

**Preliminary Conference Program
2011 SCMS Conference
Media Citizenship**

Schedule of Events At A Glance

Thu, March 10	12:00 noon - 1:45 pm	Session A	Sat, March 12	8:00 - 9:45 am	Session H
	2:00 - 3:45 pm	Session B		10:00 - 11:45 am	Session I
	4:00 - 5:45 pm	Session C		12:00 noon - 1:45 pm	Session J
	6:15 - 7:15 pm	Awards Ceremony		2:00 - 3:45 pm	Session K
	7:30 - 8:30 pm	Opening Reception		4:00 - 5:45 pm	Session L
Fri, March 11	8:00 - 9:45 am	Session D	Sun, March 13	6:00 - 8:00 pm	Closing Reception
	10:00 - 11:45 am	Session E		8:00 - 9:45 am	Session M
	12:00 noon - 1:00 pm	Members Meeting		10:00 - 11:45 am	Session N
	1:15 - 3:00 pm	Session F		12:00 noon - 1:45 pm	Session O
	3:15 - 5:00 pm	Session G			

Program Sessions

Thursday, March 10, 2011 11:00 am -12:00 noon

Orientation for New Members

Room:

Thursday, March 10, 2011 12:00 noon - 1:45 pm (Session A)

A1: Digital Media Culture: Issues and Case Studies

Room:

Chair: Megan Ankerson (University of Michigan)

Greg Siegel (University of California, Santa Barbara), "Cybersecurity and the New State of Emergency; or, What Is the Internet Kill Switch?"

Heather Young (Northwestern University), "'Watching #GLEE!': Twitter and the Social Uses of Television"

Robyn Citizen (New York University), "Japan with an Afro Perspective!": Negotiating Blackness in Japan through Digital Communities"

Megan Ankerson (University of Michigan), "Globalizing Web Industries: National Visions and Global Collaborations in the 1990s"

A2: People's Media: Race, Class, and Gender in Interwar Filmmaking and Reception

Room:

Chair: Carol Stabile (University of Oregon)

Martin Johnson (New York University), "Kidnapping the *Movie Queen*: Itinerant Filmmakers, Community Boosters and Participatory Fan Culture in the 1930s"

Bjorn Sorensen (Norwegian University of Science & Technology), "The 'Proletarian Public Sphere' in Workers' Films of the 1920s and 1930s"

John Lennon (University South Florida Polytechnic), "The Democratic Boxcar: Scotsboro, William Wellman's *Wild Boys of the Road* and the Politicized Hobo"

Carol Stabile (University of Oregon), "'Oy, Jake, By Me Dot Looks Like a Sickness': Gertrude Berg and the Broadcast Blacklist"

A3: Affective Politics of the Visible

Room:

Chair: Alessandra Raengo (Georgia State University)

Elena del Rio (University of Alberta), "David Lynch's *Inland Empire*: Deleuzian/Feminist Ethics of Pain"

Agustin Zarzosa (Purchase College), "*Dexter* and the Serial Killing of Televisual Mimesis"

Keith Harris (University of California, Riverside), "The Stepin Fetchit Effect: Black Film Theory Reconsidered"

Alessandra Raengo (Georgia State University), "'Look Mama, A Pipe!': 'Retinal Pop' and Referential Affects"

A4: Horror/Nation

Room:

Chair: Janet Robinson (University of Colorado, Boulder)

Eunha Oh (Southern Illinois University), "A Reply to Williams and Creed: Conceptualizing Korean Horror within the Context of Confucian Gender Culture"

Hans Staats (State University of New York, Stony Brook), "Born Criminality in the Modern Horror Film: Dario Argento's *Profondo rosso* and Tom Holland's *Child's Play*"

Stefano Baschiera (Queen's University Belfast), "Frontièr(s): The Road Movie and Contemporary French Horror Cinema"

Janet Robinson (University of Colorado, Boulder), "I Want to Do Real Bad Things with You': Abject Pleasure and Border-Crossing in HBO's *True Blood*"

A5: Media Careers: Working Lives in Hollywood and Abroad

Room:

Chair: Patrick Vonderau (Stockholm's University)

Petr Szczepanik (Masaryk University, Brno /University of California, Los Angeles), "Long Careers: The Lives of Professionals in a Postsocialist Work World"

Alejandro Pardo (University of Navarra), "Producers as Project Managers: A New Career Focus in Film Production"

Patrick Vonderau (Stockholm's University), "An Unruly Workworld: Career Choices of A Babelsberg Prop-Maker"

Melis Behlil (Kadir Has University), "Global Filmmakers in Hollywood: International Labor Flows and Creative Industries"

Respondent: Miranda Banks (Emerson College)

A6: European Art Film and World Cinema

Room:

Chair: Jaimey Fisher (University of California, Davis)

Nora Alter (Temple University), "One, Two, Three, Art Cinemas"

Volker Pantenburg (Bauhaus University, Weimar), "Capital, Crime, Cinema Olivier Assayas' Transcontinental Narratives"

Lutz Koepnick (Washington University, St. Louis), "Reclaiming Absorption: On the Aesthetic of the Long Take in Recent German Film"

Respondent: Brad Prager (University of Missouri)

Sponsor: CinemArts: Film and Art History Interest Group

A7: Recycling the 'War Propaganda Apparatus': Rethinking the (Dis-)Continuity of Wartime Film Genres in Japan

Room:

Chair: Takuya Tsunoda (Yale University)

Miyoko Shimura (Waseda University), "Japanese Spy Films: On Continuity in the Representation of the 'Others'"

Michael Baskett (University of Kansas), "Nakano's Cold Warriors - Imperial Nostalgia as Cold War Culture in 1960s Japanese Spy Films"

Hana Washitani (Meiji-gakuin University), "'Soldiers in the Performing Arts' in Wartime and Postwar Japanese Cinema"

Takuya Tsunoda (Yale University), "Akira Kurosawa's *The Most Beautiful*: Revisiting the Auteur's Wartime Filmmaking"

A8: Workshop: SCMS Online: Past, Present, Future

Room:

Chair: Michael Aronson (University of Oregon)

Co-chair: Judd Ruggill (Arizona State University)

Workshop Participants:

Michael Aronson (University of Oregon)

Elizabeth Ellcessor (University of Wisconsin, Madison)

Bill Kirkpatrick (Denison University)

Candice Haddad (University of Michigan, Ann Arbor)

Andrew Miller (Sacred Heart University)

Sponsor: Information Technology Committee

A9: These Revolutions Have Been Televised: Reconsidering 1989 in European Media Representations

Room:

Chair: Alice Bardan (University of Southern California)

Ioana Uricaru (University of Southern California), "The Square and the Screen: Civil Unrest and the Fight for Media Access in Romania, 1989-1990"

Aine O'Healy (Loyola Marymount University), "Travels in a Post-Ideological Landscape: Carmine Amoroso's Cover Boy"

Alice Bardan (University of Southern California), "The Public Screen and Private Screenings: Cinematic Reconfigurations of 1989"

Respondent: Katarzyna Marciniak (Ohio University)

A10: Death by Frame: The Performance of Kinetic to Dead Bodies and the Economies of Meaning

Room:

Chair: Tamao Nakahara (University of California-Berkeley)

Co-chair: Aga Skrodzka-Bates (Clemson University)

Aga Skrodzka-Bates (Clemson University), "Kinetic Bodies and Paralyzed Subjects: Movement and Materiality in Recent Films about Sex Slavery"

Tamao Nakahara (University of California-Berkeley), "Jerry Lewis in the Rear-View Mirror: Masculinity and the Work of Comedy"

Amy Ongiri (University of Florida), "Death Proof: Trauma and Memory in Black Power Era Images"

Sandra Waters (Texas Christian University), "Zombies, Reincarnation, and Absent Bodies in Michele Soavi's *Cemetery Man*"

Respondent: Matthew Solomon (College of Staten Island-CUNY)

A11: Hollywood On The Air: Rehistoricizing Cinema and Radio

Room:

Chair: Scott Balcerzak (Northern Illinois University)

Sara Levavy (Stanford University), "The Newsreel and the Framing of Media"

Scott Balcerzak (Northern Illinois University), "Jack Benny's Voice and Body: Queered Radio and the Screen Comedian"

Neil Verma (University of Chicago), "Watching Eavesdroppers: Film, Radio, and Meta-Commentary in Classic American Noir"

Michael Dwyer (Arcadia University), "'The Same Old Songs?': The Invention of Oldies on Film and Radio"

Sponsor: Sound Studies Interest Group

A12: Animated Citizenship

Room:

Chair: Sylvie Bissonnette (University of California-Davis)

Daniel Smith-Rowsey (University of Nottingham), "Snow White and the Seven Moguls?: The Zero-Sum Game of Establishing Citizenship at the Expense of Ethnic Citizens"

Sylvie Bissonnette (University of California-Davis), "Hybrid Citizens in Cyberpunk Animation"

Galen Wilson (Texas A&M), "Upgrading Citizenship: Redefining the American Consumer in Pixar's *WALL-E*"

Jennifer Lynde Barker (East Tennessee State University), "Transnational Mash-Ups and Intercultural Identity in *Sita Sings the Blues*"

A13: *Treme*'s Promise: The Authenticity and Potential of David Simon's New Orleans

Room:

Chair: Ethan Tussey (University of California, Santa Barbara)

Justin Harlacher (York College of Pennsylvania), "Following *The Wire*: Audience Expectation and David Simon's *Treme*"

Helen Morgan (University of Minnesota), "Producing the Creative City: *Treme*, Television Culture, and the Neoliberal Neighborhood"

Katie Moylan (National University of Ireland, Maynooth), "Negotiating Spatiality in *Treme*"

Ethan Tussey (University of California, Santa Barbara), "Wendell Pierce's *Treme*: Displaying Authenticity in Television Paratexts"

Sponsor: Television Studies Interest Group

A14: Prime-Time Border Travels

Room:

Chair: Deborah Jaramillo (Boston University)

Dana Och (University of Pittsburgh), "'Hit Them Hard. Hit Them Fast': Mediating Discrimination and Racism through Sports Narrative in McGrath's *Southpaw* (1999)"

Myles McNutt (University of Wisconsin Madison), "Breaking Out of Little Boxes: The Racial Dynamism of Showtime's *Weeds*"

Jamie Wilson (University of Arizona), "The Spectacle of Detention and Removal: National Geographic's *Border Wars*"

Deborah Jaramillo (Boston University), "Suburban Narcos: Border Violence, Cable TV, and the New Vision of the Mexican Drug Dealer"

A15: Theorizing Film Aesthetics

Room:

Chair: Amanda Ann Klein (East Carolina University)

Rebecca Sheehan (Harvard University), "Film-izing Philosophy: Stan Brakhage's Wittgenstein and the Future of Film Theory"

Alla Gadassik (Northwestern University), "My Dancer, My Soldier, My Kitten: The Film Camera as Moving Companion"

Jeff Scheible (University of California, Santa Barbara), "Parenthetical Style and New Media Aesthetics"

Joseph Kickasola (Baylor University), "What are 'Felt Ideas' in the Cinema? Harmonizing Phenomenological, Cognitive, and Culturalist Approaches"

A16: After Exile: Cinematic Homecomings

Room:

Chair: Rebecca Prime (Hood College)

Rebecca Prime (Hood College), "From Blacklists to 'Black' Films: The Hollywood Radicals Return Home"

Matthew Holtmeier (University of St. Andrews), "An Exiled Filmmaker under House Arrest: Bahman Farmanara's Homecoming and *Smell of Camphor*, *Fragrance of Jasmine*"

Catherine Portuges (University of Massachusetts, Amherst), "Korda & Lorre: Central European Exile and the Illusion of Return"

Respondent: Lutz Bacher (Robert Morris University)

A17: Media and Transport Part 1

Room:

Chair: Michael Dick (University of Toronto)

Jana Mangold (Universities of Erfurt), "Media as Metaphorical Effect of Transport: McLuhan and the History of Media Theory"

Benno Bock (InnoZ – Centre for Innovation in Mobility) and Marc Schelewsky (Innovationszentrum für Mobilität und Gesellschaft), "Media and Transport as Technologies of Space-Time Mastery and Control"

Michael Dick (University of Toronto), "No Passing on the Shoulder: The Folksonomy on the Margins"

of the Information Highway"

Stephen Groening (Brown University), "Screens and Fear of Flying"

A18: "The God-Given Benefits of Laissez-Faire Capitalism": Economic Education for a Neo-Liberal World.

Room:

Chair: Heide Solbrig (Bentley College)

Matt Stahl (University of Western Ontario), "Contract and Business Narrative: *Mad Men* and Women, *Repo Men*, and Economic Education"

Randy Nichols (Bentley University), "Push-Button Economics: Video Games as Economic Education"

Elizabeth Heffelfinger (Western Carolina University), "'I am Free Enterprise': The Resurgence of Free Enterprise Campaigns and End of Capitalism"

Heide Solbrig (Bentley College), "'Freedom on Film': Neoliberal Economics and Media Narratives 1950-1980"

A19: Workshop: The DJ in Electronic Dance Music: Media Citizenship, Appropriation, and Cultural Hybridity

Room:

Chair: Bernardo Attias (California State University, Northridge)

Workshop Participants:

Fred Church (Tangy Citrus Records)

Mark Gunderson (Evolution Control Committee)

Shane Martin (Middle Tennessee State University)

Bernardo Attias (California State University, Northridge)

A20: Genre and History in American Film in the 1940s

Room:

Chair: Saverio Giovacchini (University of Maryland)

Saverio Giovacchini (University of Maryland), "World War Two and the Cinema of Proximity"

Roy Grundmann (Boston University), "Hollywood History and Genre Cinema: How Crime Drama Referenced the Labor Struggle"

Haden Guest (Harvard University), "Learning from Joseph H. Lewis: Genre, History, Visual Style, and Questions of Auteurism in the Studio Era"

Kevin Stoehr (Boston University), "1946-1949: The Deepening of the American Western"

A21: Navigating Cinematic Space

Room:

Chair: Eugenie Brinkema (Massachusetts Institute of Technology)

Katheryn Wright (Florida State University), "Negotiating the Possibilities and Limitations of Navigable Space in Contemporary American Cinema"

David Rice (University of California, San Diego), "Observational Cinema on the Last Frontier: *Sweetgrass*, the Sensation of Life on the Range, and the Specter of Loss in 'Media Citizenship'"

Anastasia Saverino (New York University), "Heaven, Hell or Way Station: America and the Postsocial Imaginary"

Eugenie Brinkema (Massachusetts Institute of Technology), "The Anxiety of *Open Water*"

A22: Violence and Visibility in Israel/Palestine

Room:

Chair: Nadia Yaqub (UNC Chapel Hill)

Co-chair: Rebecca Stein (Duke University)

Rebecca Stein (Duke University), "YouTube (Pre)Occupation: New Media and the Israeli Military Occupation"

Gil Hochberg (University of California, Los Angeles), "Between Visibility and Invisibility: Elia Suleiman's *Chronicles of a Contested Citizenship*"

Nasrin Himada (Concordia University), "On The Politics of The Wait in Kamal Aljafari's *Port of Memory*"

Nadia Yaqub (University of North Carolina, Chapel Hill), "Azza El-Hassan and Impossible Filmmaking in Israel/Palestine"

A23: Media and Senior Citizenship: Age and Generational Issues In Film, Television, and New Media

Room:

Chair: Nancy McVittie (University of Michigan)

Elizabeth Kessler (University of Houston), "Film and Ageing in Men's Lives: Reconstruction and Reconnection Films"

Bobby Simmons (University of Southern California), "We've Only Just Begun: Popular Music and Aging Boomers in Advertising"

Elena Fronk (University Maastricht), "The Performance of Age-Identities in Online Dating '50-Plus'"

Nancy McVittie (University of Michigan), "Blue Hair and the Blue Glow: Aging Stars and Elder Kitsch on Television"

Thursday, March 10, 2011 2:00-3:45 pm (Session B)

B1: 'It's the Culture, Stupid!': Television News and the Economy

Room:

Chair: Mobina Hashmi (Brooklyn College)

Daniel Marcus (Goucher College), "History as Legitimation in Conservative Economic Discourse:

What's on Glenn Beck's bookshelf and other Trying Questions"

Christopher Smith (Annenberg School for Communication - USC), "'We Have Armageddon!': Media Ritual, Moral Panic, and Market Meltdown"

Mobina Hashmi (Brooklyn College), "Whose Economic Health Do We Care about Anyway? News Coverage of Unemployment in the 1980s and the Present"

Respondent: Frederick Wasser (Brooklyn College)

B2: Early Soviet Film Sound: Theory, Technology, Ideology, Practice

Room:

Chair: Lilya Kaganovsky (University of Illinois, Urbana-Champaign)

Lilya Kaganovsky (University of Illinois, Urbana-Champaign), "Ideological State Apparatuses: Soviet Cinema's Conversion to Sound (1928-1935)"

Joshua Malitsky (Indiana University), "The Movement of Energy"

Vincent Bohlinger (Rhode Island College), "The Transition to Sound in the Soviet Union: Technological Developments and Industry Practices"

Respondent: Masha Salazkina (The Mel Hoppenheim School of Cinema, Concordia U)

B3: Historicizing Blackness

Room:

Chair: N. Frank Ukadike (Tulane University)

William Grant (Northwestern University), "King Kong Ain't got Shit on Me: The Fascinating Career of the Brutal Black Buck"

Elizabeth Reich (Rutgers University), "Earning Citizenship in Hollywood: The Transnational Black Soldier and Van Peebles' "Story of a Three-Day Pass""

Khadijah White (University of Penn), "Redeeming Black Women on the Silver Screen"

Christopher Sieving (University of Georgia), "Blood Couplets: *Ganja & Hess* and Monstrous Hybridity in Seventies Black-Themed Cinema"

B4: Visualizing Sexuality

Room:

Chair: Rosalind Galt (University of Sussex)

Susan Pearlman (University of East Anglia), "Stranded on Third: Sexual Citizenship, Virginity Loss and the Transition to Adulthood in Hollywood Film"

Veronica Fitzpatrick (University of Pittsburgh), "'Alright to Feel Inhuman': On Rape as Rite of Passage in *Deadgirl*"

Curran Nault (University of Texas, Austin), "When Punk Meets Porn: The Convergence of Music and Sex in Courtney Trouble's Queer Punk Pornography"

Shelton Waldrep (University of Southern Maine), "Bodies in Space: Pornography, Masculinity, and Design in Kubrick's Later Work"

B5: On Location: When Big Media Comes To Town

Room:

Chair: Serra Tinic (University of Alberta)

Alisa Perren (Georgia State University), "Graphic Novels and Novel Geographics: The Case of the Atlanta Comics Community"

Vicki Mayer (Tulane University) and Tanya Goldman (Tulane University), "For the Corporation and by HBO?: The Benefits and Costs of Production Incentives in Louisiana"

Derek Kompare (Southern Methodist University), "Hollywood Does Dallas: Geographical Branding and Television Production"

Serra Tinic (University of Alberta), "Vancouver as Hollywood North: The Global Template for the Runaway Locations Industry"

B6: Video Game Worlds

Room:

Chair: Daniel Reynolds (University of California, Santa Barbara)

Co-chair: Mark J. P. Wolf (Concordia University)

Michael Nitsche (Georgia Institute of Technology), "How Games Took over Our Space"

Mark J. P. Wolf (Concordia University), "Video Games and the Imaginary World Tradition"

Felan Parker (Carleton University), "Millions of Voices: *Star Wars*, Digital Games, Fictional Worlds and Franchise Canon"

Daniel Reynolds (University of California, Santa Barbara), "'A New Mode of Being': Video Game Space and Time"

Sponsor: Video Game Studies Interest Group

B7: Projection, Performance, Experimental Film: Recent Developments

Room:

Chair: Federico Windhausen (California College of the Arts)

Jonathan Walley (Denison University), "The Materiality and Immateriality of Projection Performance"

Federico Windhausen (California College of the Arts), "Patterning Time: Guy Sherwin and Filmic Repetition"

Luis Recoder (The New School for Social Research) and Sandra Gibson (New York University), "Projecting Projection"

Sponsor: Experimental Film and Media Interest Group

B8: Workshop: Towards an Urban Approach to Cinema and Media Studies

Room:

Chair: Sabine Haenni (Cornell University)

Co-chair: Brendan Kredell (Northwestern University)

Workshop Participants:

Pamela Wojcik (University of Notre Dame)

Mark Shiel (King's College London)

Erica Stein (University of Iowa)

John David Rhodes (University of Sussex)

Katherine Lawrie Van de Ven (University of California, Los Angeles)

Sponsor: Urban Studies Interest Group

B9: Reconsidering *Kings Row*: A Case Study in Film Historiography

Room:

Chair: Christopher Dumas

Co-chair: Bob Rehak (Swarthmore College)

Chris Cagle (Temple University), "Realist Melodrama: Genre and Visual Style in Hollywood's Literary Adaptations"

Bob Rehak (Swarthmore College), "'Each of Us Live in Multiple Worlds': William Cameron Menzies and In/Visible Production Design Between Classical and Digital Hollywood"

Claire King (Vanderbilt University), "The Rest of Him: Trauma, Gender, and *Kings Row*"

Christopher Dumas, "Revisiting Rogin's Reagan: *Kings Row* and the Primal Scene of Psychoanalysis"

B10: Beyond the Subject: Conceptualizing Affect and Aesthetics in Digital Cinema

Room:

Chair: Joerg Sternagel (University of Potsdam)

Deborah Levitt (Eugene Lang College-The New School), "Digital Disorientation: Affect and the (Un)Real in *Waking Life*"

Jennifer M. Barker (Georgia State University), "Grains and Pixels: Textures of the Cinematic and Digital in *The Beaches of Agnès*"

James Tobias (University of California, Riverside), "Armor Becoming Flesh: Stereoscopy, Technological Conversion, and the Agentive Thing in *Avatar*"

Joerg Sternagel (University of Potsdam), "Affect, Pathos and the Performative: When Body and Image Meet with *Alice in Wonderland*"

B15: Politics, Practices and Citizenship: Independent Documentary Cinema in India

Room:

Chair: Anuja Jain (New York University)

Ashish Chadha (University of Rhode Island), "Hand-Held Ontology: Cinema Verité and the Making of Post-Statist Documentaries in India"

Anuja Jain (New York University), "Cinema, Crisis and Citizen/ship: Representations of Sectarianism"

in Independent Indian Documentaries"

Deborah Matzner (Wellesley College), "Documentary Film Production in Mumbai: Interstitial Modes of Production, Constrained Citizenship"

Respondent: Bishnupriya Ghosh (University of California, Santa Barbara)

B16: Film Stars, TV Celebrities, and American Culture

Room:

Chair: Moya Luckett (New York University)

Madeleine Esch (Salve Regina University), "The Next Cable Star: Learning from Lifestyle TV's Farm League"

Wendy Sung (University of Michigan), "Rehabilitating Rodney King: *Celebrity Rehab*, Reenactment and Cultural Memory"

Cristian Melchiorre (University of Western Ontario), "Valentino's 'Confusion of Tongues': Hollywood Babel and The Translational Scene"

Moya Luckett (New York University), "Stars and Early Features: Rethinking Film Fame in a System of Transition"

B17: Rethinking the Pleasures of the Text

Room:

Chair: Murray Pomerance (Ryerson University)

Philippe Gauthier (Université de Lausanne), "The 'Television Revolution' and the Filmology Movement or How 'A Spectacular Theatrical Space Has Given Way to a Spectacular Domestic Space'"

Sudhir Mahadevan (University of Washington, Seattle), "Harriet Beecher Stowe in Delhi: *Rang de Basanti* (2006, India), *Uncle Tom's Cabin* and the Challenges of a Comparative History of Film"

Christina Petersen (Washington University in St. Louis), "'Action and Suspense That Will Lift You From Your Seat!': The 1920s Collegiate Picture and the Origins of the American Youth Film"

Carol Siegel (Washington State University, Vancouver), "*Inglourious Basterds*, Text of Pleasure, Text of Bliss?"

