessaloniki through Its Film Festival in Times of Crisis"
Ioana Uricaru (University of Southern California), "Outgrowing the Stereotype: Transilvania International Film Festival, Cluj, Romania"
Iain Simons (Nottingham Trent University), "Games and the City"
K15: Technology, Software, and Production Practices  
Room: Newbury  
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"

K16: Home Is Where the War Is: American Media Culture Before and After 9/11  
Room: St. James  
Chair: Tony Grajeda (University of Central Florida)  
Respondent: Patrice Petro (University of Wisconsin, Milwaukee)

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"

K17: Historical Fiction Film: Questions of Form and Ethics  
Room: Stanhope  
Chair: 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"

K18: From Excess to Adaptation: Color’s Emergence in the Moving Image  
Room: Stuart  
Chair: Carolyn Kane (New York University)  
Co-Chair: Joshua Yumibe (University of St Andrews)

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 (New York University), "Mind-Expansion with Electronic Color and Video Synthesis, circa 1969"  
John Belton (Rutgers University), "Color from Novelty to Norm"

K19: Youth and Age in Contrasting Contexts  
Room: Thoreau  
Chair: Timothy Shary (University of Oklahoma)

Timothy Shary (University of Oklahoma), "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), "Queering Children’s Film"

K20: A Profession in Transition: Promises, Pitfalls, and Opportunities  
Room: White Hill
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)

K21: Creative Labor in the Digital Age: TV Work-Worlds in Transition  
Room: Whittier  
Chair: Denise Mann (University of California, Los Angeles)

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), "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?"

K22: "Life Is But a Dream": Buddhist Frameworks for Visualizing Temporality and (Im)mortality  
Room: Winthrop  
Chair: 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 (Ryerson University), "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"

Friday, March 23, 2012 02:15PM-04:00PM (Session L)

L1: The Cinema of Nicolás Guillén LANDRÍÁN: Problems and Perspectives  
Room: Alcott  
Chair: Ruth Goldberg (State University of New York)  
Respondent: Julio Ramos (University of California, Berkeley)

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 (State University of New York), "Resurrecting Nicolasito: Contemporary Independent Cinema in Cuba and the Enduring Legacy of Nicolas Guillén Landrián"

L2: Historical Studies of Cinema in Turkey  
Room: Back Bay  
Chair: Kaya Ozkaracalar (Bahcesehir University)

Nezih Erdogan (Izmir University of Economics), "How to Become a Turk: Constructing National/Ethnic Identities in the Early Years of Cinema in Turkey"  
Ozge Ozyilmaz (Istanbul Bilgi 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"

L3: Bromantic Longings: History, Theory, and Context
Room: Beacon Hill
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"
Nicholas Davis (Northwestern University), "I Love You, Hombre: Y Tu Mamá También as Border-Crossing Bromance"

L4: Authorship, Appropriation, Archive: Experiments with Found Footage Then and Now
Room: Board Room
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"

L5: The Transnational and Diasporic
Room: Brandeis Room
Chair: Brigitte Humbert (Middlebury College)

Philippe Meers (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"

L6: Acting Like a Child
Room: Cabot
Chair: Jacob Smith (Northwestern University)

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"
Jodi Brooks (University of New South Wales, Australia), "Troublesome Futures: The Anticipated Afterlife of the Child Star's Image"

L7: Action Studies Now: Expanded Perspectives, Teaching Challenges
Room: Cambridge
Chair: Christine Holmlund (University of Tennessee)
Workshop Participants:

Yvonne Tasker (University of East Anglia)
Eric Lichtenfeld (Loyola Marymount College)
Lisa Purse (University of Reading)
Scott Higgins (Wesleyan University)
Lisa Coulthard (University of British Columbia)
L8: Visualizing Class in Contemporary US and UK Reality Television  
**Room:** Charles River  
**Chair:** Faye Woods (University of Reading)

Faye 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"

L9: Food Media, Inc.  
**Room:** Constitution  
**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)*"

L10: DEFA and the Third World: DEFA Transnational  
**Room:** Emerson  
**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"

L11: Code Studies and Videogames  
**Room:** Franklin  
**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?"

L12: Other Images of North Korea: Realism, Indexicality, Spectatorship  
**Room:** Gloucester  
**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), "Realism in the Age of Blockbusters: Reading *Musan ilgi (Journal of..."
Proletariat, dir. Park Jung-bum, 2011"
Sunah Kim (Korea Culture Technology Institute), "An Absolute Exterior Space"

L13: Activism, Policy, and Textual Struggles for Representation
Room: Holmes
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"

L14: Lensing Labor: Representing Work in Contemporary Film and Television
Room: Lexington
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"

L15: Realism and Film History: Twenty-First Century Perspectives
Room: Newbury
Chair: Paul Young (Vanderbilt University)

Angela Dalle-Vacche (Georgia Institute of Technology), "Photographic Parthenogenesis, Contingency, and the Long Take in Assayas’ Summer Hours (2008)"
Joshua Malitsky (Indiana University), "From Reportage to Collective Imagination: Newsreels and the Desire for Subjecthood"
Jennifer Peterson (University of Colorado at Boulder), "Around the World with Orson Welles"
Paul Young (Vanderbilt University), "This Is Realism? Lois Weber’s Hypocrites, Victorian Realism, and Allegorical Continuity"

L16: The Moving Image After Metaphysics
Room: St. James
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"

L17: Bridging Disciplines in Media and Urban Studies
Room: Stanhope
Chair: Joshua Gleich (University of Texas, Austin)
Workshop Participants:

Mark Shiel (King’s College London)
Joshua Gleich (University of Texas, Austin)
Merrill Schleier (University of the Pacific)
Erica Stein (University of Arizona)

L18: Elements of the Movie House: The Design and Order of Cinematic Spaces
Room: Stuart
Chair: Catherine Clepper (Northwestern University)
Co-Chair: Jocelyn Szczepaniak-Gillece (Northwestern 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: Perceptual, 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"

L19: The Future of the Past: Using Media Industry Studies to Reimagine Cinema and Media History
Room: Thoreau
Chair: Emily Carman (Chapman University)
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 (University of Texas, Austin), "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"

L20: Queer Theory/Queer Readings: Negotiating Normativity
Room: White Hill
Chair: 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"

L21: Over the Borderline: Transnational Radio Histories
Room: Whittier
Chair: Derek Vaillant (University of Michigan)

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"

L22: Stereoscopic Media: 3D Images and Visual Culture
Room: Winthrop
Chair: Miriam Ross (Victoria University of Wellington)
Co-Chair: Leon Gurevitch (Lancaster University)

Leon Gurevitch (Lancaster University), "The Stereoscopic Attraction: 3D Imaging and the Spectacular Paradigm 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"

Friday, March 23, 2012 02:15PM-04:00PM (Session L)

ORIENTATION FOR NEW MEMBERS
Room: Statler

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

Friday, March 23, 2012 04:15PM-05:30PM

AWARDS CEREMONY
Room: Plaza Ballroom, Mezzanine Level, 2nd Floor

Friday, March 23, 2012 05:30PM-07:30pm

RECEPTION
Room: Imperial Ballroom, Mezzanine Level, 2nd Floor

Saturday, March 24, 2012 09:00AM-10:45AM (Session M)

M1: Packing (and Taking) Heat: Historical Understandings of the Female Action Hero
Room: Alcott
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"

M2: "A New Archivist Has Been Appointed": The Ingmar Bergman Archives
Room: Back Bay
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), "The Mother of All Film Archives: Media Theoretical Aspects of Film Censorship Archiving"
M3: In Living Color: Race, Politics, and Technology in 1950s-60s Television
Room: Beacon Hill
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 TV Partners: Latinos/as, Pan-Americanism, and Music in the Post-good Neighbor Era”
Susan Murray (New York University), "Colortown: NBC’s Investment in Color in the 1950s"

M4: International Connections of Soviet Documentary Film
Room: Board Room
Chair: John MacKay (Yale University)
Anastasia Fedorova (Kyoto University), "The Reception Soviet Documentary Film in Japan, 1920s-1960s"
Irina Tcherneva (Ecoles des Hautes Etudes en Sciences Sociales), "Cultural and Technological Transfers in Soviet Non-fiction Film, 1950s-1960s”
Raisa Sidenova (Yale University), "Robert Flaherty and Soviet Documentary Film"

M5: Getting Over the Wall: East Asian Cinema, Hollywood, and the Cold War
Room: Brandeis Room
Chair: Hiroshi Kitamura (College of William and Mary)
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"

M6: Why Apps Can’t Argue . . . Or Can They? The Critical Essay, Screen Cultures, and the Digital Humanities
Room: Cabot
Chair: James Tobias (University of California, Riverside)
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”
Ian Ross (University of California, Riverside), "Hardware as Argument: Finding the Essayistic in Hardware Modding Considered as Material Semiotic Practice"

M7: Cosmopolitan Cinema
Room: Cambridge
Chair: Heather Latimer (University of Manchester)
Respondent: E. Ann Kaplan (Stony Brook University)
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”"
M8: Contemporary Exploitation Cinema  
Room: Charles River  
Chair: Bradley Schauer (University of Arizona)

Bradley 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*"

M9: National Cinemas: Genres, Stars, and Fans  
Room: Constitution  
Chair: 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"

M10: Archaeologies of the Future: Popular Cinema and Film History in the Age of Digital Technologies  
Room: Emerson  
Chair: Jason Sperb (Michigan State University)

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 Post-human 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*"

M11: Computer Games and Virtual Forms  
Room: Franklin  
Chair: 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 the First-Person Shooting Games"  
Lori Landay (Berklee College of Music), "Virtually There: Presence, Agency, Spectatorship, and Performance in Interactive Media"

M12: Trash, Contamination, and Dirt on Screen  
Room: Gloucester  
Chair: 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"

**M13:** Violent Images  
**Room:** Holmes  
**Chair:** Ora Gelley (North Carolina State University)

Asbjorn Gronstad (University of Bergen), "Archives of Violence"  
Jacqueline Waeber (Duke University), "Revisiting an Empathetic Music: Visible Violence and the Audible Offscreen"  
Julian Hanich (Freie Universität Berlin), "Suggestive Verbalizations: Evoking Cinematic Violence through Words"  
Ora Gelley (North Carolina State University), "Narrative Form, Violence, and the Female Body"