B18: Movies and Mind: The Mutual Influence of Film and Psychology

Room:

Chair: Scott Curtis (Northwestern University)

Marsha Orgeron (North Carolina State University), "Appropriating Motion Pictures: Edwin G. Boring, the Psychology of Testimony, and Thomas Edison's *Van Bibber's Experiment* (1911)"

Eric Smoodin (University of California, Davis), "'A Picture Seemed to Have Affected the Girl Strongly': Melodrama, Spectatorship, and Insanity, 1900-1930"

Scott Curtis (Northwestern University), "Acting Out: Performance and Identification in the Postwar Mental Health Film"

Respondent: Mark Lynn Anderson (University of Pittsburgh)

B19: Workshop: Best Practices for Media Literacy Pedagogy and Effective Instructional Design

Room:

Chair: James Castonguay (Sacred Heart University)

Workshop Participants:

Diane Carson (St. Louis Community College, Meramec)

Carole Gerster (University of California, Santa Cruz)

Tony Grajeda (University of Central Florida)

Elizabeth A. Lathrop (Georgia Perimeter College)

Lisa Patti (Cornell University)

Sponsor: Media Literacy and Outreach Interest Group

B20: Female Authorship in an International Context

Room:

Chair: Michele Schreiber (Emory University)

Melissa Molloy (University of Florida), "Women as Desiring Subjects: Pascale Ferran and Gina Kim Reorient Sexuality"

Oscar Jubis (University of Miami), "Cine de Autor: The Films of Lucrecia Martel"

Yuka Kanno (University of California, Irvine), "The Problem of Difference: Same-Sex Intimacy in Japanese Girls' Films"

Michele Schreiber (Emory University), "In Search of the Female 'Indie' Auteur: Rebecca Miller and *Personal Velocity*"

B21: National Cinemas in a Transnational Context

Room:

Chair: Aaron Magnan-Park (University of Notre Dame)

Jeeyoung Shin (Indiana University), "Profitable Bordercrossing: Transnationalism and Hybridity in New Korean Cinema"

Evan Lieberman (Cleveland State University), "Sex, Sharks and Tequila: The Anxiety of a Mexican Tourist Economy in René Cardona Jr.'s *Tintorera*"

Fan Yang (George Mason University), "Counterfeiting Hollywood: *Crazy Stone* and the Politics of National Cinema in Post-WTO China"

Ernesto Acevedo-Muñoz (University of Colorado, Boulder), "'Me mirabas': Soderbergh's Latin America"

B22: Bodies, Technologies and the Performance of Media Witnessing

Room:

Chair: Carrie Rentschler (McGill University)

Rachel Hall (Louisiana State University), "The Becoming Woman of the Passenger: Introducing Full-Body Scanners to U.S. Airports"
Carrie Rentschler (McGill University), "Film Proxies and the Phantom 38 Witnesses to the 1964 Kitty Genovese Murder"
Margaret Schwartz (Fordham University), "Ambassadors from the Material World: Michael Jackson's Corpse in Visual Culture"
Jennifer Petersen (University of Virginia), "The Legal Legibility of Violence: Media and the Passage of the James Byrd Jr. Hate Crimes Act"

B23: Soldiers/Civilians: The Militarization of US Citizenship in Post-9/11 War Media

Room:

Chair: Stephanie Hoover (University of Southern California)

Matthew Payne (University of Texas, Austin), "First-Person Patriotism: Sacrificial Citizenship in *Call of Duty 4: Modern Warfare* (2007) and *Modern Warfare 2* (2009)"
Nathan Blake (University of California-Irvine), "'America's Army': The Militarization of Play and the Play of War"
James Paasche (Indiana University), "The Selling of the (National) Guard: Promoting the 'Citizen Soldier'"
Stephanie Hoover (University of Southern California), "'Transmedia' Citizenship: Understanding the War on Terror Across Multiple Media"

Thursday, March 10, 2011 4:00-5:45 pm (Session C)

C1: Margins, Centers, and Minority Media Criticism: Queers, Outlaws, and Other Citizens

Room:

Chair: Dana Heller (Old Dominion University)

Ron Becker (Miami University), "LGBTQ Televisual Citizenship after TV"
Dana Heller (Old Dominion University), "Trash Citizenship: John Waters' *Hairspray* and Popular Memory"
Meheli Sen (The University of Oklahoma), "Secularism, Affect, and the Impossible Desire for Citizenship in *Aamir*"
Hollis Griffin (Colby College), "'Good' Citizenship in 'Bad' Objects, 'Old' Convergences & 'New' Media"

Sponsor: Queer Caucus

C2: New Directions in Film Policy

Room:

Chair: Jasmijn Van Gorp (Utrecht University)

Intan Paramaditha (New York University), "Film Policy and the New Citizen Subjects in Indonesia"
Eva Redvall (University of Copenhagen), "Encouraging Artistic Risk-Taking Through Film Policy: The Case of New Danish Screen"
Jasmijn Van Gorp (Utrecht University), "From the 'West-is-the-Best' to 'We-Are-the-Winners'. Understanding the U-Turn in Post-Soviet Russian Film Policy"
Yi Lu (University of Texas at Austin), "Constructing the Popular: The State, Movie Policy, and the Case Study of China Film Group"

C3: Trans/International Film Exhibition

Room:

Chair: Jenny Chamarette (University of Cambridge)

Deron Overpeck (Auburn University), "An Oasis or a Mirage? The Importance of Abu Dhabi Real Estate to Time Warner"
Ross Melnick (University of California, Los Angeles), "A Lion and a Fox in Africa: MGM and Fox-Owned Cinemas in Kenya, Zimbabwe, and South Africa, 1932-1973"
John Moses (Fresno City College), "Avatar and Global Hollywood: Colonizing the World's Imagination"
Jenny Chamarette (University of Cambridge), "Arts of the Device, or Dis-Positioning Cinema? Erice/Kiarostami, Museum Exhibitions, and the Transnational Moving Image"

C4: Digital Effects on Cinema

Room:

Chair: Deborah Tudor (Southern Illinois University, Carbondale)

Steven Rawle (York St John University), "Reconfiguring Independence: Dispersed Space and Digital Authorship"
Kristen Loutensock (University of California, Berkeley), "Feeling Technology: Digital Effects, Melodrama, and Autism"
Lisa Broad (New York University), "Flatland: Information Aesthetics in Recent Digital and Hybrid Cinema"
Gerald Sim (Florida Atlantic University), "Michael Mann, and Hollywood's Conflicted Negotiations of the Move Towards Digital Cinematography"

C5: The Functions of Finales: Serial Television and the Problem of Ending

Room:

Chair: Sean O'Sullivan (Ohio State University)

Jason Mittell (Middlebury College), "Preparing for the End: Meta-Storytelling in the Final Seasons of *The Wire* and *Lost*"
Greg Smith (Georgia State University), "Caught between Cliffhanger and Closure: Potential Cancellation and the TV Season Finale"
Christine Becker (University of Notre Dame), "Ashes to Ashes, Finale to Finale"
Sean O'Sullivan (Ohio State University), "The Sonnet-Season Comes to a Stop"

C6: Workshop: Affect as Rhetorical Strategy

Room:

Chair: Michael Hammond (University of Southampton)

Workshop Participants:

Lucy Fischer (University of Pittsburgh)

Murray Pomerance (Ryerson University)

Linda Williams (University of California, Berkeley)

Linda Ruth Williams (University of Southampton)

C7: Documentary and Citizenship

Room:

Chair: Teddy Champion (University of Alabama)

Ross Lenihan (University of California, Los Angeles), "New Paradigms in Guerrilla Documentary: Style and Intentionality in Robert Greenwald's *Rethink Afghanistan*"

Stephanie Tripp (University of Tampa), "From TVTV to YouTube: A Genealogy of Participatory Practices in Video"

Luke Stadel (Northwestern University), "Made in India: Television, Documentary, and the Everyday"

Catherine Zuromskis (University of New Mexico), "From the Grassy Knoll to the Sixth Floor Window: Vernacular Visual Documentation of the Kennedy Assassination and the Rise of Citizen Journalism"

C8: Workshop: The Films of Joseph Gai Ramaka

Room:

Chair: Kenneth Harrow (Michigan State University)

Workshop Participants:

Kenneth Harrow (Michigan State University)

Eileen Julien (Indiana University)

Joseph Ramaka (New Orleans Afrika Film Fest)

Ayo Coly (Dartmouth College)

Akin Adesokan (Indiana University)

Sponsor: French Francophone Interest Group

C9: Nationalisms, Transnationalism, and Cinemas of East Asia

Room:

Chair: Michael Wood (Tulane University)

Kukhee Choo (Tulane University), "Trans Asian Bodies Crossing in Koreeda Kazuhiro's *Air Doll* (2009)"

Patrick Terry (Meiji University, University of Oregon), "Imagined Citizen: Issues of Zainichi in the films *Go, Pachigi!* and *Pachigi!, Love & Peace*"

Michael Wood (Tulane University), "The Framing of Nationalism in Recent Non-Japanese Documentaries of Japan"

Respondent: Junji Yoshida (NYU)

C10: Sensitive Men: Masculinity in Film

Room:

Chair: Daniel Cutrara (Arizona State University)

Karen Williams (New York University/ Fordham University), "The Melodrama of "Real" Masculinity: New Naturalism in *Mystic River* and *Gone Baby Gone*"

Jeffrey Masko (San Francisco State University), "Beyond the Bromance: Examining Heteronormative Ruptures in Contemporary Masculinities"

Elsbeth Kydd (University of the West of England), "Racial Buddy Bromance in Vaginal Space: Race and Gender in the New *Star Trek*"

Daniel Cutrara (Arizona State University), "Queering the Divine: Homosociality in Martin Scorsese's *The Last Temptation of Christ* and Kevin Smith's *Dogma*"

C15: Visualizing New Orleans

Room:

Chair: Despina Kakoudaki (American University)

Bradley Jones (University of Michigan), "Dominant Affects and Anti-Racism: From the 'Racist Media' to the 'Liberal Media' in the Reporting of Katrina"

J.D. Connor (Yale University), "Déjà Vu All over Again: Post-Katrina Filmmaking in Virtual Time and Space"

Andrew McAlister (University of Tampa), "We Need To Talk: Katrina Retrospectives and the Tension of Stasis"

Despina Kakoudaki (American University), "The Politics of Disaster: 2012 and the Disaster Film Genre After Katrina"

C16: The Cold War on Screen and in the Living Room: Postwar Imaginations of Citizenship and Local Identity

Room:

Chair: Rikke Schubart (University of Southern Denmark)

Josh Guilford (Brown University), "The Homeless Movies of the New American Cinema, 1959-64"

Courtney Ritter (University of Michigan), "Modern Medium, Provincial State: Contested Citizenship in Early Italian Quiz Shows"

Juan Monroy (New York University), "The Cold War Comes to Miami: Citizenship, Governmentality, and the Case of the WCKT-TV Documentary Series, *The Red Star*"

Sabine Hake (University of Texas at Austin), "Cold War Fantasies: De-Nazification, Anticommunism, and the Making of Democratic Subjectivity in the Hollywood Rubble Film"

C17: Rethinking Film Authorship: Credit, Craft, Collaboration

Room:

Chair: Jack Boozer (Georgia State University)

James Crawford (University of Southern California), "Three Little Words ("A Film by...") that Menaced Hollywood: The WGA, the DGA, and the Battle Over the Possessory Credit"
Deborah Mellamphy (University College-Cork), "Collaboration in the Films of Tim Burton and Johnny Depp"
Christopher Lucas (University of Texas, Austin), "Show Craft as Cultural Policy: Makers, Creators, and Industry"
Katherine Kinney (University of California, Riverside), "Brando and Failure: The Close-up in *Burn!* and *Last Tango in Paris*"

C18: Sound Studies

Room:

Chair: Jennifer Fleegeer (The Catholic University of America)

Andrew deWaard (University of British Columbia), "Mise-en-Synergy"
Jennifer Fleegeer (The Catholic University of America), "Selling Jazz Short: Warner Bros. Makes Film Sound American"
Kevin John Bozelka (DePaul University), "The Development of the Music Cue Sheet in American Cinema"
Kelly Kessler (DePaul University), "When *Evita* Meets *Little Mary Sunshine*: Rewriting the Hero Through Visual and Narrative Adaptation in the Millennial Movie Musical"

C19: French Cinema/Global Media

Room:

Chair: Kelley Conway (University of Wisconsin, Madison)
Co-chair: Charlie Michael (University of Miami)

Matthew Solomon (College of Staten Island-CUNY), "Méliès and International Print/Performance Culture"
Kelley Conway (University of Wisconsin, Madison), "Varda in the Context of Globalization"
James Tweedie (University of Washington), "Fabulous Destinies and Red Balloons: Hou Hsiao-Hsien, Tsai Ming-Liang, and the Routes of French Cinema"
Charlie Michael (University of Miami), "Disjuncture and Difference in Contemporary Popular French Cinema"

C20: Television, Community, Memory

Room:

Chair: John McCullough (York University)

Ina Hark (University of South Carolina), "‘Loved It/Didn’t Love It’: Polarized Fan Reactions to the End of *Lost* within the Fuselage Internet Community"

Erin Hanna (University of Michigan), "'Be Selling You': *The Prisoner* as Cult and Commodity"

John McCullough (York University), "Social Trauma in *Rescue Me*, *Saving Grace* and *Treme*: Commercial Television’s Contributions to Ideas About Memorials"

Jennifer VanderBurgh (Saint Mary's University), "Sights Unseen: The Conspicuous Absence of Television in the CBC’s Institutional Memorials"

Sponsor: Television Studies Interest Group

C21: Tracing Stillness in Photography and Film

Room:

Chair: Louise Hornby (Tulane University)

Louise Hornby (Tulane University), "Stillness and Scale"

Jonah Horwitz (University of Wisconsin), "Documentary Photography and the Limits of Historical Representation in *Days of Heaven*"

Brooke Belisle (University of California, Berkeley), "One Perspective Times Another"

Jihoon Kim (New York University), "Intermedial Configurations of Stillness and Movement: Photographic, Cinematic, and Videographic Specificities in Transition in Contemporary Video Art"

C22: The Work of the Image: Cinema, Labor, Aesthetics

Room:

Chair: Elena Gorfinkel (University of Wisconsin-Milwaukee)

John David Rhodes (University of Sussex), "Fassbinder’s Queer Labor: Sirk, Style, and Recognition"

Karl Schoonover (Michigan State University), "Wastrels of Time: Slow Cinema and its Laboring Subjects"

Kay Dickinson (Goldsmiths College, University of London), "Red and Green Stars in Broad Daylight: The Political Aesthetics of Syrian-Soviet Film Labor Alliances"

Elena Gorfinkel (University of Wisconsin-Milwaukee), "The Body’s Failed Labor: Performance Work in Sexploitation Cinema"

Respondent: Matthew Tinkcom (Georgetown University)

C23: Recycled Media, Aesthetics, and the Occult

Room:

Chair: Kaveh Askari (Western Washington University)

Co-chair: Joshua Yumibe (University of St Andrews)

Doron Galili (University of Chicago), "Synaesthetic Media: The Optophone between Classical and Avant-Garde Aesthetics"

Joshua Yumibe (University of St Andrews), "Color’s Occult Harmonies in Experimental Cinema"

Kaveh Askari (Western Washington University), "Recycling Decadent Mise-en-Scène from Anger to

Carré"

Robin Curtis (Freie Universität, Berlin), "Compression / Repression"

Thursday, March 10, 2011 6:15-7:15 pm

Awards Ceremony

Thursday, March 10, 2011 7:30-8:30 pm

Opening Reception

Friday, March 11, 2011 8:00-9:45 am (Session D)

D1: Silver Screen Memories: Hollywood Cinema in Contemporary Art

Room:

Chair: Susan Felleman (Southern Illinois University, Carbondale)

Co-chair: Christine Sprengler (University of Western Ontario)

Elizabeth Affuso (University of Southern California), "Memory, Fandom, and the Image in the Films of Pierre Huyghe"

Christine Sprengler (University of Western Ontario), "The Vestiges of Vertigo: Re-Staging and Remembering Hitchcock"

Susan Felleman (Southern Illinois University, Carbondale), "Remembering, Repeating, and Working Around: Three Screen Memories by Wago Kreider"

Meghan Sutherland (Oklahoma State University), "The Molten Image (on Phil Solomon's *American Falls*)"

Sponsor: CinemArts: Film and Art History Interest Group

D2: Hollywood Goes to Court: Reconceptualizing Legal Infrastructures, Media Circulations, and Use

Room:

Chair: Eric Hoyt (University of Southern California)

Emily Carman (University of California, Los Angeles), "Film Persona as Creative Capital: Image Commodity Rights and the Contracts of 1930s Hollywood Stars"

Philip Drake (University of Stirling), "Libel Tourism: Hollywood Stars, Reputational Capital, and the English Law Courts"

Eric Hoyt (University of Southern California), "The Closing Papers: How the Sale of the Warner Bros. Film Library to Television Created an Archive"

Peter Decherney (University of Pennsylvania), "Fair Use and Information Communities"
Respondent: Ellen Seiter (University of Southern California)

D3: Visualizing New Orleans

Room:

Chair: Bernie Cook (Georgetown University)

Victoria Sturtevant (University of Oklahoma), "'I Don't Believe!': Tourism, Race, and the New South in *The Skeleton Key*"

Jacob Brogan (Cornell University), "The Uses and Abuses of New Orleans for Life: Werner Herzog's *Bad Lieutenant*"

Andy Horton (University of Oklahoma), "Make A Joyful Noise: The Spirit and Multi-National Reality of New Orleans on Film Through the Years"

Bernie Cook (Georgetown University), "True Flood: Prosthetic Memory, Documentary Truth, and Creative Actuality in David Simon's *Treme* and Spike Lee's *When the Levees Broke*"

D4: Secrecy, Surveillance, and Media History

Room:

Chair: Lisa Lynch (Concordia University)

David Suisman (University of Delaware), "Listening Like a State: Wiretapping, Electronic Eavesdropping, and the History of American Surveillance"

Elena Razlogova (Concordia University), "'This System of Secret Informers': Snitching as a Key Aspect of Modern Surveillance Societies"

Lisa Lynch (Concordia University), "As I Photograph the Night Sky, the Other Night Sky Photographs Back": Surveillance, Transparency, and the Frenzy of Disclosure"

Respondent: Alexander Russo (Catholic University of America)

D5: Transnational Landscapes and Collaborations in East Asia and Beyond

Room:

Chair: Hye Jean Chung (University of California-Santa Barbara)

Michael Curtin (University of California, Santa Barbara), "What Happened to Hong Kong? A Cautionary Tale of Creative Diaspora"

Stephanie DeBoer (Indiana University, Bloomington), "Toward an Indeterminate Cultural Regionalism: Co-Production Markets and the (Spatial) Production of 'Asian' Film"

Aynne Kokas (University of California, Los Angeles), "Shot in Shanghai: Film Co-Production, International Infrastructure, and the Rise of the Shanghai 'Brand'"

Hye Jean Chung (University of California-Santa Barbara), "Marks of Materiality in the Transnational Spaces and Bodies of *Kung Fu Panda*"

D6: Global Almodóvar

Room:

Chair: Celestino Deleyto (University of Zaragoza)

Celestino Deleyto (University of Zaragoza), "The Flower of His Secret: Articulations of Desire in *Carne Trémula*"

João Luiz Vieira (Universidade Federal Fluminense), "Almodóvar in Brazil / Brazil in Almodóvar"

Marvin D'Lugo (Clark University), "Almodóvar in Latin America: Affinitive Transnationalism"

Peter Evans (Queen Mary, University of London), "Pedro's Penélope"

D7: "Danger Runs in the Family": Trauma and Family on Television

Room:

Chair: Drew Beard (University of Oregon)

Co-chair: Phoebe Bronstein (University of Oregon)

Drew Beard (University of Oregon), "'A Dirty Trailer is a Playground for the Demonic': Diagnosing and Treating the Paranormal with the Ghost Hunter"

Phoebe Bronstein (University of Oregon), "Daddy *Dexter* is a Dangerous Man: Captivity Narratives and Promoting Patriarchy on Showtime's *Dexter*"

Justin Rawlins (Indiana University, Bloomington), "A Periodic Tableau of Trauma: Family, Horror, and Citizenship in *Breaking Bad*"

Charlotte Howell (University of Texas-Austin), "God, the Devil, and John Winchester: Failed Patriarchal Families on Supernatural"

D8: Locating Queer Subjectivity

Room:

Chair: David Gerstner (CUNY, Graduate Center and College of Staten Island)

Kyle Stevens (University of Pittsburgh), "A *Single Man*: Tom Ford's Glamorous Closet"

Justin Horton (Georgia State University), "The Limits of Vision: Sound and Subjectivity in Gus Van Sant's *Paranoid Park*"

Nir Kedem (Tel Aviv University), "'Phantom Menace': Simulacral Logic and the Future of New Queer Cinema"

Robert Silberman (University of Minnesota), "Gus Van Sant, the New West, and the New Regionalist Cinema"

D9: Women Making Movies

Room:

Chair: Susan Courtney (University of South Carolina)

Kristen Fallica (University of Pittsburgh), "Women's Filmmaking and Community Citizenship: The Chelsea Picture Station in the 1970s"

Robin Morton (University of California, Los Angeles), "Women's Work(?): Gender and Sexual Politics within Contemporary Camera Crews in the Hollywood Film and Television Industry"

Shelley Cobb (University of Southampton), "Women of the Cinema: Female Directors, Authorship and Adaptation in *The Weight of Water* (2002), *Morver Callar* (2002), and *In the Cut* (2003)"
Jiwon Ahn (Keene State College), "The Ambiguous Potential of the Omnibus Film: *Ten Ten* (2007) as a Transnational Feminist Project"

D10: Post-War Serbian Film

Room:

Chair: Zoran Samardzija (Columbia College Chicago)
Co-chair: Steven Shaviro (Wayne State University)

Zoran Samardzija (Columbia College Chicago), "The New Neoliberal Serbia in Goran Paskaljevic's *The Optimists*"
Etami Borjan (University of Zagreb, Croatia), "Witnessing Post-War Traumas on Screen"
Samantha Deighan (University of Pennsylvania), "The Whole World is Full of Corpses": Genocide, The Black Wave, and Extreme Serbian Cinema"
Steven Shaviro (Wayne State University), "After Hope: The Life and Death of a Porno Gang"

D11: Playing the Apocalypse: Re-imagining Science Fiction through Video Games

Room:

Chair: Kara Andersen (Brooklyn College)

Kirsten Strayer (University of Pittsburgh), "'The Old Order of Things Has Passed Away': The Specter of Dystopia in Science-Fiction Video Games"
Tanine Allison (University of Pittsburgh), "Past/Present/Future War: Nazi Zombies and Undead Temporality in War Video Games"
Kara Andersen (Brooklyn College), "Saving the World, One Game at a Time: Environmental Disaster in Video Games"
Melissa Lenos (Brookdale Community College), "An Interdimensional Mouse-Hunt: The Science Fiction Fantasy of *Kingdom Hearts*"

Sponsor: Video Game Studies Interest Group

D12: Cinema and the State

Room:

Chair: Luca Caminati (Concordia University)

Aboubakar Sanogo (Carleton University), "The Colonial State and Institutions of Non-Fiction Filmmaking"
Luca Caminati (Concordia University), "Alberto Cavalcanti and the Story-Documentary in Fascist Italy"
Alice Lovejoy (University of Minnesota), "Mimicry, 'Modeling,' and Experimentation in Czechoslovak Army Training Films"
Philip Rosen (Brown University), "Violence, State Theory, and Cinema Theory: Some Theses"

D13: Cinema and Software Studies

Room:

Chair: Gregory Youmans (University of California, Santa Cruz)

Andrew Johnston (University of Chicago), "Coding Patterns: The Algorithmic Mechanisms of John Whitney and Larry Cuba"

Andy Urich (Indiana University), "Pressed into the Service of Cinema: Preserving the Software of Hollis Frampton and the Digital Arts Lab"

Gregory Youmans (University of California, Santa Cruz), "'Amiga Loves Barbara': Software Meets Cinema in Barbara Hammer's *No No Nooky TV* (1987)"

Ted Kafala (College of Mount Saint Vincent), "Coding Real-Time Cinematic Experiences: Video and Sound Installations using MAX/Jitter"

Respondent: Laura Marks (Simon Fraser University)

D14: Cycles of Sensation: Popular Media, Thrills, and Outrage

Room:

Chair: Frank Krutnik (University of Sussex)

Michael Hammond (University of Southampton), "Transatlantic Low Brow Sensation: European Freak Performers and the Aesthetics of the Thriller in 1920s Hollywood"

Will Straw (McGill University), "Follies, Brevities and Ballyhoo: Intermedial Sensations in Early 1930s American Cinema and Print Culture"

Peter Stanfield (University of Kent), "Speed & Sensation: Cyclical Production and the 1950s Hot-Rod Movie"

Frank Krutnik (University of Sussex), "Theatre of Thrills: The Culture of Suspense"

D15: Online Subcultures

Room:

Chair: Michele White (Tulane University)

Alison Wielgus (University of Iowa), "The Evolution of Subcultures: Take Away Shows and the Digital Archive"

Sheila Murphy (University of Michigan), "The Geek & The Cute: Internet Visualities and Subcultural Style"

Sarah Harris (University of California, Santa Barbara), "Digital Passing: Mobility and Exceptions in Turkish Internet Culture"

Michele White (Tulane University), "Fears about Visibility and Expressions of Pleasure: Internet Wedding Forums and Women's Discussions of Boudoir Photography Sessions"

D18: Popular Music and Media Convergence

Room:

Chair: Norma Coates (University of Western Ontario)

Benjamin Aslinger (Bentley University), "The Price is Right: Licensing Tracks and Artists for the *Rock Bank*, *Guitar Hero*, and *DJ Hero* Franchises"

Elissa Nelson (University of Texas-Austin), "Alternative Music and Mainstream TV at a Crossroads: The Soundtrack to *The O.C.*"

Joseph Tompkins (University of Minnesota), "Do Anything for Dethklok: How Extreme Metal Culture Found Its Niche with Post-Network TV"

Andrew Bottomley (University of Wisconsin, Madison), "De-Convergence: The Revival of the Audio Cassette Format in the Digital Era"

Sponsor: Sound Studies Interest Group

D19: The Flow of Life: Blood, Vitalism, Motion Pictures

Room:

Chair: James Leo Cahill (University of Toronto)

Co-chair: Oliver Gaycken (Temple University)

James Leo Cahill (University of Toronto), "A Taste for Blood: On Sanguine Mythology in French Film Theory and in Jean Painlevé in Particular"

Oliver Gaycken (Temple University), "'A Mighty Vision of Endless Life': Moving Images of Magnified Blood"

Inga Pollmann (University of Chicago), "Cinematic Vitalism: Biological Notions of Life and Early Film Theory"

Respondent: Adam Lowenstein (University of Pittsburgh)

Sponsor: Nontheatrical Film and Media Interest Group

D20: Workshop: Academic Film and Media Studies Publishing Today

Room:

Chair: Matthew Bernstein (Emory University)

Co-chair: Mary Francis (University of California Press)

Workshop Participants:

William Germano (Cooper Union)

Ken Wissoker (Duke University Press)

Joan Catapano (University of Illinois Press)

D21: The "Afterlife" of Media

Room:

Chair: Shawn Shimpach (University of Massachusetts, Amherst)

Shawn Shimpach (University of Massachusetts, Amherst), "Life & Afterlife: The Peculiar Biography of Media Today"

Alexandra Keller (Smith College), "Afterlives of the Undead: The Digital Vampire"
Kenneth Rogers (University of California, Riverside), "A Cinema of Efficiency: The Specter of Labor in the Gilbreth Motion Studies (1909-1924)"
Sarah Kessler (University of California, Irvine), "The Voice of Traumas Past: Ventriloquizing Victimology in Contemporary Israeli Cinema"

D22: Workshop: Workshop on Rethinking World Cinema Pedagogy

Room:

Chair: Anne Ciecko (University of Massachusetts, Amherst)

Workshop Participants:

Aniko Imre (University of Southern California)
Neepa Majumdar (University of Pittsburgh)
Adam Knee (Nanyang Technological University)
Nandana Bose (University of North Carolina Wilmington)
Gerald Sim (Florida Atlantic University)

Friday, March 11, 2011 10:00-11:45 am (Session E)

E1: "Safe Sex": or Can Discourse Save Pornography from the Perverse?