**M14:** The Place of the Festival and its Impact on Local and Global Film and Media Arts Communities  
**Room:** Lexington  
**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), "The ARTS at Marks Garage"  
Ratheesh Radhakrishnan (Rice University), "Zanussi’s Betrayal: Film Festival, Kerala, and the ‘International’"  
Dorota Ostroweka (Birkbeck, University of London), "Non-urban Film Festival Locations: Cinema’s Gardens of Eden"

**M15:** Post-Millennial Struggles, the Global South, and Transnational Media  
**Room:** Newbury  
**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 2007 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"

**M16:** Experimental Animation  
**Room:** St. James  
**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"

**M17:** Small Gauge Cinema  
**Room:** Stanhope  
**Chair:** Haidee Wasson (Concordia University)

Dino Everett (University of California, Los Angeles), "Lost Gauges: The Case of 28mm"  
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"
M18: Activism, Media Art, Film Culture, and Social Media in the Recent Arab Uprisings
Room: Stuart
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"

M19: Hate Is a Strong Word: Disciplinarity and Distaste
Room: Thoreau
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)

M20: Teaching the Archive
Room: White Hill
Chair: Constance Balides (Tulane University)
Workshop Participants:

Robert Allen (University of North Carolina, Chapel Hill)
Mark Cooper (University of South Carolina)

M21: Mixed Meanings: Racial Ambiguity in American and Transnational Media Culture
Room: Whittier
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"
Jane Park (University of Sydney), "Transnational Crossovers: Mixed-Race Celebrities in Korea and the US"
Leilani Nishime (University of Washington), "The Tiger Woods Scandal and the Spectacle of Race"

M22: Mediated Futures
Room: Winthrop
Chair: Troy Rhodeas (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), "Lossless-ness: The Materiality of the Digital, Accumulation, and the Future of the Avant-Garde"
Troy Rhodeas (Concordia University), "The Folding Dynamism of Time: Experiencing 'Asynchronous Realtime' through VJ Performance"

Saturday, March 24, 2012 11:00AM-12:45PM (Session N)

N1: Celebrity Activism: Industry, Culture, Society
Room: Alcott  
Chair: Courtney White (University of Southern California)  
Co-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"

N2: Regarding Jacques Cousteau, Regarding the World  
Room: Stanhope  
Chair: 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"

N3: Unforgettable: Popular Music and Memory on Film  
Room: Beacon Hill  
Chair: Katherine Spring (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"

N4: From Spectators to Auteurs: Digital Technologies and Audiences  
Room: Board Room  
Chair: 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"

N5: Indian Television in a Time of Transition: The Unknown 1980s  
Room: Brandeis Room  
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 Era"  
Aswin Punathambekar (University of Michigan), "Make Room for Television Comedy: Television and the Making of an Urban Middle Class in 1980s India"

N6: Civilian Cinema in the Shadows of War and National Strife  
Room: Cabot
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"

N7: Fragmented Bodies: Horror across Region, Nation, and Visual Media
Room: Cambridge
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"

N8: Reception, Perception, Deception?: Queerly Changing the Terms of Readership and Genre
Room: Charles River
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"

N9: Inner/Outer Space: Negotiating the Interior and Exterior in Experimental Film and Media
Room: Constitution
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"

N10: Subjectivity and Affect in Soviet Montage Film
Room: Emerson
Chair: 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 Arsenuj (Duke University), "The Subject of Montage"
Elizabeth Papazian (University of Maryland), "Illegibility and Subjectivity in 'Poetic' Cinema"

N11: The Politics of the Medium: Crisis, Technology, and Intermediality through Japan
Room: Franklin
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"

N12: Eroticism in Spanish Cinema: From Franco to Present Day
Room: Gloucester
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 Re-sexualization of Biopolitical Bodies"
Santiago Fouz-Hernandez (Durham University), "Triggering the Senses: Eroticism and Haptic Visuality in the Recent Work of Bigas Luna"

Room: Holmes
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"

N14: Capital, Distinction, and Film Festivals: On Adaptations of Pierre Bourdieu's Work to the Study of Film Festivals
Room: Lexington
Chair: Marijke Valck (University 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"

N15: A Scholarship of Audiovision: Theory/Praxis/Production in the 21st Century
Room: Newbury
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)

N16: The B-Film: New Histories and Contexts
Room: St. James
Chair: Kyle Edwards (Oakland University)
Respondent: Jerome Christensen (University of California, Irvine)

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"

N17: Psycho-cinema: Technologies of Modern Affect
Room: Stanhope
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"

N18: Rethinking Space: Theory and Practice
Room: Stuart
Chair: 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"

N19: Film Form and Politics in Contemporary Multiplex Cinema
Room: Thoreau
Chair: Sudhir Mahadevan (University of Washington)
Respondent: Lalitha Gopalan (University of Texas, Austin)

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"

N20: Strategies for Researching and Writing Media Industry Studies
Room: White Hill
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)
N21: Historical Perspectives on Media and Copyright
Room: Whittier
Chair: Eric Hoyt (University of Southern California)
Respondent: Jane Gaines (Columbia University)

Ian 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), "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"

N22: Expanded Cinema
Room: Winthrop
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"

Saturday, March 24, 2012 01:00PM-02:45PM (Session O)

O1: Laughter That "Encounters a Void?": On Humor and Cinema in the Middle East
Room: Alcott
Chair: Hossein Khosrowjah (California College of Arts)

Perin Gurel (Dickinson College), "America, 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"
Iris Fruchter-Ronen (University of Haifa), "Humor and Gender in Nadin Labaki's Films: Caramel and Where Do We Go Now?"

O2: After the Revolution: Violence, Gender, and the Limits of Cinematic Form after May '68
Room: Back Bay
Chair: Chris Dumas (University of California, San Francisco)
Co-Chair: Jonathan 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 (University of California, San Francisco), "A Sickness and a Cure: Bertolucci’s Partner and the Revolution of Schizophrenia"
Jonathan Haynes (University of California, Berkeley), "Love on the Rocks: Billy Le Kid at le fin du cinema"
Amy Rust (University of South Florida), "Twin Images: Sisters, Conjoined Media, and the Limits of Visual Pleasure"

O3: Barbara Stanwyck
Room: Beacon Hill
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, City University of New York), "Barbara Stanwyck: German Actress?"
Catherine Russell (Concordia University), "The Barbara Stanwyck Show: Melodrama and the Media Archive"

O4: New Media, Activism, and Political Control
Room: Board Room
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'"

O5: Hollywood Animation: Yesterday and Today
Room: Brandeis Room
Chair: Mark Langer (Ontario Confederation of University Faculty Association)

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 (Ontario Confederation of University Faculty Association), "The Rotoscope and the Avatar: Dave Fleischer and Ko-Ko the Clown"

O6: "The Medium Is the Medium": WGBH Boston and the Rise of Experimental Television
Room: Cabot
Chair: Kris Paulsen (Ohio State University History of Art)

Kris Paulsen (Ohio State University History of Art), "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"

O7: Navigating the Academic Job Market
Room: Cambridge
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)

O8: Contemporary Latin American Cinema and the New Latin American Cinema: Aesthetic and Ethical Continuities and Discontinuities
Room: Charles River
**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), "State Violence, Private Vengeance, and Political Alliances: Argentine Cinema in the New Millennium"

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**O9:** Sound Across Media and Genre

**Room:** Emerson

**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)"

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**O10:** Place and Imagination

**Room:** Emerson

**Chair:** Derek Foster (Brock University)


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"

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**O11:** New Configurations of Melodrama in Postwar Japan

**Room:** Franklin

**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), "Melodrama, Encounter, and the Politics of Space in Post-Shingeki Theater and *Double Suicide* (Shinoda Masahiro, 1969)"

Ayako Saito (Meiji Gakuin University), "From Melodrama to Horror: Comparing Two Film Adaptations of *The Broken Commandment***

Mitsuyo Wada-Marciano (Carleton University), "*Love Is a Many-Splendored Thing* in Postwar Agrarian Reform Cinema: Mikio Naruse’s *Herringbone Clouds* (1958)"

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**O12:** Sex and Television

**Room:** Gloucester

**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"
O13: New Perspectives in Cinema and Multilingualism
Room: Holmes
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"

O14: Can Screen Industry Studies Engage with Screen Industries?
Room: Lexington
Chair: Catherine Johnson (University of Nottingham)

Paul McDonald (University of Nottingham), "Screen Industries v. Screen Industry Studies: Divergence and Engagement"
James Bennett (London Metropolitan University), "Look Who’s Talking: Speaking Back to the Media Industry"
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), "The Quick and the Dead: Studying Promotional Screen Industries"

O15: Dynamics of Film Viewing
Room: Newbury
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"

O16: Instructive Entertainment: Nontheatrical Screening Spaces Before 1920
Room: St. James
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"

O17: The World According to UN Visual Information Campaigns
Room: Stanhope
Chair: 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"
O18: “Indie” Politics: Political Filmmaking and Contemporary US Independent Cinema  
Room: Stuart  
Chair: Yannis Tzioumakis (University of Liverpool)  

Gary Needham (Nottingham Trent University), "Before and After New Queer Cinema?: Problems and Periodisations for American Independent Cinema"  
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"  

O19: Sports Media in Cinema and Media Studies: From Research to the Classroom  
Room: Brandeis Room  
Chair: Travis Vogan (St. Anselm College)  
Workshop Participants:  
Victoria Johnson (University of California, Irvine)  
Jon Kraszewski (Seton Hall University)  
Joshua Malitsky (Indiana University)  

O20: Remembering Sidney Lumet  
Room: White Hill  
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"  

O21: Crossing Media: From the Cinematic Close-up to the Sonic/Digital Zoom  
Room: Whittier  
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"  

O22: The Global Southie: Boston and the Cinema of Class  
Room: Winthrop  
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"  

Saturday, March 24, 2012 03:00PM-04:45PM (Session P)
P1: Horror as Aesthetic and Genre  
**Room:** Alcott  
**Chair:** Charlene Regester (University of North Carolina Chapel Hill)  

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"