Room:

Chair: Joshua Moss (University of Southern California)

Peter Alilunas (University of Michigan), "Selling X without the Sex: 'AVN Confidential' and 'Quality' Adult Video"
David Lerner (University of Southern California), "'White Coaters' at the Intersection of Sexploitation and Pornography"
Kevin Heffernan (Southern Methodist University), "Pozzies and Neggies: Genre, Industry, and Cultural Hierarchy in *Café Flesh*"
Joshua Moss (University of Southern California), "Sex and Flow: Interiority, Deviancy and Expulsion in Sean Castello's *Water Power* (1977)"
Respondent: Linda Williams (University of California, Berkeley)

E2: Declarations of Independence: (Re)discovering *Dirty Dancing*

Room:

Chair: Yannis Tzioumakis (University of Liverpool)

Frederick Wasser (Brooklyn College), "The Rise and Fall of Vestron Video: A Lesson for Independence"
Yannis Tzioumakis (University of Liverpool), "High Concept Independence or the First Example of 'Indiewood'? The Curious Case of *Dirty Dancing*"
Pamela Church Gibson (University of the Arts, London), "Back to the Future: Costume and the

Retrospective in Dirty Dancing"

Tamar Jeffers McDonald (University of Kent), "Bringing Up Baby: Dirty Dancing's Family Romance"

E3: Humor and Ethnicity in TV Sitcoms and Film

Room:

Chair: Charles Wolfe (University of California, Santa Barbara)

Shelley Bradfield (Indiana University, Bloomington), "South Africa's *Madam & Eve*: Producing National Citizenship through the Domestic?"

Carlos Jimenez (DePaul University), "Online Viewing and *It's Always Sunny in Philadelphia*: A Guide to Ethnic Humor"

Swapnil Rai (Southern Methodist University), "The Emergence of 'Indians' on America Sitcoms: Musings on Assimilation and Identity"

Charles Wolfe (University of California, Santa Barbara), "Comic Migrations: California Slapstick and Mexican American Los Angeles in the 1910s"

E4: Reinforcing War, Representing Torture, Reflecting Subjects

Room:

Chair: Cynthia Fuchs (George Mason University)

James Castonguay (Sacred Heart University), "Fictions of War: Fighting Terrorism in CBS's *The Unit*"

Tony Grajeda (University of Central Florida), "The Reenactment of Torture: Documentary Cinema after Abu Ghraib"

Cynthia Fuchs (George Mason University), "The Art of Being Affecting and Being Affected: Wars, Crimes, and Reflections in Documentaries"

E5: Contemporary Racial Performances

Room:

Chair: Sylvia Chong (University of Virginia)

Sylvia Chong (University of Virginia), "Being, Acting, Passing, Mocking: The Many Faces of Performativity in *Tropic Thunder* (2008)"

Sean Metzger (Duke University), "Asian/American Mediatization and That Emcee Jin"

Eng-Beng Lim (Brown University), "Dancing with Margaret Cho"

Sponsor: Asian/Pacific American Caucus

E6: Workshop: New Media Futures: The Digital + the Academy

Room:

Chair: Nicholas Mirzoeff (New York University)

Workshop Participants:

Kathleen Fitzpatrick (Pomona College)
Alexandra Juhasz (Pitzer College)
Wendy Chun (Brown University)
Nicholas Mirzoeff (New York University)
Tara McPherson (University of Southern California)

E7: Image Ethics, Politics, and Pedagogy

Room:

Chair: Ora Gelley (North Carolina State University)

Joshua Abboud (Clemson University), "The Ob/scene Image: Ethics and Creative Restriction in *The Five Obstructions*"
Esther Hamburger (University of Sao Paulo), "Arne Sucksdorf's *Fábula*: A Swedish Filmmaker at the Fringes of the Western World"
Isabelle de Rezende (University of Michigan, Ann Arbor), "Seeing and Knowing in Two Recent Films: *The Secret in their Eyes* (*El Secreto de Sus Ojos*) and *The Girl with the Dragon Tattoo* (*Män Som Hatar Kvinnor*)"
Laura Marks (Simon Fraser University), "Islamic Atomism in the Films of Abderrahmane Sissako and Miranda July"

E8: Contemporary French Cinema

Room:

Chair: Tim Palmer (University of North Carolina-Wilmington)

Jonathan Buchsbaum (Queen's College), "Rebuilding Cinephilia: 'Ecole et cinema' in France"
Tim Palmer (University of North Carolina-Wilmington), "Ghosts of the Past and Present: Applied Cinephilia, la Fémis, and Jean Paul Civeyrac's *Through the Forest*"
Maureen Turim (University of Florida), "Sexual Scenes: Directions of French Women Directors"
Brent Kever (Centre parisien d'études critiques, CIEE) and Brent Kever (Centre parisien d'études critiques, CIEE), "Move Along, Nothing to See: French National Identity Stripped Bare By Its Cinema, Even"

Sponsor: French Francophone Interest Group

E9: *Avatar*: Performance, Subjectivity, and Digital Skins

Room:

Chair: Olivier Tchouaffe (Southwestern University)

Adam Davis (Southern Illinois University), "Undesirable Bodies: Virtual Labor and Consumerist Teleology"
Markos Hadjioannou (King's College London), "Escape from Pandora: How Pierre Klossowski Can help *Avatar*'s Gamer"

Mark Bartlett (Open University, London), "Embedded Anthropocentrism, Gendering Spacetime, and the Rupture of Animation"

Kevin Esch (Hofstra University), "The Myth of Total Theater: Avatar and 'Performance Capture'"

E10: Shooting City Spaces: Location Filmmaking During the "Urban Crisis"

Room:

Chair: Joshua Gleich (University of Texas, Austin)

Co-chair: Jennifer Peterson (University of Colorado, Boulder)

Erica Stein (University of Iowa), "Subverting Monumental Space: Shirley Clarke's Appropriated New York Landmarks"

Joshua Gleich (University of Texas, Austin), "From Noir Night to Urban Blight: Shooting San Francisco in *Experiment in Terror* (1962) and *Dirty Harry* (1971)"

Joshua Kitching (Rice University), "The Pornography of Place: The Cultural and Cinematic Spaces of 1970s San Franciscan Hardcore"

Joshua Glick (Yale), "Filming Urban Roots: *Wattstax*, Black Identity, and the Cultural Geography of Los Angeles"

Sponsor: Urban Studies Interest Group

E11: Contested Territories: Israeli Documentaries on the Left

Room:

Chair: Janet Walker (University of California, Santa Barbara)

Co-chair: Diane Waldman (University of Denver)

Michael Renov (University of Southern California), "Contested Space/Contested History: A Film Unfinished as Epistemological Critique"

Raya Morag (Hebrew University), "Israeli Documentary Cinema and the New Religious Wave: Negotiating Jewish Fundamentalism during the Second Intifada"

Janet Walker (University of California, Santa Barbara), "Walking through Walls: Site-Specific Documentaries and Other Technologies of Navigation in Israel/Palestine"

Diane Waldman (University of Denver), "Gender, the Military, Memory, and the Photograph: Tamar Yarom's *To See If I'm Smiling* and Errol Morris's *Standard Operating Procedure*"

E12: Television Production Studies in the Post-Network Era

Room:

Chair: Kevin Sandler (Arizona State University)

Felicia Henderson (University of California, Los Angeles) and Daniel Bernardi (Arizona State University), "You Can Choose Your Family: Socio-Cultural Rituals and Hiring Series TV Writers/Writing Staffs"

Denise Mann (University of California, Los Angeles), "The Labor Behind the Lost ARG: WGA's Tentative Foothold in the Digital Age"

Kevin Sandler (Arizona State University), "The Venereal Effect: Visual Style and the Cultural Politics

of *The Shield*"

Respondent: John Caldwell (University of California, Los Angeles)

E13: After the Box Office: Representations and Realities of Post-Theatrical Culture

Room:

Chair: Caetlin Benson-Allott (Georgetown University)

Daniel Herbert (University of Michigan), "Expectations and Ex-Spectatorship: The Representation of Video Rental Stores in Narrative Cinema"

Caetlin Benson-Allott (Georgetown University), "Subjective Piracy: Bootleg Aesthetics in the Age of Illegal File Sharing"

Charles Acland (Concordia University), "Technological Tentpoles"

Respondent: Thomas Schatz (University of Texas, Austin)

E14: Silent Film Aesthetics and Audiences

Room:

Chair: Richard Abel (University of Michigan)

Paul Moore (Ryerson University), "Telegraphing Cinema: The Vitascope's Advance Newspaper Publicity In April 1896"

Katherine Fusco (Vanderbilt University), "Time Made Visible: Taylorism, the Galbraiths, and the Early Cinema's Efficiency Aesthetics"

Nicholas Baer (University of California, Berkeley), "Messianic Musclemen: Wegener's *The Golem* (1920) and Ripert's *Homunculus* (1916) as Zionist Allegories"

Richard Abel (University of Michigan), "Going to the Movies in Detroit: Weekly Film News, 1916-1919"

E15: Intertitles, Talking, and Singing: The American Vernacular and Transitions in Cinematic Sound

Room:

Chair: Cynthia Lucia (Rider University)

Paul Young (Vanderbilt University), "The Talking Fool: Broadcasting Intimacy in Jolson's Vitaphone Films"

Desiree Garcia (Brown University), "There's No Place Like Home: Modernity, Social Belonging, and the Hollywood Folk Musical"

Respondent: Krin Gabbard (State University of New York, Stony Brook)

E16: Cinematic Temporalities

Room:

Chair: Anupama Kapse (Queens College, CUNY)

Livia Monnet (University of Montreal), "'When Timelessness and Time Meet': Trauma, Temporality, Community, and the Fantastic in Eija Liisa Ahtila's Film Installation *Where is Where?*"

Anand Pandian (Johns Hopkins University), "Temporality, Creativity, and Affective Expression in South Indian Cinema"

Domietta Torlasco (Northwestern University), "In-Between the Frames: Pierre Huyghe's New Cinematic Time"

Nandini Bhattacharya (Texas A&M University), "Structure, Event, and Liminal Practices in Recent Hindi Films"

E17: Governing the Undead: The Limits of Citizenship

Room:

Chair: Chera Kee (University of Southern California)

Anna Siomopoulos (Bentley University), "Citizen Angels and Alien Ghosts: Supernatural African-American Subjects in *The Green Pastures* and *The Emperor Jones*"

Chera Kee (University of Southern California), "They Are Not Men...They Are Dead Bodies!: Zombies and the Limits of U.S. Democracy"

Dennis Rothermel (California State University, Chico), "Minoritarian Romantic Fables in HBO's *True Blood*"

Bennet Schaber (State University of New York, Oswego), "Un-Dead and Un-Living in Amos Gitai, Karin Albou and Carlos Reygadas"

E18: Transnational Politics and Commercialized Arts: The Construction of Chineseness and Chinese Citizenry in Visual Media

Room:

Chair: Jing Jing Chang (University of Illinois-Urbana-Champaign)

Daisy Du (University of Wisconsin, Madison), "Moving Pictures and Border Politics: Chinese Animation Film and Its Japanese Connection in Early New China"

Yan Yan Mak (Hong Kong Baptist University), "Border Crossing and Love Searching: The Double Identity and Diasporic Chineseness in 1950s MP&GI Romances"

Jing Jing Chang (University of Illinois-Urbana-Champaign), "Televising the Post-1967 Hong Kong Chinese in *Below the Lion Rock*"

Yanhong Zhu (Washington and Lee University), "Repackaged Nationalism: Commercialized Politics and Politicized Entertainment in Neo-Leitmotif Chinese Cinema"

E19: Workshop: On Theorizing Film Festivals: Past, Present, Future

Room:

Chair: Ger Zielinski (Trent University)

Co-chair: Diane Burgess (Simon Fraser University)

Workshop Participants:

Ger Zielinski (Trent University)

J. David Slocum (Berlin School of Creative Leadership)

Lindiwe Dovey (SOAS, University of London)
Dennis Broe (Long Island University)
Alex Fischer (University of St Andrews)

E20: Rethinking Television and Domestic Citizenship

Room:

Chair: Alice Leppert (University of Minnesota)

Suzanne Leonard (Simmons College) and Vesta Silva (Allegheny College), "Wifedom and Women's Work in American Television"

Alice Leppert (University of Minnesota), "'Don't Call Me a Maid': Family Sitcoms and the Masculine Domestic Citizen-Laborer"

Elizabeth Nathanson (Muhlenberg College), "Knitting Oneself into the National Fabric: Postfeminist Craft Culture and Creative Citizenship"

Emily Chivers Yochim (Allegheny College), "Citizen Skeptics and Crusading Mothers: Televising Autism Moms"

Sponsor: Women's Caucus

E21: All-Consuming Realities: Current Perspectives on Consumption, Identity, and Reality TV

Room:

Chair: Jennifer Jones (Indiana University, Bloomington)

Lindsay Giggey (University of California, Los Angeles), "'Meet My Millionaires!': Selling Traditional Romance on *The Millionaire Matchmaker*"

Travis Vogan (Indiana University), "Gendering Aesthetic Distinction in Reality TV: HBO's *Hard Knocks*"

Jennifer Jones (Indiana University, Bloomington), "Consumption for Reduction: Expanding Products, Audiences, and the 'Obesity Crisis' through *Kirstie Alley's Big Life*"

Respondent: Jon Kraszewski (Seton Hall University)

E22: Expanded Cinema and Installation Art

Room:

Chair: Scott Nygren (University of Florida)

Zabet Patterson (Stony Brook University), "USCO: Programmed Pandemonium and 'Expanded Consciousness'"

Annie Dell'Aria (The Graduate Center, CUNY), "Expanding the Frame: Film Theory and the Cinematic in Public Art"

Gregory Zinman (New York University), "Always Only Once: Towards a Conception of Ephemeral Cinema"

Scott Nygren (University of Florida), "Blind Spots in the Mirror of Reason: William Kentridge and *The Magic Flute*"

E23: Cinematic Mobilities

Room:

Chair: Olof Hedling (Lund University)

Christopher Natzén (National Library of Sweden), "‘All That Jazz’ - Foreign Musicians in Sweden during the Conversion to Sound Film"

Anne Bachmann (Stockholm University), "Danish Geniality on Tour: The Transposition of the Comic Characters Fy & Bi into Sweden and Norway in the Mid-1920s"

Julie Nakama (University of Pittsburgh), "Deewaar in London: A Case Study of the Hand-Painted Film Poster and its Transition from 1970s Popular Hindi Cinema Advertisement to Contemporary London Museum Artifact"

Michael Walsh (University of Hartford), "The Unknown Chris Marker: *Si J'avais Quatre Dromadaires*"

Friday, March 11, 2011 11:00 am – noon

New Member Orientation

Room:

Friday, March 11, 2011 11:00 am – noon

Members' Business Meeting

Room:

Friday, March 11, 2011 1:15-3:00 pm (Session F)

F1: Queer Sites

Room:

Chair: Roger Hallas (Syracuse University)

Julia Bryan-Wilson (University of California, Irvine), "Close Circuit: EZTV, 1980s West Hollywood, and Queer Video"

Steven Cohan (Syracuse University), "Queer Hollywood on Film in the 1960s: 'I Think All the Gay Boys Are Gonna Take the Business Over'"

Matthew Fee (Ithaca College), "Celtic Tigers, Pink Panthers and Irish Cinema's Queer Urban Sites"

Roger Hallas (Syracuse University), "Queering Robben Island: Anachronism and Public Memory in *Proteus*"

F2: Off Screen Noise: Sound and Avant-Garde Cinema

Room:

Chair: Michelle Puetz (University of Chicago)

Andrew Ritchey (University of Iowa), "Two Turntables and an Avant-Garde Film: The Phonograph as Musical Accompaniment"

Michelle Puetz (University of Chicago), "Feedback, Graphic Scores and Improvisation in Richard Lerman's Films and Sound Experiments"

Juan Suarez (Universidad de Murcia), "Noise, Body, Landscape: Jack Smith, Hélio Oiticica, and Terry Fox"

Melissa Ragona (Carnegie Mellon University), "Sonic Warhol: From Tape-Recorder to Film"

Sponsor: Experimental Film and Media Interest Group

F3: Losing to Win: Perspectives on Failure as Comedy

Room:

Chair: David Gurney (Texas A&M University - Corpus Christi)

Sharon Ross (Columbia College, Chicago), "Hollywood Losers: The Appeal of Failing Entertainment 'Characters' on TV"

Philip Scepanski (Northwestern University), "Reduced to Nothing: Technological Failure, Conspiracy Theory, and Television Comedy"

David Gurney (Texas A&M University - Corpus Christi), "Mediating Dysfunction through Comedy from *Candid Camera* to *Fail Blog*"

Ethan Thompson (Texas A&M University, Corpus Christi), "From Flame Wars to Web Redemption: *Tosh.0*, Comment Comedy, and Participatory Humiliation"

Sponsor: Television Studies Interest Group

F4: Speed and Embodiment

Room:

Chair: Allan Cameron (University of Auckland)

Carol Vernallis (Arizona State University), "Accelerated Aesthetics: a Lexicon For New Forms of Time and Space in Media"

Charles Kronengold (Stanford University), "Multi-Temporality and the Speed(s) of Thought"

Allan Cameron (University of Auckland), "Virtual Velocities: Slow Motion, Speed, and the Digital Body"

Richard Misek (University of Bristol), "The Mortal Sensibility of Time-Lapse: Speed, Stillness, and Decay"

F5: New Waves in Latin American Film

Room:

Chair: Tamara Falicov (University of Kansas)

Ana Lopez (Tulane University), "A New Wave in Brazil? Women and the Retomada"
Maria Aleman (Universidad Andina Simon Bolivar), "Ecuador's New Film Movement"
Dolores M. Tierney (University of Sussex), "After Iñárritu, Cuarón and del Toro: Mexico's Newer New Wave"
Tamara Falicov (University of Kansas), "Shaking up the Old Order: Argentine and Bolivian Cinematic New Waves"

Sponsor: Latino/a Caucus

F6: Workshop: To Emancipate the Image: The L.A. Rebellion of Black Filmmakers

Room:

Chair: Allyson Field (University of California, Los Angeles)
Co-chair: Jacqueline Stewart (Northwestern University)

Workshop Participants:

Jan-Christopher Horak (University of California, Los Angeles)
Paula Massood (Brooklyn College, City University of New York)
Kara Keeling (University of Southern California)
Jacqueline Stewart (Northwestern University)
Veena Hariharan (University of Southern California)

Sponsor: African/African American Caucus

F7: History via Screen: Articulations of Historical Representation in Japanese Cinema, 1920-1945

Room:

Chair: Naoki Yamamoto (Yale University)

Diane Lewis (University of Chicago), "'Moving History': Mass Media, Public Sentiment, and Early Representations of the Great Kanto Earthquake on Film"
Michael Raine (University of Chicago), "The Rhetoric of Reproduction: The War at Sea from Hawaii to Malaya and the Wartime Japanese 'People's Film'"
Naoki Yamamoto (Yale University), "Looking Ahead through a Mediated Past: Rekishi Eiga and the Reform of Period Films in Late 1930s Japan"
Respondent: Mark Nornes (University of Michigan)

F8: Workshop: Let Me Tell You A Story: Theory, Practice, Pedagogy and the Legacy of Teshome Gabriel

Room:

Chair: Bambi Haggins (Arizona State University)
Co-chair: Beretta Smith-Shomade (Tulane University)

Workshop Participants:

Gilberto Blasini (University of Wisconsin, Milwaukee)
Felicia Henderson (University of California, Los Angeles)

Bambi Haggins (Arizona State University)
Zeinabu Davis (University of California, San Diego)

F9: New Turkish Cinema: Cinematic Nation and Citizenship

Room:

Chair: Murat Akser (Kadir Has University)

Deniz Bayrakdar (Kadir Has University, Istanbul), "Shared Borders of Poverty and Hope: Cinematic Urbanism in Istanbul"

Murat Akser (Kadir Has University), "Green Pine Resurrected: Parody and Citizenship in Turkish Cinema"

Tul Sualp (Bahcesehir University), "Cinema of Thresholds Without Gravity Under Urgent Times: Distant Voices, Still Lives"

Nilay Ulusoy (Bahcesehir University), "A Neo-Noir in the Age of Neo-Islam: *Takva*-A Man's Fear of God"

F10: Theorizing Prime-Time Power: Affect, Capital, and the Mediation of Citizenship

Room:

Chair: Louisa Stein (Middlebury College)

Leigh Goldstein (Northwestern University), "Special for Women: Affective Citizenship and Postwar American Television"

Evan Brody (University of Southern California), "Queering Coming Out: Categorizing and Questioning the Modern Televisual Mediation of Queer Identification"

June Deery (Rensselaer Polytechnic Institute), "'They Have No Class!': Class Relations and the American Dream as seen on Reality TV"

Louisa Stein (Middlebury College), "She's Got the Look: The Struggles of Powerful Women in 'Quality' TV"

F11: Rewriting the Language of Cinema: 3D's Return in the Digital Age

Room:

Chair: Melanie Brunell (University of Florida)

Co-chair: Chuck Maland (University of Tennessee)

Bryan Sebok (University of Texas-Austin), "Hollywood Goes 3D: Technological Diffusion in Convergent Conglomerate Industries"

Allison Whitney (Texas Tech University), "The History and Legacy of IMAX 3D"

Melanie Brunell (University of Florida), "A Language Made of Image: Searching for Greater Depth through the Lens of 3D"

Bret Vukoder (University of Tennessee), "The Range of 3D Narrative"

F12: The Cry of Jazz: Voicing Black Citizenship Onscreen

Room:

Chair: Nicholas Sammond (University of Toronto)

Anna McCarthy (New York University), "*The Cry of Jazz* and the Uses of Film"

Charles McGovern (College of William and Mary), "'To the Ends of the Earth': The Television World of Nat Cole"

Nicholas Sammond (University of Toronto), "Citizen Crow: The Contradictory America of *Stormy Weather*"

Respondent: Arthur Knight (College of William and Mary)

F13: Movies and Money

Room:

Chair: Philippe Meers (University of Antwerp)

Janet Wasko (University of Oregon) and Jacob Dittmer (University of Oregon), "Betting on Box Office Boffo"

Paul McDonald (University of Portsmouth), "'Talent Eats While Studios Bleed': Stars, Gross Participation and the Economics of Talent in Contemporary Hollywood"