P2: Forgotten Stories of Transnational Avant-garde: Interwar Modernism in German and China  
**Room:** Back Bay  
**Chair:** Gerd Gemunden (Dartmouth College)  
**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"  
Xinyu Dong (University of Chicago), "Metropolitan Scenes (1935): A Brechtian Musical Comedy Made in Shanghai"

P3: Cinematernity Extended: Representations of Pregnancy and Motherhood from the Archive to Contemporary Cinema  
**Room:** Beacon Hill  
**Chair:** Shira Segal (Indiana University)  
**Respondent:** Robin Blaetz (Mount Holyoke College)  

Shira Segal (Indiana University), "The Mythology of 'Woman' as Artist and Mother in Avant-Garde Cinema and Online"  
Irene Lusztig (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"

P4: Imagining, Imaging, and Remembering the Method in the 21st Century  
**Room:** Board Room  
**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"  
Justin Rawlins (Indiana University), "In the Absence of Time, Value Is Destroyed: Imagining James Dean and a Method Identity through the Perpetual Postmortem"

P5: New Perspectives on Canonical Auteurs  
**Room:** Brandeis Room  
**Chair:** 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"
Avery Dame (University of Kansas), "For Your Viewing Pleasure: The Role of the Audience in the Transition Vlog"
Cee Strauss (McGill University), "Until Then, Be Sweet: Transgender Prisoner Representation in Penpal Personal Ads"
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"

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"

Jasmine Trice (National University of Singapore), "Action Stars and Indie Cinema: Global Media Piracy and Local Cultural Production in the Philippines"
Suzanne 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"

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"

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"

Najat Rahman (University of Montreal)
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?"
Aldo Nicosia (University of Catania), "The President’s Chef: Between the Sacredness of ‘Presidency' and the Humour in Criticizing Power and Society"
Masud Hamdan (University of Haifa), "Statement of Account: A Small Tap in the Big Realm of the Serio-Comical"

P12: Conceptualizing the Irish Cinematic Atlantic
Room: Gloucester
Chair: 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, Ireland), "A Far Down Shanty Irish: Marshall Neilan and Constructions of Irishness in Early Hollywood"
Emma Radley (University College Dublin), "Dis-quieting Experiences: The American in Contemporary Irish Horror Cinema"

P13: Cinema and the Law
Room: Holmes
Chair: Roopa Singh (New York University)

Brett Service (University of Southern California), Killer of Sheep and the Racial Politics of Music Copyright"
Zach Saltz (University of Kansas), "Rating the Movies before 1968: The Strange Case of the Green Sheet" 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’"

P14: Cinema, Oil, Disaster: Ecological and Post-industrial Issues in Contemporary Media
Room: Lexington
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"
Nadia Bozak (University of Toronto), "Topographies of Destruction: Oil Security and the Representation of Eco-War in Peter Mettler’s Petropolis"
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"

P15: Beyond Blaxploitation, 1970-1975
Room: Newbury
Chair: Gerald Butters (Aurora University)
Respondent: Mark Reid (University of Florida)

Gerald Butters (Aurora University), "Sweetback in Chicago"
William 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), "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"
**P16: Film Festival Pedagogy: Using the Film Festival as Film Course**  
*Room: St. James*  
*Chair: Eric Pierson (University of San Diego)*  
*Co-Chair: Roger Pace (University of San Diego)*  

**Workshop Participants:**  
Skadi Loist (University of Hamburg)  
Ger Zienwski (Trent University)  
Dorota Ostrowska (Birkbeck, University of London)  
Lindiwe Dovey (University of London)  
Logan Walker (University of California, Santa Cruz)

**P17: Representation and Diasporic Activism**  
*Room: Stanhope*  
*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"  
Nadia Yaqub (University of North Carolina), "Cinema, Subjectivity, and the New Palestinian Activism"

**P18: Women Make Movies at Forty: Cultures of Feminist Film**  
*Room: Stuart*  
*Chair: Ryan Bowles (University of California, Santa Barbara)*

**Workshop Participants:**  
Rosa Linda Fregoso (University of California, Santa Cruz)  
Kristen Fallica (University of Pittsburgh)  
Roya Rastegar (University of California)  
Patricia White (Swarthmore College)  
Debra Zimmerman (Women Make Movies)  
B. Ruby Rich (University of California, Santa Cruz)

**P19: Representing the Post-industrial City: Film, Television, and the Geography of Unproductive Urban Centers**  
*Room: Thoreau*  
*Chair: Stanley Corkin (University of Cincinnati)*

Stanley Corkin (University of Cincinnati), "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)"  
Paul Newland (Aberystwyth University), "Deregulated Isthmus of Enterprise: The Isle of Dogs on Film and Television since 1979"  
Mark Shiel (King's College London), "Post-industrialism and the Cinematic Landscape of Los Angeles"

**P20: The Fans Strike Back: Responses to Media Industry Strategies**  
*Room: White Hill*  
*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"

P21: *Mad Men*: Industry, Programming, and Audiences  
**Room:** Whittier  
**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"

P22: "*Foreign*" Filmmaking: Cinema and the Making of National Identities  
**Room:** Winthrop  
**Chair:** Brian McIlroy (University of British Columbia)