Eileen Meehan (Southern Illinois University), "Beaming Up the Money: National Amusements, *Star Trek*, and Sumner Redstone"

Daniel Biltereyst (Ghent University), "Movies, Morality, Money: Towards a Political Economy of Film Censorship, Classification and Ratings"

F14: The Body Offscreen

Room:

Chair: Genevieve Yue (University of Southern California)

Damon Young (University of California, Berkeley), "The 'Pathological Gaze': Sexual Interest in the Field of Vision, or, Andy Warhol's Body"

Genevieve Yue (University of Southern California), "Flesh on Film: The China Girl on the Margins of Cinema"

Scott Richmond (Wayne State University), "The Exorbitant Lightness of Bodies, Or How to Look at Superheroes: The Illusion of Bodily Movement in Sam Raimi's *Spider-man* Films"

Respondent: Tom Gunning (University of Chicago)

F15: Film Festival Politics: The Political, Legal and Structural Discourses of Film Festivals

Room:

Chair: Skadi Loist (University of Hamburg)

Toby Lee (Harvard University), "The Letter of the Law: National Film Policy and the Thessaloniki Film Festival"

David Archibald (University of Glasgow), "Film Festivals and Politics: Anatomy of a Boycott"

Skadi Loist (University of Hamburg), "Legal and Organizational Structures of Queer Film Festivals"

Lindiwe Dovey (SOAS, University of London), "Twenty-First Century Film Festivals and their Audiences in Africa"

F16: Philosophy and the Moving Image: Intersections and Misdirections

Room:

Chair: Hunter Vaughan (Washington University, St. Louis)

Tom Conley (Harvard University), "Comolli Again"

Jennifer Hammett (San Francisco State University), "Opaque Representations/Transparent Images"

Theresa Geller (Grinnell College), "Guattari Hero: Subjective Arrangements in the Contemporary Genre Film"

Hunter Vaughan (Washington University, St. Louis), "Where Film Meets Philosophy: Experiments in Cinematic Thinking"

F17: Retail and Resist: Theorizing Media and Consumer Citizenship

Room:

Chair: Sarah Banet-Weiser (University of Southern California)

Sarah Banet-Weiser (University of Southern California) and Laurie Ouellette (University of Minnesota), "Theorizing Consumer Citizenship in Media and Brand Culture"

Julie Wilson (Allegheny College), "Stardom, Sentimental Education & Cosmopolitan Citizenship"

Roopali Mukherjee (City University of New York, Queens College), "Bling of the Road: Citizen Subjectivities and the Racial Semiotics of the Cadillac"

Hector Amaya (University of Virginia), "Ugly Diversity or How We Learned to Ditch Racial Justice for Consumption: *Ugly Betty* in the Age of Neoliberal Citizenship"

F18: Spatial Configurations

Room:

Chair: Sonja Simonyi (New York University)

Christine Geraghty (University of Glasgow), "'The Shift from stage to Screen: Space and Language in *The Knack . . . and How to Get It* (Lester/UK/1965)'"

Aleksandra Kaminska (York University), "Site-Specificity in the Post-Socialist City: Ephemeral Urban Interventions in the Work of Polish Media Artists, Aleka Polis and Rafal Jakubowicz"

Sabine Haenni (Cornell University), "Urban Attachments: Spectatorial and Social Contracts in René Allio's Films"

Sonja Simonyi (New York University), "The Land Under their Feet: The Cinematic Representation of Hungarian Frontier Lands in the Westerns of György Szomjas"

F19: Whose War is it Anyway?: Contemporary Images of Combat

Room:

Chair: Lester Friedman (Hobart and William Smith Colleges)

Dorit Naaman (Queen's University), "War and Masculinity in Recent Israeli Cinema"

Doug Cunningham (United States Air Force Academy), "Focus Afghanistan: The Aesthetics of Deep Documentary Immersion in *Restrepo*, *Camp Victory*, *Afghanistan*, and *Armadillo*"

Leah Shafer (Hobart and William Smith Colleges), "'Tick Tock on the Clock, but the Party Don't Stop, No': Parodic Military Dance Videos on YouTube"

J. David Slocum (Berlin School of Creative Leadership), "Evolutions in the War Film"

F20: Women in Industry: New Citizenship in Mainstream Media

Room:

Chair: Colleen Laird (University of Oregon)

Colleen Laird (University of Oregon), "What is Japanese Film These Days, Anyway? Reception and Critique of Oigami Naoko and Nishikawa Miwa"

Amy Shore (State University of New York, Oswego), "Suspicious Nostalgia & The Female Gaze in the Works of Lynne Stopkewich"

Lori Hitchcock Morimoto (Indiana University), "*Wings of Desire*: Hiroko Shinohara and the Making of 'Fashionable' Hong Kong Cinema in Japan"

Laura Dixon (University of Texas, Austin), "Beyond the Film: The Narrative Continuation of Social Justice Documentaries to Social Networking Sites"

F21: Star Bodies and the Erotics of Suffering

Room:

Chair: Colleen Glenn (University of Kentucky)

Co-chair: Rebecca Bell-Metereau (Texas State University)

Colleen Glenn (University of Kentucky), "Beauty to Beast: the Rebirth of Mickey Rourke"

Rebecca Bell-Metereau (Texas State University), "Erotics of the Suffering Hero: From *Rocky* to *The Expendables*"

Sam B. Girgus (Vanderbilt University), "Clint Eastwood's America: A Stranger's Saga"

Peter Bailey (St. Lawrence University), "This is Her Body: The Object of Desire in *The Misfits*"

F22: "Who Counts" in New Orleans: Identity and Citizenship in Embedded and Embodied Media

Room:

Chair: Deborah Barker (University of Mississippi)

Leigh Duck (University of Mississippi), "Citizen, Spectator, Subject Population: Camera as Prospective Mediator in Post-Katrina Documentary"

Theresa Starkey (Emory University), "Vindication of the Rights of Vampires"

Ryan DeRosa (Independent scholar), "'The Cameras Can't Really Tell You': Culture and Citizenship in Spike Lee's *When the Levees Broke*"

Respondent: Tara McPherson (University of Southern California)

F23: Media Consumers: Mainstream/Alternative/State

Room:

Chair: Rebecca Gordon (Reed College)

Lee Grieveson (University College London), "The Cinema and the (Common)wealth of Nations"
Elena Bonomo (University of Southern California), "Living Punk: The D.C. Punk Scene, Fugazi, and Jem Cohen's *Instrument* (1999)"
Forrest Greenwood (University of Southern California), "A Teal-Haired Prometheus: Hatsune Miku and the Democratization of Otaku Fan Culture"
Rebecca Gordon (Reed College), "A Failure to Communicate: Media Citizenship, Merchandizing, and *WALL-E*"

Friday, March 11, 2011 3:15-5:00 pm (Session G)

G1: Workshop: Generations of Media Studies

Room:

Chair: Diane Negra (University College Dublin)

Workshop Participants:

E. Ann Kaplan (Stony Brook University)
Patrice Petro (University of Wisconsin, Milwaukee)
Derek Kompare (Southern Methodist University)
Hollis Griffin (Colby College)

G2: Damage Control: Film Industry PR

Room:

Chair: Giuliana Muscio (University of Padua)

Denise McKenna (New York University), "The Discourse of Uplift and Cartoon Commentary in Early American Film Journals"
Jennifer Bean (University of Washington-Seattle), "'The Happiness-Machine': Picture Personalities and the Emergence of the Star System in America"
Joshua Coonrod (Indiana University), "Muffling the Scream: Understanding the Origin and the Survival of the Horror Genre During the Rise of the Production Code"
Mary Desjardins (Dartmouth College), "'We're Having Fan Magazine Trouble': The Association of Motion Picture Producers, Studio Publicity Departments, and Fan Magazines in Studio-Era Hollywood"

G3: Retrospective Anticipation and Other Temporalities in the Cinematic

Room:

Chair: Timothy Holland (University of Southern California)

Rene Bruckner (Oklahoma State University), "Cannonball-Time: Muybridge's Improper Pictures"
Bliss Cua Lim (University of California, Irvine), "Retrospective Reception and the Temporalities of Archival Loss"

Timothy Holland (University of Southern California), "Cinema: Between Deleuze and Derrida"

Kara Keeling (University of Southern California), "Corporate Aliens, White Weddings, and Black Futures: *District 9*, *White Wedding*, and South African Cinema's Speculative Fictions"

G4: Subjectivity, Reality and Identity in Contemporary Portuguese Cinema

Room:

Chair: Paulo Granja (University of Coimbra)

Ivan Villarmea (Universidad de Zaragoza), "Evil Mirages: The Invention of the Real in João César Monteiro's Films"

Daniel Ribas (University of Aveiro), "Mapping Portuguese identity in the films of João Canijo"

Paulo Granja (University of Coimbra), "Our Beloved Month of August: Miguel Gomes' in *Between* and *Between Cinematographic Portrait of Portugal*"

Paulo Cunha (Universidade de Coimbra), "Identity and Memory in Contemporary Portuguese Cinema: Miguel Gomes and João Nicolau"

G5: Workshop: Mentoring: Making the Most of Faculty-Student Relationships

Room:

Chair: Kevin Sanson (University of Texas, Austin)

Workshop Participants:

Hector Amaya (University of Virginia)

Daniel Bernardi (Arizona State University)

Theresa Geller (Grinnell College)

Mary Kearney (University of Texas, Austin)

Beretta Smith-Shomade (Tulane University)

Sponsor: Graduate Student Organization

G6: Contested Spaces of Educational Media

Room:

Chair: Amanda Keeler (Indiana University)

Michele Hilmes (University of Wisconsin, Madison), "Radio Rockefeller: The Rockefeller Foundation's Transnational Vision of Radio in the 1930s"

Josh Shepperd (University of Wisconsin, Madison), "Pressing On: Program Transcription and the 'Networking' of Educational Radio, 1935-1942"

Amanda Keeler (Indiana University), "Media in Flux: Educational Discourse from Radio to Television"
Respondent: Paddy Scannell (University of Michigan)

Sponsor: Television Studies Interest Group

G7: Cartoon Projections: Animation and Comics

Room:

Chair: Scott Bukatman (Stanford University)

Ryan Pierson (University Of Pittsburgh), "Cartoons Are Not Movies": Cavell on Animation and the Ethics of Perception"

Daniel Bashara (Northwestern University), "Postwar Precisionism: American Modernism and the Mid-Century Cartoon"

Paul Flaig (Cornell University), "From das Ding to Thing: Animation's Comic Uncanny"

Scott Bukatman (Stanford University), "*Little Nemo in Slumberland*: Intimate Immensity and the return of the Boy in Bed"

G8: Iran's New Media Landscape and Beyond

Room:

Chair: Niki Akhavan (Catholic University of America)

Niki Akhavan (Catholic University of America), "Feeding into It: Social Media and Iran's 2009 Election Campaigns"

Setrag Manoukian (McGill University), "Time and Media in Contemporary Iran"

Gayatri Devi (Lock Haven University, Pennsylvania), "Written on My Face: Staging the Feminine Gaze in Abbas Kiarostami's *Shirin*"

James Udden (Gettysburg College), "The Other Film International: Iran's Journalistic Window in World Film Culture"

Sponsor: Middle East Caucus

G9: Film Histories/Film Aesthetics

Room:

Chair: Jonah Corne (University of Manitoba)

Courtney White (University of Southern California), "Hollywood's Animal Lovers: Richard C. Craven and the American Humane's Hollywood Division, 1940-1945"

Christian Quendler (University of Innsbruck, Austria), "Constructing Memory and Good Citizenship in Diary Films of Classical Cinema"

Anna Fee (University of Washington), "Gaumont, or, the Capitalist Origins of Surrealism"

Jonah Corne (University of Manitoba), "Further Experiments with The Neutral Face: Kuleshov and the Legacy of the Deadpan"

G10: Playing the Part: Gender, Sexuality, and Children's Media

Room:

Chair: Mark Hain (Indiana University)

Julie Elman (New York University), "Romancing Disease of the Week: Dis/ability, Heteronormativity, and *The Boy in the Plastic Bubble*"

Morgan Blue (University of Texas), "Dynamic Daughters & Dippy Dads: Gender in Disney's TV Families"

Mark Hain (Indiana University), "'Don't Worry Mom, Dad Can Handle Anything!' Constructions of Infallible Patriarchy in *The Wilderness Family Series*"

Carolyn Cunningham (Boston College), "Soccer, Shopping, and Super Mario: Understanding Video Games for Girls"

G15: Queerness and War: Sexuality, Representation, History and Citizenship in Cinema

Room:

Chair: David Lugowski (Manhattanville College)

David Lugowski (Manhattanville College), "Remember My Forgotten Man: Queer Depression-Era Culture, International War Veterans and James Whale's WWI Films of the 1930s"

Ken Feil (Emerson College), "Boot Camp: Tastelessness, Militancy, and Sexual-Racial Citizenship in *Myra Breckinridge* and *Watermelon Man*"

Jaime Nasser (Bryn Mawr College), "Mediating War, History and Memory through Same-Sex Desire in Eytan Fox's *Yossi and Jagger*, *Walk on Water* and *The Bubble*"

Respondent: R. Bruce Brasell (Independent Scholar)

Sponsor: Queer Caucus

G16: Affective Media, Embodied Spectators

Room:

Chair: Dana Luciano (Georgetown University)

Co-chair: Karen Tongson (University of Southern California)

Robert McRuer (George Washington University), "Live (Crip) Sex Acts: Neoliberalism, Affect, Intensity"

Dana Luciano (Georgetown University), "Uneventful Grief"

Mel Chen (University of California, Berkeley), "Masked Media"

Jasbir Puar (Rutgers University), "Lifelogging: Digital Archives of Affect, Memory, and Intimacy"

G17: Crisis, Currency and Cinema in 1960s South Asia

Room:

Chair: Priya Jaikumar (University of Southern California)

Ranjani Mazumdar (Jawaharlal Nehru University), "Tourism, Globalism and Color in 1960s Bombay Cinema"

Priya Jaikumar (University of Southern California), "'Don't Be That Greedy!' Wealth, Indian Films, and the 1960s"

Nitin Govil (University of California, San Diego), "Settling Accounts: Hollywood and Blocked Money in India"

Iftikhar Dadi (Cornell University), "Cinema and Nationalism during the Ayub Khan Era"

G18: Web-Based TV and the Challenges of Independent Production

Room:

Chair: Christine Acham (University of California, Davis)

Katherine Newbold (Northwestern University), "Curating Television Citizenship: The Broadcast/Online Case of Chicago's Cable Access Network (CAN-TV) Public Access System"

Aymar Christian (University of Pennsylvania), "Beyond YouTube and Hulu: Independent Networks in a New Media Market"

Chris Robe (Florida Atlantic University), "Ground Noise and Statis: The Anarchist Media of Franklin Lopez"

Christine Acham (University of California, Davis), "Blacks in the Future: Braving the Frontier of Web TV"

G19: Interrogating the Transnational in "Hispanic" Cinema

Room:

Chair: Stephanie Dennison (University of Leeds)

Stephanie Dennison (University of Leeds), "Interrogating the Transnational in Contemporary Brazilian Film"

Sarah Barrow (University of Lincoln), "Rewriting the National in Contemporary Peruvian Cinema"

Núria Triana Toribio (University of Manchester), "What is Cine en Construcción Actually Constructing?"

Deborah Shaw (Portsmouth University), "Generating Transnational Auteurism: the Case of Guillermo del Toro"

G20: Sound Design

Room:

Chair: Jeff Smith (University of Wisconsin, Madison)

Michael Slowik (University of Iowa), "Collection or Construction? Sound Effects and Sonic Depth in the Early Sound Western"

Katherine Quanz (Wilfrid Laurier University), "Canadian Soundscapes: The Transition to Dolby Sound in the Cinema of David Cronenberg"

Amanda McQueen (University of Wisconsin-Madison), "Bring the Noise: Intensified Continuity in the Sound Design of the Works of Edgar Wright"

Jeff Smith (University of Wisconsin, Madison), "Some Tales Told By Hiccupping Monkeys: Intensified Continuity and The Soundtracks of Contemporary Hollywood Films"

G21: Media Citizens of the World Speak: Corporate Citizens, Alien(ated) Workers, Policy Wonks, and Diasporic Machinima

Room:

Chair: Michelle Rodino-Colocino (Penn State)

Co-chair: Leslie Shade (Concordia University)

Steve Macek (North Central College), "Not 'Comcastic' for Labor: The Comcast-NBC Merger's Impact on Workers and their Unions"

Michelle Rodino-Colocino (Penn State), "The Geek Jeremiad"

Leslie Shade (Concordia University), "Conceptualizing Digital Citizenship in Canada"

Radhika Gajjala (Bowling Green State University), "Virally Networked Transmissions: Re-Mixing Indian Diasporic Cultures at Online/Offline Intersections"

G22: Starring the 1930s

Room:

Chair: Thomas Doherty (Brandeis University)

Adrienne McLean (University of Texas, Dallas), "Ginger Rogers Gets a New Face: A Study in Make-up, Hair, and Gestureless Acting"

Thomas Doherty (Brandeis University), "The Swastika Man: Adolph Hitler in the Newsreels, 1933-1939"

Chuck Maland (University of Tennessee), "*The Tramp* Confronts Crises: Chaplin's Star Image, 1929-1941"

Kathy Fuller-Seeley (Georgia State University), "Intermedia Stardom: Jack Benny and Rochester Integrate Radio and Film"

G23: Multimediality: Film, Photography, Theater

Room:

Chair: Dimitrios Latsis (University of Iowa)

Matthew Noble-Olson (Brown University), "The Cinematic Index of the End of Art"

Braxton Soderman (Brown University), "'Nothing Remained Unchanged but the Clouds:' Modernity and Temporality in the Photographic and Cinematic Sky"

Alyson Hrynyk (University of Chicago), "Multimedial Collaboration and Critical Empathy in Shirley Clarke's *The Connection* (1960)"

Homay King (Bryn Mawr College), "Anabasis"

Saturday, March 12, 2011 8:00-9:45 am (Session H)

H1: Interpreting Black Film

Room:

Chair: Charlene Regester (University of North Carolina-Chapel Hill)

Ellen Scott (University of Pennsylvania), "Bitter Ironies, Tender Hopes: Black Women's Film Critiques of the Classical Hollywood Era"

Jacqueline Maingard (University of Bristol), "Cinema Citizens: Cinema, Genre and Black Audiences in South Africa in the 1930s to 1960s"

Devorah Heitner (Lake Forest College), "Visualizing Transnational Black Citizenship: Returning the Gaze"

Charlene Regester (University of North Carolina-Chapel Hill), "Monstrous Mother(s), Terrorizing Father(s), and Nightmarish Experiences: Reading *Precious* as a Horror Film"

H2: Powerful Women

Room:

Chair: Sarah Projansky (University of Illinois, Urbana-Champaign)

Kathleen Murray (University of Pittsburgh), "Outside the Law: The Generic Complications of the Investigating Woman in Sam Raimi's *The Gift*"

Elena Caoduro (University of Southampton), "Women with Weapons: Framing Female Terrorists in European Cinema"

Gloria Shin (University of Southern California), "The Most Beautiful Woman Saves the World: The Meaning of Elizabeth Taylor's AIDS Activism"

Sarah Projansky (University of Illinois, Urbana-Champaign), "Debating the Girl Hero: Contentious Media Attention, Optimistic Feminist Analysis, and 21st Century Film"

H3: Screening Neighbours: Eastern European Cinema and Postcolonial Representations

Room:

Chair: Maruta Vitols (Emerson College)

Co-chair: Eva Näripea (Estonian Academy of Arts)

Bjorn Ingvaldstad (Bridgewater State College), "Screening Rzeczpospolita: (Post)Colonialism and Cinema in Poland and Lithuania"

Mari Laaniste (Estonian Literary Museum), "Us vs. The 'Others': Representations of Estonians and their Neighbors in Priit Pärn's Films"

Eva Näripea (Estonian Academy of Arts), "Finns and Russians in Estonian Late- and Post-Socialist Cinema"

Maruta Vitols (Emerson College), "Of Nazis, Barons, and Bolsheviks: Envisioning the Other in Latvian Cinema"

H4: Post-American Film Genres

Room:

Chair: Stephen Rust (University of Oregon)

Stephen Rust (University of Oregon), "Ecorealism"

Russell Meeuf (University of Idaho), "Spaces of Action: The Chronotope and the Contemporary, International Action Genre"

Luis M. García-Mainar (Universidad de Zaragoza), "Realistic Crime Drama in Hollywood and Beyond: The Contemporary Spy Film in *The Good Shepherd* and *Das Leben der Anderen*"

Patricia Oman (University of Oregon), "A New Green Order in *War of the Worlds*' Post-America"

H5: Screening Sexual Perversities

Room:

Chair: Donna Peberdy (Southampton Solent University)

Co-chair: Darren Kerr (Southampton Solent University)

Martin Fradley (University of Manchester), "'Does this Look Sexual to You?': BDSM in Indiewood"

Beth Johnson (Keele University), "The Age of Perversion: Boredom, Erotic Combat and Obsession"

Darren Kerr (Southampton Solent University), "Letting the Right One In and the Wrong One Go: Erasing the Pedophile in *Let the Right One In* (2009)"

Donna Peberdy (Southampton Solent University), "'When Will I Be Normal?' The Gendered Performance of Sexual Perversion"

H6: Workshop: Approaches To Teaching: Putting Theory Into Practice

Room:

Chair: Anne Kern (Purchase College-State University of New York)

Workshop Participants:

Ted Hovet (Western Kentucky University)

Alice Lovejoy (University of Minnesota)

Irina Patkanian (Brooklyn College)

Agustin Zarzosa (Purchase College)

Anne Kern (Purchase College-State University of New York)

H7: To Serve and Protect: Crime TV, Citizenship, and National Identity

Room:

Chair: Ronald Wilson (Independent Scholar)

Brian Faucette (Caldwell Community College and Technical Institute), "To Protect and Serve in the Era of Disorder: Burke's Law and the Representation of 1960s American Masculinities"

Chuck Berg (University of Kansas), "Crime Jazz: *Peter Gunn*, TV Noir with a Cool Beat"

Baerbel Goebel-Deigert (University Of Kansas), "National Imagery and the Absence of German Counter Culture Terrorism in ARD's *Tatort* (1970-)"

Ronald Wilson (Independent Scholar), "J. Edgar Hoover vs. Eliot Ness: ABC Television, *The Untouchables*, and Historical Representation"

H8: Representing the Recession: Class, Pedagogy, and the Global Financial Crisis

Room:

Chair: Susan Ryan (College of New Jersey)

Peter Scheckner (Ramapo College of New Jersey), "War as Career: Representations of Social Class in Post 9-11 American Cinema"

Susan Ryan (College of New Jersey), "The Laboring of 'Reality'"

Christina Smith (Ramapo College), "Persuasive Pedagogy: Using *30 Days: Minimum Wage* to Examine Principles of Persuasion and Issues of Class"

Lynne Jackson (St. Francis College), "Alternative Production Practice in the Age of Micro-Movies and New Technologies"

Sponsor: Caucus on Class

H9: The Politics of Representation

Room:

Chair: Richard Ness (Western Illinois University)

J. Scott Oberacker (University of Massachusetts, Amherst), "Classed Warriors: Soldiers, *Fahrenheit 9/11* and the Politics of Class Resentment"

Dallas Baker (Griffith University), "An(O)ther Southern Rebellion: Gender Insubordination and Performativity in Filmic Representations of the American South"

Jeffrey Miller (Augustana College), "All the Publisher's Men: Journalism, Gender, and Technology in a *State of Play*"

Sumita Chakravarty (The New School), "Citizen or Alien?: The Making (and Unmaking) of Barack Obama"

H10: Aesthetics of the Global

Room:

Chair: Bhaskar Sarkar (University of California, Santa Barbara)

Bishnupriya Ghosh (University of California, Santa Barbara), "Life as Style: Global HIV/AIDS Speculative Media"

Conerly Casey (Rochester Institute of Technology), "Vigilant Attunements: Danger and the 'Magic-Art' of Global Media"

Brian Larkin (Barnard College), "The State of Representation: Nigerian Films, 419, and the Aesthetics of Corruption"

Bhaskar Sarkar (University of California, Santa Barbara), "Grounding the Global: Malegaon Video Aesthetics"

H11: Screen Dynamics: Utopian Technologies of Cinema at Mid-Century

Room:

Chair: Erica Robles (New York University)

Haidee Wasson (Concordia University), "The World of Tomorrow and Cinema's Small Screen"
Erica Robles (New York University), "Windshield Worship: The Visual Culture of the Drive-in Church"
Janine Marchessault (York University), "Utopian/Oblivion: 3D Cinema and World Expositions"
Respondent: Barbara Klinger (Indiana University)

H12: The Figure of the Palestinian between Memory and Forgetfulness in Transnational Cultural Production

Room:

Chair: Najat Rahman (University of Montreal)

Terri Ginsberg (International Council for Middle East Studies), "Multiculturalism at Whose Expense?: The Palestinian Lure in *Alles auf Zucker!*"
Sandra Meiri (Open University of Israel/ Tel Aviv University), "Trauma and Ethics in Contemporary Israeli Cinema: 'Creative Memory'"
Najat Rahman (University of Montreal), "No Laughing Matter: Humor & Loss in Recent Palestinian Cinema"
Hala Nassar (Yale University), "In Search of Ghawar al-Tusha"

Sponsor: Middle East Caucus

H13: Workshop: Fair Use as Civil Right: Expansion of Expression for Scholars, Teachers, Learners

Room:

Chair: Peter Decherney (University of Pennsylvania)

Workshop Participants:
Kate Bieze (American University)
Francesca Coppa (Muhlenberg College)
Michelle Glaros (Centenary College of Louisiana)

H14: Consuming Art and Cinema: Nontheatrical Strategies from Production to Exhibition

Room: Salon III

Chair: Jasmine Trice (National University of Singapore)

Sarah Sinwell (Northeastern University), "Broadcast Yourself: YouTube, Self-Distribution and the Small Screen"
Natasha Ritsma (Indiana University), "'Art Treasures' on 16: American Film Societies and the Postwar Arts Explosion"
Jasmine Trice (National University of Singapore), "Cinemagoing, Nostalgia, and the New Asia: Ming Wong's Life of Imitation"
Respondent: Joan Hawkins (Indiana University, Bloomington)

Sponsor: Nontheatrical Film and Media Interest Group

H15: Glitch: Breaking Down the Digital

Room:

Chair: Scott Krzych (Oklahoma State University)

Kristopher Cannon (Department of Comm / Georgia State University), "How the Digital Imag(in)es Itself: An Inter-Face to Unfold Subjects within Stashed Cache"

Scott Krzych (Oklahoma State University), "Between Image and Event: Special Affects and Digital Ethics in *Minority Report*"

Charles Linscott (Ohio University), "Writing Ontology: *La Jetée*, *Immemory* and the Digital Age"

Hugh Manon (Clark University), "Glitch Aesthetics, Anamorphosis and the Limits of Simulation"

H18: Citizens of Plural Worlds: Family and Nation in the Age of Globalisation

Room:

Chair: Daniela Berghahn (Royal Holloway-University of London)

Manishita Dass (Royal Holloway, University of London), "At Home in the World: Imagining the National Family in Bombay Cinema of the 1950s and the 1990s"

Sarita Malik (Brunel University), "Characterising Family Culture: Inside the Asian Family Space with Channel 4's *The Grewals*"

Barbara Mennel (University of Florida), "Female Labor and Familial Loss: Migrating Women in Contemporary Film"

Daniela Berghahn (Royal Holloway-University of London), "Secrets, Lies and Family Feuds in the Diaspora Space"

H19: Transformed Screens: Contemporary TVs in and out of the Home

Room:

Chair: Andrea Comiskey (University of Wisconsin, Madison)

Joshua Neves (University of California, Santa Barbara), "Transit TV: Out-of-Home Television in the U.S."