Nadine Chan (University of Southern California), "The Education of Empire: Colonial Film in 1930s British Malaya"  
Han Sang Kim (Harvard-Yenching Institute), "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"

Saturday, March 24, 2012 05:00PM-06:45PM (Session Q)

Q1: Perspectives on Kelly Reichardt: Genre, Aesthetics, and Ethics  
**Room:** Alcott  
**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 Goal-orientated Protagonist in Kelly Reichardt's *Wendy and Lucy*"

Q2: Sing-a-longs and Dance-a-thons: Re-visioning the Contemporary Musical on Film and Television  
**Room:** Back Bay  
**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 (University of Iowa), "*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 Queerness in the Glam Rock Musical"  
Kyra Glass von der Osten (University of Wisconsin, Madison), "Musical Marriage: The Mash-Up as Governing Principle in *Glee*"

Q3: Beyond the Sunday Night Lineup: 40 Years of HBO (1972-2012)  
**Room:** Beacon Hill  
**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'"

**Q4:** Rethinking Embodiment: Object, Medium, Affect  
**Room:** Board Room  
**Chair:** Margaret Schwartz (Fordham University)

Jennifer Clark (Fordham University), "Bored to Death: Banality and At-Risk Female Celebrities"  
Gina Giotta (University of Iowa), "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"

**Q5:** Documentary Film in Boston and Beyond  
**Room:** Brandeis Room  
**Chair:** William Rothman (University of Miami)

Charles Warren (Boston University/Harvard University), "Robert Gardner and Stanley Cavell"  
Diane Stevenson (Sarah Lawrence College), "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 1970s"

**Q6:** Promotional Paratexts and the Construction of Female Audiences  
**Room:** Cabot  
**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"

**Q7:** The Berlin School and Its Contexts  
**Room:** Cambridge  
**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"

**Q8:** Bollywood Does Hollywood  
**Room:** Charles River  
**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"
Iain Smith (Roehampton University), “Who Is Ghajini?: Tracing the Memento Meme from Hollywood to Kollywood to Bollywood”

Q9: Politics and Latin American Cinema After “Utopia”
Room: Constitution
Chair: Laura-Zoe Humphreys (University of Chicago)
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: Portrayals 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”

Q10: Film Philosophy: Old and New Media
Room: Emerson
Chair: Michael Walsh (University of Hartford)

MarioSlugan (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”

Q11: Video Game Industry Studies
Room: Franklin
Chair: Sheila Murphy (University of Michigan)
Co-Chair: Julia Lange (University of Michigan)
Respondent: Nina Huntemann (Suffolk University)

Benjamin Aslinger (Bentley University), “Redefining the Console for the Digital, Global, and Networked Era”
Kathryn Frank (University of Michigan), “Imagining the Cult Media Audience: Comics and Video Game Industrial Synergy”
Julia Lange (University of Michigan), “E3 or Not E3?: The Video Game Industry Online and In-person”

Q12: Materialities of Film Sound
Room: Gloucester
Chair: 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”

Q13: The O’Kalem Project: A Cast Study in Researching, Reclaiming, and Preserving Our Cinematic Past
Room: Holmes
Chair: Peter Flynn (Emerson College)
Workshop Participants:
Q14: Healthy Proto-citizens?: Youth Media, Capacity and The Risky Business of Neoliberalism
Room: Lexington
Chair: Toby Miller (University of California, Riverside)
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"

Q15: Representing the Recession: The Financial Crisis and the Media
Room: Newbury
Chair: Baerbel Goebel-Deigert (University Of Kansas)
Co-Chair: Michael Faucette (Caldwell Community College)
Baerbel Goebel-Deigert (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"
Caroline Claiborn (University of Oregon), "Colvergence: Convergence of the Colbert Nation in the Financial Crisis"
Michael Faucette (Caldwell Community College), "We Used to Make Something Here': Hollywood's Portrayal of the Recession and the Representation of Contemporary American Masculinities"

Q16: Collective Scholarship in Digital Contexts
Room: St. James
Chair: Kristina Busse (Independent Scholar)
Workshop Participants:
Kathleen Fitzpatrick (Modern Language Association)
Jason Mittell (Middlebury College)
Richard Edwards (Indiana University-Purdue University, Indianapolis)
Louisa Stein (Middlebury College)
Francesca Coppa (Muhlenberg College)

Q17: Postmodern Cities and Cinema
Room: Stanhope
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 (Universidad del Norte), "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"
Q18: Pasolini's Queer Theory  
Room: Stuart  
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"

Q19: Teaching Film and Media Studies at Liberal Arts Colleges  
Room: Thoreau  
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)

Q20: The “Disciplinary History” and the Identity of an Academic Discipline: Historicizing Film History  
Room: White Hill  
Chair: Philippe Gauthier (Université de Montréal/Université de Lausanne)  
Respondent: Philip Rosen (Brown University)  
Philippe Gauthier (Université de Montréal/Université de 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 (Massachusetts Institute of Technology), "History and Its Double"  
Andre Gaudreault (Université de Montréal), "The Future History of a Vanishing Media"