Todd Jurgess (University of Florida), "Dynamic Rectangles: Aspect Ratio Change and IMAX on TV"

Andrea Comiskey (University of Wisconsin, Madison), "Industrial and Cultural Negotiations in the Emergence of Widescreen TV"

Respondent: Amanda Lotz (University of Michigan)

H20: Importing America into East Asian Cinemas

Room:

Chair: Lisa Funnell (Wilfrid Laurier University)

Co-chair: Philippa Gates (Wilfrid Laurier University)

Hiroshi Kitamura (College of William and Mary), "Paradox of Americanism: Kobayashi Akira and the

"Japanese Western"

Philippa Gates (Wilfrid Laurier University), "Hong Kong Noir: American Film Noir and Asian Innovation in the 1950s and 60s"

Lisa Funnell (Wilfrid Laurier University), "Post-1997 Hong Kong's *It/Ip Man*: Donnie Yen and the Re-Framing of Transpacific Connections"

Zhiwei Xiao (California State University, San Marcos), "Translating American Films to Chinese Audience: Agency and Appropriation of Foreign Culture in China during the Republican Period (1911-1949)"

H22: Making Meaning in Avant-Garde Cinema

Room:

Chair: Adam Lowenstein (University of Pittsburgh)

Ryan Powell (King's College, London), "Queer Folly: Aesthetics of Display in James Bidgood's *Pink Narcissus* (1971)"

Kenneth White (Stanford University), "Deren's Dialectics"

Elizabeth Venell (Emory University), "*Normal Love*, or Visibility in Flames: Avant-Garde Sexualities and the Limits of Representation"

Adam Lowenstein (University of Pittsburgh), "From Surrealism to Posthumanism: The Animal in Buñuel's *Los Olvidados*"

Saturday, March 12, 2011 10:00-11:45 am (Session I)

I1: Nonfiction Citizenship and the Margins of Documentary Form

Room:

Chair: Devin Orgeron (North Carolina State University)

Devin Orgeron (North Carolina State University), "Truth in Advertising: Errol Morris and Poetics of Documentary Commerce"

Annabelle Honess Roe (University of Southern California), "Animating Awareness: Animated Documentary and Issues of Mental Health"

Charles Musser (Yale University), "Audio-Visual Media in The Presidential Campaigns of 1892 and 1896: Shifting the Historical Paradigm from Film Studies to Media Studies"

Respondent: Dan Streible (Orphan Film Symposium/New York University)

I2: Cultivating Film Culture: Programming Art, Foreign, and Independent Film

Room:

Chair: Kathleen Feeley (University of Redlands)

Daniel Metz (University of Texas, Austin), "Prestige and Prurience: The Decline of the American Art House and the Emergence of Sexploitation, 1957-1972"

Amy Monaghan (Clemson University), "Always on Sunday: *Miss Julie*, Film Censorship, and the Birth of Janus Films"

Bryan Hartzheim (University of California, Los Angeles), "The National Imagination Factory: Intersections in 'Japan Cool,' Film Policy, and Independent Filmmaking"
Cynthia Felando (University of California-Santa Barbara), "Passionate Detachment: Film Festival Programming, Criticism, and Cinephilia"

I3: Queer Citizenship and Minority Cultures

Room:

Chair: Hoang Tan Nguyen (Bryn Mawr College)

Colleen Jankovic (University of Pittsburgh), "'They Do Not Exist': Cinema, Brand Israel Pinkwashing, and Queer/Palestinian Resistance"
Jose Capino (University of Illinois, Urbana-Champaign), "*Man Po*: Notes on Multiculturalism in Philippine Cinema"
Sarah Dang (Freie Universität Berlin), "'You are Germany': Nation and Identity and Fatih Akin's Film *Gegen die Wand* (*Head On*, Germany 2004)"
Hoang Tan Nguyen (Bryn Mawr College), "Banned in BKK: The Gay Sex Videos of Thunskä Pansittiworakul"

I4: Mining the Archive: Discoveries, Compositions, Disjunctions

Room:

Chair: Catherine Russell (Concordia University)

Georg Koszulinski (University of Florida), "Found Images Collaged as History in Craig Baldwin's *Tribulation 99* (1991)"
Susana Duarte (Universidade Nova de Lisboa), "Between Seeing and Saying: Cinematographic Readings of the Archive"
Matthew Stoddard (University of Minnesota), "The Virtual *Metropolis*: Film Restoration and the Time-Image"
Catherine Russell (Concordia University), "Memory as Medium: Essay, Archive and the Found Footage Film"

I5: Workshop: Blogging, Tweeting, and Posting: Online Media Community Building & Scholarly Promotion

Room:

Chair: Miranda Banks (Emerson College)
Co-chair: Ryan Bowles (University of California, Santa Barbara)

Workshop Participants:

Alisa Perren (Georgia State University)
Anne Petersen (University of Texas)
Julie Russo (Stanford University)
Patty Ahn (University of Southern California)
Inna Arzumanova (University of Southern California)

Sponsor: Women's Caucus

I6: Workshop: Teaching Across Media

Room:

Chair: Ted Hovet (Western Kentucky University)

Workshop Participants:

Jason Mittell (Middlebury College)

Barry Keith Grant (Brock University)

Chuck Tryon (Fayetteville State University)

Tim Anderson (Old Dominion University)

Christine Becker (University of Notre Dame)

I7: The Secret Life of Gestures

Room:

Chair: Eivind Røssaak (The National Library, Norway)

Eivind Røssaak (The National Library, Norway), "The Suspended Gesture: Gilles Deleuze's *Sacher-Masoch* and Hito Steyerl's *Lovely Andrea*"

Christian Refsum (University of Oslo), "The Gesture as Agent: Lars von Trier's *Antichrist* and Jacques Rancière's *The Future of the Image*"

Trond Lundemo (University of Stockholm), "The (Un-)Attainable Gesture: Two Modes of Motion Pattern Recognition"

Patrik Sjöberg (Karlstad University), "Slower Motion"

Sponsor: CinemArts: Film and Art History Interest Group

I8: Building Environments: Sound Design and Auditory Ambiences in Film

Room:

Chair: Randolph Jordan (Concordia University)

Co-chair: Benjamin Wright (Carleton University)

Lisa Coulthard (University of British Columbia), "New and Old Worlds: The Acoustic Ecology of the Period Film"

Benjamin Wright (Carleton University), "Designing the Sound of New Orleans: Ren Klyce's Use of Ambiences in *The Curious Case of Benjamin Button*"

Randolph Jordan (Concordia University), "Hearing the Guggenheim in the Cinema: Modernist Acoustic Design and the Conventions of Film Sound"

Vanessa Ament (Georgia State University), "The Wallpaper Speaks: Aural Representations of Confinement in *Barton Fink*"

Sponsor: Sound Studies Interest Group

I9: Neoliberal Visual Culture and the Representational Practices of Evidence and Testimony

Room:

Chair: Caren Kaplan (University of California-Davis)

Minoo Moallem (University of California, Berkeley), "Vision and Value: Scopic Economy and the Politics of Mediation"

Caren Kaplan (University of California-Davis), "The Visual Culture of Stealth: Deception and Detection under Neoliberal Militarism"

Jennifer Terry (University of California, Irvine), "Photo-hoaxing is the New Transparency: Image Manipulation and the Politics of 'Truth' Now"

Inderpal Grewal (Yale University), "Humanitarians Online: The Visual Culture of Cybercharity"

I10: The Cultural Phenomenon of Michael Jackson

Room:

Chair: Sylvia Martin (Babson College)

Mark Anthony Neal (Duke University), "Sampling Michael: Rhythm, Masculinity and Intellectual Property in the 'Body' of Michael Jackson"

Todd Gray (California State University, Long Beach), "Caliban In The Mirror"

DJ Denise (Wildseed Music & Exalt Youth), "After the Dance: Ground is Shifting"

Sylvia Martin (Babson College), "Mediating Messages: A Choreography of Contradiction"

I11: Visceral Bodies and Media Representations of War

Room:

Chair: Robert Burgoyne (University of St Andrews)

Hatim El Hibri (New York University), "Hizbullah's Al Manar TV and the Discontents of Satellite Media: Paradoxes of Visuality in the Israel-Lebanon War of 2006"

Mark Kligerman (University of Michigan), "Network Television and the Gothicization of the Iraq War"

Chelsea Bullock (University of Oregon) and Sarah Prindle (University of Illinois), "Bearing Witness: Affect and Embodiment in Amateur War Videos"

Robert Burgoyne (University of St Andrews), "Abstraction and Embodiment in the War Film"

I12: Animation and Special Effects

Room:

Chair: Stephen Prince (Virginia Tech University)

Casey Riffel (University of Southern California), "Automatic Animation"

Suzanne Buchan (University for the Creative Arts), "A 'Cinema of Apprehension'. Contesting the 'Anima' of Animation"

John Powers (University of Wisconsin, Madison), "Darkness on the Edge of Town: Film Meets Digital"

in Phil Solomon's *In Memoriam Mark LaPore*"

Stephen Prince (Virginia Tech University), "Special Effects, Digital Images, and Indexicality"

I13: Arty & Indie in America

Room:

Chair: Lisa Dombrowski (Wesleyan University)

Jon Lewis (Oregon State University), "Talk is Cheap, Action is Expensive: Positioning, Platforming and Presenting American Independent Cinema"

Lisa Dombrowski (Wesleyan University), "Coming to a Theater Near You: The Digital Art House"

Andrew Douglas (Bryn Mawr Film Institute/Cabrini College), "Multiplexes to the Left, Platform Indifference to the Right: Stuck in the Middle, a Non-Profit Theater Makes Do"

Michele Meek (Independent Media Publications), "Art and Hoax: The Street Art Movement and Viral Marketing of *Exit through the Gift Shop*"

I14: Digital Spectacle and 3D: Novelty, Aesthetics, and Norms

Room:

Chair: Sara Ross (Sacred Heart University)

Co-chair: Scott Higgins (Wesleyan University)

Julie Turnock (University of Illinois, Urbana-Champaign), "Digital Effects, 1970s Photorealism, and Cinema's Ontology"

Scott Higgins (Wesleyan University), "Protrusion, Immersion, and a Sustainable 3-D Aesthetic"

Sara Ross (Sacred Heart University), "Invitation to the Voyage: The Flying Sequence in Contemporary 3-D Cinema"

John Belton (Rutgers University), "Digital 3-D Cinema: Digital Cinema's Missing Novelty Phase"

I15: DEFA in Cinema Studies

Room:

Chair: Miranda Tedholm (Indiana University, Bloomington)

Sebastian Heiduschke (Oregon State University), "'Black Gold from Babelsberg' — Marketing East Germany's DEFA Cinema and Its 'New' Films *Die Schönste* (2002), *Fräulein Schmetterling* (2005), *Hände hoch, oder ich schieße* (2010) and *Die Taube auf dem Dach* (2010)"

Evan Torner (University of Massachusetts Amherst), "The Race-Time Continuum: Race Projection in DEFA Genre Cinema"

Miranda Tedholm (Indiana University, Bloomington), "The Obsolescent Everyday: Using Dieter Schumann's *flüstern und SCHREIEN* (whisper and SHOUT) to Rethink the German Democratic Republic"

Todd Cesaratto (Indiana University), "On the Aesthetic Merit of DEFA Wende Flicks--or Lack Thereof"

Respondent: Barton Byg (University of Massachusetts, Amherst)

I16: Participatory Media

Room:

Chair: Zoë Druick (Simon Fraser University)

Zoë Druick (Simon Fraser University), "Performative Participation: Observational Style Docufictionality's Challenges to Public Discourse"

Jean Walton (University of Rhode Island), "Dirty Ditches Delegation: NFB Citizen Animation in 1970s Vancouver"

Kirsten McAllister (Simon Fraser University), "Outside of Time on the Margins of the City: Asylum, the Photograph and Empathetic Vision"

Fiona Jeffries (City University of New York), "Citizen Subversions: Feminist Tactical Media in Guatemala"

I17: Memories of the Past, Reconstructing the Present

Room:

Chair: Matthew Goldie (Rider University)

Raz Yosef (Tel Aviv University/Sapir College), "War Fantasies: Memory, Trauma and Ethics in Ari Folman's *Waltz with Bashir*"

Neda Atanasoski (University of California, Santa Cruz), "Framing Islam and Ethnicity in Bosnia: The Politics of Visual Culture and the Subject of Wartime Trauma"

Ute Lischke (Wilfrid Laurier University), "The Act of Remembering and Reconstructing Memory in Sibylle Schönemann's Documentaries *Locked-Up Time* and *Those Days in Terezin*"

Brenda Austin-Smith (University of Manitoba), "Who Knows the Occupied City? Spatial Practices in Elia Suleiman's *Divine Intervention*"

I18: Readings of Film Texts: Narrates and Representations

Room:

Chair: Samhita Sunya (Rice University)

Chris Lippard (University of Utah), "The Animal as a Figure of (Dis-)Empowerment in Border Films: *The Color of Olives*, *Border Incident*, and *La Ciénega*"

Derek Nystrom (McGill University), "Fantasies of Unalienated Labour in **Up in the Air**"

James Prakash Younger (Trinity College), "'Nothing but Reality': Re-reading André Bazin on Jean Renoir's *The River*"

Neepta Majumdar (University of Pittsburgh), "In Defense of *Disco Dancer*"

I19: From the Treme to Memphis to Bon Temps to Harlan County: (Re) Imagining the South in "Slow Television"

Room:

Chair: Kristen Warner (University of Alabama)

Jason Adams (Arkansas State University, Jonesboro), "Renewing the "New South" (Again): Deleuze and the Racial-Spatial Order in TNT's *Memphis Beat*"

Lisa Schmidt (University of Texas, Austin), "The Post-Racial Southern Villain: Slow Television as National Moral Fantasy"

Kevin Sanson (University of Texas, Austin), "Slow Television's Most Global City? The Pleasures of Place in HBO's *Treme*"

Kristen Warner (University of Alabama), "'Everywhere' and 'Nowhere' Louisiana: The Politics of Creating an Imaginary Geography in HBO's *True Blood*"

I20: African American Stars and Auteurs

Room:

Chair: Jennifer Fuller (University of Texas-Austin)

Andrea Kelley (Indiana University), "Mobilizing the Mulatto: Dorothy Dandridge's Cross-Racial Constructions in 1940s Soundies"

Ian Strachan (College of The Bahamas), "The Measure of Men: Legacies of Poitier's *A Piece of the Action*"

Samantha Sheppard (University of California, Los Angeles), "She Ain't Heavy, She's Madea: 'The Tyler Perry Discourse' and *Madea's Family Reunion*"

Jennifer Fuller (University of Texas-Austin), "Leslie Uggams and the Changing Demands on Black Stars in the 1960s"

I21: Intermedia and Media Mix in Japan

Room:

Chair: Yuriko Furuhashi (McGill University)

Co-chair: Marc Steinberg (Concordia University)

Yuriko Furuhashi (McGill University), "Remediation, Intermedia, and the Eizô Discourse of the 1960s"

Miryam Sas (University of California, Berkeley), "Thinking Technology and Intermedia Art in 1960s Japan"

Alexander Zahlten (Meiji Gakuin University, Tokyo), "Death Mixing Media: Funerals of Fictional Characters in Japan and the New Principles of Media Organization"

Marc Steinberg (Concordia University), "Media Mix and Media Transformations"

I22: TV's Off-Screen Intersections

Room:

Chair: Jeremy Butler (University of Alabama)

Laura Simmons (University of Texas, Austin), "'SOS from Saturn': Mechanical Television as Presented by Science Fiction Pulps and Technical Magazines in the 1920s and 30s"

Stephen Babish (Northwestern University), "Maps of Power, Spaces of Control: Evaluating Postmodern Architecture as Mass Media in *The Prisoner*"

Maeve Connolly (Institute of Art, Design and Technology), "Media Citizenship, Television and the Contemporary Art Museum"

Jeremy Butler (University of Alabama), "TV Style and Number Crunching: Should We Fear/Disdain Statistical Analysis?"

I23: Invisible Men, Everywhere to Be Seen

Room:

Chair: Brenda Weber (Indiana University)

Amanda Lotz (University of Michigan), "Stories of their Own: The Gender Politics of Cable's Male-Centered Dramas"

Anna Froula (East Carolina University), "Rob Riggle: Alpha Male, Veteran Journalist"

Brenda Weber (Indiana University), "The Posterboy of Postfeminist Masculinity, or, Why Must Adam Sandler Always Learn the Same Lesson?"

David Greven (Connecticut College), "'I Love You, Brom Bones': Beta Male Comedies, Homophobia, and the History of American Masculinity"

Saturday, March 12, 2011 12:00 noon - 1:45 pm (Session J)

J1: Queering Media Industry Studies

Room:

Chair: Julia Himberg (University of Southern California)

Candace Moore (University of California, Los Angeles), "Fetish on (and of) Film: Producing and Directing from the Bottom"

Amy Villarejo (Cornell University), "*I Am*: Independent Voices in Indian Cinema"

Quinn Miller (Northwestern University in Qatar), "A Show Named *Grind!*: Macabre TV Comedy Meets the 'Working Woman'"

Julia Himberg (University of Southern California), "Where the 'Lavender Menace' Lives: California's Proposition 8 and the Limits of Television Representation"

Sponsor: Queer Caucus

J2: Marketing to the Moviegoing Audience

Room:

Chair: Peter Mascuch (St. Joseph's College, New York)

Benjamin Sampson (University of California, Los Angeles), "Creating Causes for Christ: Film Marketing and the Church"

Kimberly Owczarski (Texas Christian University), "Come Early: Screenvision and the Growth of Cinema Advertising"

Eric Vanstrom (University of California, Los Angeles), "Box Office Data and the Film Market:

Measurement, Marketing, and Audiences"

Jennifer Horne (The Catholic University of America), "The Boy Public"

J3: Contemporary Mexican Media and Globalization

Room:

Chair: Joanne Hershfield (University of North Carolina, Chapel Hill)

Chad Beck (Randolph College, Lynchburg, VA), "Globalization and Mexican Television: A Historical and Regional Perspective"

Joanne Hershfield (University of North Carolina, Chapel Hill), "Post-Mexican Cinema: The Parametric Films of Carlos Reygadas"

Stacy Rusnak (Georgia State University), "Cinematic Tactility and Spectacle: *Amores perros* and the Dream of 'Mobility' in Mexico's Urban Youth Culture"

Adryan Glasgow (Purdue University), "Cyborg Citizens: Sleep Dealer and the Dystopian Border"

J4: Transnational Perspectives on Korean Cinema

Room:

Chair: Christina Klein (Boston College)

David Scott Diffrient (Colorado State University), "A 'Thirst' for Diversity: Cultural Difference and Double Consciousness in Contemporary South Korean Cinema"

Christina Klein (Boston College), "The Role of the U.S. Military in the Development of Contemporary Korean Cinema"

Han Sang Kim (Seoul National University), "Making Modern Korean Bodies: Repetitive Self-Gazing in Japanese and USIS Propaganda Films"

Respondent: Hye Seung Chung (Oakland University)

J5: War and the Web

Room:

Chair: Lisa Parks (University of California, Santa Barbara)

Manuel Aviles-Santiago (University of Texas, Austin), "Engraving the Digital Wall: Web Memorializing Puerto Rican Soldiers in the 21st Century"

Diana Pozo (University of California, Santa Barbara), "War Games at Home, Home Games at War: Spatial Theory and Military First-Person Shooters"

Elizabeth Powell (University of East Anglia), "A Nation Challenged in Cyberspace: Online Media and the Vicarious Affect of 9/11"

Lisa Parks (University of California, Santa Barbara), "Rethinking 'Coverage': US Aerial Assault Videos on YouTube and LiveLeak"

J6: Listening and the Sounds of Belonging: Signification, Practice, and Politics

Room:

Chair: Jennifer Stoever-Ackerman (State University of New York, Binghamton)
Co-chair: Priscilla Ovalle (University of Oregon)

Jennifer Stoever-Ackerman (State University of New York, Binghamton), "The Noise of SB 1070: or Do I Sound Illegal to You?"