Q21: Beyond Strawmen, Misrepresentations, and Caricatures: Elucidating a Critical Political Economy of Media  
Room: Whittier  
Chair: Philip Drake (University of Stirling)  
Respondent: Philippe Meers (University of Antwerp)  
Eileen Meehan (Southern Illinois University, Carbondale), "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"

Q22: U.S. Sports Media and Culture  
Room: Winthrop  
Chair: Seth Friedman (DePauw University)  
Respondent: Aaron Baker (Arizona State University)  
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"
Sunday, March 25, 2012 09:00AM-10:45AM (Session R)

**R1: Production and Exhibition of Sponsored Films**
**Room:** Alcott
**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"

**R2: Film Comedy and the Limits of Representation**
**Room:** Back Bay
**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"

**R3: Men in Motion: Masculinity, Agency, and the Moving Image**
**Room:** Beacon Hill
**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"

**R4: Issues in Media Studies**
**Room:** Board Room
**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"
Christine Sprengler (University of Western Ontario), "The ‘Lumière Drive’ in the Films of Mark Lewis"
Laine Nooney (Stony Brook University), "Calculating the Kitchen: Domestic Space as Computer History"

**R5: Doubles, Chiasmus, and Narrative**
**Room:** Brandeis Room
**Chair:** Caroline Bem (McGill University)

Mark Betz (King’s College London), "Apichatpong’s Diptych as Structure and Figure"
Toni Pape (Université de 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"

**R6: Asian Film and Media Cultures**  
**Room:** Cabot  
**Chair:** Namhee Han (University of Chicago)

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"

**R7: The Trouble with Britishness**  
**Room:** Cambridge  
**Chair:** 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"

**R8: Inventing Hollywood: The Early Years of Motion-Picture Production and Promotion in Los Angeles**  
**Room:** Charles River  
**Chair:** Luci Marzola (University of Southern California)  
**Co-Chair:** Charlie Keil (University of Toronto)

Hilary Hallett (Columbia University), "A 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"

**R9: Networked Societies**  
**Room:** Constitution  
**Chair:** Michael Kackman (University of Texas, Austin)

Burcu Bakioglu (Lawrence University), "Cultural Production in the Network Society: How YouTube, ARGs, and Community Built Lonelygirl15"  
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"

**R10: Documenting the Middle East**  
**Room:** Emerson  
**Chair:** Terri Ginsberg (International Council for Middle East Studies)

Kelly Lake (University of California, Los Angeles), "Moving Images of Iran: The Current State and Perilous Future of Iranian Political Animation"
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)"

Laurel Ahnert (Georgia State University), "The Veil as a Lens: An Examination of Three Photographic Works by Mona Hatoum, Jannane Al-Ani, and Lalla Essaydi"

Rebecca Adelman (University of Maryland), “That Was Mean, Motari’: Spectatorship, Sympathy, and Animal Suffering in Wartime”

**R11: Higher Powers: Religion and Spirituality**  
**Room:** Franklin  
**Chair:** 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)"

**R12: Global Stars, Global Franchises**  
**Room:** Gloucester  
**Chair:** Helle Kannik Hastrup (Roskilde University)

Sreya Mitra (University of Wisconsin, Madison), "Interrogating the Limits of Bollywood Superstardom: ‘Brand SRK,’ Islam and Global India"  
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 Hastrup (Roskilde University), "The Story of Success: The Magazine Interview as a Life Style Genre"

**R13: De-Politicizing the Radical Gesture**  
**Room:** Holmes  
**Chair:** Curran Nault (University of Texas, Austin)

Leah Aldridge (University of Southern California), "Blackness Is the Product: Global Consumer Capitalism, Simulacra, and Black Cinematic Representations"  
Heather Wintle (University of East Anglia), "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"

**R14: Storytelling and Branding Across Media Platforms**  
**Room:** Lexington  
**Chair:** 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-ABC TV"  
Gregory Steirer (University of Pennsylvania), "The Franchise as Narrative: Cumulative and Iterative Storytelling within and across Media"

**R15: Teaching the Eighties**  
**Room:** Newbury  
**Chair:** Suzanne Leonard (Simmons College)

**Workshop Participants:**
R16: TV Teens: Sex, Family, and School  
**Room**: St. James  
**Chair**: 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 (Roane State Community College), "Teen Bodies and Selves: Secret Messages in *The Secret Life of the American Teenager*"  
Branden Buehler (University of Southern California), "The Consumable High School"

R17: Trans-National Aesthetics  
**Room**: Stanhope  
**Chair**: Jenelle Troxell (Independent Scholar)  

Timothy Bamard (College of William and Mary), "The North African Roots of Franco-American Noir: Cinematic Crimes of Class Transgression and Trans-imperialism in the Kasbah"  
Hadi Gharabaghi (New York University), "Imperial Governing via Cyber-democracy in *Parazit*: The VOA's Persian Diasporic News-show"  
Irene Depetris Chauvin (Hamilton College), "Uses of Cliché and the Weariness of Language in Martín Rejtman's Cinema"  
Jenelle Troxell (Independent Scholar), "Shock and 'Perfect Contemplation': *Close Up's* Affective Transnationalism"

R18: Radio Dynamics  
**Room**: Stuart  
**Chair**: 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'"