Dolores Ines Casillas (University of California, Santa Barbara), "'¡Puuurrrrooo MÉXICO!': Listening to Transnationalism on U.S. Spanish-Language Radio"

Liana Silva (Binghamton University), "Sounds like Home: The Idea of Home and Black Urban Identity in Hip Hop Music"

Aaron Trammell (Rutgers University), "'What We Do Is Secret (For a Reason)': Identity and Resistance in Underground Music"

Sponsor: Sound Studies Interest Group

J7: Medium Citizenship: Avant-Garde Film and the Art World

Room:

Chair: Ken Eisenstein (University of Chicago)

Erika Balsom (University of California, Berkeley), "Brakhage's *Sour Grapes*, or Avant-Garde Cinema in the Art World"

Sarah Keller (Colby College), "'The Beginning Is the End': Maya Deren's *Witch's Cradle* and the Failure of Art Cinema Aesthetics"

Ken Eisenstein (University of Chicago), "'i.e. painters + sculptors': Hollis Frampton and the 1960s New York Gallery Scene"

Respondent: Jonathan Walley (Denison University)

Sponsor: CinemArts: Film and Art History Interest Group

J8: Historiographies of Black Visual Culture

Room:

Chair: Michael Gillespie (Ohio University)

Paula Massood (Brooklyn College, City University of New York), "Photography and Film, Documentary and Poetry: The Many Voices of *The Quiet One*"

Stephanie Larrieux (Clark University), "Civil Rights Science Fiction Film: Racial Coding and Progressive Politics"

Allyson Field (University of California, Los Angeles), "What it is... What it was!: Historicizing 'Blackness' in Blaxploitation & African American Film Culture of the 1970s"

Maurice Stevens (Ohio State University), "Catastrophe's Glow: Euaffectics and the 21st Century African American Documentary Impulse"

J9: Documenting Migration and Conflict

Room:

Chair: Augusta Palmer (Independent Filmmaker & Scholar)

Eva Romero (University of Arizona), "The Transnationality of National Identity in Contemporary Paraguayan Film and Documentary Production"

Juana Suarez (University of Kentucky), "Economies of Memory: The Place of Documentary in the Armed Conflict in Colombia (2000-2010)"

Manuel A. Perez Tejada (Georgia Tech), "*Los que se Quedan* and *Los Herederos*: Two Contemporary Mexican Documentaries Dealing with the Social, the Global, and the Local"

Michelle Shepherd (Vanderbilt University), "It's a Free World?: Fragmented Citizenship and Limited Mobility in *Sin Nombre* and *14 Kilómetros*"

J10: Complete Control?: 'Tween/Teen Girl Consumers, Media, and Cultural Power

Room:

Chair: Derek Johnson (University of North Texas)

Norma Coates (University of Western Ontario), "The Persistence of Infamy: 'Tween and Teen Girl Taste and Narratives of the Decline of Popular Culture"

Taylor Nygaard (University of Southern California), "'They've Got Secrets, But Can They Keep Them?': Surveillance, Containment and Disciplinary Femininity in Contemporary Youth Convergence Texts"

Derek Johnson (University of North Texas), "Feminizing the Franchise: Making Room for Girls through Multiplied Production"

Suzanne Scott (University of Southern California), "'Sometimes I Doubt Your Commitment to Sparkle Motion': *Twilight* Anti-Fangirls and the Spectre of Mary Sue"

J11: Workshop: Acafandom and the Future of Fan Studies

Room:

Chair: Louisa Stein (Middlebury College)

Workshop Participants:

Will Brooker (Kingston University)

Melissa Click (University of Missouri)

Jonathan Gray (University of Wisconsin, Madison)

Kristina Busse (Independent Scholar)

J12: Workshop: Approaches to Teaching Animation

Room:

Chair: Richard Neupert (University of Georgia)

Workshop Participants:

Eric Smoodin (University of California, Davis)

Lea Jacobs (University of Wisconsin-Madison)

Donald Crafton (University of Notre Dame)

Richard Neupert (University of Georgia)
Jay Telotte (Georgia Institute of Technology)

J13: A Specific Art of the Machine: New Approaches to Film and Technology

Room:

Chair: Brian Jacobson (University of Southern California)

Kristen Whissel (University of California-Berkeley), "Vitalizing Technologies: The Life and Death of Digital Creatures"

Jennifer Peterson (University of Colorado, Boulder), "Efficiency and Abundance: Industrial Films and Early Educational Cinema"

Brian Jacobson (University of Southern California), "The Black Maria: Studio, Machine, Human-Built World"

Tom Gunning (University of Chicago), "Moving Parts: Cinematic Devices before and after Cinema"

J14: Siegfried Kracauer: (Film) Culture in the Anteroom

Room:

Chair: Johannes vonMoltke (University of Michigan)

Co-chair: Gerd Gemünden (Dartmouth College)

Noah Isenberg (Eugene Lang College/ The New School), "This Pen For Hire: Siegfried Kracauer as American Cultural Critic"

Dana Polan (New York University), "The Labor of Visual Culture: Siegfried Kracauer's *The Salaried Masses*"

Johannes vonMoltke (University of Michigan), "Siegfried Kracauer and the Emergence of Film Studies"

Respondent: Hermann Kappelhoff (Freie Universität Berlin)

J15: Techno-Cinematic Mutations: Theorizing the Communications between New Media Technologies and the Cinematic Imaginary

Room:

Chair: Mark Martinez (University of Minnesota)

Emanuelle Wessels (Augsburg College), "The Post-Cinematic Image of Networked Propaganda: The Obama Joker as Populist Monster Signifier"

Atila Hallsby (University of Georgia), "Cine-Scapes of Mind and Body: The Imaginative Use of Cinematic Display in Neuroscience"

Mark Martinez (University of Minnesota), "The Heads-Up Display and the Smart Screen: Cinema Dreams Its Technological Interlopers"

Respondent: Ron Greene (University of Minnesota)

J16: Architectural Spaces: On and Off the Screen

Room:

Chair: Jennifer Johung (University of Wisconsin, Milwaukee)

Drew Ayers (Georgia State University), "The Prismatic Subjectivities and Material Imagination of Kieślowski's *Decalogue*"

Richard Farmer (University College London), "The Dying of the Light: Cinemagoing and the Blackout in Britain During the Second World War"

Jocelyn Szczepaniak-Gillece (Northwestern University), "Film's Endless Space: The Streamlined Movie Theatre, Spectatorship, and Modernist Architecture"

Amy Herzog (Queens College/City University of New York), "Visualizing the Virtual Citizen: Architectural Rendering Software, 'Aspirational' Aesthetics, and the Colonization of Public Space"

J17: Misremembered Film

Room:

Chair: John Bruns (College of Charleston)

Co-chair: Ned Schantz (McGill University)

David Johnson (Salisbury University), "*Waking Life* and the Forgotten Face of Cinema"

Charles Meyer (University of Florida), "Slips in Film Reading Revisited"

John Bruns (College of Charleston), "The Error of Supplement: Writing on Film"

Ned Schantz (McGill University), "Unseen *La Jetée*: The Afterlife of an Error"

J18: Natural Histories

Room:

Chair: Jennifer Fay (Vanderbilt University)

Patricia Chu (University at Albany-State University of New York), "Sea Urchins and Circuses: Two Modernist Natural Histories"

Jennifer Fay (Vanderbilt University), "On Ice and Siegfried Kracauer's Natural History"

Justus Nieland (Michigan State University), "Happy Natural History: The Modernist Film Pedagogy of Charles and Ray Eames"

Akira Lippit (University of Southern California), "The Obscene Cat"

J19: When Good Pets Go Bad: Eco-Horror's Third Wave

Room:

Chair: Mikita Brottman (Maryland Institute College of Art)

Wheeler Winston Dixon (University of Nebraska), "It's No Picnic: When Animals Attack"

Mikita Brottman (Maryland Institute College of Art), "Circle of Death: Hyena Horrors in *The Lion King*"

Christopher Sharrett (Seton Hall University), "Watching Things Burn: The New Politics of Disaster"

Gwendolyn Audrey Foster (University of Nebraska-Lincoln), "When Animals Should Attack"

J20: Alternative Film Histories: Hollywood and the Amateur Revisited

Room:

Chair: Caitlin McGrath (University of Chicago)

Co-chair: Charles Tepperman (University of Calgary)

Caitlin McGrath (University of Chicago), "“Be Beautiful?”: The Amateur Films of Cyrus Pinkham"

Ryan Shand (University of Glasgow), "Role Reversals within Amateur Cinema: Casting Children as Adult Characters in the ‘Film Play’"

Charles Tepperman (University of Calgary), "From Parlor to Auditorium: Tracing the Public Exhibition of Amateur Films in the 1930s"

Respondent: Haidee Wasson (Concordia University)

J21: The Screen Pedagogy of Godard

Room:

Chair: David Fresko (Stanford University)

Co-chair: Daniel Morgan (University of Pittsburgh)

Alexander Greenhough (Stanford University), "The Window and the Mirror: Interlocutions in Godard's Films of the Sixties"

David Fresko (Stanford University), "Put Yourself in the Picture: Notes on Numéro Deux's Split-Screen Tableau"

Rick Warner (University of Pittsburgh), "Self-Portraiture as Dialogue in the Cinematic Essay (Godard, Farocki)"

Christopher Pavsek (Simon Fraser University), "Godard's *Film Socialisme*: To Speak and Screen before an Empty Auditorium"

J22: Media Policy, Creators and Users

Room:

Chair: Paula Gilligan (IADT Dun Laoghaire)

Tim Anderson (Old Dominion University), "The End User: A New Audience for A New Media"

Kyle Conway (University of North Dakota), "Religion in Multicultural Policy: Canadian Broadcasting and Islam on TV"

Josh Heuman (Texas A&M University), "Contract, Copyright, and the Contradictions of Industrial Authorship: Phillips v. WGN and the Organization of Radio and Television Writing"

Michael Newman (University of Wisconsin-Milwaukee), "Free TV?: Television File-Sharing, Media Convergence, and Cultural Status"

J23: The Global and the Intimate

Room:

Chair: Feng-Mei Heberer (University of Southern California)

Co-chair: Jeannie Simms (School of the Museum of Fine Arts, Boston)

Jeannie Simms (School of the Museum of Fine Arts, Boston), "Readymaids: Intimate Collaborations"
Feng-Mei Heberer (University of Southern California), "The Migration of Intimacy"

Jecheol Park (University of Southern California), "Non-Working Bodies: Global Biopolitics and Jia Zhang-ke's *Useless*"

Katarzyna Marciniak (Ohio University), "Pedagogy of Rage: Teaching *Frozen River*"

Saturday, March 12, 2011 2:00-3:45 pm (Session K)

K1: Where Feminism Has Gone: Media Interpretations of Women's Power

Room:

Chair: Martha Nochimson (Cineaste)

Anthony Hayt (University of Oregon), "The Girls Are Out: Erasing the Final Girl in the Remakes of Classic Slasher Horror"

Linda Mizejewski (Ohio State University), "Feminism, Postfeminism, and Liz Lemonism: Women and Power on *30 Rock*"

Martha Nochimson (Cineaste), "Spaced Out: The Problematic 'Postfeminism' of *Battlestar Galactica*"

Kathleen Rowe Karlyn (University of Oregon), "Aging, Eros, and a Wicked Powerful Feminism"

K2: Negotiating National, Regional, and Global Citizenships in Chinese Cinema

Room:

Chair: Victor Fan (Yale University)

Victor Fan (Yale University), "Double Occupancy and Nationalism: Contesting Notions of Citizenship in Chinese-Hollywood Co-Productions of Martial Arts Films"

Jennifer Feeley (University of Iowa), "National Specters and Regional Spectators: Flexible Citizenship in Contemporary Chinese Horror Cinema"

Wei Yang (Sewanee The University of the South), "The Persistence of Nation: New Cinematic Citizenship in Feng Xiaogang's Aftershock"

Cecile Lagesse (Yale University), "Hou Hsiao-hsien's *Café lumière*: Double Occupancy and Taiwanese Identity"

Respondent: Natasa Durovicova (University of Iowa)

K3: From A-Festivals to Arthouse Films: Modes of Film Production and Distribution

Room:

Chair: Dorota Ostrowska (Birkbeck College, University of London)

Malte Hagener (Philipps Universität Marburg), "The Road to Venice: An Archaeology of Film Festivals"

Christian Jungen (University of Zurich), "Festival Fever: Survival of the Fittest in the Economy of Attention"

Dorota Ostrowska (Birkbeck College, University of London), "Polish Cinema at International Film Festivals"

Michael Talbott (New York University), "European Film Festivals and Contemporary 'World Cinema'"

K4: Media Citizenship: Crisis, Industry, Celebrity

Room:

Chair: Claudia Springer (Framingham State University)

Sue Collins (Michigan Technological University), "Performing Citizenship: Crisis and the Celebrity Media Event"

Alison Trope (University of Southern California), "Saving Hollywood's Soul: Corporate Citizenship and the New Hollywood"

Nicole Seymour (University of Louisville), "'Save a Logger, Save the Owls, Kill a Logging Exec': Class Consciousness in Environmentalist Cinema"

Claudia Springer (Framingham State University), "Failing Green Citizenship: Hollywood Rubbish"

K5: Place and Representation in HBO's *Treme*

Room:

Chair: Julia Leyda (Sophia University)

Joy Fuqua (Queens College), "'In New Orleans We Might Say it Like This...': Autochthonic Discourses and Expert Outsiders in HBO's *Treme*"

Julia Leyda (Sophia University), "What a Character! Creighton and Excess in HBO's *Treme*"

Courtney George (Columbus State University), "'We're All Goin' Crazy Buck Jumpin' and Havin' Fun': The Carnavalesque in the Music of HBO's *Treme*"

Lynnell Thomas (University of Massachusetts, Boston), "Televisual Tourism: HBO's *Treme* and the Racial Remapping of Post-Katrina New Orleans"

K6: Workshop: Issues of Auteurism in Contemporary Latin American Cinema

Room:

Chair: Misha MacLaird (Independent Scholar)

Workshop Participants:

Dolores M. Tierney (University of Sussex)

Jeffrey Middents (American University)

Cecilia Sayad (University of Kent)

Jorge La Ferla (University of Buenos Aires/University of Cinema)

Misha MacLaird (Independent Scholar)

Sponsor: Latino/a Caucus

K7: Troubling Visibility: Assimilation and Ambiguity in TV History

Room:

Chair: Victoria Johnson (University of California, Irvine)

Deron Williams (Southern Illinois University, Carbondale), "A Standup Guy: The Joke as Psychoanalytic Device in FX Network's *Louie*"

Kirsten Pike (Northwestern University), "Fake Tans and Freaky Five-Year-Olds: Narratives of Gender, Race, and Assimilation in TLC's *Toddlers & Tiaras*"

Jon Kraszewski (Seton Hall University), "Mixed-Race Identities, Neoliberalism, and the Fight Against Racism on American Reality TV in the 2000s"

Mark Williams (Dartmouth College), "Passing for History: Visuality, Humor, and Early Television Historiography"

K8: Sound and Music

Room:

Chair: Deane Williams (Monash University, Melbourne)

Thomas Cohen (State University of New York-Plattsburgh), "Jazz, Film, and Videotape: Shirley Clarke's *Ornette: Made in America*"

Morgan Woolsey (University of California, Los Angeles), "Time Change: Oppositional Scoring and Sound Design in the Films of the L.A. School"

Amy Corbin (Muhlenberg College), "Interrogating Racial and Geographic Boundaries Through Direct Address in *The Corner* and *Just Another Girl on the I.R.T.*"

Sean Griffin (Southern Methodist University), "I've Grown Accustomed to Her Voice: Fetishizing the Female Voice in *My Fair Lady*"

K9: Arab Film and Media in a Local/Global Frame

Room:

Chair: Peter Limbrick (University of California, Santa Cruz)

Livia Alexander (ArteEast), "The Universal Film: Shifting Markets, Emerging Platforms and New Arab Shorts Cinema"

Karim Tartoussieh (New York University), "Digital Disobedience and Mediated Citizenship in Egypt"

Suzanne Gauch (Temple University), "Among the Trajectories of Algerian Cinema"

Peter Limbrick (University of California, Santa Cruz), "Moumen Smihi and Cultural Traffic in the Maghreb"

K10: Studies in Distinction: Authorship, Style, and Meaning

Room:

Chair: Jonathan Lupo (Colorado State University)

Jason Jacobs (University of Queensland), "David Milch and the Reality of the Unseen in *John from Cincinnati*"

Mack Hagood (Indiana University), "Unpacking Punches: Synchresis and Schizophonia in the

Combat Foley of *Fight Club*"

Laura Canning (Dublin City University), "The Roots of *Inception*: The Evolution of the Contemporary Smart Blockbuster"

Jonathan Lupo (Colorado State University), "'Just Three Cameras and We Shoot': Televisual Style & Mode of Production in *Friday Night Lights*"

K11: Workshop: Teaching Television Today

Room:

Chair: Jeremy Butler (University of Alabama)

Workshop Participants:

Kelly Kessler (DePaul University)

Stephen McKenna (Catholic University of America)

Sharon Ross (Columbia College, Chicago)

Alexander Russo (Catholic University of America)

Sponsor: Television Studies Interest Group

K12: Media and Education: Pedagogy/Exhibition/Policy

Room:

Chair: Gregory Waller (Indiana University)

Chad Newsom (University of Florida), "On Teaching Film in the 21st Century"

Katie Good (Northwestern University), "'Early Rays of a Brighter Dawn': Audiovisual Media and the Internationalization of American Classrooms, 1920-1950"

Jennifer Rosales (University of Southern California), "US Media and Digital Literacy Policy, Economics and Global Competition: The Common Core State Standards Initiative"

Gregory Waller (Indiana University), "Motion Pictures in Schools—Beyond the Classroom"

K13: The Author: Wanted--Dead or Alive

Room:

Chair: Timothy Corrigan (University of Pennsylvania)

Timothy Corrigan (University of Pennsylvania), "Auteurs, Truffaut, and the Burden of Books"

Patricia White (Swarthmore College), "Cultural Capital and Exiled Iranian Women Artists"

Colin MacCabe (University of Pittsburgh), "The Ineluctability of the Author: The Case of *Screen* in the Seventies"

Lucy Fischer (University of Pittsburgh), "Body Double: The Author Incarnate in the Cinema"

K14: Queer Cinema Revisited

Room:

Chair: Joseph Wlodarz (University of Western Ontario)

Marc Siegel (Freie Universität, Berlin), "Revisiting Mario Montez"

Joseph Wlodarz (University of Western Ontario), "The Boys in the *Bijou*: Gay Pornography and the Making of Clone Culture"

Chris Holmlund (University of Western Ontario), "John Waters' Women: Supporting Players Acting 'Out'"

Lucas Hilderbrand (University of California, Irvine), "Burned: Revisiting *Paris is Burning's* Reception"

K15: Interactivity

Room:

Chair: Andrea Campbell (St. Thomas University)

Marina Hassapopoulou (University of Florida), "Interactive Cinema: Archiving the Meta-Cinematic Trace"

Aubrey Anable (Hamilton College), "New Media/New Cities: The Interactive Urban Address and DIY Urban Planning"

Vinicius Navarro (Georgia Institute of Technology), "Evanescence Presence: Nonfictional Subjects, Indexicality, and New Media"

Jeff Rush (Temple University), "Hybrid Integration: Trace and the Chiasm in Replay Video Games"

K16: Audiovisual Aesthetics: Montage versus Long Take Redux

Room:

Chair: Amy Rust (University of South Florida)

Marshall Deutelbaum (Purdue University (Retired)), "A Closer Look at Editing in Early CinemaScope Films"

Kyle Stine (University of Iowa), "Re-Sorting to Violence: Technologies of Montage and the Take-Off of Acronyms"

Daniel Morgan (University of Pittsburgh), "Why André Bazin Was Wrong, or, The Consistency of Orson Welles' Style"

Amy Rust (University of South Florida), "A Parallax View: Television, Cinema, & Multiple-Speed Montage"

K17: "Reconciling Institutional Media Cultures and Political Subjectivity:

Room:

Chair: Peter Bloom (University of California-Santa Barbara)

Peter Bloom (University of California-Santa Barbara), "'Instituting Narrative Authority: Voicing British Colonial Film and Radio'"

Laura Heins (University of Virginia), "The Propaganda Minister's New Media: Television and Radio Policy in Germany, 1933-1944"

Masha Salazkina (Concordia University), "Film Cultures and State Institutions: Soviet and Fascist

Models"

Vincent Bouchard (University of Louisiana at Lafayette), "Film Commentator, Between Appropriation and Propaganda"

K18: *Filmer les corps masculins dans le cinéma français et francophone*

Room:

Chair: Robert Lang (University of Hartford)

Raphaëlle Moine (Université Sorbonne Nouvelle Paris3), "Depardieu et la marginalité : *des Valseuses* (Bertrand Blier, 1974) à *Mammuth* (Benoît Delépine & Gustave Kervern, 2010)"

Sylvie Blum-Reid (University of Florida), "Le corps/Cœur de Romain Duris"

Jean-Pierre Bertin-Maghit (Université Sorbonne Nouvelle Paris3), "Filmer le corps du soldat au repos durant la guerre d'Algérie"

Robert Lang (University of Hartford), "Une 'société construite sur le viol' : le corps comme allégorie dans *L'Homme de cendres* (Nouri Bouzid, 1986)"

Sponsor: French Francophone Interest Group

Conducted in French

K19: The Animation Auteur

Room:

Chair: Tom Kemper (Crossroads School)

Mark Langer (Carleton University), "Walt Disney's Authorship beyond the Grave"

Hannah Frank (University of Iowa), "'The Same Things Coal Miners Strike For': Art and Labor in the U.S. Animation Industry in the 1930s and 1940s"

Ellen Seiter (University of Southern California), "'Love's Labour's Lost': Satoshi Kon's Depictions of Media Work"

Tom Kemper (Crossroads School), "Too Many Cooks in the Kitchen: The Auteur(s) of *Ratatouille*"

K20: Playing Games With the Movies

Room:

Chair: Harrison Gish (University of California, Los Angeles)

Bernard Perron (University of Montreal), "The Ocean's Trilogy Game, or How to Heist the Film Viewer"

David O'Grady (University of California, Los Angeles), "Interactive Fallout: Cinematic and Ludic Temporalities in *Fallout 3*"

Jessica Aldred (Carleton University), "Light-Saber, Camera, Action: The Impact of Embodied Interfaces on Movie-Licensed Video Game Characters"

Harrison Gish (University of California, Los Angeles), "Playing the DVD: Digitally Gaming Film Narrative"

Sponsor: Video Game Studies Interest Group

K21: Trauma and the Nation: Across Media, Across the Globe

Room:

Chair: Sophia Harvey (Vassar College)

Boaz Hagin (Tel Aviv University), "Mind Games, Terrorism, and 'Our Traumas' in *Frozen Days* (Israel, 2006)"

Mila Zuo (University of California, Los Angeles), "Restless Bodies 'Exciting Terror' in Lou Ye's *Summer Palace*"

Ashwani Sharma (University of East London), "Ghosts – The Subject of Race and Migration in Transnational Film"

Eric Freedman (Florida Atlantic University), "Trauma and Citizenship: An Intervention"

K22: Citizenship in Revolt: Mediated Anger, Laughter, and Conspiracy Theories

Room:

Chair: Heather Hendershot (Queens College, City University of New York)

Heather Hendershot (Queens College, City University of New York), "Yahoo Bigotry, Appallingly Bad Manners, and Poor Strategy: How H.L. Hunt Did Not Create the New Right"

Robert Howard (University of Wisconsin, Madison), "Network Apocalypse: How Vernacular Authority Can Undermine Citizenship"

Jonathan Gray (University of Wisconsin, Madison), "Citizen Anti-Fan: The Politics of Dislike"

Trevor Blank (Pennsylvania State University, Harrisburg), "Posthumously Yours: Conceptualizing the Folk Response to Media Disasters in the Digital Age"

Respondent: Jeffrey Jones (Old Dominion University)

K23: Mapping the Cinematic City

Room:

Chair: Heidi Cooley (University of South Carolina)

Adam Capitanio (Michigan State University), "Harry Bergman: Amateur Auteur of the Transforming Cityscape"

David Gray (University of California, Santa Barbara), "*The Exiles*, Angels Flight and Downtown Los Angeles' Commemorative Spaces: A Walking Tour"

Katy Ralko (University of California, Los Angeles), "Cinematic Bunkers: A Changing Conception of Modern Military Urbanism in *Gunner Palace*"

Germaine Halegoua (University of Wisconsin, Madison), "The Urban Politics of Media Policy: Harnessing The Motor City as Media City"

Saturday, March 12, 2011 4:00-5:45 pm (Session L)

L1: Popular Aesthetics: Camouflage, Disguise, and Re-Combination in Cinematic Genres

Room:

Chair: Hilary Radner (University of Otago)

Janet Staiger (University of Texas, Austin), "The Romantic Horror Film: *Zombieland* (2009) as Disguised Genre"

Michael DeAngelis (DePaul University), "There and 'Not There': Todd Haynes and the Queering of Genre"

Walter Metz (Southern Illinois University Carbondale), "Driving Miss Lohan: Popular Aesthetics, Preston Sturges, and *Georgia Rule* (2007)"

Hilary Radner (University of Otago), "Romantic Drama: The Genre That Dares Not Speak Its Name"

L2: Courtroom Drama: Media Industries and the Law

Room:

Chair: Maya Smukler (University of California, Los Angeles)

Co-chair: Jennifer Porst (University of California, Los Angeles)

Cynthia Chris (College of Staten Island, CUNY), "Bleeping Policy: The FCC, the Courts and the Future of Decency Regulation"

Elizabeth Ellcessor (University of Wisconsin, Madison), "Case Closed: Closed-Captioning, US Law and Assumptions about Audience"

Jennifer Porst (University of California, Los Angeles), "Roy Rogers and Gene Autry Do Not Endorse this Project: Actors and Advertising in Feature Films on Television Before 1955"

Maya Smukler (University of California, Los Angeles), "Lights! Camera! Class Action! The Directors Guild of America's Case for Gender Equality"

Respondent: Constance Penley (University of California, Santa Barbara)

L3: International Film Markets

Room:

Chair: Anne Ciecko (University of Massachusetts, Amherst)

Colleen Kennedy-Karpat (Rutgers University), "Putting France's Best Face Forward: French Nationalism and International Film Markets in the 1930s"

Christopher Howard (University of London), "Film Trade under the Japanese Quota and Remissions System (1952-1964)"

Chris Robinson (University of Kansas), "The Strange Case of Italian Films Export: The Foreign Film Distributor Financed by the MPAA"

Anne Ciecko (University of Massachusetts, Amherst), "Kingdom of Cinema: 'Non-Nationals' and Film Culture(s) in Bahrain"

L4: Framing Death and Remembrance

Room:

Chair: Aniko Bodroghkozy (University of Virginia)

Shayne Pepper (North Carolina State University), "HBO Memorial Documentaries: 'Remember. Reflect. Respond'"

Ryan Bowles (University of California, Santa Barbara), "Framing Life, Reframing Death: Documentary Film and the Production of Precarious Spectators"

Murray Gabrielle (La Trobe University), "Edgar Morin, the Cinema and Death"

Aniko Bodroghkozy (University of Virginia), "Traumatized Television, Traumatized Citizens: The Medium and its Viewers during the Kennedy Assassination"

L5: Gendering the Recession

Room:

Chair: Yvonne Tasker (University of East Anglia)

Hannah Hamad (Massey University), "Ashes to Ashes as Postfeminist 'Recession Television'"

Yvonne Tasker (University of East Anglia), "Gender, Work and Postfeminist Masculinity in Recession-Era Cinema"

Diane Negra (University College Dublin), "Gendering the Recession in Ireland"

Alan Nadel (University of Kentucky), "An Institution 'Too Big to Fail': Marriage and the Gendered Economies of *The Hangover*"

L6: American Cinema and Liminality: Revisiting the Concept of Independence in the Post-Classical Era

Room:

Chair: Roy Grundmann (Boston University)

Eric Schaefer (Emerson College), "A Woman's Work Is Never Done: Female Labor in 1960s Sexploitation Films"

Frances Gateward (Ursinus College), "We Too, Are America: African American Women Directors, Citizenship, and Counter-Cinema"

Thomas Schatz (University of Texas, Austin), "Off-Hollywood"—American Independent Film in the 1980s"

Respondent: Alex Lykidis (Montclair State University)

L7: Animating Blackness: Race, Citizenship, and Satire in Aaron McGruder's *The Boondocks*

Room:

Chair: TreaAndrea Russworm (University of Massachusetts)

Co-chair: Michael Forbes (DePauw University)

Racquel Gates (Northwestern University), "Caught at the Crossroads: The Ambivalent Politics of *The Boondocks*"

Paul Mahaffey (University of Montevallo), "The *Boondocks* and the Neo-Slave Narrative: The Story of Catcher Freeman"

Mark James (University of West Florida), "Huey's Awesome Hairdo: Consuming the Black Intellectual"

Sarah Florini (Indiana University), "Is this #Boondocks or #Coondocks?: Interpreting 'The Story of Jimmy Rebel' in 140 Characters on Twitter"

Sponsor: African/African American Caucus

L8: Workshop: Navigating the Job Market

Room:

Chair: Brian Price (University of Toronto)

Workshop Participants:

Jennifer M. Barker (Georgia State University)

Mark Betz (King's College, University of London)

Nitin Govil (University of California, San Diego)

Joanna E. Rapf (University of Oklahoma)

Amy Villarejo (Cornell University)

Sponsor: Professional Development Committee

L9: Digital Television, Analog Memories: Television's Analog Memory Boom

Room:

Chair: Max Dawson (Northwestern University)

Co-chair: Amy Holdsworth (University of Glasgow)

Amy Holdsworth (University of Glasgow), "Nostalgic Frames: Televising and Teaching Television History and Memory"

Max Dawson (Northwestern University), "Requiem for the CRT: Television, Obsolescence, and the Material of Memory"

James Bennett (London Metropolitan University), "Institutional (Analog) Memories: How Policy and Production Histories Inflect Digital Production Cultures"

Karen Lury (University of Glasgow), "'Close' Viewing: Stories of Technology in the Move from Analog to Digital Media"

Sponsor: Television Studies Interest Group

L10: Activism, Affects and Agency: Media Citizenship as Intimate Public Participation

Room:

Chair: Ingrid Ryberg (Stockholm University)

Anu Koivunen (Stockholm university), "Pride Politics through Public Service? Refashioning Swedish Finns through Minority Programming"

Katariina Kyrola (University of Turku), "Heavy Feeling: *Precious* (2009) and Affective Politics of Size/Race/Gender"

Ingrid Ryberg (Stockholm University), "A Safe Space for Sexual Empowerment: The Public Sphere of Queer, Feminist and Lesbian Pornography"
Respondent: Patricia White (Swarthmore College)

L15: Institutional Practices and Ideals: Television Economics and Policy

Room:

Chair: Jennifer Gillan (Bentley University)

Sarah Matheson (Brock University), "Navigating Boundaries: Genre, Nation and the CBC's *The Border*"

Andreas Jahn-Sudmann (Göttingen University) and Frank Kelleter (Göttingen University), "The Dynamics of Serial Outbidding (Überbietung): Contemporary American Television Series and the Concept of 'Quality TV'"

Anne Gilbert (Rutgers University), "Stick Around for More: How Reruns and Syndication Contribute to the Changing Concept of Television"

Jennifer Gillan (Bentley University), "Protect this Mouse/House: Channel Branding, Corporate Sponsorship, and Purchaser-Citizens on NBC and Disney TV"

L16: Re-engaging Colonial Legacies

Room:

Chair: Cheira Belguellaoui (DePauw University)

Paul Fileri (New York University), "Documentary Displacements and Imperial Migration: *Afrique sur Seine* Out of the Archive of French Colonial Documentary"

Dennis Hanlon (Beloit College), "*The Hour of the Furnaces* in India: Tricontinental Montage as Appropriation, Solidarity and Introjection, in Mrinal Sen's *Padatik*"

Nicholas Balais (York University), "Discourses of Cinema and Modernity: *Cine Cubano* in the 1960s"

Yifen Beus (Brigham Young University, Hawaii), "Griots and Talanoa Speak: Storytelling as Theoretical Frames in African and Pacific Cinemas"

L17: On the Margins of Documentary: Divergent Practices in the Digital Era

Room:

Chair: Selmin Kara (Wayne State University)

Co-chair: Richard Grusin (University of Wisconsin-Milwaukee)

Arild Fetveit (University of Copenhagen) and Carole Piechota (Wayne State University), "Documentarism in the Art Scene: Between Aesthetics and Politics"

Richard Grusin (University of Wisconsin-Milwaukee), "Wikileaks, Documentality, and Media Citizenship"

Kristopher Fallon (University of California, Berkeley), "Filtering the Leak: Transparency and Ideology in Wikileaks' *Collateral Murder*"

Selmin Kara (Wayne State University), "The Sonic Summons: Meditations on Nature and Anempathetic Sound in Digital Documentaries"

L18: Workshop: Urban Informatics, Geographic Data, and the Media of Mapping

Room:

Chair: Shannon Mattern (The New School)

Workshop Participants:

Germaine Halegoua (University of Wisconsin, Madison)

Brendan Kredell (Northwestern University)

Daniel Makagon (DePaul University)

Jesse Shapins (Harvard University)

Nicole Starosielski (University of California, Santa Barbara)

Sponsor: Urban Studies Interest Group

L19: Breillat, Denis, Ozon: Re-Thinking Transgression in Contemporary French Cinema

Room:

Chair: Lee Carruthers (University of Calgary)

Asbjørn Grønstad (University of Bergen), "Gory Desires: Consuming the Body in Claire Denis's *Trouble Every Day*"

Jehanne-Marie Gavarini (University of Massachusetts, Lowell), "'Aux Marches du palais': Transgressing Gender Roles in Catherine Breillat's *Bluebeard*"

Lee Carruthers (University of Calgary), "Back and Forth: The Transgressive Temporality of François Ozon"

Respondent: Maureen Turim (University of Florida)

L20: Song and Film:: Soundscapes, Landscapes, and Manscapes

Room:

Chair: Kathryn Kalinak (Rhode Island College)

Corey Creekmur (University of Iowa), "The Cowboy Chorus: Narrative and Cultural Functions of the Western Theme Song"

Caryl Flinn (University of Arizona), "Musicals: Affect and Afterlife"

Krin Gabbard (State University of New York, Stony Brook), "Isn't It Bromantic? Rock Music and Male Bonding"

Kathryn Kalinak (Rhode Island College), "Song and Authenticity in the Western"

L21: Cultural Logics of Replay

Room:

Chair: Christopher Hanson (Syracuse University)

Laurel Westrup (University of California, Los Angeles), "Re-Mastering MTV: Intermedial Mastery and

the Literal Video Phenomenon"

Steve Anderson (University of Southern California), "Repetition, Cultural Memory, and the Construction of History"

Robert Cavanagh (Northwestern University), "Instant Replay and the Impossibility of Decision"

Christopher Hanson (Syracuse University), "Similarity and Difference: Replay in the Digital"

L22: Aesthetic Legacies in Experimental Film and Media

Room:

Chair: Michael Zryd (York University)

Michael Zryd (York University), "Frampton and Mallarmé: Navigating Boundaries of Image and Text"

Michele Pierson (King's College London), "Avant-Garde Casting: Jerry Sims and Ann Savage"

Brian Wall (Binghamton University), "Art and Anti-Art in Experimental Film"

Eli Horwatt (York University), "Readymade Strategies in Film and Video"

Sponsor: Experimental Film and Media Interest Group

L23: Spatial Landscapes in Film and TV

Room:

Chair: Catherine Zimmer (Pace University)

Alexander Thimons (Northwestern University), "Televising Authenticity: Terroir, Tourism, and Oenophile TV"

Seung-hwan Shin (University of Pittsburgh), "The Western in Transposition: The Asian Western and Nostalgia without Memories"

Henrik Gustafsson (University of Bergen), "'Uncanny Landscape': On Claire Denis"

Catherine Zimmer (Pace University), "Surveillance Narratives and the 'Geopolitical Aesthetic'"

Saturday, March 12, 2011 6:00-8:00 pm

Closing Reception

Room:

Sunday, March 13, 2011 8:00-9:45 am (Session M)

M1: Do You Know What It Means to Represent New Orleans? David Simon's *Treme* and Mediated Citizenship

Room:

Chair: Jeffrey Jones (Old Dominion University)

Kristina Busse (Independent Scholar) and John Dudley (University of South Dakota), "Second Lining as Suffering and Solidarity: Absence and Authenticity in David Simon's post-Katrina New Orleans"
Christopher Cwynar (University of Wisconsin-Madison), "'I Have Roamed the Whole World Over, but New Orleans is Still My Home': Cultural Citizenship, Authenticity, and the Limits of Representation on HBO's *Treme*"

Nicholas Marx (University of Wisconsin, Madison), "Branding the Band: Mediating Viewer Engagement through Music in HBO's *Treme*"

Respondent: Vicki Mayer (Tulane University)

Sponsor: Television Studies Interest Group

M2: Geek Media and its Tropes

Room:

Chair: Carter Soles (SUNY Brockport)

Kom Konyosyng (University of Oregon), "R. Crumb, Geek Rage, and the Originating Tropes of Geek Melodrama in Film and Television"

Joseph Arton (University of East Anglia), "Richard Dreyfuss: The Geeky Jew as Superstar"

Brenna Wardell (University of Oregon), "The Geek as Rake: Roving Masculinity in Contemporary Film"

Carter Soles (SUNY Brockport), "Team Apatow and the Tropes of Geek Media"

M3: Gaming the Globe: Video Games and Empire

Room:

Chair: Irene Chien (University of California, Berkeley)

Co-chair: Greta Niu (University of Rochester)

Iskandar Zulkarnain (University of Rochester), "'On the Gallian Front': *The Valkyria Chronicles* Video Game and the 'Cute' Memory of War"

Irene Chien (University of California, Berkeley), "Mastering Moves in Early Martial Arts Video Games"

Greta Niu (University of Rochester), "Techno-Orientalism and Empire: 'China' and Video Games from the 5th to the 21st Centuries"

Tanner Higgin (University of California-Riverside), "Racial Mapping in Videogames"

M4: TV and Film Critics, Journalistic Practices, and Society

Room:

Chair: Lee, Nam (Chapman University)

Jason Kelly Roberts (Northwestern University), "Mongrel Medium or Compound Cinema? Upper-Middlebrow Perspectives on the Value of Sound"

David Sagehorn (Northwestern University), "The Critical Potential of the Television Recap"

Mark Benedetti (Indiana University), "When Is a Canon a Canon? The Case of *No Wave Film*"

Karen Petruska (Georgia State University), "The Television Critic as Media Citizen: Revisiting Fin/Syn and PTAR"

M5: Music Videos and Political "Future Texts" : Sampling Towards a New Civic Body

Room:

Chair: Rachel Raimist (University of Alabama)

Virginia Kuhn (University of Southern California), "Resistant Discourse: Jay Z's Swagger and the Rhetoric of Gesture"

Shelleen Greene (University of Wisconsin, Milwaukee), "The New 'Material Girls': Madonna, Millennial Pop Divas, and the Politics of Race and Gender"

Vicki Callahan (University of Wisconsin, Milwaukee), "A 'Window Seat' to History: Erykah Badu's Dealey Plaza Remix"

Janina Cartier (Northwestern University), "Pimp-hop: Rethinking Blaxploitation's Connection to Hip-hop Videos"

M6: The Films of Joseph Cornell

Room:

Chair: Robin Blaetz (Mount Holyoke College)

William Verrone (University of North Alabama), "Joseph Cornell's *Rose Hobart* and the Art of Appropriation"

Kian Bergstrom (Roosevelt University), "The Contexts of *Rose Hobart*: Cornell's Love Story"

Jeanne Liotta (University of Colorado, Boulder), "Hide And Seek: Film Fragments From The Collection Of Joseph Cornell"

Robin Blaetz (Mount Holyoke College), "The Transformation of the Ordinary in the Films of Joseph Cornell"

Sponsor: Experimental Film and Media Interest Group

M7: Maximizing Assets to Maintain the Brand: Conglomerate Logics at Disney

Room:

Chair: Erin Copple Smith (University of Wisconsin, Madison)

Lindsay Garrison (University of Wisconsin, Madison), "Negotiating Conglomeration and Celebrity Commodities: The Cultural Politics of Disney's Star-Driven Franchises"

Courtney Brannon Donoghue (University of Texas), "Glocalizing the High School Musical Format: Disney and Local Language Production Strategy in Latin America"

Darcey West (Georgia State University), "Getting By with a Little Help from Friends: How Disney's Joint Ownership Shapes the Lifetime Brand"

Erin Copple Smith (University of Wisconsin, Madison), "'Disney Could Flow Through All the Brands': ABC Talk Shows as Cross-Promotional Vehicles"

M8: The Long Take in Theory and Practice

Room:

Chair: James Morrison (Claremont McKenna College)

Thomas Connelly (Claremont Graduate University), "The Velocity of the Long Take"

Gregory Flaxman (University of North Carolina, Chapel Hill), "The Baroque Take"

Maria Pramaggiore (North Carolina State University), "Measuring the 1970s: *Barry Lyndon* and the Long Take"

James Morrison (Claremont McKenna College), "Tracking the Solitary Figure"

M9: Who Counts? Proper Citizens/Popular Media

Room:

Chair: Nicole Starosielski (University of California, Santa Barbara)

Maria Boyd (University of Texas, Austin), "*American Idol*'s Containment and Unleashing of a 'Glam Rock, Sex God'"

Ashley Elaine York (Department of Sociology/The University of Alberta), "Television's Transgendered Bisexual Citizen: the 'States' of *Tara* as a 21st-Century Challenge to the Feminine Housewife and the Postfeminist Myth"

Melissa Zimdars (University of Iowa), "Contradictory Discourses: The Maintenance of Postfeminist Masculinity from HBO's *Entourage* to CBS's *Two and a Half Men*"

Bryce Renninger (Rutgers University), "Maggie Gallagher and *The Good Wife/Wives*: The Subjugated Citizen in Pro-Marriage Media"

M10: Documentary's Haunted Spaces

Room:

Chair: Kristen Fuhs (University of Southern California)

Stefano Ciammaroni (New York University), "Italians Are Addicted to Rhetoric: Filmic Creationism and Truculent Antifascism in *Giorni di Gloria*"

Katie Model (New York University, Tisch, Cinema Studies), "Denial Testimony: The Nuremberg Trials and the Documentary Interview"

Jennifer Malkowski (University of California, Berkeley), "'A Negative Pleasure': The Sublimity of Suicide in *The Bridge*"

Kristen Fuhs (University of Southern California), "The Simple Art of Reenactment: a Poetics of Documentary Crime"

M11: Workshop: Home Movie Research Methodologies

Room:

Chair: Snowden Becker (University of Texas, Austin)

Workshop Participants:

Snowden Becker (University of Texas, Austin)
Maija Howe (University of New South Wales)
Marsha Orgeron (North Carolina State University)
Liz Czach (University of Alberta)

Sponsor: Nontheatrical Film and Media Interest Group

M12: Troubling Childhood in Cinema

Room:

Chair: Andrew Scahill (George Mason University)

Lisa Cunningham (University of West Georgia), "Violent Nymphs: Vampire and Vigilante Children in Contemporary Cinema"

Andrew Scahill (George Mason University), "Child of Darkness, Child of White: Demonizing White Privilege in *The Omen* Series"

Pamela Wojcik (University of Notre Dame), "Fantasies of Neglect: The Urban Child"

Jessica Roberts (Queen's University), "In the Rough: Violence, Innocence, and the Representation of Child Soldiers in *Blood Diamond*"

Respondent: Barbara Brickman (University of West Georgia)

Sponsor: Urban Studies Interest Group

M15: Crimes, Wars and Punishments: Technologies of Othering in Contemporary Media

Room:

Chair: Nicholas Muntean (University of Texas, Austin)

Arden Stern (University of California, Irvine), "The Ransom Note Effect: Design, Crime, and Conflict in American Visual Culture"

Gina Giotta (University of Iowa), "Hang 'Em High (Tech): To Catch A Predator and the Modern Spectacle of the Damned"

Will Brooker (Kingston University), "*The Dark Knight* and the 'War on Terror'"

Gloria Kim (University of Rochester), "Animal Traces: Developing Public Health Media and Cultivating Global Health Inequity in Zoonotic Disease Management"

M16: Irregular Citizens: Bodies that Escape the Social Grid

Room:

Chair: Adrian Martin (Monash University)

Lauren Bliss (Monash University), "The Pregnant Woman: Cinematic Visions of an Irregular Citizen"

Adrian Martin (Monash University), "Citizen Without a Past: Lost Identities and Downward Destinies"

Camilla Reestorff (Aarhus University), "The Identity-Less Body and the Death of the State Citizen"

Respondent: Girish Shambu (Canisius College)

M18: 'Citizen Cult': Cult Cinema at the Intersection between Private and Public

Room:

Chair: Ernest Mathijs (University of British Columbia)

Aaron Taylor (University of Lethbridge), "*It's a Wonderful Life* in the Public Domain, or the Paradox of the Feelgood Cult"

Alexia Kannas (Monash University), "Keeping It Real: The Political Importance of the Cult Film Audience"

David Church (Indiana University), "A Drive-In Theater of the Mind: Exploitation Cinema, Home Video, and Cultural Memory"

Jamie Sexton (Northumbria University), "Cult Here, Cult There, Cult Everywhere: The Public Presence of Metacult"

M19: Queer Film Criticism

Room:

Chair: Kevin Hagopian (Penn State University)

Kevin Hagopian (Penn State University), "Re/Collecting Robin Wood: The Tory as Queer Left Film Critic"

Christopher Gittings (University of Western Ontario), "Parsing the Transnational in Greyson's Queer Cinema: Proteus, Fig Trees, Covered and Hey Elton"

Paul McEwan (Muhlenberg College), "Who Are You Calling Queer?: Male Emotional Relationships and the Charge of Homoeroticism"

Daniel Humphrey (Texas A&M University), "From Distant Shores: Framing the Queer Foreign Film for a Conservative Culture"

M20: Workshop: Teaching "Media Industries": Pedagogical Strategies for a Complex and Ever-Changing Object

Room:

Chair: Michael Curtin (University of California, Santa Barbara)

Workshop Participants:

Denise Mann (University of California, Los Angeles)

Jennifer Holt (University of California, Santa Barbara)

Ross Melnick (University of California, Los Angeles)

Deron Overpeck (Auburn University)

Eddy Mueller (Emory University)

M21: Magnitudes of French Cinema: From the Local Real to the Global Imaginary

Room:

Chair: Mark Gallagher (University of Nottingham)

Lucy Mazdon (University of Southampton), "Raymond Depardon's Rural Trilogy: *Profils paysans* "

Mark Gallagher (University of Nottingham), "Alain Delon, International Man of Mystery"

Dale Hudson (New York University, Abu Dhabi), "Vampires, Immigrants, and the Illusions of National Borders and National Cinemas"

Grace An (Oberlin College), "Cinemas and Museums without Walls: Global Heritage for Assayas, Hou, and Tsai"

M22: Moving Images, Mobile Bodies: The National and Transnational Cinemas of Viet Nam and the Diaspora

Room:

Chair: Lan Duong (University of California, Riverside)

Michelle Ton (University of California, Los Angeles), "Contemporary Film Exhibition in Vietnam and the Industry's Historical Contexts"

Lee Ngo (University of California, Irvine), "The 'Vinaphone' Complex in Contemporary Transnational Vietnamese Film"

Lan Duong (University of California, Riverside), "A Forgotten Cinema: Commemorating Sài Gòn in Pre-1975 Southern Vietnamese Films"

Respondent: Louisa Schein (Rutgers University)

Sunday, March 13, 2011 10:00-11:45 am (Session N)

N1: How Does It Feel To Be a Trend? Interrogating the Politics of Racial Representation in Contemporary Hollywood Cinema

Room:

Chair: Mary Beltran (University of Wisconsin, Madison)

Mary Beltran (University of Wisconsin, Madison), "Hip Hop Hearts Ballet: Cultural Hybridity and 'Post-Racial' Cultural Capital in *Step Up 2: The Streets* and *Take the Lead*"

Camilla Fojas (DePaul University), "New Frontiers of Asian and Latino America in Popular Culture: Mixed Race Intimacies and the Global Police State in *Miami Vice* and *Rush Hour 2*"

Catherine John (University of Oklahoma), "Mythical Narrative and the Politics of Racial Representation in M. Night Shyamalan's *Lady in the Water* and *The Last Airbender*"

N2: The Place of Comics in Cinema and Media Studies

Room:

Chair: Drew Morton (University of California, Los Angeles)

Co-chair: Michael Clarke (University of California, Los Angeles)

Anthony Smith (University of Nottingham), "'Showing, Not Telling: Marvel Comics, Decompressed

Narratives, and the Collected-Edition Market"

Matt Yockey (University of Toledo), "Becoming Batman: Cross-Media Crisis and Renewal"

Michael Clarke (University of California, Los Angeles), "The Secret Origins of the Bronze Age Graphic Novel"

Drew Morton (University of California, Los Angeles), "Stylistic Remediation Becomes Transmedia Style: The Scott Pilgrim Experience"

N3: New Perspectives on East Asian Genre Films

Room:

Chair: David Scott Diffrient (Colorado State University)

Hye Seung Chung (Oakland University), "The Nervous Laughter of Vanishing Fathers: Modernization Comedies of 1960s Korean Cinema"

Candice Wilson (University of Pittsburgh), "Emotive Performance: Re-Visioning Melodrama in Japanese New Wave Cinema"

Shuli Chen (University of Washington, Seattle), "Re-inventing Taiwaneseness: Politicizing the Tourist Gaze in Contemporary "Travel Films"

Yiman Wang (University of California, Santa Cruz), "Who's Afraid of Martial Arts Cinema?: The Art-House Rebirth of a Commercial Genre"

N4: Voices from the Margins: Queer Cultural Producers in Film and Television

Room:

Chair: David Coon (University of Washington Tacoma)

Rodney Buxton (University of Denver), "The Social Struggle for Citizenship in Alan Ball's *True Blood*"

Edward Chamberlain (Indiana University, Bloomington), "Creating Queer Mirrors: Filmmaking and the Performance of Double Lives in Pedro Almodovar's *Broken Embraces*"

Louise Wallenberg (Stockholm University), "MAGO's Magic: Fashioning Sexual (In-)Difference in 1960s Swedish Cinema"

David Coon (University of Washington Tacoma), "Mythgarden: A Case Study in Independent LGBT Filmmaking"

N5: The Art of the Sell: 21st Century Specialty Cinema and the U.S. Market

Room:

Chair: Maria San Filippo (Wellesley College / Harvard University)

Co-chair: David Andrews (Independent Scholar)

David Andrews (Independent Scholar), "From 'Foreign Films' to 'World Cinema'"

Maria San Filippo (Wellesley College / Harvard University), "A Cinema of Recession: Micro-budgeting, Micro-drama, and the 'Mumblecore' Movement"

Eliot Chayt (University of Texas, Austin), "From *Grizzly Man* to *My Son, My Son What Have Ye Done*: Understanding Werner Herzog's 'New Directions'"

Rachel Thibault (University of Massachusetts, Amherst), "Gender and the Engines of Distinction: Claire Denis and Critical Canon Formations in the U.S."