R19: Millenial Trends in the Cinema  
**Room**: Thoreau  
**Chair**: Elizabeth Haas (Fairfield University)  

Matthias Stork (University of California, Los Angeles), "Chaos Cinema: The Aesthetics of the Modern Action Film"  
Yogini Joglekar (Languageability Consulting), "Bollywood and the Emergence of Millennial Indian Cinema"  
Charles Burnett (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"

R20: Revisiting Classic Auteurs  
**Room**: White Hill  
**Chair**: Victor Perkins (University of Warwick)
Raymond Watkins (University of Iowa), "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"

R21: Institutions of Authority and Resistance: State Formations, Power, and Documentary after World War II
Room: Whittier
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"

R22: Science/Animation
Room: Winthrop
Chair: Kirsten Ostherr (Rice University)
Workshop Participants:
Robert Lue (Harvard University/BioVisions)
Ariana Killoran (23andMe)
Scott Curtis (Northwestern University)
Oliver Gaycken (University of Maryland)

R25: Expanded Cinema in Four Dimensions: Origins, Senses, Interactivity, Publicness
Room: Longfellow
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"

Sunday, March 25, 2012 11:00AM-12:45PM (Session S)

S1: Sites and Signs of Melodrama
Room: Alcott
Chair: Anna Siomopoulos (Bentley University)

Thomas West (Independent Scholar), "Queen for a Day: Melodrama, History, and The Other Boleyn Girl"
Greg Youmans (University of California, Santa Cruz), "The Changing Genres of Gay Life in the US: From Pornography to Melodrama in the Films of Arthur Bressan"
Despina Kakoudaki (American University), "War and Meaning: Resisting Closure in The Hurt Locker"
Anna Siomopoulos (Bentley University), "Melodramatic Flow: Hollywood, the New Deal, and the Documentaries of Pare Lorentz"
S2: Developing Emerging and Emerged National Cinemas  
**Room:** Back Bay  
**Chair:** Richard Paterson (British Film Institute)


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 Miller (Tulane University), "The Growth of a Movie Industry in the Global South: 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"

S3: Interwar Sounds  
**Room:** Beacon Hill  
**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"

S4: Trauma and the Index  
**Room:** Board Room  
**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"

S5: Bodies in Extremis  
**Room:** Brandeis Room  
**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"

S6: The Politics of Southeast Asian Cinemas: Space, Gender, and Sexuality  
**Room:** Cabot  
**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)"

S7: Video Games
Room: Cambridge
Chair: Robert Buerkle (University of Pittsburgh)

Reem Hilu (Northwestern University), "A Pioneering Game: "The Oregon Trail" and History Simulation"
Frank Episale (City University of New York), "Roger Ebert vs. Jacques Rancière: Are Video Games ‘Art’? What Does That Mean? And Does It Matter?"
Robert Buerkle (University of Pittsburgh), "At a Loss for Words: Portal 2 and the Silent Avatar"

S8: Communities/Masses/Networks
Room: Charles River
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"

S9: Technological Change in Experimental Practice
Room: Constitution
Chair: Kevin Wynter (University of California, Berkeley)

Erika Balsom (Carleton University), "The Novelty of Video Production"
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"

S10: “A Cinema Haunted by Writing”
Room: Emerson
Chair: David Johnson (Salisbury University)

David 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"

S11: Movie Theatres and Public Space
Room: Franklin
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"

S12: Beyond Backdrop: Psychological/Allegorical/Cultural Uses of Natural Setting in Cinema
Room: Gloucester
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: Philosophy of History
Room: Holmes
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: Media Industry Studies: Future Directions
Room: Lexington
Chair: 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)

S15: “Cinematic Time” Today
Room: Newbury
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"

S16: Representation and Historical Events
Room: St. James
Chair: Philip Scepanski (Northwestern University)

Gillian Horvat (The Donners' Company), "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"

S17: Race, Gender, and Family in Contemporary Cinema  
Room: Stanhope  
Chair: Diane Shoos (Michigan Technological University)  
Louisa Schein (Rutgers University), "Race, Gran Torino, and the Spurious Natural Actor"  
Elspeth Kydd (University of West Indies), "X-Men First Class: Prequeling, Passing, and Bromantic Love"  
Diane Shoos (Michigan Technological University), "Adoptees, Identity, and Kinship in Contemporary Cinema"

S18: Queer Cinema/Queer Theory and Spectatorship  
Room: Stuart  
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), "'Narcissising' 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"

S19: European Cinema  
Room: Thoreau  
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"

S20: I've A Feeling We're Not [Just] in Hollywood Anymore: Media Professionals Navigate Technological Change  
Room: White Hill  
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), "Out, On Sale, and Online: Labor, Affect, and Technological Change in Post New Queer 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: Teaching Ourselves to Teach: Developing Pedagogies of Cinema and Media Studies  
Room: Whittier  
Chair: Lindsay Garrison (University of Wisconsin, Madison)  
Workshop Participants:  
Matt Sienkiewicz (University of Wisconsin, Madison)  
Sharon Ross (Columbia College)
S22: Genealogies of Reality and Public Access Television
Room: Winthrop
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"

S25: The Mediated City
Room: Longfellow
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"