N6: Workshop: Remix, Media Stylos and 21st Century Pedagogy

Room:

Chair: Nina Cartier (University of Chicago)

Workshop Participants:

Eric Faden (Bucknell University)

Shelleen Greene (University of Wisconsin, Milwaukee)

Rachel Raimist (University of Alabama)

Vicki Callahan (University of Wisconsin, Milwaukee)

Virginia Kuhn (University of Southern California)

N7: Theorizing Medium Specificity and its Disruption: TV Aesthetics and Temporality

Room:

Chair: Rebecca Burditt (University of Rochester)

Zachary Campbell (Northwestern University), "Video Blindness: Mid-Century Medium Specificity, TV, Video, and *The Twilight Zone*"

Noel Kirkpatrick (Georgia State University), "What About the Goat?": *How I Met Your Mother* as Middlebrow Art TV"

Kyra Glass Von Der Osten (University of Wisconsin, Madison), "Domesticating the Domesticom: Television's Intertextual Interrogation of Its Own Past"

Janani Subramanian (University of Southern California), "Like Sands through the Half-hour Glass: *Nurse Jackie* and Temporal Disruption"

N8: Renewing the Real: Modes of the Documentary in New Argentine Cinema

Room:

Chair: Antonio Gomez (Tulane University)

Jens Andermann (Birkbeck, University of London), "Plotting the Subject: New Argentine Documentary between Performance and Experience"

Veronica Garibotto (University of Kansas), "Temporal Constellations: a 'Historical Reading' of Contemporary Argentine Documentary"

Antonio Gomez (Tulane University), "Freelance Ethnographers: The Quest for a New Political Subject in Argentine Documentary Filmmaking"

Isis Sadek (University of South Carolina), "Filmmaking Returns to Santa Fe: Itineraries of the Documentary Mode in Argentine Cinema from the Past Decade"

N9: Filming the Internet

Room:

Chair: Anthony Coman (University of Florida)

Anthony Coman (University of Florida), "A Woman, That Would Be Really Interesting: Sexual and Technological Anxieties in 'Weird Science'"

Ian Kennedy (Wayne State University), "High-Definition Audio and the 1990s Internet Film"

Pamela Thoma (Washington State University), "What Julia Knew: Cooking, Blogging, and Other Forms of Postfeminist Domestic Labor in *Julie & Julia*"

Respondent: Paul Young (Vanderbilt University)

N10: Female Representation Across the Years

Room:

Chair: Jennifer Frost (University of Auckland-New Zealand)

Laura Horak (University of California, Berkeley), "Timber Queens and Cow Boy Girls: Cross-Dressed Women on the Frontier in U.S. Silent Film"

Ann-Kristin Wallengren (Lund University), "Representations of the Female Swedish-American: From the Drag Maid to the Bikini Girl"

Cary Elza (Northwestern University), "Alice in Dreamland: Psychology, Femininity, and Dreams in Early Film Adaptations of *Alice in Wonderland*"

Philip Hallman (University of Michigan), "Lusting for Power from the Sidelines: 'Women in Uniforms' Sexploitation Films, 1969-79"

N11: Workshop: The Bachelor's Ball: Videogames and the Need for Feminist Game Studies

Room:

Chair: Mia Consalvo (Massachusetts Institute of Technology)

Co-chair: Nina Huntemann (Suffolk University)

Workshop Participants:

Shira Chess (Miami University)

Nina Huntemann (Suffolk University)

Hye Jin Lee (University of Iowa)

Carol Stabile (University of Oregon)

Staci Tucker (University of Oregon)

Sponsor: Video Game Studies Interest Group

N12: The Virtual Life of Queer Sex Publics

Room:

Chair: Lucas Hilderbrand (University of California, Irvine)

Patrick Keilty (University of California, Los Angeles), "Technosexuality: Spectatorship in Electronic Culture"

Shaka McGlotten (SUNY-Purchase College), "Feeling Black and Blue: Online Gay Sex Publics and Black Affects"

Alexander Chase (University of Southern California), "Becoming Data: Desire in the Network"

Corella DiFede (University of California, Irvine), "Queer Coordinates: Digital Mapping and the

Organization of Sexual Publics"

Sponsor: Queer Caucus

N13: Placing Sound

Room:

Chair: Kyle Barnett (Bellarmine University)

Jacob Smith (Northwestern University), "Problems of Unscreened Media"

Patrick Feaster (FirstSounds.org), "He Was the Edison Phonograph: Len Spencer, an Old New Media Pioneer"

Kyle Barnett (Bellarmine University), "Souvenir Sounds: The Historical Role of Sound Recordings in Film Fandom"

Shawn VanCour (University of South Carolina), "Ambient Radio: Aural Spectacle, Secondary Listening, and Acoustic Flanerie in Early Twentieth Century American Broadcasting"

Sponsor: Sound Studies Interest Group

N14: Screen Dynamics II: Intermedial Sites, Frames, and Pictorial Space

Room:

Chair: Jennifer Wild (University of Chicago)

Jennifer Wild (University of Chicago), "The Modernist Surface: Screen, Canvas, Space"

Tess Takahashi (York University), "Experimental Screens: Television and the Re-Ordering of Time and Space"

J. Carlos Kase (University of North Carolina-Wilmington), "Bodily Gesture and Ontological Thresholds: Carolee Schneemann's Performance and the Net of the Apparatus"

Catherine Clepper (Northwestern University), "Framing the Viewer, Screening the View: Anthology Film Archives' 'Invisible Cinema' (1970-1974) and the Machinery of Attention"

Sponsor: CinemArts: Film and Art History Interest Group

N15: New Media Citizenship

Room:

Chair: Elizabeth Peterson (University of Oregon)

Nadia Bozak (University of Toronto), "Where Nomads Dare to Roam: Inuit Videography and the Turn to Ecological Sustainability, from Nunavut to the Internet and Beyond"

Jelena Karanovic (New York University), "Free Software Citizenship: Digital Media Infrastructures and Civic Engagement"

Anne Kustritz (University of Michigan-Ann Arbor), "Modeling New Media Citizenship: Teaching With Vids as Community Activism"

Nicole Richter (Wright State University), "Democratic Media Activism in *Burma VJ*: How Digital Video Keeps the Hope of a Burmese Revolution Alive"

N16: Issues in Television and Film Studies: From Religion to the Archives

Room:

Chair: Jorie Lagerwey (University of Notre Dame)

Amanda Rossie (Ohio State University), "Wrecked and Redeemed: Religio-Political Pedagogy and MTV's *16 and Pregnant*"

Katherine Groo (University of Aberdeen), "Bad (Film) Histories: Ethnography and the Early Archive"

Brett Service (University of Southern California), "Archiving Obsolescence: Copyright Law and New Media in the Archive"

Jorie Lagerwey (University of Notre Dame), "From *Touched by an Angel* to *Lost* and *Battlestar Galactica*: How 9/11 Recreated Religion on U.S. Television"

N17: The Aesthetics and Politics of Suffering

Room:

Chair: Ping Fu (Towson University)

Phil Kaffen (New York University), "The Responsibility of Cinema: Kant and Nakai Masakazu on Mediation, Aesthetics, and Citizenship"

Rahul Mukherjee (University of California, Santa Barbara), "(Un)knowing a Catastrophic Event : Cinematic Representations of the Bhopal Gas Disaster"

Noah Shenker (McMaster University), "The Cambodian Genocide Tribunal, Archived Audiovisual Testimonies, and the Public Record"

Soyoung Yoon (SUNY Purchase College), "The Measure of Shame: Jean-Luc Godard and the Politics of Close-ups in Human Rights Discourse"

N18: Cinephilia and New Media Fandom

Room:

Chair: Anthony Bleach (Kutztown University)

Alain Chouinard (Concordia University), "Textual Appropriation, Identity Formation, and Questions of Ownership within the Anime Abridging Community and its Fan Practices"

Kathryn Frank (University of Michigan), "(Im)Possible Speech, Identity, and Interaction in Online Yaoi Fan Communities"

Patricia Nelson (University of Southern California), "Online Film Buffs and the Policing of Taste: Performances of Cinephilia on the Internet Movie Database Message Boards for Alfonso Cuarón's *Children of Men*"

Anthony Bleach (Kutztown University), "Screwing the Soundtrack: DVD Fan Commentaries as Cinephilic Practice and Citizen's Paratext"

N19: The Aesthetics of the New Hollywood Thriller: Alan J. Pakula's Paranoia Trilogy and Beyond

Room:

Chair: Nathan Holmes (University of Chicago)
Co-chair: Merrill Schleier (University of the Pacific)

Temenuga Trifonova (York University-Toronto), "Changing Representations of Agency in the Conspiracy Thriller"

Merrill Schleier (University of the Pacific), "Alan Pakula's *The Parallax View* (1974): Architectural Modernism and Public Violence"

Steven Doles (Syracuse University), "*All the President's Men* (1976) and the Aesthetics of the Reality Thriller"

Nathan Holmes (University of Chicago), "The Parking Garage and the Shadowed Self: Urban Mobility and Isolation in Pakula's Paranoia Trilogy"

N20: Media Citizenship and the Digital in Late/Post Socialism

Room:

Chair: Laura-Zoe Humphreys (University of Chicago)

Salome Skvirsky (University of Pittsburgh), "*Suite Habana* and the Legacy of Hunger Aesthetics"

Laura-Zoe Humphreys (University of Chicago), "Paranoia and the Digital in Recent Cuban Cinema"

Shi-Yan Chao (New York University), "Processing Queer Agency through Chinese Documentary Film"

Ling Zhang (University of Chicago), "*Meishi Street* and Ordinary Citizens' Participation in Filmmaking in Contemporary China"

N21: Suspect

Room:

Chair: Stacy Jameson (University of California, Davis)

Jane Kuenz (University of Southern Maine), "The Spy Next Door: Surveillance, Social Media, and Children's Popular Culture"

Susan Willis (Duke University), "Miranda in the Media"

Stacy Jameson (University of California, Davis), "Flickers of Guilt: The Facial Politics of Television Crime Drama"

Margaret McFadden (Colby College), "*The Closer*: The Feminist Case against CIA Interrogation Techniques"

N22: Media and Identities

Room:

Chair: Julianne Pidduck (Université de Montréal)

Lorien Hunter (University of Southern California), "Conversations in Hip Hop: The Question of Black Identity in Post 9/11 America"

Sho Ogawa (University of Kansas), "'Gay Boom' in Japan: The Media's Construction of Gay Men in the 1990s"

Beth Pentney (Simon Fraser University), "Media Citizenship in Makeover Culture: Cosmetic Surgery"

Bloggers and Postfeminist Discourses"

Julianne Pidduck (Université de Montréal), "The *L-Word* and Queer Kinship: TV Genre and Social Networking"

N23: Found Media Tactics

Room:

Chair: Tung-Hui Hu (University of Michigan)

Co-chair: Erica Levin (University of California, Berkeley)

Erica Levin (University of California, Berkeley), "Bruce Conner's *Report*: On Television at the End of the Newsreel Era"

Kris Paulsen (The Ohio State University History of Art), "The Rays: Guerrilla Television's Hijacked Signals"

Tung-Hui Hu (University of Michigan), "Look through the Keyhole: The Invisible Landscapes of Trevor Paglen"

Kris Cohen (University of Chicago), "Statement in the Form of a Question"

Sunday, March 13, 2011 12:00 noon - 1:45 pm (Session O)

O1: You Tube

Room:

Chair: Nico Baumbach (Columbia University)

Josh David Jackson (University of Wisconsin, Madison), "Clicks Make Hits: YouTube, Internet Video, and the Implications of 'Going Viral'"

Peter McMurray (Harvard University), "YouTube Music--Haptic or Optic?"

Rainer Hillrichs (University of Bonn), "Negotiating Agency: The Evolution of YouTube's Interface"

Nico Baumbach (Columbia University), "Cinematic Equality: From Vertov to Warhol to YouTube"

O2: Unsung Laughter: Women Comics of the Silent Screen

Room:

Chair: Kristine Karnick (Indiana University/Purdue University, Indianapolis)

Margaret Hennefeld (Brown University), "Women and Slapstick in Silent Cinema: the Comedyfication of Domestic Space"

Kristen Anderson Wagner (University of Southern California), "Polly Moran, 'The Wild, Wild Woman of the Screen'"

Joanna E. Rapf (University of Oklahoma), "'The Girl o- the Stripes': The Comic World of Fay Tincher"

Respondent: Rob King (University of Toronto)

O3: Art/Artifact: Moving Images on Display

Room:

Chair: Lindy Leong (University of California, Los Angeles/Purchase College, SUNY)

Shana MacDonald (York University), "Between the White Cube and the Black Box: The Moving Image in 1960s and 1970s Intermedia Art"

Mabel Rosenheck (Northwestern University), "Beyond the Ruby Slippers: Media History and Citizenship at the National Museum of American History"

Malgorzata Rymsza-Pawlowska (Brown University), "Subjecting Audience: Affective Technology and History Museum Exhibition in the 1970s"

Andrew Uroskie (Stony Brook University), "Projection and Dislocation in *Selma Last Year* (1966)"

O4: Soaps in Transition: Creating Soap Opera in Times of Challenge and Change

Room:

Chair: Elana Levine (University of Wisconsin-Milwaukee)

Samuel Ford (Massachusetts Institute of Technology), "The End of a World without End: The Conclusion of Soap Opera *As the World Turns*"

Caryn Murphy (University of Wisconsin, Oshkosh), "Black Panthers in *Peyton Place*: Integrating the Prime Time Soap Opera"

Matt Sienkiewicz (University of Wisconsin, Madison), "Not So 'Simple': A Comparative Study of 'Sabido Method' Soap Operas"

Elana Levine (University of Wisconsin-Milwaukee), "The Striving Soap: James Franco, *General Hospital*, and the Struggle for Cultural Legitimation"

O5: Engaging Media: Media, Spectators, Publics

Room:

Chair: Shekhar Deshpande (Arcadia University)

Stephen Charbonneau (Florida Atlantic University), "Other Americas: Injured Identities, Participatory Media, and the Farmersville Project"

Andre Cavalcante (University of Michigan), "The Struggle for the Ordinary: Media, Transgender Audiences, and Feelings of Belonging"

Stephen Monteiro (American University of Paris), "'You Could Do More Things': Andy Warhol, Viewer Agency, and Participatory Media"

Allison Perlman (New Jersey Institute of Technology/Rutgers University-Newark), "The Many Faces of 'Diversity' in Lutheran Church: Race, Media and Citizenship during the Culture Wars"

O6: Song-and-Dance Routines: Hollywood, Bollywood and Beyond

Room:

Chair: Fernanda Zullo-Ruiz (Hanover College)

Usha Iyer (University of Pittsburgh), "Finding the Past in Pastiche: Intertextuality in Bollywood Song-

and-Dance Sequences"

Jenny Oyallon-Koloski (UW Madison), "Versions of "Cool": Filming Dance in *West Side Story*"

Tracy Cox-Stanton (Savannah College of Art and Design), "Busby Berkeley and Primitivism: Exploring how Dance Delineates the Boundary between Savagery and Civilization"

Laura Gutierrez (University of Arizona), "Masochistic Desire and Pleasure in Alberto Gout's Rumbera Films"

O7: Racial Politics and American Cinema

Room:

Chair: Aaron Baker (Arizona State University)

Karen Kuo (Arizona State University), "Domesticated Asian American Masculinities in *Son of the Gods* and *The Hatchet Man*"

Josh Stenger (Wheaton College), "Zoot Suits, OD's, and 'Puttin' on the Reatz': Outfitting Racial Anxiety in the Wartime Hollywood Musical"

Keith Corson (New York University), "Color Adjustment: AIP versus the Coalition Against Blaxploitation"

Steven Carr (Indiana University-Purdue Fort Wayne), "Anti-Semitism and the Postwar Hollywood Social Problem Film"

O8: New Contexts in Early Cinema

Room:

Chair: Tami Williams (University of Wisconsin, Milwaukee)

Nadine Chan (University of Southern California), "Crossroads of the East: Images of Early Singapore in Colonial Travelogues"

Canan Balan (University of St. Andrews), "The Reception of the Cinematograph by the Ottoman Intelligentsia"

Rielle Navitski (University of California-Berkeley), "True-Crime Film, Fictions of State Legitimacy: *El Automovil Gris* (1919)"

Michele Torre (Southern Illinois University, Carbondale), "Antonina Khazhzhonkova, the First Queen of the Russian Screens"

O9: The Freudian Mother in the Contemporary Horror Film

Room:

Chair: Daniel Humphrey (Texas A&M University)

Caitlin Collins (University of Texas, Austin), "Womb, Home, and Nation: The Uncanny Spaces of Inside"

Adrienne Foreman (Texas A&M University), "The Cost of Identity: Development of Self and the Function of the Race and Gender in Henry Selick's *Coraline*"

Claire Cothren (Texas A&M University), "Crucifying the Investigative Drive: Lars Van Trier's *Antichrist* and Sexual Sublimation"

O10: Media Communities and Citizenship

Room:

Chair: Debbie James (Wayne State University)

Carmelo Esterrich (Columbia College Chicago), "Barely Out of the Kitchen: Puerto Rico's DIVEDCO Women Films"

Mariana Lacunza (The Ohio State University), "Red, Yellow and Green: To Be or Not to Be Bolivian in a Cinema of Digital Attractions"

Christopher Wilkins (Indiana University), "Regarding *Kim's Video*: State Sponsored Cinephilia and Sub-Cultural Flow in a Sicilian Town"

Debbie James (Wayne State University), "Producing Media, Producing Citizenship: The Practice of Digitizing the Experience of Everyday Life in Jamaica"

O11: Workshop: Teaching Media Studies Through Video Games

Room:

Chair: Matthew Payne (University of Texas, Austin)

Workshop Participants:

Mia Consalvo (Massachusetts Institute of Technology)

Aaron Delwiche (Trinity University)

Sheila Murphy (University of Michigan)

Judd Ruggill (Arizona State University)

Zach Whalen (University of Mary Washington)

O12: Animation

Room:

Chair: Lora Mjolsness (University of California, Irvine)

Peng-yi Tai (University of California, Irvine), "Animation as Cinematic Neurosis: Brothers Quay's Rehearsals For Extinct Anatomies"

Annie Manion (University of Southern California), "Plastic Modernity: Animation and Nation-Building in 1930's Japan"

Amanda Landa (University of Texas, Austin), "Shinichiro Watanabe's *Samurai Champloo*: Cross-Genre Anime, Racial Representation of 'Otherness,' and Marginality: The Case of Mugen, Turntablism, and Japanese History"

Lora Mjolsness (University of California, Irvine), "Early Russian and Soviet Animation: Child's Play and Adult Pursuits"

O15: Personal Space and Mediated Bodies in the American City

Room:

Chair: Dean Allbritton (Stony Brook University)

Joseph Clarke (Yale University), "Retuning the 'Office Wife': Mediating Acoustics and Gender in the Postwar Corporate Interior"

Dean Allbritton (Stony Brook University), "Shoes and Wheels: The Prosthetics of Citizenship in *Quid Pro Quo*"

James Steichen (Princeton University), "From Members-Only to the City's Ballet: Institutional Mediation and Democratized Patronage at Ballet Society and the New York City Center Ballet, 1946-63"

Adrienne Brown (Princeton University), "No Laughing Matter: Charlie Chaplin, W.E.B. Du Bois, and the Exclusionary Space of Mass Media"

O16: Constructing the Film Spectator

Room:

Chair: Lida Oukaderova (Rice University)

Beth Corzo-Duchardt (Northwestern University), "From Uncle Josh to Sherlock Jr.: Negotiating the Image of the Naïve Spectator in American Silent Cinema"

Heather Gibb (McGill University), "Before the Film Starts: Spectatorship and the Role of Opening Credits"

Chelsey Crawford (Oklahoma State University), "A Cinema for Emptiness: The Political Potential of the Viewer"

Lida Oukaderova (Rice University), "Kinopanorama and the Space of Politics"

O18: Useful Cinemas: Industrial, Advertising, and Medical Films

Room:

Chair: Margaret Bruen Hames (New York University)

Mark Minett (University of Wisconsin, Madison), "Learning by Selling: Robert Altman and Industrial Filmmaking as Training Ground"

Kit Hughes (University of Wisconsin - Madison), "Entertaining the Industry Film: Comedic Corporate Training Films and Questions of Methodology"

Amy Beste (Northwestern University/Art Institute of Chicago), "Goldsholl Design Associates and Mid-Century Design, Advertising, and Avant-Garde Film"

Miriam Posner (Emory University), "Depth Perception: Surgical Film and the Problem of Anatomical Legibility"

O19: The Historical Supplement: Archeology, Heterotopia, and the Names of History

Room:

Chair: Mark Garrett Cooper (University of South Carolina)

Mark Lynn Anderson (University of Pittsburgh), "The Countess and the Voice of the People: Presenting the Impossible of Film History"

Constance Balides (Tulane University), "'Nodes within Networks': Films, Historicity, and the Archive"

Mark Garrett Cooper (University of South Carolina), "Archive, Theater, Ship"
Respondent: Lee Grieveson (University College London)

O20: Israeli Cinema and the Challenge of Judaism

Room:

Chair: Dan Chyutin (University of Pittsburgh)
Co-chair: Yael Munk (Open University of Israel)

Yael Munk (Open University of Israel), "My Father, My Lord: Negotiating Between Text and Context within an Alternative Representation of Jewish Tradition in Recent Israeli Cinema"

Miriam Talmon-Bohm (Florida Atlantic University), "From the Land of Our Forefathers to Our Mother's Kitchen: Jewish Cultural Alternatives and Ideological Negotiations in Current Israeli Cinema"

Dan Chyutin (University of Pittsburgh), "The Haredi Body in Motion: Avishai Sivan's *The Wanderer* (2010)"

Nava Dushi (Lynn University), "Israeli Cinema in a Global Context: Fragmentation of the National Narrative and Minor Forms of Escape"

O21: Latin America Cinema and the Question of Genre

Room:

Chair: Laura Podalsky (Ohio State University)

Nilo Couret (University of Iowa), "Taking Cantinflas Seriously? Ahí está el detalle as Transcultural Comedy"

Luisela Alvaray (DePaul University-Chicago), "The Roles of Genre for the New Latin American Film Industries"

Laura Podalsky (Ohio State University), "Coming-of-Age Tales: Mediating the Past, Marketing in the Present"

Gilberto Blasini (University of Wisconsin, Milwaukee), "Latin American Queer Film: A Genre in the Making (?)"

O22: Workshop: *The Blind Side*: Genre, Race, and Reception

Room:

Chair: Andrew Douglas (Bryn Mawr Film Institute/Cabrini College)

Workshop Participants:

Janice Haynes (Xavier University-Louisiana)

Paul McEwan (Muhlenberg College)

Michael Pence (University of Southern California)

Karen Petruska (Georgia State University)

Jason Kelly Roberts (Northwestern University)

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Gillan, Jennifer **L15**
Gillespie, Michael **J8**
Gilligan, Paula **J22**
Ginsberg, Terri **H12**
Giotta, Gina **M15**
Giovacchini, Saverio **A20**
Girgus, Sam B. **F21**

Gish, Harrison **K20**
Gittings, Christopher **M19**
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Glass Von Der Osten, Kyra **N7**
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Glenn, Colleen **F21**
Glick, Joshua **E10**
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Gomez, Antonio **N8**
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Granja, Paulo **G4**
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Grant, William **B3**
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Gray, Todd **I10**
Greene, Ron **J15**
Greene, Shelleen **M5, N6**
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Haenni, Sabine **B8, F18**
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Hagopian, Kevin **M19**
Hain, Mark **G10**
Hake, Sabine **C16**
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Hallas, Roger **F1**
Hallman, Philip **N10**
Hallsby, Atilla **J15**
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Hammett, Jennifer **F16**
Hammond, Michael **C6, D14**
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Harlacher, Justin **A13**
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Hayt, Anthony **K1**
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Himberg, Julia **J1**
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Holmes, Nathan **N19**
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Holtmeier, Matthew **A16**
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Hovet, Ted **H6, I6**
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Howard, Robert **K22**
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Huntemann, Nina **N11**
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Isenberg, Noah **J14**
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Jackson, Lynne **H8**
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Jain, Anuja **B15**
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Johnson, Victoria **K7**
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King, Rob **O2**
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Nygren, Scott **E22**
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Polan, Dana **J14**
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Portuges, Catherine **A16**
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Ragona, Melissa **F2**
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Raimist, Rachel **M5, N6**
Raine, Michael **F7**
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Ramaka, Joseph **C8**
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Redvall, Eva **C2**
Reestorff, Camilla **M16**
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Scahill, Andrew **M12**
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Slowik, Michael **G20**
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Talmon-Bohm, Miriam **O20**
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Tussey, Ethan **A13**
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Vonderau, Patrick **A5**
vonMoltke, Johannes **J14**
Vukoder, Bret **F11**

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Waldrep, Shelton **B4**
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Wallengren, Ann-Kristin **N10**
Waller, Gregory **K12**
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